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SOCIAL AMUSEMENTS

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CORSETS

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For Sale by all Leading Dry Goods Dealers.

CHICAGO CORSET CO. { 240-242 Monroe St., Chicago.
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ELECTRIC SOAP

Is for sale everywhere, and has for twenty years been
acknowledged by all to be

THE BEST FAMILY SOAP IN THE WORLD.

In order to bring its merits to the notice of a still larger constituency, we have recently reduced our price, keeping its quality unchanged, and offer the following

BEAUTIFUL PRESENTS,

free of all expense, to all who will preserve and mail to us, with their full address,

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For Seven complete wrappers we will mail a set of Seven Cards, in six colors and a gold background, illustrating Shakespeare's "Seven Ages of Man."

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FIRST CLASS SHEET MUSIC FOR PIANO,

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D'OYLEY CARTE'S ORIGINAL ENGLISH MIKADO COMPANY,

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For Twenty-five complete wrappers we will mail a copy of the most beautiful Panel Picture ever published, entitled,

"THE TWO SISTERS."

The original painting is owned by us, and cannot be copied or duplicated by any other firm, and hence is worthy a place in any house in the land.

For Sixty complete wrappers we will mail either Sheet Music for the piano, to the market retail price of FOUR DOLLARS AND FIFTY CENTS, or a copy of

WORCESTER'S POCKET DICTIONARY, 298 pages.

The above offers do not apply to citizens of Pennsylvania, as a new law there prohibits the giving of presents to customers.

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The S. S. White Dental Manufacturing Co.'s **SPECIALTIES FOR THE MOUTH.**

Our preparations have been on the market for nearly thirty years, and the immense sale which they have attained is due principally to the general indorsement of them by the dental profession.

TOOTH POWDERS,
MOUTH WASHES,
TOOTH SOAPS,
TOOTH BRUSHES, TOOTH PASTES,
FLOSS SILK,
QUILL-RESERVE TOOTH-PICKS,
DENTAL TOILET CASES.

←====→ **DEPOTS:** ←====→

PHILADELPHIA,	- - - -	Chestnut Street, corner of Twelfth.
NEW YORK,	- - - -	} 767 and 769 Broadway.
		} 1260 Broadway.
BOSTON,	- - - -	- - - - 160 Tremont Street.
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PHÉNOL SODIQUE.

Invaluable in Every Family—Every Factory—Every Workshop
Every Hospital.

Proprietors, HANCE BROTHERS & WHITE, Philadelphia.

Used for all Kinds of Injuries, relieving pain instantly, and rapidly healing the wounded parts.

Gives prompt and permanent relief in Burns, Scalds, Chilblains, Venomous Stings or Bites, Cuts, Bruises, and Wounds of every description, however serious.

In Cancerous and many other chronic affections, it is a boon to physician, attendant and patient.

Employed for Deodorizing and Disinfecting Sick Rooms, etc., and to prevent the spread of infectious diseases, as Cholera, Diphtheria, Small Pox, Scarlet Fever, Puerperal Fever, Typhoid Fever, etc.

Used as an astringent and styptic application in Hemorrhages, as after Extraction of Teeth, and to prevent subsequent soreness of the gums; as a wash for the mouth, in cases of Diseased Gums or aphthous condition; as a gargle in Throat affections, Scarlatina and Diphtheria; as an application in Parasitic affections and Eruptive Diseases.

INVALUABLE TO FARMERS, STOCK-RAISERS, VETERINARIANS, FARRIERS.

Is an invaluable remedy in Disease and Injuries of Animals and Poultry.

It is a prompt remedy for all kinds of Hurts, Galls, and other diseases of animals, such as Ulcers, Eruptions, Crack, Quittor, Itch, Mange, Cattle Typhus, Foot-Rot, and Foot and Mouth Diseases, Scratches, Thrush, etc.

Wherever introduced it establishes itself as a Favorite Domestic Remedy.

For sale by Druggists and General Merchandise Dealers.

SOCIAL AMUSEMENTS.

A CHOICE COLLECTION

-OF-

Parlor Games, Tricks, Charades

TABLEAUX, PARLOR THEATRICALS,

PANTOMIMES AND PALMISTRY,

-AND-

FIGURES AND CALLS FOR DANCING,

AND THE

LANGUAGE OF FLOWERS, ETC., ETC.

PRESENTED WITH THE COMPLIMENTS OF THE PASSENGER DEPARTMENT

OF THE

St. Louis & San Francisco Railway.

D. WISHART,

General Passenger Agent,

ST. LOUIS, Mo.

July 1st, 1886.

WHAT OTHERS SAY ABOUT DR. CHIPMAN'S REMEDIES

Chester Valley Academy,

DOWNINGTOWN, PA., Dec. 1, 1882.

I have used Dr. C. W. Chipman's Pills in my family and Boarding School for Boys for over twenty-five years. I attribute the very limited amount of sickness in my school, during my long experience in teaching, to their use. A dose administered to a child feeling languid, carries off immediately any germs of disease that may be lurking in his system; and in hundreds of cases among my scholars, serious illness has, I know, been thereby prevented. They are in themselves a Complete Family Medicine, which can be safely used on all occasions. An overdose can do no harm. They are purely vegetable, and entirely harmless. They are invaluable as a preventive of Malaria, Sick Headache, Biliousness, Diphtheria, and all the many diseases arising from a torpid liver; and, when used in connection with Dr. Chipman's Tonic Mixture, I believe the most stubborn of many of the prevailing chronic diseases can be cured.

F. DONLEAVY LONG.

From Capt. O. C. Cunningham, 612 Line St., Camden, N. J.

I have used Dr. Chipman's Pills in my family for a number of years, and would not be without them, either for children or adults. My wife suffered for seven or eight years with Dyspepsia and Liver Complaint, and we thought she could live only a few months, but after using Dr. Chipman's Liver Pills and Tonic, and nothing else, she was cured, and gained fifty pounds the first year. I take them at night, when bilious, and wake up in the morning feeling as "bright as a lark"—no pain, no griping, nothing but pleasant feelings throughout the whole system. I have recommended them to others, who also would not be without them. You are at liberty to use this in any way you like.

CAPT. OLIVER C. CUNNINGHAM.

Mrs. A. A. Stevens, of Stevens' Plain (Deering), Maine, says:

STEVENS' PLAIN, Feb. 1, 1883.

We have used Dr. C. W. Chipman's Pills for ten years, and are sure there are NONE BETTER. No person who has tested them in the family as I have done, can say too much in their favor. They will advertise themselves, if fairly tried, and I know of no one who has used them that is willing to be without them. Their action is mild but beneficial, always giving entire satisfaction.

Mrs. A. A. STEVENS.

From Dr. A. S. Rhoads, Dentist, Williamsport, Pa.

I am of your opinion in regard to Dr. C. W. Chipman's Pills. I think they should be in every family. I have sold them here for twenty-five years, and in fact we have had them in our family nearly forty years, and should not like to be without them. There is no such Pill in the market. They have saved me, as well as many of my friends, from many spells of sickness.

A. S. RHOADS.

Dr. Chipman's Vegetable Blood Purifier and Liver Pills,	25 cents a Box
Dr. Chipman's Dandelion Pills,	25 cents a Box.
Dr. Chipman's Tonic Mixture,	\$1.00 a Bottle.

All our boxes contain 30 Pills. Dr. C. W. CHIPMAN has used these remedies in his practice in Philadelphia for fifty years. For sale by all respectable Druggists and Country Storekeepers.

REMEMBER! You can order these remedies by mail, if they are not on sale by your Druggist or Storekeeper. Send 30 cents, and I will send you two full boxes and a package of beautiful Picture Cards with each order.

DO NOT BE WITHOUT THEM.

Address, F. D. LONG, Sole Agent for the United States,
1204 FILBERT STREET, PHILADELPHIA, PA.

PREFACE.

In collating and arranging this volume of laughter-provoking games, edifying plays and innocent deceptions, the original portions have been supplemented by adaptations from a great variety of publications, many of which have been a long time "out of print." Scrupulous care has been taken in the elimination of all phrases which might give offense to refined family circles. The business object held in view by the compiler does not lessen the popular value of this unexampled collection of intellectual pastimes. In these pages may be found the means for unlimited entertainment and amusement. In the compilation of the matter the idea of absolute originality has not been permitted to interfere with the aim of the compiler to submit an encyclopedia of amateurian amusement which shall be the standard in American homes.

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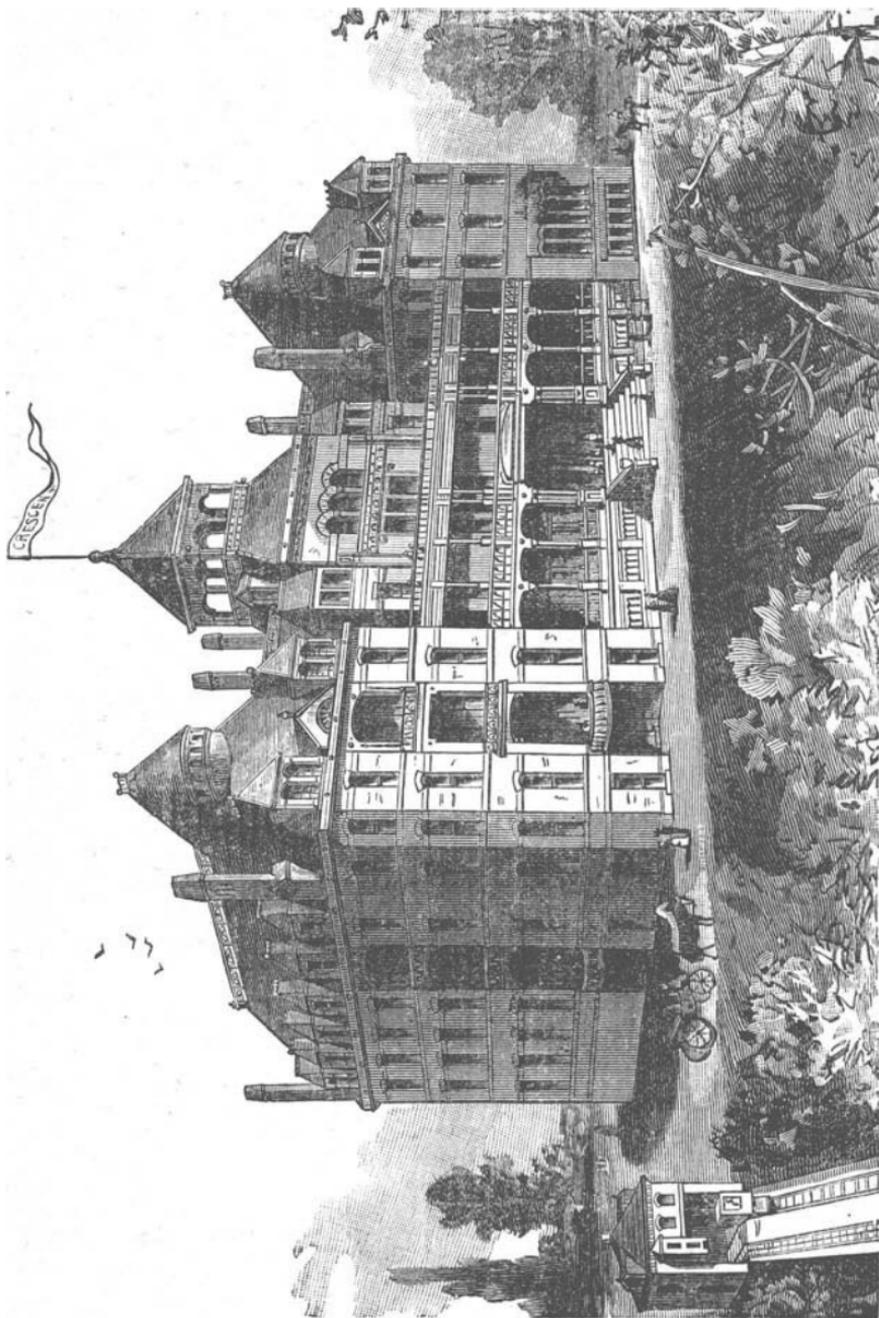
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THE CRESCENT HOTEL. EUREKA SPRINGS, ARKANSAS.

←==→ THE ==→←

CRESCENT ♦ HOTEL,

EUREKA SPRINGS, ARKANSAS.

THE want of additional first-class Hotel accommodations inspired the erection of a new and elegant Hotel, named “**CRESCENT HOTEL.**”

This elegant Hotel is on the summit of the Crescent Mountain, and is 600 feet above the Crescent Spring, and overlooks the cedar brakes and beautiful White River Valley on the West and North, and the yellow pine forests on the South and East.

The Hotel towers above the beautiful city of Eureka Springs. It is built of stone and brick, as near fire-proof as possible; and four stories of fine architectural design, with spacious promenade verandas. This Hotel has 125 rooms, single and *en suite*, and is especially adapted for families.

The cost of the Crescent Hotel was over \$150,000, and no expense or pains has been spared to make it one of the finest and best conducted Hotels in the Western country.

All modern conveniences are provided for—elevators, gas, baths with hot and cold water from the celebrated Springs, etc.; and especial attention is given to a perfect sewerage system.

Great care was taken in the planning of the Crescent Hotel to specially adapt it for the comfort of all classes of patrons at this famous Health and Pleasure Resort.

Spacious Drives and Walks are laid out to reach the Hotel, also an Incline Railway is operated from the Crescent Hotel to the base of the mountain, passing both the Crescent and Harding Springs, which flow from the Crescent Mountain, and are both of the famous Eureka group.

The Hotel is now completed and ready for guests.

No health resort on the American continent can guarantee the comfort and curative benefits that Eureka Springs offers.

For full particulars, address,

MANAGER CRESCENT HOTEL,
EUREKA SPRINGS, ARKANSAS.

INTRODUCTION.

A very merry, dancing, drinking, laughing, quaffing and unthinking time.—*Dryden*.

Alike all ages dames of ancient days
Have led their children through the mirthful maze;
And the gay grandsire, skill'd in gestic lore,
Has frisked beneath the burden of three score.—*Goldsmith*.

In all thy humours, whether grave or mellow,
Thou'rt such a touchy, testy, pleasant fellow;
Hast so much wit, and mirth, and spleen about thee,
There is no living with thee, nor without thee.—*Addison*.

As Tammie gloured, amazed and curious,
The mirth and fun grew fast and furious.—*Burns*.

Fireside happiness to hours of ease,
Blest with that charm, the certainty to please.—*Saml. Rogers*.

All who joy would win, must share it.—Happiness
Was born a twin.—*Byron*.

If solid happiness we prize,
Within our breast the jewel lies;
And they are fools who roam:
The world has nothing to bestow;
From our own selves our joys must flow,
And that dear hut—our home.—*Nathaniel Cotton*.

Joy rises in me like a summer's morn.—*Coleridge*.

How small, of all that human hearts endure,
That part which laws or kings can cause or cure:
Still to ourselves in every place consign'd,
Our own felicity we make or find.
With secret course which no loud storms annoy,
Glides the smooth current of domestic joy.
—*Lines added to Goldsmith's "Traveller," by Johnson*.

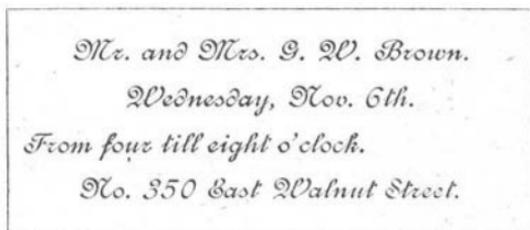
Behold the child, by Nature's kindly law,
Pleas'd with a rattle, tickled with a straw,
Some livelier plaything gives his youth delight,
A little louder, but as empty quite;
Scarfs, garters, gold, amuse his riper stage,
And beads and prayer-books are the toys of age,
Pleased with this bauble still, as that before,
Till tir'd he sleeps, and life's poor play is o'er.—*Pope*.

SOCIAL AMUSEMENTS.

INVITATIONS.

Invitations to receptions should be very informal and simple. Not unfrequently the lady's card bears the simple inscription, "At Home Thursday, from four to seven." If "R. S. V. P." is on the corner of these invitations, an answer is expected, otherwise none is required. It is not essential to have cards. All who are invited, whether they attend or not, are expected to call upon the host and hostess, as soon after the reception as possible.

MODEL OF INVITATION.



COUNTRY PARTIES.

Morning and afternoon parties in the country, or at watering places, are more informal than in cities. The hostess introduces such of her guests as she thinks most likely to be mutually agreeable. To make such parties successful, music, or some amusement is essential.

SOCIAL AMUSEMENTS.

PARTY INVITATIONS.

*Dr. and Mrs. Nicholson request the
pleasure of your company on Thursday
evening, November 24th, from eight to
twelve o'clock.*

R. S. W. P. 304 East St., Boston.

*Mr. and Mrs. L. B. Gray's compli-
ments for Tuesday evening, October 2,
at eight o'clock.*

Maple Grove.

*Carriages enter the north gate. Send
answer to 940 Fourth Street.*

Five o'clock Tea.

Thursday, November 2nd.

Or, if for kettle-drum:

Kettle-drum.

Thursday, November 2nd.

If "R. S. V. P." is not on the card no answers are expected. It is optional with those who attend to leave cards. All who are invited are expected to call afterward.

The hostess receives her guests standing, aided by other members of her family, or intimate friends.

For a kettle-drum there is usually a crowd, and yet but few remain over half an hour—the conventional time allotted—unless they are detained by music, or some entertaining conversation.

A table set in the dining-room is supplied with tea, coffee, chocolate, sandwiches, buns and cakes, which constitute all that is offered to the guests.

There is less formality at a kettle-drum than at a larger day reception. The time is spent in conversation with friends, in listening to music, or such entertainment as has been provided.

Ladies wear the demi-toilet, with or without bonnets. Gentlemen wear the usual morning dress.

At five o'clock tea (or coffee) the equipage is on a side table, together with plates of thin sandwiches, and of cakes. The pouring of the tea and passing of refreshments are usually done by some members of the family, or friends, without the aid of servants, when the number assembled is small; for, as a rule, the people who frequent these social gatherings care more for social intercourse than for eating and drinking.

LIVELY TOM.

Take a small stick, light one end of it, let it blaze awhile, then blow it out, leaving the sparks. It is then passed from one of the company to the next on his right hand, and so on round the circle, each one saying, as he hands it to his neighbor, "Tom's alive." The player who holds the stick when the last spark dies out must consent to have a moustache painted on his face with the charred end of the stick, which is then re-lighted, and the game goes on. Should the wearer of the moustache have Tom die a second time on his hands, an imperial, whiskers, or exaggerated eyebrows may be added. While Tom is in a lively condition, with his sparks in brilliant order, he is passed carelessly from one player to another; but when he shows symptoms of dying, it is amusing to see how rapidly he changes hands, for each player is bound to receive him as soon as

SOCIAL AMUSEMENTS.

his neighbor pronounces "Tom is alive." In case the moustache is objected to, a forfeit may be paid instead, by those who hold Tom dead.

—What is that which has never been felt, seen, nor heard, never existed, and still has a name? Nothing.

THE DUMB MUSICIANS.

The players seat themselves in a circle, each adopting a musical instrument, on which he is supposed to be the performer. As, for instance, one chooses the violin, and draws his right hand backward and forward with a vigorous action over his arm; another, the cornet, and puffs out his cheeks to the utmost extent with an entire disregard of personal beauty; another, the clarionet, and turns his eyes inside out, prolonging his countenance as much as possible; another, the double drum, and knocks as much dust out of two music stools as possible; another, the piano, and strums with his hands on his knees or the table; and so on, through as many instruments as there are performers. The conductor takes his place in the center of the circle, sitting cross-legged on a chair, assuming the motions requisite for playing the instrument of his choice. Suddenly he will substitute therefor one of the instruments used by one of the other players, who must immediately take up the conductor's instrument, or be subject to paying a forfeit.

SPORTSMAN.

This game can be played by any number of persons above four. One of the players is styled the "Sportsman," and the others must be called after the different parts of the dress or accoutrements of a sportsman; thus, one is the coat, another the hat, whilst the shot, shot-belt, powder, powder-flask, dog and gun, and every other appurtenance belonging to a huntsman, has its representative. As many chairs as there are players, excluding the Sportsman, should next be ranged in two rows, back to back, and all the players must then seat themselves; and being thus prepared, the Sportsman walks round the sitters, and calls out the assumed name of one of them; for instance, "Gun!" when that player immediately gets up and takes hold of the coat-skirts of the Sportsman, who continues his

walk, and calls out all the others one by one; each must take hold of the skirts of the player before him, and when they are all summoned, the Sportsman sets off running round the chairs as fast as he can, the other players holding on and running after him. When he has run round two or three times, he shouts out "Bang!" and immediately sits down on one of the chairs, leaving his followers to scramble to the other seats as they best can. Of course, one must be left standing, there being one chair less than the number of players, and the player so left must pay a forfeit. The game is continued until all have paid three forfeits, when they are cried, and the punishments or penances declared.

—What is that which we often return yet never borrow? Thanks.

KABAK.

The leader of the game says to his right-hand neighbor, "My ship has come home from China." The other asks, "What has it brought?" The first replies, "A fan;" and with his right hand makes gestures as though fanning himself. All the other players do the same. The second player then says to the third, "My ship has come home from China;" and in answer to the question, "What has it brought?" replies, "Two fans," fanning herself with *both* hands, her gestures being imitated by all her companions. The third player, on announcing the possession of "three fans," has to keep moving the right foot, without ceasing the motion of both hands; the others, of course, doing the same. At "four fans," both feet and both hands must be kept moving. At "five fans," both feet, both hands, and the head. These movements, executed all at once by all the players, give them a most ludicrous resemblance to a party of Chinese mandarins.

THE AUTHORS.

Agree among yourselves as to the title of the story. Then the leader of the game commences it by writing a couple of lines, as well as the first word of the third line. He folds the paper above his last word, which he shows to the person who follows him. This word serves as a hint to the continuation of the story. The second person writes one or two lines, folds the paper at the last word and hands it

to the next person; and so on until each one has written something. Then one of the party reads it aloud. For instance:

THE HAPPY AND UNHAPPY ADVENTURES OF MISS BROWN.

EDWIN. In a little village located away back from the railroads and which was never shown upon the maps, lived young Miss Brown. I will now proceed to write her *history*.

CLARA. It can be simply a tissue of falsehoods; however, we shall judge of that when we hear it *read*.

HARRY. Yes, red was her favorite color, and her lover had red *hair*.

EDITH. Yes, I know; she gave it a Langtry bang the day she was *engaged*.

GEORGE. It was the regret of all her friends that she had selected such a Pilgrim for a *husband*.

SUSIE. At last she is married; may she live happily in the bosom of her *family*.

ARTHUR. Her family were frightful—either they had a hump back or wry *neck*.

FANNIE. The pain she suffered from it was excruciating; she had to tie around her neck one of her woolen *stockings*.

TOM. Add to that a large pair of coarse brogans, which produced *corns*.

MARY. And she suffered with them till the day she was laid away in the *tomb*.

HAL. All is over then; she has succumbed to her fate.

THE FLOATING PAPER.

One of the players takes a feather, or a small piece of paper, which he tosses up in the center of the assembled circle, who should be seated as closely together as convenience will admit of. He then blows upon it to keep it floating in the air. The individual to whom it comes nearest does the same, in order to prevent its falling on his knees, or indeed any part of his person—an accident which would subject him to the payment of a forfeit. One of the chief advantages of this simple game is, that steady, serious people may be induced to indulge in it: The gravity of their faces, blowing and puffing away at the contemptible feather, as if all their hopes were centered in

evading its responsibility, is truly edifying. Sometimes it happens, it being impossible to blow and laugh at the same time, that the feather drops into the player's mouth at the very moment when he is concentrating all his energies in the effort to get rid of it. This is the signal for laughter and a forfeit.

—What is that which is often brought to a table, often cut, but never eaten? A pack of cards.

MOCKERY.

This is a jolly game, and if carried out to the letter, persons present will become convulsed with laughter. All participants must retire to the hall but two of the players; one of these is supposed to receive callers, and must repeat the questions of the caller, mimic her tone and imitate her actions as exactly as possible; the other who remains in the parlor calls in each girl separately, places a reception chair for her, and if the new-comer is inclined to be silent, provokes her to ask questions of the hostess. As soon as the caller becomes so convulsed with laughter as to make further conversation inexpedient, she vacates the reception chair for the next victim, and contributes her aid towards drawing out the next unsuspecting caller.

THE CURIOUS PIG.

This little play will cause a deal of merriment. Seat the parties around a table, and provide each person with a blank sheet of paper and a pencil. Then ask them to shut their eyes and each one draw a picture of a pig. When completed you will find, as a rule, the body of the pig in one place, the legs in another, and perchance the little, crooked tail will be put on his head.

BEN TROVATA.

Secure beforehand a number of fancy articles, toys and nicknacks; among these should be prepared one in particular, destined to the discomfiture of some luckless expectant. This should be carefully enveloped in several wrappers. It should be placed the last, according to the law of gradation observed with respect to the remaining lots, set out on the table and left uncovered. When the time of

drawing has arrived, the master of the house takes a pack of cards, which he distributes among the drawers, according to their several wishes—an agreed price being set upon each card. This done, he takes another pack, from which a number of cards are drawn without being looked at, equal to the number of lots, and one is placed under each. He then turns up the remainder of the pack, laying down each card in succession and calling it out. The drawer who has a similar card to the one called out places his beside it. When the whole are thus gone through, those who remain holders of cards corresponding to those under the lots are declared the winners; but of what, remains to be seen. The card under each lot is called out, beginning with the first; and the drawer who holds a similar one carries off the lot. Thus in succession through all the lots, until the last or "sell" lot. As one by one the cards in the drawers' hands are proclaimed worthless, the laugh at their disappointment stimulates them to make another venture, and a general bidding takes place for those that remain, and as their number diminishes, and the consequent probability of anyone of them becoming a prize increases, they fetch higher and still higher prices. And, when at last the lots are distributed to the winners, each is in more or less trepidation, lest his prize entitle him to the honor of contributing to the general mirth by being presented with the "sell," and having deliberately to unfold layer after layer of the paper and wool until he reaches the kernel of the mortifying joke. It is customary to retain from the proceeds of the lottery the cost of the various articles drawn for, and the remainder is devoted to some charitable purpose.

SENTIMENTS.

The person who conducts the game distributes to each of the players a blank card or a square piece of paper, which should be all the same size.

When the blank cards have been distributed, each player adopts a name that suits their fancy, and writes it at the top of the paper below his real name, without allowing his neighbors to see the name which he has chosen. This done, the dealer collects the cards, transcribes upon as many similar ones the adopted name of each person, shuffles them, and distributes them to the players, each of whom, racking his brain to guess the person to whom the name written on the

card dealt to him belongs, writes out a random description of him or her, which he signs with his own adopted name. In this way a player often gives a flattering description of a person whom he would not have treated so tenderly if he had known whom he really was describing, and treats very severely another of whom they would wish to say nothing but what was complimentary. The dealer, after reading the papers, supplies the real to the feigned names, and no one has a right to be offended or delighted on account of praises bestowed upon them by mere chance.

THE BAD MAN.

The company should form a semi-circle, in the midst of which the President takes his seat; the Bad man places himself opposite the President on a stool; the President then opens the court.

"Honorable judges," he says, "do you know wherefore the accused is upon the stool of penitence?"

"We know."

The judges then advance successively to the President and whisper in his ear the reasons that they choose to give him.

This done, each resumes his place, and the President, addressing the pretended Bad man, says—

"You are accused of such a crime (naming in detail the accusations). Do you know who has complained against you for these offenses?"

The accused repeats one after the other, and at each accusation names one of the judges; if he mistakes in every case he pays a forfeit, and keeping his place upon the Bad man's seat, he must answer to a new round of accusations; if he guesses a single one of his accusers, the latter takes his place, pays a forfeit, and waits to be accused in his turn. This game requires great attention on the part of the accusers; they must consider the age, the sex, the personal, as well as mental qualities of the person who occupies the Bad man's seat. When one wishes to pay the Bad man a compliment, be careful not to accuse him of a quality that he or she does not possess; if the accusation relates to a fault or a foible, it is better to make a false accusation than to aim at a real failing, as this would wear the appearance of rudeness.

THE POP CORN MAN.

The chairs being drawn into a circle, facing inward, the leader, warning the company that every smile will cost a forfeit, turns to his left-hand neighbor, and singing the words to a monotonous tune, asks him very seriously in the following verse:

Oh, don't you know the Pop Corn man?
 Oh, don't you know the Pop Corn man?
 Oh don't you know the Pop Corn man
 Who lives in Poor Man's Lane?

The next player must reply, to the same tune, and with perfect gravity, looking his questioner full in the face,

Oh, yes; I know the Pop Corn man,
 Oh, yes; I know the Pop Corn man,
 Oh, yes; I know the Pop Corn man
 Who lives in Poor Man's Lane.

Then with a sudden jerk he turns to face his left-hand neighbor, and staring at him, asks,

Oh, don't *you* know the Pop Corn man?
 Oh, don't *you* know the Pop Corn man?
 Oh, don't *you* know the Pop Corn man
 Who lives in Poor Man's Lane?

The third player replies, staring in his questioner's face and without smiling,

Oh, yes; I know, etc.,

and in turn asks his left-hand neighbor. When the entire circle has been thus questioned they all sing gravely and in chorus,

We all well know the Pop Corn man,
 We all well know the Pop Corn man,
 We all well know the Pop Corn man
 Who lives in Poor Man's Lane.

If any circle of players can finish this absurd performance without producing an enormous pile of forfeits, they had better put on their hats and wraps and retire at once to the solitude of their homes, for they will have proved conclusively that there is not a laugh in their whole composition.

—What is the difference between dead soldiers and repaired garments? The former are dead men and the latter are mended.

THE HORN OF PLENTY.

Make a large bag of thin white paper—silver paper will do; fill it with sugar plums, and tie a string round the top to keep it fast. Then suspend it from the ceiling, and provide a long, light stick. Each little player is blindfolded in turn, and the stick put into her hand. She is then led within reach of the bag and told to strike it. If she succeeds in her aim and tears a hole in it, the sugar plums are scattered on the floor, and the little ones scramble for them; but it is by no means easy to strike a suspended object blindfolded; generally many attempts are made unsuccessfully. Each player is allowed three trials. If the giver of the bag pleases, small gifts may be put in it, tiny books, pin-cushions, dolls' bonnets, etc., etc., with the sugar plums.

THE WILD ANIMALS.

Place a screen at the end of the room; behind it place a looking-glass and a light. The performer stands before the screen and offers to exhibit his wild animals to any person who will promise not to describe what he has seen when he comes out. Then the person giving the promise and demanding admittance is asked what animal he wishes to see. On his naming one, the performer proceeds to describe it. The description should be very witty, and should have some application—either complimentary or satirical. The person is then admitted, and is shown *himself* in the mirror.

WEDLOCK AND SEPARATION.

The company seat themselves at a table, the ladies on one side, the gentlemen on the other. The gentleman and lady opposite each other are the future spouses in the game of Wedlock, or the discontented spouses in the game of Separation.

If there are one or more gentlemen or ladies left after the couples have been formed, they compose the tribunal; if there are none left one of the couples is chosen to represent it. Then each person takes a sheet of paper, and without any concert with the others traces upon it a sketch of his character. When all have finished, the tribunal, which is seated at the upper end of the table, calls up the pair of

future spouses most distant from it, and commands them to give up the several sheets of paper upon which they have written their characters; the tribunal then reads aloud the qualities or defects which the couple have attributed to themselves. If there is a great similarity of character between the pair they are declared man and wife, and invited to form part of the tribunal; if, on the other hand, their tastes are opposite, the tribunal decides that there is no reason why the marriage should take place, and requires a forfeit from each. In the game of Separation, the only difference is that the marriage is confirmed where there is a similarity of tempers, and both are required to give a forfeit for having demanded a separation without just cause; while, on the contrary, the marriage is dissolved where incompatibility exists, and the pair is divorced and invited to augment the number of the judges.

TAFFY.

A circle is formed—a gentleman and lady sitting alternately. The game should be commenced by a lady.

"I should like," she says, "to be such an animal." (The more disgusting the animal the more difficult it is to invent the compliment which the lady has the right to expect).

Suppose she has chosen the spider. She inquires of her left-hand neighbor if he knows why she has made so strange a choice.

The latter, who is not expected to pay her a compliment, replies simply, from the well-known nature of the insect, "Because you wish that all living things should avoid the place where you have chosen your abode."

The lady inquires of her right-hand neighbor, "What advantage would I find in this transformation?"

ANSWER. That of escaping from a crowd of admirers whom your modesty makes you look upon as importunate.

If the gentleman first addressed pays the lady a compliment, or if the second fails to do so, both pay a forfeit.

Then it becomes the turn of him who pays the compliment to form a wish.

He expresses, for example, a desire to be a goose. Then he asks the lady whom he has just complimented if she can divine what can be his motive? "It is," she replies, "that you may inhabit indiffer-

ently either the land or the water." Then addressing himself to the lady on his right hand, he says, "What advantage would I find in such a metamorphosis?" "The hope so dear to your heart of one day saving your country, as the geese of the capital once saved Rome."

One round is enough at this game, because nothing is more tiresome than compliments, when prolonged, however much they may be merited. It is necessary, however, to complete the entire round, in order to deprive no one of his or her turn, as the little part each plays is always flattering to the vanity, even of those among the company the least susceptible.

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; " "Tram 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 employ in the answer he gives to any question asked by the guesser. 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," and the seventh "way," and so on. The person who has gone out is now called in, and begins his questions with the first player, in the following manner; "Have you been out to-day?" "No, I must train myself to like walking better than I do." He turns to the second player, "Are you a member of the National Guard?" "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. "Are you fond of reading?" "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 cautious, 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.

—Hold up your hand and you will see what you never did see, never can see, and never will see. That the little finger is not so long as the middle finger.

TEMPORARY INFIRMITY.

The person on whom the temporary infirmity is imposed must stand out in the center of the room, and to all that is said must answer, "I am deaf; I can't hear." The fourth time, however, the answer must be, "I can hear." The fun, to all but the unfortunate victim, is to make the deaf man some agreeable proposal, such as bringing a lady to him and asking him to salute her, to which he is obliged to turn a deaf ear; finally, he is requested to perform some humiliating act, such as to take a lady to another gentleman to salute, sing a comic song, recite extempore verses in praise of the prettiest girl in the company, and to all these agreeable invitations his ears must be suddenly open. In fact, he must illustrate exactly the inverse of the old proverb, "None so deaf as those who won't hear." He is not obliged to accede to the requests that are made to him in the intervals of his deaf fit.

—When a boy falls into the river what is the first thing he does?
Gets wet.

—What was Eve made for? Adams Express Company.

BLIND MAN'S BUFF SEATED.

To play Blind-Man's Buff seated, the company should arrange themselves in a circle upon chairs which are placed very near together. The person chosen by lot, or who voluntarily offers to play the part of the blind man, allows a handkerchief to be bound over his eyes by a lady, if the player is a gentleman, and by a gentleman, if it is a lady who undertakes this part. When the blind man cannot discern the objects which surround him the players hastily change their places. Then he approaches the circle without groping, for this is expressly forbidden, and takes hold of the hand of

the first person he encounters and listens to the stifled laughter around him, to the rustling of the robes, the sound of which often discovers the wearer; or perhaps by a fortunate guess he is enabled to tell the name of the player whose hand he holds, and in case he is unacquainted with the name of the person, describe her in such a manner that she can be recognized. If the blind man guesses correctly the person discovered takes his place, puts on the bandage, and performs the same part. If, on the contrary, he is mistaken, the company clap their hands to inform him of his error, and he renews the experiment in the same manner, and without employing any other means than those authorized by the game. It is customary for the company, in order to prevent the blind man from recognizing persons too readily, to resort to various little stratagems to disguise themselves.

—What is the difference between a man coming out of a drinking saloon and the Devil? One has a cloven foot and the other has a cloven breath.

LOVE'S LOTTERY.

Have each one present deposit any sum agreed upon—of course, some trifle; put a complete pack of fifty two cards, well shuffled, in a bag. The party stand in a circle, and, the bag being handed around, each draw three cards. Pairs of any are favorable of some good fortune about to occur to the party, and awards to him the sum that each agreed to pay. The king of hearts is here made the god of love, and claims double, and gives a faithful swain to the fair one who has the good fortune to draw him; if Cupid, the queen of hearts, is with him, it is the conquering prize, and clears the pool; fives and nines are reckoned crosses and misfortunes, and pay a forfeit of the sum agreed to the pool, besides the usual stipend at each new game; three knaves at one draw shows the lady will be married three times; three sevens that she will be an old maid; three fives, grass-widow.

HOW TO BURN ICE.

Make a hole in a block of ice with a hot poker; pour out the water and fill up the cavity with spirits of camphor; the spirit may then be set on fire. It will have the singular appearance of "ice in flames."

THE FLYING MAN.

This is glorious fun. In a room with folding doors, which will be best suited to the purpose—or otherwise it must be suspended from the ceiling—stretch a large sheet across the partition. In the front room place the company, who will remain in comparative darkness, and in the back room put a bright lamp or candle with a looking glass reflector, or a polished tin one if it be convenient, on the carpet. When a gentleman stands between the light and the sheet, his reflection, magnified to immense proportions, will be thrown forward on the screen, and when he jumps over the light, it will appear to the spectators in front as if he had jumped upwards through the ceiling. Some amusing scenes may be thus contrived with a little ingenuity. Chairs and tables may be called down from above simply by passing them across the light; a struggle between two seeming combatants may take place, and one be seen to throw the other up in the air on the same principle. A game at cards, with pieces of cardboard cut out so as to represent the pips, may be played out, and beer poured from a jug into a glass, sawdust giving the best shadowy imitation of the fluid, may be imbibed during the game with great effect. Care should be taken to keep the profile on the screen as distinct as possible, and practice will soon suggest some highly humorous situations.

THE CHURCH BELL.

Tie a piece of string, about the substance of whip cord, round the handle of a poker, leaving the two ends about a foot long. Now take the ends of the cord, and pass them one over each ball of the thumb, so that the poker can be lifted up and suspended between the hands. In this position place the thumbs and ends of the cord as close into each ear as convenient. If now a second person strike the poker the one who holds it will hear a sound very surprising when experienced for the first time, but scarcely audible to the striker. If the blow be a sharp one, and struck with a hard body, as the back of a knife, the sound will be as strong as the deepest note of a piano, and if a hard blow with a hammer the sound will appear as powerful and booming as a cathedral bell. If the experiment be made with a large kitchen poker, then the sound is "stunning," and equals anything that can vibrate from the City Hall bell.

TO PUT YOURSELF THROUGH THE KEYHOLE.

Write the word "yourself" on a slip of paper, roll it up, and pass it through the keyhole.

THE APPRENTICE.

The leader of the game commences it by saying that she apprenticed her son to a tailor, a shoemaker, a grocer, or any other trade she pleases, naming the initial letter of the first article he either made or sold. This her companions must endeavor to guess, the next turn falling to the one clever enough to do so, while everyone making a mistake pays a forfeit. The greater the number of players the more amusing the game becomes. A short example:

MARY. I apprenticed my son to a baker, and the first thing he sold was G.

AMY. Gingerbread. I apprenticed my son to an ironmonger, and the first thing he sold was a C. S.

SUSAN. Coal scuttle. I apprenticed my son to a grocer, and the first thing he sold was C.

EMMA. Coffee?

SUSAN. No.

KATE. Chocolate? Yes! Then it is my turn. I apprenticed my son to a dry goods merchant, and the first thing he sold was an S.

JANE. A shawl. I apprenticed my son to a butcher, and the first thing he sold was a M. C.

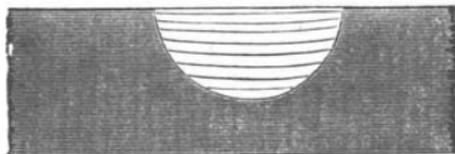
CLARA. M. C.! what can that be? O, mutton chop!

THE RESTORED RIBBON.

Have two pieces of colored ribbon of exactly the same size and appearance, one of which being moistened may be secured in the palm of the hand, previous to exhibiting. The other may be cut in pieces and burned in a plate by the audience. Taking up the ashes, you call for a basin of water, with which you moisten them, stating by the magical influence of the "cold water cure" the color and form of the burned ribbon will be restored. Rubbing the damp ashes in the hand, you draw forth, at the same time, the concealed ribbon, which will appear to be the same that had been consumed.

MUSICAL MOCKERY.

You can manufacture a little instrument by which the notes of birds, voices of animals, etc., may be imitated. First, look at the following diagram; procure a leek, cut from the green leaf thereof a piece about the size of the diagram; lay it on a smooth surface, and with the thumb-nail delicately scrape away a small semi-circular patch of the green, pulpy substance of the leaf (as shown in the diagram), using care to leave the fine membrane of outer skin of the leaf uninjured-and there is the instrument complete. It may require several experiments to make the first one, but once having discovered the right way, they are very easily manufactured. The manner of using this instrument is to place it in the roof of the mouth with the side on which is the membrane downwards; then adjust it gently in its



place with the tongue, and blow between the tongue and the upper teeth. After the first two or three attempts you will be able to produce a slight sound like a mild grunt; then as you practice it you will find you can prolong and vary the sound somewhat, so that in the course of a few days you can imitate the barking of a dog and mewing of a cat. With practice, you will be able to imitate many birds; but to produce exact counterfeits of the best singing birds requires considerable practice and study; the result, however, will reward you, for to be able to carry a mocking bird, canary, dog, cat and sucking pig in your vest pocket, is no small accomplishment.

When not in use the instrument should be kept in a glass of water to prevent its drying.

THE DANGEROUS CANDLE.

This provokes much laughter. Select a gentleman of the party, blindfold him carefully with a handkerchief, and place him three or four yards from, and facing, a table, near the edge of which is a

lighted candle. Now bid him turn two or three times entirely round, then advance toward the candle and try to blow it out. His vain attempts, oft repeated, will cause much amusement, especially when he is three or four feet away from the candle, in full pucker and in momentary dread of burning his nose.

THE BLIND QUADRILLE.

This is performed when a great number of forfeits are to be disposed of. A quadrille is danced by eight of the company with their eyes blindfolded, and as they are certain to become completely bewildered during the figures, it always affords infinite amusement to the spectators.

—Why did Adam bite the apple Eve gave him? Because he had no knife.

—What is that which, the more you take from it, the larger it grows? A hole.

—Place four fives so as to make six and a half. $5 \frac{5}{5} \cdot 5$

—What word is that composed of five letters from which you may take two and but one remains? Stone.

—What things increase the more you contract them? Debts.

THE LOVER'S TEST.

Lime water is as transparent and clear as common spring water, but if we breathe or blow into it; the liquid becomes opalescent and as white as milk. The best way to try this experiment, is to put some powdered quick-lime into a wine bottle 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 clean straw, and in the course of a minute or so "the water will be converted into milk." By means of this *pastime* you 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.

CONCISE RULES OF PROGRESSIVE EUCHRE.

The ordinary rules of Euchre govern the game, with exceptions noted hereafter.

Upon arrival, the ladies draw Tally Cards from one basket and the gentlemen from another. Their partners and the tables at which they first sit are thus decided by chance (the Tally Cards being numbered as are the tables, and also in pairs).

All being seated properly, the signal for play is given by tapping the bell.

The ladies cut for deal, and lowest deals. Ace high in cutting.

The cards are now played and dealt without further cutting, until notice is given by the ringing of the bell that a game of five (5) points has been made at table No. I.

At that signal the losers at table No. I rise and move to the lowest table, playing *against* each other there, while the winners at all the tables *but* No. I go forward one table and play *together* against the partners remaining at that table.

While these changes of position are being made, the person who assumes the duty of Tally Clerk affixes to the cards or ribbons of players who have a score of five or more points to less of their opponents, a Gold Star, and to those of the losing players, a Green Star.

Tables at which neither side gains five points before the bell rings, score neither losses nor gains, but the partners having the most points move forward.

In event of a tie score at any table the ladies cut, and the side cutting *higher* moves up.

The first deal in every game is, by courtesy, accorded to the lady who last comes to a table.

The same plan of procedure is repeated until the hour for closing the game, when the Gold and Green wafers on the Tally Cards are counted and the lady and gentleman having the most Gold wafers each receive a wafer of *blue* and a suitable prize, the lady and gentleman showing the next largest number of Gold wafers a *red* wafer each, and the lady and gentleman rejoicing in most greenness, appropriate souvenirs of their defeat.

When two persons have equal claim to any prize, the cutting of the cards shall determine, high winning.

ACCESSORIES.

One fourth as many tables as players.

One good euchre deck for each table.

One call bell for table No. I.

One large card at each table (numbered and with pencil attached) for scoring points made.

One ribbon or card (decorated or plain) for each player, on which to tally games lost and won.

Green Wafers, Gold Wafers—*ad libitum*.

Red Wafers, Blue Wafers—one box each.

Prize for lady winning most games.

Prize for gentleman winning most games.

Prize for lady *losing* most games.

Prize for gentleman *losing* most games.

“THINKING” OF A CARD.

Allow the pack to be shuffled and cut as freely as the company please. When they are satisfied that the cards are well mixed, offer the pack to any of the spectators and request him to look over the cards, and think of anyone, and to remember the number at which it stands in the pack, reckoning from the bottom card upward. You then remark, "Ladies and gentlemen, you will take particular notice that I have not asked a single question, and yet I already know the card; and if anyone will kindly indicate the place in the pack at which you desire it to appear, I will at once cause it to take that position. I must only ask that, by arrangement between yourselves, you will make the number at which the card is to appear higher than that which it originally held." We will suppose that the audience decide that the card shall appear at number twenty-two. Carelessly remark, "It is not even necessary for me to see the cards." So saying, hold the pack under the table, and rapidly count off twenty-two cards from the bottom of the pack, and place them on the top. You then continue, "Having already placed the card thought of in the desired position, I may now, without suspicion, ask for the original number of the card, as I shall commence my counting with that number." We will suppose you are told the card was originally number ten. You begin to count from the top of the pack,

calling the first card ten, the next eleven, and so on. When you come to twenty-two, the number appointed, you say, "If I have kept my promise, this should be the card you thought of. To avoid the suspicion of confederacy, you will please say, before I turn it over, what your card was." The card being named, you turn it up and show that it is the right one.

TO DISCERN ONE OR MORE DRAWN CARDS.

Turn unperceived the bottom card of a pack face upwards; then let several of the company draw a card. Reverse the pack rapidly, so that the bottom is now the top card, and thus all the other cards are turned face upward, unseen by the spectators. Hold the pack firmly in your fingers, and request those who have drawn to replace their cards in the pack. Thus all the drawn cards will lie with their faces downward, while the other cards will lie with their faces upward. You now step aside, select the drawn cards, and show them to the company.

READING CARDS FROM THEIR BACKS.

Shuffle the pack, and while doing so, notice what card is on top. Then ask those present to cut the cards as often as they choose, and you will call the names of the top cards on each pile before picking them up. You simply request them to remember the cards you call. Supposing the top card when you got through shuffling to have been the *king of diamonds*, and they cut the cards three times and lay the cuts side by side. You then call the top card on the farthest pile the king of diamonds, pick it up and you find it to be the tray of hearts, for instance; you then call the top card of the next pile the tray of hearts and it proves to be the ace of clubs, you then call the top card on the next pile (which you know to be the king of diamonds) the ace of clubs, and you have in your hands all the cards that you have called.

AN AMUSING PARLOR TRICK.

Begin by stating that if anyone present will write something on a piece of paper, you will undertake to say what there is upon it. Tell him, when he has written something on a piece of paper, to roll it up small and hold the paper straight up in his hand, and, after

making him hold it up a number of different ways, say, "Now place the paper on the floor in the center of the room, and in order that I may not have the chance of lifting it up in the least, place both your feet upon it. I will then proceed to take up a stick, or anything else you please, and inform you at once what is on the paper." After going through all sorts of maneuvers, to mislead the spectators and keep alive their curiosity, you finally turn to the gentleman who is standing with both feet on the paper: " I have undertaken to state what was upon that piece of paper. You are upon it."

THE INVISIBLE CARD.

Introduce the game by declaring that there is one very mysterious trick you are able to perform, but which you seldom do for reasons you do not wish to explain. Then say that if any person present will draw from the pack some particular card and hand it to you, that you will hold that card up in your hand and everyone present will be able to see it plainly excepting the person who handed it to you. That you will not ask anyone to change their present position, but that it will be an utter impossibility for the person who gave it to you to see it. Take hold of the top of the card with your thumb and dexter finger, and rest the bottom of the card upon the top of the person's head who accepted the challenge, and all will see it but him.

DECEPTIVE VISION.

Stick a fork in the wall, about four or five feet from the floor, and on the end of it place a cork; then tell some person to place his forefinger by the side of the cork; when he has measured the height carefully, tell him to walk backwards about five yards, then shut one eye, and walk forward and try to knock the cork off the fork with one blow of the forefinger. The probabilities are that he will make the attempt a dozen times before he is successful.

THE BLIND MAN'S CHOICE.

The one who is to pay a forfeit stands with the face to the wall; one behind makes signs suitable to a kick, a pinch, and a box on the ear, and then demands whether the first, second or third be preferred; whichever it chances to be, is given.

A CLEVER DETECTION.

It will be found that the white margin around the court cards almost invariably differs in width at the opposite ends. The difference is frequently very trifling, but is still sufficiently noticeable when pointed out, and may be made available for a trick which, though absurdly simple, has puzzled many. You place four court cards of the same rank, say four queens, in a row, face upwards, taking care that the wider margins of the cards are all one way. You then leave the room and invite the company to turn round lengthwise during your absence anyone or more of the four cards. On your return you can readily distinguish which card has been so turned, as the wider margin of such card will now be where the narrower margin was originally, and *vice versa*. There is so little chance of the trick being discovered that you may, contrary to the general rule, repeat it if desired. Should you do so it is better not to replace the cards already turned, as this might give a clue to the secret, but carefully note in your own mind their present position, by remembering which you can discover any card turned just as easily as at first.

—One way to walk across a room and back unaccompanied, and have but two legs going and six legs returning; carry a chair back with you.

THE MYSTERIOUS RING.

Procure a soft silk handkerchief and a sham gold ring; now a needful of black silk, double; sew the silk to the middle of the handkerchief, and let the ring hang from it, suspended by the end of the silk, say at about three or four inches from the kerchief. When the handkerchief is held up by two corners, the suspended ring must always hang on the side facing the magician; the handkerchief can then be shaken, folded, and crumpled up in the hands, so as to make it appear "all fair." Now, to pass a ring through a tumbler and plate, and through the table on which it is placed. "If any lady or gentleman will kindly lend me a ring, I shall be happy to exhibit the electric and magnetic action of metallic substances on diaphonous bodies and ceramic manufacture, by showing their imperviousness, and the porosity of ligneous products of the Honduras." Take the

borrowed ring in the *left* hand and keep it there; pretend to pass it to the right hand, and say, "I will place it in the handkerchief. Who will kindly hold it for me while I put the goblet on the plate in the center of the table?" You secure the most bashful lady or gentleman in the company to hold the (your) ring in the handkerchief. "You will perceive, ladies and gentlemen, that the glass and the plate are now quite empty. I shall now place the glass in the plate on the center of the table, and request the lady (or gentleman) to place the ring and the handkerchief over the glass. I particularly draw your attention to the fact that you will *hear* the ring fall into the glass when I request it to be released. You will then be certain that it is in the glass; but at my command it shall pass into this box (show the box around), which I shall place under the table. Now, miss (or sir), be good enough to let the ring fall into the glass. Silence! Ting! You heard it fall?" "Yes," all must reply. Presto! It is now in the box. You lift the handkerchief, smooth down your brow with it, and put it into your pocket. The audience are now left to themselves. They rush to the plate and glass, it is not there; now the box, it is as sound as ever; how it got there no one knows but you, for you put it there out of your left hand when you placed the box under the table.

THE DISAPPEARING DIME.

Stick a small piece of white wax on the nail of your middle finger, lay a dime on the palm of your hand, and state that you will make it disappear at the word of command, at the same time remarking that many persons perform the feat by letting the dime fall into their sleeve, and to convince them that you have not recourse to any such deception turn up your cuffs. Then close your hand, and by bringing the waxed nail in contact with the dime, it will firmly adhere to it. Then blow upon your hand and cry "Begone," and suddenly opening it and extending your palm, you show that the dime has vanished.

THE THUMB TRICK.

Place a piece of tape across the palms of your hands, side by side, letting the ends hang down; then bring your palms quickly together, at the same time privately catching hold of the middle of the tape with your fourth and fifth fingers. Then direct any person to tie your

thumbs together, as tight as he pleases, but he will not, of course, in reality be tying them, because you, have hold of the tape, yet it will nevertheless appear to him that he is doing so. Request him to place a hat over your hands; then blow upon the hat and say "Be loose," slipping your thumbs from under the tape; direct him to remove the hat, and show your thumbs free. You then request that the hat may again be placed over your hands, and blowing upon it, you say, "Be tied," slipping your thumbs under the tape again; and when the hat is removed your thumbs will appear tied as at first. After performing the trick convey the tape away lest it be detected.

HOW TO GUESS THE TWO ENDS OF A LINE OF DOMINOES.

You cause them to be shuffled together as much as the company may desire. You leave the room in which the audience are assembled, and assert that from your retreat 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 rules established for laying one domino after another. All the magic consists in taking up and carrying away, unknown to everyone, 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 as often as may be desired by taking each time a different domino, which, of course, changes the numbers to be guessed.

TO CAUSE A DIME TO APPEAR IN A GLASS.

Having turned up the cuffs of your coat, begin by placing a cent on your elbow and catching it in your hand, a feat of dexterity which is easily performed. Then allege you can catch even a smaller coin in a more difficult position. You illustrate this by placing the dime half way between the elbow and the wrist. By suddenly bringing the hand down, the dime will fall securely into the cuff unseen by any, and apparently to your own astonishment to have altogether disappeared. Now taking a drinking glass and bidding the spectators watch the ceiling, you tell them the lost coin shall drop through the ceiling. By placing the glass at the side of your arm and elevating the hand for the purpose, the coin will fall from the cuff, jingling into the tumbler.

TABULATED THOUGHTS.

	Example.
Let a person think of a number, say.....	6
1. Let him multiply by 3.....	18
2. Add 1.....	19
3. Multiply by 3.....	57
4. Add to this the number thought of.....	63

Let him inform you what is the number produced; it will always end with 3. Strike off the 3, and inform him that he thought of 6.

	Example.
Suppose the number thought of to be	6
1. Let him double it.....	12
2. Add 4.....	16
3. Multiply by 5.....	80
4. Add 12.....	92
5. Multiply by 10.....	920

Let him inform you what is the number produced. You must then, in every case, subtract 320; the remainder is in this example, 600; strike off the two ciphers, and announce 6 as the number thought of.

Desire a person to think of a number, say 6. He must then proceed,-

	Example.
1. To multiply this number by itself	36
2. To take 1 from the number thought of.....	5
3. To multiply this by itself.....	25
4. To tell you the difference between this product and the former	11
You must then add 1 to it.....	12
And halve this number.....	6

Which will be the number he thought of.

TWO GUESSES.

Place your hands behind you, and guess who touches them. You are not to be released until you guess right. The person who owns the forfeit is to be blindfolded; a glass of water and a teaspoon are then to be procured, and a spoonful given alternately by the members of the company until the person blindfolded guesses aright.

A DROLL DRAWING ROOM TRICK.

Take five pieces of paper; place two of them on the back of your hand, and, as a preliminary operation, blow them away with an air of great mystery, informing your audience at the same time that you are about to explain to them some new kind of magnetism. Then, placing the other three pieces on your hand, you say, "Which of the three pieces do the company desire shall remain on my hand when I blow on them?" When one has been selected, you place the forefinger of your other hand upon it and blow the other pieces away. The absurdity of this mode of solving this problem is sure to create much amusement.

THE GAPING COMPANY.

Yawn until you make several others in the room yawn. (This can be done well by one person who can imitate yawning well, and it will afford indescribable mirth. It should be allotted to one of the male sex, with a large mouth and a somber or heavy appearance, if such a one can be found in the party).

THE QUOTIENT.

A pleasing way to arrive at an arithmetical sum, without the use of either slate or pencil, is to ask a person to think of a figure, then to double it, then add a certain figure to it, then halve the whole sum, and finally subtract from that the figure first thought of. You are then to tell the thinker what is the remainder. The key to this lock of figures is, that *half* of whatever sum you request to be added during the working of the sum *is the remainder*. In the example given, 5 is the half of 10, the number requested to be added. Any amount may be added, but the operation is simplified by giving only even numbers, as they will divide without fractions.

Think of.....	7
Double it.....	14
Add 10 to it.....	10
Halve it.....	2 <u>(24)</u>
Which will leave.....	12
Subtract the number thought of.....	<u>7</u>
The remainder will be.....	5

DICTIONARY OF DREAMS.

- Angels—To dream you see an angel foretells the death of a beloved friend.
- Apples—To dream you see apple trees and eat sweet and ripe apples, denotes joy, pleasure and recreation, especially to virgins; but sour apples signify contention and sedition.
- Ball—To dream you go to a ball signifies you will be unfortunate in all your undertakings. Do not go into any speculations after such a dream. To dream you are playing at ball denotes success in business.
- Banquets—To dream of banquets is very good and prosperous and promises great preferment.
- Beans—To dream you are eating beans always betokens trouble and dissensions.
- Beard—To dream you have one is a sign of good fortune in love.
- Birds-nests—To dream you find one is a good sign. To dream you find one without either eggs or birds shows you will meet with a great disappointment.
- Bite—To dream you are bitten signifies you will suffer the pangs of jealousy.
- Bouquet—To carry one, marriage; to destroy one, separation; to throw one away, displeasure.
- Cards—Playing at cards, tables, or any other game in a dream, shows the party shall be very fortunate; and tables allude unto love, for love is the table, fancy the point that stands open; and he that dreams much of table playing shall be a great gamester, as well with Joan as my lady.
- Cat—To dream of a cat signifies you will be robbed. To kill one, an averted danger; enraged, family quarrels.
- Cheese—To dream you eat cheese is a sign of profit and gain.
- Clock—To dream of a clock is a sure sign of happiness.
- Coffee—To dream you are drinking coffee, is a sign that you have insincere friends who are plotting against you. To dream you see others drinking coffee signifies a domestic quarrel.
- Concert—To dream of a concert signifies a life of harmony with the one you love.

Death—To dream of death signifies a wedding; for death and marriage represent one another. For the sick to dream they are married, or that they celebrate their weddings, is a sign of death, and signifies separation from her or his companions, friends, or parents; for the dead keep not company with the living.

Eyes—If anyone dream he hath lost his eyes, it shows he will violate his word, or else that he or some of his children are in danger of death, or that he will nevermore see his friends again.

Fighting—To dream of fighting, signifies opposition and contention; and if the party dreams he is wounded in fighting, it implies loss of reputation and disgrace.

Flowers—If you dream of holding or smelling odoriferous flowers in their season, it means joy. On the contrary, to dream that you see or smell flowers out of season, if they be white, it denotes obstruction in business, and bad success; all other colors denote sickness. To gather flowers, lasting friendship; to cast away, despair, quarrels.

Fruit—To dream you are eating good, sweet ripe fruit, denotes joy and happiness, but to dream you are eating sour and unripe fruit, signifies care and contention.

Funeral—To dream one goes to the funeral of a friend, is a good sign the dreamer, shall have money or marry a fortune.

Grapes—Rejoicings, enjoyment. To eat them, joy, gain; to gather them, considerable increase in fortune; to throw them away, loss, care and bitterness; to trample them under foot, abundance.

Ground—Dreaming you fall upon the ground, denotes dishonor, shame and scandal.

Hatred—Dreaming of hatred, or being hated, whether of friends or enemies, is an ill omen.

Heaven—Dreaming of heaven, and that you ascend up thither, is an indication of grandeur and glory.

Horses—If you dream of a horse, it is a good sign; or if one dreams he mounts a horse, it is a happy omen. To dream you are riding on a tired horse, shows one shall be desperately in love; to kill one, disunion, grief; to dream of a black horse, denotes partial success; a white one, unexpected good fortune; to see

- one wounded, failure in undertakings; to shoe one, good luck; to dream you see a dead horse tells of misfortune.
- Jollity—Dreaming of jollity, feasts and merry-makings, is a good and prosperous dream, and promiseth great preferment.
- Knife—To dream you bestow a knife upon anyone, denotes injustice and contention.
- Lemons—To dream of lemons denotes the dreamer will have good luck.
- Letters—Dreaming you learn letters, is good to the ignorant; but to one that has learned his letters it is not good.
- Marriage—To dream that you do the act of marriage, denotes danger. Marriage, or the wedding of a woman, is a token of the death of some friend; and for a man to dream that he is newly married, and that he hath had to do with his new wife, it denotes that some evil accident will befall him.
- Milk—To dream you drink milk is an extraordinary good sign; and to dream you see breasts full of milk, denotes gain.
- Money—To dream of losing money denotes losses in business. To find money, if gold, or large bank bills, is a good omen, and signifies success in all your undertakings, but to dream you find small silver coin or copper coin foretells a discovery made too late to be of any benefit to you. To dream you are melting or see money melted or bank bills burned, presages disappointment in some cherished design. To dream you throw money away foretells chagrin and want. To dream you change money foretells inconstancy in a lover or sweetheart. To dream you have money given or paid to you, implies success in love affairs, and much domestic happiness. To dream of counterfeit money is a bad omen, and foretells quarrels, sickness, and secret enemies; it also presages domestic unhappiness. To dream of money in bags or boxes, also denotes misfortune of some kind. Thus Shylock, in the "Merchant of Venice," says:
- "There is some ill a brewing towards my rest,
For I did dream of money-bags to-night."
- Mother-in-Law—Dreaming you see a mother-in-law, dead or alive, is ill; especially if you dream she uses violence or threatening. To dream she uses gentle speech and gives good entertainment, implies vain hope and deceit.

- Oranges—Dreaming that one sees and eats oranges, implies wounds, grief and vexation, whether they be ripe or not.
- Organs—To dream that you hear the sound of organs betokens joy.
- Owls—To dream of owls, old barns, church yards, etc., betokens much melancholy, as also imprisonment, keeping one's chamber, and sickness; and it denotes the same also to dream of an owl or bat.
- Paper—To dream you write on or read in paper, denotes news. To dream you blot or tear your paper, indicates the well ordering of business.
- Pig—To dream of a pig, denotes assured gain. To dream of a dead pig is a sign you will get a letter containing good news.
- Quarrels—If a man dream of quarrels and fighting, he shall hear some unlooked-for news of women, or embrace some joy he thought not of.
- Rats—Secret enemies, treason; white, triumph of the dreamer over them.
- Rice—To dream of eating rice, denotes abundance of obstruction.
- Rings—To dream of rings, betoken weddings, because they are then required.
- Serpents—To dream you see a serpent turning and winding himself, signifies danger and imprisonment; it denotes, also, sickness and hatred. To dream you see many serpents signifies you will be deceived by your wife.
- Strawberries—Unexpected good fortune.
- Teeth—To dream you lose a tooth is a sign you will soon lose a friend.
- Thorns—Pain, disappointment. To be pricked by them, loss of money.
- Vinegar—To dream that you drink vinegar betokens sickness.
- Vegetables—Wearisome toil; to gather them, quarrels; to eat them, losses in business. *Cabbage*, health, long life. *Cauliflower*, sickness, infidelity. *Beans*, criticism; green, considerable loss. *Peas*, good fortune. *Asparagus*, profit, success. *Artichokes*, pain, embarrassment. *Turnips*, annoyance, disappointment. *Cucumber*, serious indisposition. *Onions*, dispute with inferiors. *Leeks*, labor. *Lettuce*, poverty. *Garlic*, a woman's deception. *Rue*, family annoyances. *Herbs*, prosperity; to eat, grief. *Corn*, riches and happiness.

Water—To drink it, false security; to fall into, reconciliation; to bathe in running, disappointment; in stagnant, misfortune.

Wine—Signifies prosperity; white, the friendship of great personages; red, joy, happiness; upset, a disaster in the family.

SIGNS OF THE HAIR.

Thick and straight black hair, fine and glossy, on man or woman, is a sign that they are of kind disposition, but resolute, not violent in love, but usually true and faithful. If the same kind of hair be curly, it shows a quick and obstinate temper, and less firm in purpose. If the hair be coarse and straight they will probably be unscrupulous and improvident.

Thick, straight and glossy brown hair shows a robust constitution, one who is energetic, obstinate and eager in the pursuits of life; fond of the opposite sex, and if a woman, steady and true in her attachments. Such people are usually long-lived unless afflicted with some constitutional or hereditary disease, If the hair be coarse and wiry, it shows great determination of character in some and dishonesty in others. If it be curly or kinky, it detracts a good deal from most of the qualities above mentioned, showing a weakness of character, though not a lack of natural ingenuity and ability. In selecting a friend choose one with fine silky hair that does not curl, and grows thick on the head.

Light brown, or fair hair, when it grows thick and fine, shows a gentle disposition, mild manners, a good and generous heart, and generally a person of first rate qualities. If thin and fine, the same traits of character, though not so marked, and perhaps interspersed with faults. If the hair is curly and kinky, it shows a wavering and unsettled disposition. If coarse and wiry, you may be sure the person is unreliable and dissembling, if not actually dishonest.

Red hair, when fine, thick and glossy, frequently covers persons of good feelings and intentions; but as a general rule they are cunning and suspicious, though perhaps not always treacherous. Shades of reddish brown may make a good deal of difference. But one rarely finds a person with genuine red hair whose frankness of character can be relied on. If the hair be fine and curly it makes little difference; but if coarse and kinky you may suspect the person to be anything except one in whom you can place confidence.

Straight and coarse red hair is better than curly or kinky red, though either is bad enough to prognosticate character upon. There are exceptions, of course, because some men and women have red hair who do not possess the sandy, thin skin and white eye-brow complexion. These are people whose hair should be a reddish brown, to which their disposition corresponds. Some children have red hair, which turns brown as they grow older. These are not, properly speaking, red-headed people. Some genuine red-heads train themselves to be very good men and women, but a good many more are selfish and heartless, if not unprincipled. Ladies with red hair are usually great talkers and tattlers.

—A lad, observing a lady and gentleman passing, remarked: That man is my father and that woman is my mother, and yet neither is related to me. How was it? The little boy lied.

THE PLAGUE.

[From "The Women's Festival."]

They're always abusing the women,
As a terrible plague to men;
They say we're the root of all evil,
And repeat it again and again;
Of war, and quarrels, and bloodshed,
All mischief, be what it may;
And pray, then, why do you marry us
It we're all the plagues you say?
And why do you take such care of us,
And keep us so safe at home,
And are never easy a moment
If ever we chance to roam?
When you ought to be thanking heaven
That your plague is out of the way,
You all keep fussing and fretting;
"Where is my plague to-day?"
If a plague peeps out at a window,
Up go the eyes of the men;
If she hides, then they all keep staring,
Until she looks out again.

PALMISTRY.

The hand is divided first into two principal parts, viz: the full massive part called the *palm*, and the divided, movable part called the *fingers*.

Persons whose palms are massive, large, thick and hard, are generally those whose material instincts predominate, and whose indolent minds sometimes render them even too stupid to satisfy these instincts. These palms are generally accompanied by fingers that are equally thick and unyielding, being almost as large at the tips as at their base. On the other hand, a palm that is short, thin and narrow, which seems to be a prolonged root of the fingers, indicates a person of subtle, inquiring mind, little occupied with material things, but immensely interested in all things clever, intellectual or ingenious. To such a palm are ordinarily joined thin and remarkable limber fingers.

When the palm of the hand, measured from the wrist to above the roots or mounts of the fingers, is much longer than the middle finger (without being too heavy or massive), it is not essentially a sign of lack of brains; on the contrary, these hands are often found among the most intelligent people; but being, nevertheless, an indication of stronger instincts than of reasoning powers, they denote a character that judges, as a whole, irrespective of details. They are always easy-going, amiable and good-natured in their business as well as in their other affairs, having little taste for either contradiction or criticism. They have little capacity for learning word for word or by heart, preferring to improvise, and they never find themselves at a loss when conversing on either useful or serious subjects.

On the other hand, those persons whose middle finger is much longer than the palm of the hand, have minds that are much more active and awake than any animal instinct could make them. Their greatest happiness is to shine intellectually, and they cannot refrain from criticising even in the minutest details. They have a wonderful memory for words and numbers, but they seldom produce anything great or which has important results. In business affairs it is just as well to make all conditions and arrangements beforehand, in black and white to avoid misunderstanding later. They are also badly

fitted for the marriage state, the peculiarity of their minds rendering quarrels and differences of frequent occurrence.

If the length of the palm and the middle finger are exactly the same, it signifies an exact equilibrium between the material or animal instincts and the intellectual powers, producing an amiable disposition, with a just and upright mind.

If the hand is soft, flabby and without resistance, it indicates a character lacking energy and force. To it belong fingers of the same nature, fat and round at their base, but dwindling almost to a point at the tips, like a funnel. They belong to a lymphatic organization more particularly.

Where the palm is firm and solid even to hardness, it indicates a strong constitution, one that endures hard work and resists fatigue. It also indicates a constant, patient mind. If to this palm are joined thin, bony fingers, with knots at the joints, the person will be a thinker, but one of slow, difficult conception, who will require time and labor to elaborate his thought. If, on the contrary, large, massive fingers are joined to a hard palm, the man possessing them will be fitted only for manual labor.

Large fingers signify a massive organization, destined to hard work; also a ponderous mind and common, vulgar tastes. *Small*, but not thin fingers, an acute, clever mind, which is often dissimulating. *Fat* fingers indicate a love of idleness, or laziness. *Lean* fingers designate a searching and inquiring mind, simple tastes, and sometimes a tendency to parsimony. *Smooth* fingers denote a facility of conception and action, especially as regards art. They belong more particularly to nervous-sanguine and lymphatic organizations; the smoothness indicating a rapid circulation of the electric fluid. The hand being the representative of the brain, if the fluids circulate more or less rapidly in the fingers, it is because they do so in the brain. All persons with these fingers judge by inspiration or at first sight. *Pointed* fingers indicate religion, ecstasy, poetry, invention, imagination and exaggeration. A pointed *thumb* signifies a disposition that no sooner desires than it executes. *Square* fingers indicate positive and reasonable decisions, order, organization, regularity, symmetry, thought. The square *thumb* means that a conclusion once reached is unalterable. *Obtuse* fingers, or those whose

ends are as thick and gross as their roots, indicates an organization where coarse, brutal tendencies predominate; one that will always be more ruled by its impulses than by reflection. A large, round first joint of the thumb generally accompanies these fingers which belong to the muscular type. They are rarely capable of anything either clever or delicate. Their possessors are easily led; forming, when unoccupied, a dangerous class of society. Habits of work, a strong moral education and constant oversight, are the only means of keeping them in the right way.

In every hand there are lines; but they differ in length, depth, color and clearness, as well as in position, according to the type to which the hand belongs. The three most important lines in the hand are those that form the letter M, each one of which has a different signification. The line of the heart runs horizontally across the hand. In the left hand it forms the last branch of the letter M, and in the right the first; it is called the *heart line*. According to its length, depth and clearness one can estimate the degree of disinterested devotion the heart is capable of. A too long line is bad, indicating an excess of affection, and consequent jealousy or tyranny.

In the *sentimental type* of hand it is generally long, clear and pure, indicating great affection and devotion. It is long also in *lymphatic organizations*, but extremely pale, indicating an affection which, although sincere, is rather passive than active, being incapable of struggling against great difficulties, and still less against the need of change which is natural to this temperament. There are persons in whose hands the heart line is wanting; they will never be influenced by sentiment, but by interest alone, and have iron wills and little faith. Sometimes it indicates premature death. If the heart line is crossed by other than the principal lines, it indicates just so many blows, so much suffering through the sensibilities. A heart line, beginning and ending with branches, betokens a good and rich nature. A line of the heart without branches, indicates a timid, undecided person, lacking vivacity and expression. Sometimes the heart line extends towards its extremity, or the percussion of the hand, to the head line; it is a sign that the head will master the heart; that affection will be sacrificed to interest. A heart line formed like a chain indicates undecided affections or small love affairs. A broken line is fatal, but only when found in both hands.

The Line of the Head, indicating talent for calculation, is that which, in both hands, forms the second branch of the letter M. By its length, depth and clearness is recognized the greater or lesser disposition of a person for intellectual labor, as well as capacity for looking after his interests. It indicates also a strong will.

It crosses the hand a little below the heart line, beginning under the Index finger, about half-way between it and the thumb. Longer, it indicates a long-headed person with an eye to his own interests; *shorter*, stopping perhaps under the middle finger, it indicates a person of weak discerning powers, easily losing his head when surrounded by difficulties.

The Line of the Head, clear and pure from beginning to end, indicates a clear brain that will not become easily troubled; but, if unequal as regards size and depth, it denotes a mind not sure of itself—confused, uncertain, undecided.

The Line of Life begins between the upper part of the root of the thumb and the Index finger, and surrounds the entire root of the thumb, descending towards its base. It forms in the left hand the first branch of the letter M. By its clearness, depth and length, may be ascertained the degree of vigor of a person's constitution, as well as the probabilities of a long or short life. Small lines crossing the Line of Life indicate illness or accidents, according to their depth. The Life line is generally *very* long, although pale and yellowish, in hands belonging to the bilious type—indicating a long, calm existence. A long, pure and well-traced Life line, equal in all parts and of a beautiful rose color, is the sign of a good constitution, of vigorous health, and gives hope also of a long life. A *Life line* broken in one hand but not in the other, indicates a serious malady. In both hands; death. This sign never fails.

If the Life line divides at the wrist, it signifies weakness, or a great change in the mode of living. A double Line of Life indicates an excess of vitality. Branches running towards the wrist indicate poverty and loss of money.

—When does a man have to keep his word? When no one will take it.

—What is that which no one wishes to have, yet no one wishes to lose? A bald head.

TRAGEDY TRANSMOGRIFIED.

CHARACTERS.

Placid, a Manager.

Testy, a Prompter.

O' Brown, a Pantomimist.

Miss De Jones, a Singing Chambermaid.

The Honorable Mrs. Belgrave, a Fashionable Authoress.

Ordinary morning costume.

ACT I.

SCENE: The Manager's room. Placid discovered, sitting on a table.

To him enter Mrs. Belgrave.

MRS. BELGRAVE. Well, Mr. Placid, I hope the play, *the* play, is progressing favorably. I have innumerable friends among the upper ten thousand, you know; and can therefore confidently guarantee you a magnificent attendance on the first night.

PLACID (rising and bowing). I am overjoyed, madam.

MRS. B. Oh, yes, I can promise it, I assure you. I should not wonder, indeed, if Royalty were to be present on the auspicious occasion.

PLACID. Indeed! I am delighted.

MRS. B. The greatest care must be taken therefore. I am sure I may trust you to see to that.

PLACID. You may, indeed, madam.

MRS. B. And I hope you will be careful to impress the fact upon those to whom the principal parts in "Mortimer Delaney" are allotted; in order that they may study their different roles with additional circumspection.

PLACID. I certainly will, madam.

MRS. B. The part of "Mortimer" himself is a truly glorious one. Such pathos! such a display of antagonistic sentiments, culminating with the murder in the vault, was never before conceived. Let me see, Fitz-Roscius is to do it, is he not?

PLACID. Fitz-Roscius, madam. The best actor of the day.

MRS. B. Good. I have no doubt but he will do full justice to the part. Then there is "Araminta;" that is to be Mrs. McSiddons, I believe.

PLACID. Mrs. McSiddons. Yes.

MRS. B. Then I suppose we may consider "Mortimer Delaney" as a foregone success. It cannot fail with such a cast as that.

PLACID. Most decidedly it cannot, madam.

(Enter Testy.)

TESTY. Here ye are, Mr. Placid. A brace of letters for you. Just come by the post. Nasty ones, I dare say. 'Cause why? Everything's nasty.

PLACID. You will excuse me, madam, if I venture to open my correspondence in your presence?

MRS. B. Certainly, sir. No apologies, I beg.

PLACID. (Opens a letter, and runs his eye rapidly over it). Dear, dear. Very annoying to be sure. My dear madam, I am sadly afraid that we must abandon the idea of bringing out "Mortimer Delaney" to-morrow night. Mrs. McSiddons has written to say that she is engaged, and cannot possibly appear.

TESTY. Bah! that's one of your swells. They're always at it.

MRS. B. But, Mr. Placid, it's impossible to postpone the performance. Have you nobody else who could do the part of "Araminta?"

PLACID. I fear not; I am very much afraid not. But we must try, we must try. Who do you think, Testy, would be able to undertake the part?

TESTY. Nobody. Unless it's De Jones. She's as bad as most.

PLACID. Why, she's our singing chambermaid.

TESTY. And general utility, too. And if this aint a case of utility I'd like to know what is.

PLACID. Well, we'll try her. Now for the other letter. (Opens and reads it. His face lengthens.) Oh, my dear madam! It must be given up, positively it must. This is what Fitz-Roscius says: (reads.) "Dear Placid, you will have to do without me to-morrow night. The Duke of Tumbledown has asked me to dinner; and I wouldn't throw him over for all the 'Mortimers' in the world. Put off the play or get some other fool to rant in my place. In great haste, yours ever, George Fitz-Roscius." What is to be done now?

TESTY. That's another swell. It never rains but it pours.

MRS. B. The play must be performed at all hazards. The whole of the fashionable world will be up in arms if you disappoint them, and I tremble for the consequences.

PLACID. But, my dear madam, your excellent drama will never

be done justice to, now that we are obliged to dispense with our two principal performers.

MRS. B. It is very unlucky, certainly. Is there nobody we can put in as a make-shift?

PLACID. I fear not. What do you say, Testy?

TESTY. I say—nothing.

PLACID. You wouldn't try your hand at it yourself, would you? It's a very excellent part.

TESTY. Me! Bah! A nice figure I should make, strutting about and spouting. Not but that I could do it as well as any of them if it wasn't for my rheumatics. But I'm a regular cripple, you know, and aint fit for anything, 'cept it's prompting.

PLACID. Dear, dear! what a terrible situation it is! Perhaps O'Brown could do it, though. (Meditating.) Yes, he might, certainly. He's never done anything but pantomime yet; but that's no reason why he shouldn't begin. Testy, will you be good enough to speak to Mr. O'Brown and Miss De Jones, and ask them to be upon the stage in half-an-hour's time, when Mrs. Belgrave and I will go and judge of their capabilities? They must be prepared to rehearse the vault scene, you know, where "Mortimer Delaney" murders the "Lady Araminta." Most telling scene, that, madam; and if they can master it satisfactorily, the play will go off admirably, after all. That will do, Testy.

TESTY. A rare hash they'll make of it between 'em. (Exit.)

MRS. B. Very unfortunate, to be sure. But we must hope for the best.

PLACID. We must, we must, my dear madam.

END OF ACT I.

ACT II.

SCENE: The stage. Enter Pacid and Mrs. Belgrave.

PLACID. It is very short notice, my dear madam, very short notice indeed; and our two performers must, of course, read their parts now. But if they can manage the elocution tolerably well, I am sure they will not be long in committing the words to memory. I would propose that you should first read out part of the dialogue to

them, explaining the necessary situations as they occur, and then let them exhibit their prowess. Does that plan meet your views, madam?

MRS. B. Yes, I suppose that would be the wisest course. Is this the gentleman?

(Enter Testy and O'Brown.)

PLACID. This is Mr. O'Brown, madam. A most promising young actor. Testy has mentioned what we require of you, O'Brown, has he not?

O'BROWN. Yes, he has.

PLACID. And are you willing to undertake the part?

O'BROWN. Oh, yes, I don't mind, if you'll let me gag a bit?

MRS. B. What does he mean by "gag?"

PLACID. Putting in his own words now and then; we are obliged to grant a little license in that way. But as little as possible, O'Brown, as little as possible.

O'BROWN. I say, Placid. Look here. Capital idea for the crypt scene. Big coffin in the middle, little 'uns all round. I stick the knife into the lady, she tips me a back-hander, and sends me smack into the coffin; little 'uns open, and imps jump out dancing; big coffin opened, nobody in it. I nip through the trap, and dance a break-down. First-rate business, eh?

PLACID. My dear fellow, it's not a pantomime. It's real tragedy.

O'BROWN. Oh, ah! I see. Awfully slow. Very well.

(Enter Miss De Jones.)

MISS DE JONES. This is great fun, Mr. Placid. Fancy me doing heavy tragedy! But mayn't I have a song?

PLACID. No, no. This is high art. No singing, please.

MISS DE J. And no dancing, either? (Pouting.)

PLACID. No, no. Certainly not.

MISS DE J. It'll fall dreadfully flat, then. But that's no fault of mine.

PLACID. Now, then, will you be good enough to get into your places, if you please? and we shall rehearse the famous crypt scene. Take a chair, Mrs. Belgrave. (Mrs. Belgrave and Placid seat themselves on one side.) Now, madam, will you kindly read the dialogue?

MRS. B. (Producing a manuscript.) The scene opens by "Araminta" being discovered alone.

PLACID. "Araminta,"—that's you, Miss De Jones, you know.

MISS DE J. I'm discovered alone. Very well. Here I am.

MRS. B. Araminta says, mournfully, and with her eyes turned upward: (Reads.)

"Why am I brought into this darksome
cave, Where sable Nox, with awful
panoply, Covers the ashes of the unknown
dead,

And Phoebus, brilliant errand-boy of Jove,
Cannot effect an entrance through the gloom,
Or gild effulgently the dim obscure?

Why am I here? oh why? oh why? oh
why?"

MISS DE J. I beg your pardon.

MRS. B. Well.

MISS DE J. It don't rhyme.

MRS. B. Of course not. It's blank verse.

MISS DE J. What a pity! I could do it so much easier if it rhymed. Look here. Wouldn't this sound lovely?

"Why am I brought into this darksome cave,
Where even the pussy cats can't see to shave?
And where the brilliant what's-his-name of Jove
Can't even wink upon his lady-love?

Why am I here? oh why? oh why? oh why?
I'm sure if you don't know, no more do I."

PLACID. No, no, no. That will never do. You would spoil it.

MISS DE J. I think not. Then I might put in a song here.

MRS. B. No, no. Quite out of the question. (Hands her the manuscript.) Begin from there, if you please. "Oh, why." Go on.

MISS DEJ. (Carelessly.) "Why am I here? oh why? oh why? oh why? oh why?" "Ah! here is Mortimer." (Stands smiling and bobbing curtsies.

MRS. B. (Hurriedly snatching the manuscript.) No, no. You must not say it as if you were glad to see him. Start, like this, and look terribly frightened when you say, "Ah, here is Mortimer!" Don't you understand?

MISS DE J. "Ah-h-h-h! here is Mortimer!" (Throws herself kicking and screaming into a chair, in the fashion of hysterical chambermaids.)

PLACID. A trifle too energetic, perhaps; but Testy will soon teach her how to do it better. Now O'Brown comes in, doesn't he?

MRS. B. Yes. (Reads.) "Enter Mortimer slowly, with his eyes fixed upon the Lady Araminta. He says:

"Here we are once more!

"Oh, Araminta! erst I fondly longed

"To see this day—"

PLACID. One moment, if you please, my dear madam. I should be glad to see how O'Brown can manage the entrance. O'Brown, your cue is "Ah! here is Mortimer!" Now you come in. (O'Brown gives a jump across the stage, and stands with bent knees, toes turned in, and elbows out, grinning at the audience, clown fashion.)

O'BROWN. (Wagging his head about.) Here we are again.

PLACID. Oh, dear, dear! That will never do at all. You have quite misunderstood the proper reading of your part. You ought—what are you doing now? (O'Brown having surreptitiously taken Miss De Jones' muff, is trying to put it into his pocket.)

O'BROWN. Sure to make a laugh, you know. Always brings down the house when a fellow pockets something.

PLACID. Leave it alone, will you? You really almost make me angry. Come, come, O'Brown, do be sensible, and get on with the rehearsal. Now, madam, —when "Mortimer" kills the lady.

MRS. B. Very well, we will go on to that. He says,— (Reads) " Go, go, fair maid; for you there's no to-morrow! " Then he stabs her. And she answers, "Go! but with you!" and stabs him. Now do that.

O'BROWN. (Poking Miss De Jones in the ribs): How d'ye do to-morrow?

MISS DE J. (Returning the thrust playfully). Go along with you.

MRS. B. Oh, this will never do. This will never do at all. Mr. Placid, we must really think of something else, —some other way of managing it. Come into your private room, and let us try to hit on something.

PLACID. At your service, madam.

(Exeunt Placid and Mrs. Belgrave. O'Brown making faces at them as they go out.

END OF ACT II.

ACT III.

SCENE: The same as in Act I. Enter Mrs. Belgrave, bowed in by Placid.

MRS. B. Really, Mr. Placid, with the knowledge you ought to have of the capabilities of your company, I confess, I am both surprised and annoyed that you should have dreamt of consigning such important parts as those of "Mortimer" and the "Lady Araminta" to the care of people so very ill qualified to undertake them. Why! that man O'Brown is nothing but a buffoon.

PLACID. A wonderful flow of animal spirits, truly, madam.

MRS. B. Animal spirits, indeed! He is simply a clown! And, as for the young woman, she is, if possible, worse.

PLACID. In the "singing chambermaid" business she is excellent, madam; you may take my word for it.

MRS. B. My good man, "Lady Araminta" is not a chambermaid. But what is to be done now?

PLACID. Well, madam, if you take my advice, I should say it would be better to postpone the performance.

MRS. B. That I have already told you is impossible. The play must come off to-morrow evening.

PLACID. Then if you would permit O'Brown to—

MRS. B. Certainly not. Most emphatically not. I will not hear of that man again.

PLACID. Miss De Jones, at all events, might—

MRS. B. No, no, Mr. Placid. I have seen quite enough of her, also. Rather than let her appear in the character of "Araminta," I would positively undertake the part myself.

PLACID. (Brightening up.) Well, madam, if you—

MRS. B. No, I must not. With my aristocratic connections, it would be too much of a scandal. But something or other must be devised.

PLACID. Well, I will summon Testy again. He is a very shrewd, clear-headed fellow, and may yet be able to help us out of our difficulty.

MRS. B. Send for him, by all means. Not that I think he will be able to do much, but there can be no harm in trying.

PLACID. He shall come directly.

(Placid rings a hand-bell. Enter Testy.)

TESTY. What d'you want now? You're always stirring a man up. Bah! One never gets a quiet moment.

PLACID. I am sorry to have disturbed you, Testy; but the fact is, Mrs. Belgrave and I are at our wits' end.

TESTY. I'm not surprised. It don't take long to get to the end of *your* wits, I'm thinking.

PLACID. Mrs. Belgrave positively refuses to let O'Brown have the part of "Mortimer."

MRS. B. Most positively.

PLACID. She considers him quite incapable.

MRS. B. Quite.

PLACID. What do you think, Testy?

TESTY. Bah! he does tragedy quite as well as he does pantomime. Much of a muchness. Both as bad as can be.

PLACID. She is equally determined about Miss De Jones.

MRS. B. Decidedly so.

TESTY. Ah! well. What I say's this. "Mortimer's" a fool. "Araminta's" a fool. O'Brown's a fool. De Jones is a fool. You're a fool. And, if you like it, I'm a fool. Now, if we two fools can't make those two fools act the other two fools, we had better give up the trade.

PLACID. Ah! but Mrs. Belgrave will not hear of it. Oh! if Fitz-Roscus and Mrs. McSiddons could only be persuaded! Perhaps if I were to appeal to their generosity—eh, Testy?

TESTY. Not they. Did you ever know swells like hem do anything generous? Bah! I never did.

PLACID. What's to be done, then?

TESTY. You might bid higher. Swells is always open to a bribe.

MRS. B. Oh, yes! Certainly. My dear Mr. Placid, offer them anything. Never mind the expense.

PLACID. I will do anything you wish, but I fear such a plan will be of no use. You see what Mrs. McSiddons says. (Takes up the letter and reads.) "My *dear* Mr. Placid, I am *so* grieved. But you *will* forgive me, won't you, like a *dear* man. It is *quite* out of the question my acting to-morrow night. Really *quite*. I'm engaged. Don't laugh, because I *really* am, *this* time. Don't be *very* angry with me, *please*. I am *so* sorry. Yours *very* sincerely, Amelia McSiddons." There! that's all, my dear madam; so I fancy you will agree with me that there is very little chance of persuading her. Oh! stop! What's this? A postscript! I missed that. (Reads.) "P. S. Since writing

the above, a *little bird* has whispered to me that some of the *Royal Family* are to be present to-morrow evening; and as, under *those* circumstances I should be sorry to be absent, you may count on my services after all. A. McSiddons."

TESTY. So much for the other engagement. Wonder what it was. Appointment with the milliner to try on a new bonnet, most likely. Bah!

MRS. B. (Joyfully.) Then there ends one great dilemma! Give me Fitz-Roscius' letter; there may be a postscript there, too, for all we know. (Takes it, and runs her eye over it.) Is there? Yes. Look here. (Reads.) "P. S. Tumbledown has just written to put me off—the brute! So you needn't alter the play-bills after all.

J. Fitz-R.

PLACID. Why, my dear madam, what a cheerful conclusion to our troubles. "Mortimer Delaney" can now be performed to-morrow night with the original powerful cast, and cannot fail to be the greatest attraction of the day. I congratulate you most sincerely, my dear madam. Most sincerely. Testy, run quick, and circulate the joyful news; even you must look jolly for once, old boy (Enter O'Brown and Miss De Jones.) Ah, O'Brown! Ah, Miss De Jones! Such news; Such joyful news! Fitz-Roscius and Mrs. McSiddons act after all. (O'Brown and Miss De Jones exchange glances of disappointment).

O'BROWN. Oh, indeed.

MISs DEJ. Oh, really!

O'BROWN. Charmed, I'm sure.

MISS DE J. Quite delighted.

O'BROWN. Not that I think much of Fitz-Roscius as an actor.

MISS DE J. Nor I of Mrs. McSiddons.

O'BROWN. Very much over-rated man. My opinion.

MISS DE J. And she's so dreadfully woodeny.

O'BROWN. All the same, Placid, I wish you joy. But I fear—

MISS DE J. Oh, so do I, with all my heart. But I think—

O'BROWN. However—

MISS DE J. Ah! (They retire aside.)

PLACID. Shake hands, my dear madam. This *is* a happy moment.

MRS. B. It is indeed. I can now with confidence anticipate a complete success to-morrow. An aristocratic and appreciative audience, enjoying the most excellent acting, and the most poetical lan-

guage. (Turns to the audience.) Oh, you need not laugh. The dialogue is really splendid. Come to-morrow night, all of you, and judge for yourselves. As my friends, you will all be admitted free, and I should like to make some little return for your kindness in sitting out the miserable counterfeit that has just been presented to your notice.

The word—POSTSCRIPT.

WINTER EVENING TABLEAUX.

HOW EFFECTIVE SCENES MAY BE ARRANGED IN ANY ORDINARY ROOM.

There are few pastimes better calculated to interest and amuse a winter evening assemblage of young people than tableaux, and a few plain directions, by which effective scenes can be arranged in any room, cannot fail to be of interest. You will require ten boxes of various sizes, two half-length picture frames, one washtub and board, one broom, twenty feet of annealed wire, two dozen curtain-rings, twelve large lamps or twenty candles, or a gas rod twelve feet long, with fifteen five-foot burners upon it, six yards black tarlatan muslin, costing about 25 cents a yard, and five cotton sheets. If the room has no folding doors you must have a thick curtain or bed-quilt contrived to draw on a wire across the room, leaving a space about fifteen feet deep for the stage. This space must be draped with shawls or curtains, by stretching wire across the sides and back of the stage, near the ceiling, and hanging them by means of rings sewed upon the cloth. Then procure four upright pieces of narrow board, just the height of the room, for posts, screw them upon the back sides of the frames near the edge, so that when you raise them up the frames will stand upright four feet six inches from the floor. Cover all the space above and below the frames with cloth of the same color as the back wall, so that they will appear to the audience as if hanging upon the wall. Put up these frames four feet apart, and nail four strips of board, five inches wide, in the shape of a large frame, between them, having the top and bottom strips, which form the frame, six and one-half feet apart. This will give you a large frame between the two smaller ones. The large frame will be four feet wide and six and one-

half feet high outside. The curtain must be arranged to run in front of the frames to cover them when not in use. These three frames stand at the back of the stage—the supporting posts nailed to the floor—two and one-half feet from the floor, so as to give room for the performers or "pictures" behind them. If gas is available, fasten a rod with burners upon it over the top of the curtain or folding doors. It is well to make a shelter for it, supported on two posts, about eight feet high. Over the burners and behind them tack sheets of common tin, bent so as to throw the light down. If you cannot obtain the tin conveniently, a white sheet, fastened behind the burners, will answer the purpose. If the curtain does not reach the ceiling, you must put a shawl or thick cloth above it, so that too much light will not enter the darkened auditorium. If gas cannot be had, fasten candles or lamps, very securely, upon the shelf. In a very elaborate performance the stage should be raised to a level with the eyes of the spectators; but very fine performances are sometimes given on a few hours' notice. Next make a veil of black tarlatan muslin large enough to cover the space before the posts which support the curtain.

A few suggestions requiring only such costumes and appointments as can be obtained in almost any house, may not be out of place. A very simple one is : "Justice, Mercy and Peace." Justice stands on a high pedestal, made of two boot-boxes covered with a sheet; Peace on one box, and Mercy kneeling on two boxes placed end to end, making a long pedestal. They are draped in sheets. Peace can be taken by a little child dressed in a short frock of white cotton, belted around the waist. Justice must be a larger lady than Mercy. Mercy kneels in an attitude of prayer, with clasped hands; Justice, blindfolded, stands erect, holding a sword and scales covered with white cloth, and Peace stands on the right hand of Justice, holding a stalk of paper lillies in her right hand. The faces of the trio must be whitened. In all "statues" the hands should be covered with white cotton gloves, the arms with stocking-legs sewed to the gloves, and the heads with wings made of lamp-wicking. Be sure to turn down the gas or draw a strip of green cambric before your lamps; and if your statues stand still the effect is wonderful.

Next you have a comic scene. "Love's Disguises." A pretty girl in calico stands at a washing tub while a fop gazes at her in undisguised admiration through an enormous eye-glass. He is dressed showily, with white hat and cane. In the next scene the maiden is

sitting on a chair in the center, while a cunning cupid aims a great tin bow at the fop from the wash-tub.

And then "The Roman Girl at the Shrine of St. Agnes." The saint, in white, stands in the large frame; before her a shrine (two boxes covered with a sheet) on which stands an unpainted wooden cross two and one-half feet high. A dark Syrian girl holds a wreath of flowers over an arm of the cross; another, kneeling on the other side, is passing to her a basket of flowers; a third kneels in prayer at the front of the stage telling her beads; a fourth stands in the corner of the stage at back, holding a sheaf of straw. Dresses; Black, brown or red skirts; black bretelles over white waists; long white towels on heads. Towels folded three times lengthwise and placed upon the head, leaving the ends to hang down behind. Concealed voices sing some appropriate air, as "Ave Sanctissima."

Next draw away the back curtain again and show more pictures, which the assistant has had time enough to prepare. In the center frame, a child with a red cane over her head and a little basket in her hand personates "Red Ridinghood," and in the other is "A Marchioness."

—What is it we all frequently say we will do and no one has ever yet done it? Stop a minute.

—Perfect with a head, perfect without a head, perfect with a tail, perfect without a tail, perfect with either, neither or both? A wig.

—What word is it of only three syllables which combines in it twenty-six letters? Alphabet.

—Five birds are on a tree; if you shoot and kill one, how many remain? None; they flyaway.

—Mention the name of an object which has two heads, one tail, four legs on one side and two on the other? A lady on horseback.

ELOCUTION.

A CHARADE OF FOUR SYLLABLES.

CHARACTERS.

Aunt Jerusha Spriggins.

Seraphina Jane, her Niece.

Count Gingersnaps.

A French Waiter.

Adele, a Femme de Chambre.

A French Shopman.

Chum Fatee, a Chinaman.

Prof. Julius Cæsar Bouncebus.

Half a Dozen Pupils, Boys and Girls.

FIRST SYLLABLE, ELL.

SCENE: Aunt Jerusha perambulating what is meant for a retired street of Paris. Shopman, dressed foppishly, looking from behind a table, or the best representation actors choose to provide, of a shop door, window or counter.

AUNT JERUSHA (spelling and repeating, once or twice.) R-u-b-a-n. V-e-r-t. Fifty-six inches make one French ell. (She takes out handkerchief, and draws a long breath, then goes on.) I don't wonder I feel dizzy and scared. Only to think! Here I am, in this heathenish Babel, where the men all act like jabbering monkeys, and the women look like dolls, tricked out in laces and gew-gaws! Only to think! Jerusha Spriggins, all this way from home, with that dreadful great ocean a-rolling between her and Innocent Valley, Goffstown, in the State of New Hampshire, United States of America, E. Pluribus Unum. It's enough to scare anybody to think of it! However did I let that silly Seraphiny Jane persuade me into such a tremendous step? Heigh-ho! Well, I must make the best of it now. My money's all stitched tight in my belt, and I've got the best of Cayenne in my snuff-box. Let any imperdent Frenchman try to rob me, or play any jokes upon me, won't his eyes catch the pepper? It's a good deal safer weapon than a pistol. Snuff don't go off only when you send it. Yes; I'm e'enamost crazy with the jabbering here, and I not making out a word of the meaning. These French folks twist, and shake,

and wriggle till it scares all the sense I have out of me. But I'm going to be smart this time. I've been saying over that word all the way, just as Seraphiny told me. R-u-b-a-n. What an outlandish name for ribbon! And V-e-r-t; that's green. Highy-tighty! what ninnies these French are! How are you going to make anything but g-r-ee-n spell green? Well, I'll get my green ribbon all alone, sure! Seraphiny needn't think I can't do anything alone, if I am in Paris instead of Goffstown! And here's a shop, and I guess them boxes hold ribbons. (She stops at an improvised shop, and the attendant comes out, bowing, and profuse with gestures. Aunt Jerusha falls back and stares at him.)

SHOPMAN. Bonjour, madame. Ruban a bon marche, madame.

AUNT J. (Starts, holds up her hands, and says, in audible aside) O, massy, the heathen! Do hear him swearing at me the first thing! But I ain't going to be scared. I'll have my green ribbon.

(Shopman rattles off an incoherent jumble of French.)

AUNT J. O, goodness me! do hear the man's tongue run! What can he be saying? What shall I do? What was it I wanted?— (To him.) Yes sir; yes sir. Some green ribbon, if you please. (Shopman, in his turn, stares and goes into another jumble of French, approaching her as she edges away. She dives her hand into her pocket, and gets the snuff-box ready, then suddenly clasps her hands, crying out) —

"Oh, I've got it! I've got it! Ruban. Vert Ruban! Give me some vert ruban.

SHOPMAN. (Bowing and flourishing.) Je ne cherche qu'un, madam.

AUNT J. What's he mean by that, now? Goodness me! I shall never get my ribbon! (She steps up and shouts.) Vert ruban! I want vert ruban! Green ribbon, you ninny!

SHOPMAN. Ah, madame, no parley voux Francais. Madame English, American. Pardonez! Je ne cherche qu'un. (He takes up a box from the counter, opening it.)

AUNT J. (Pounding upon it.) There, there! That's it. Some of that.

SHOPMAN. (By holding up two or three colors, and a comical pantomime, a mutual understanding is effected. Holding out the ribbon to measure, he asks): Un, deux, trois?

AUNT J. O, my! here's another trouble. It was fifty-six inches I wanted, to go round my cap, and make a good smart bow and ends. I looked it out, and it was just one of their measures. Now, what was it? I said I could remember by one of the letters in the Primer. But which one? Was it A? No. B? No. O, dear! now what am I going to do? How Seraphiny will laugh at me! I wish I was at home in Goffstown. And that's what Julius Cæsar Bouncebus told me I should do. Julius Cæsar's a nephew to be proud of. He's Professor of Plowemup and Showemoff Academy—he is. If he was here, how quick he'd make this jackanape know what I want! — (To shopman, holding up two fingers.) Here, give me two somethings. What's your French for yards? Two, I say.

SHOPMAN. (Begins to measure, muttering): Il a le diable.

AUNT J. (Joyfully.) That's it! That's it! You do know a little something! I want an ell; now I remember. L is a letter, and fifty-six inches make one French ell.

SHOPMAN. Un ell, madame? Oui. (He is measuring when she springs forward and snatches the ribbon.)

AUNT J. That ain't a good yard; I know it ain't. I can measure a yard myself just as true. (She tries it by her arm extended, the ribbon held to her nose.)

(Enter Seraphina Jane, a pretty young girl.)

SERAPHINA. Why, Aunt Jerusha, what's the matter? You've been gone so long, I was afraid you'd lost your way.

AUNT J. (Assuming a nonchalant air.) O, have you come, Seraphiny Jane? You needn't have troubled yourself. I was buying my green ribbon and was looking out not to be cheated in the measure. I told you I shouldn't have any trouble. There! (Extending her hand to shopman, with coin on the palm.) Take your payout of these silly, little francs; I'd rather have an honest ninepence myself. Come, Seraphiny. Good-by, monsieur.

CURTAIN FALLS.

(Actors can form a tableau as it falls.)

SECOND SYLLABLE, O.

SCENE. Aunt Jerusha sitting down to a table with tray before her; bill of fare beside her plate, and waiter behind her chair,

She looks round at him, sniffs disdainfully, and moves back her chair, so that he is obliged to step farther back. Then she turns back, takes up the bill of fare, runs it down carefully, as if understanding every word, puts her finger on a place, and hands it to him, nodding and pointing to the door. He also, in pantomime, expresses his comprehension of her desires, and goes out, shortly returning with a covered dish, napkin, etc., placing it carefully before her, while she stretches herself back, as if afraid of contamination. He endeavors to assist her in fixing the napkin, but she slaps him smartly with her fan, and he retreats, shaking his fist at her behind the chair. She uncovers the dish, dips in her spoon, and tastes, making a distressful face. Then exploring cautiously, with her spoon, she brings up-a frog! She makes a furious gesture towards the waiter, springs from the table, and cries, "O!"

(Curtain falls on tableau.)

THIRD SYLLABLE, CUE.

(Aunt Jerusha and Seraphina Jane sitting down, one with knitting, the other with a book or fancy work. The Count Gingersnaps finely dressed, flowers at his button-hole, stands behind Seraphina's chair.)

AUNT J. There, I've told you all about it! And shan't I be thankful to sit down again to a good Christian table? And if the victuals were what they ought to be, how can a body eat, with one of them twisting eels of Frenchmen standing behind your back every minute. If you must have foreign folks, there are the Chinese. Seraphiny Jane, I don't believe you're half as sensible as Julius Cæsar, your brother, or you wouldn't be so carried away with this horrid, Paris. It is that I don't understand, either. It's this horrid Count Gingersnaps that you're taken up with. I shouldn't wonder if all the Count there is truly about him is his counting on getting hold of some of my money through you. But I can tell you, the wonderful streak o' luck that turned pa's old pasture into an oil well ain't a going to help any parleyvousing Frenchman. I call the Chinese, now, sensi-

ble foreigners. I've got real interested in one over here; and I've a mind to hire him to take us to China. I was always interested in that place, Why, Seraphiny, don't you know if you bore a hole in the ground at Goffstown, and get down far enough, you'll come out into China, like young Whopper, as like as not, flying right among the Chinamen? Just think what nice cups of tea we'd get! I'd bring back a whole trunkful, and lots of curiosities for Julius Cæsar. I've sent for the little Chinaman to come and talk about it. You don't have to parleyvous with him. He takes all the trouble in making you understand. I guess we'll go with him to China. (The Count shrugs his shoulders, and makes a displeased gesture.) What's the matter, Count? The rheumatism troubles you—does it? I say, Seraphiny, what are you making such a face for?

SERAPHINA. I don't want to go to China, Aunt Jerusha. It's ten times worse than Paris. I've read such horrid things—

AUNT J. I'd like to know what you've read. They don't give decent folks frogs to eat? Shame on you, Seraphiny Jane! you're a making motions to this Gingersnappy Frenchman against your aunt. Now tell me what they do in China.

SERAPHINA. (Pouting.) They stew puppies and roast cats, anyway, and—and—they'll squeeze your feet into iron shoes no bigger than a baby's, the minute you get there. That's one of the laws of the country.

AUNT J. Hush your nonsense! Here comes the dear little Chinaman. Now, he's what I call a nice looking foreigner. I'm going to have him wait on me instead of this impudent garcon. (Enter Chinaman, bowing low, and presenting a box, or teapoy, or fan, to Aunt Jerusha.) (Triumphantly.) There, now! that's what I call civility. How clean and neat he looks! I told him to bring me some chicken broth a la Chinese. — (To Chinaman.) You're a nice little fellow. How do you do?

CHUM FATEE. Me muchee pleased; too muchee pleased. Muchee great mistress. Me Chum Fatee.

SERAPHINA. Muchee lean, I should say. Horrid creature. He will persuade her to drag me off to China. Count, dear Count, do say something in remonstrance.

COUNT. Madam, listen, I beg! I implore! Be not imposed upon. Pardonex! My friendship prompts—

AUNT J. Bah! I shan't be imposed upon by Frenchmen. Chum

Fatee, my good boy, you may bring me the chicken broth. (The Count touches Seraphina's arm. They retreat a little behind Aunt Jerusha, but in sight of audience, and exchange whispers. Seraphina claps her hands noiselessly, pointing to Chum Fatee's cue. As the Chinaman goes out the Count follows, knife in hand, and, just before Chum Fatee disappears, he severs the cue, holds it up a moment, triumphantly, to Seraphina, then hides it under his arm. When Chum Fatee returns with a covered dish, the Count again intercepts him, lifting the cover, and dropping in the cue. Aunt Jerusha sits down with a smiling face, while Chum Fatee sets the dish on the table. They all group around watching as she lifts the cover. She raises something with her fork, her face betraying growing consternation, and gives a cry.)

CHUM FATEE (suddenly yells, clapping his hands to his despoiled head; wringing his hands, he cries): Muchee wicked place! Poor Chum Fatee no cue!

(Curtain falls on the tableau.)

FOURTH SYLLABLE, SHUN.

SCENE: Aunt Jerusha dressed for a walk. The French maid Adele waiting for her. Seraphina, visible to audience, peeping in.

AUNT J. Now you understand—don't you, Adele? You know more than the rest of 'em, because you studied English, I suppose.

ADELE. Yes, madame, I understand. Oui, madame, I comprehend. Mademoiselle must shun the Count.

AUNT J. That's it! "Shun evil." That was the first good old maxim I learned by heart. Now, while I am gone to the consul's to see about getting off from Paris, do you make it your business to see that my niece, Seraphiny Jane, shuns evil; that is, shuns the count. I shall give you a fine present, besides the extra wages, if you are a good girl. (Here Seraphina shakes a threatening finger, nods energetically, and disappears. Aunt Jerusha picks up her reticule, handkerchief, etc., but forgets her parasol.) Well, I'm a going, now. Mind you keep sharp look-out. Good-bye, Adele.

ADELE. Adieu. Au revoir, madame.

(As soon as Aunt Jerusha has gone, Adele runs to the table, takes up a dictionary, and turns over the leaves, muttering in a puzzled tone:) "Shun, shun!" Je ne sais quoi. Shun the Count! Shun?

SERAPHINA. (Saunters in humming a tune.) Ah, Adele, what's the matter? Puzzling over English? Let me help you.

ADELE. (Brightening and courtesying.) One *leetle* word, mademoiselle. What means in English *shun*?

SERAPHINA. "Sun?" Soliel, Adele. The sun, you know.

ADELE. (Still puzzled.) And sun means—

SERAPHINA. (Looking arch and playing with her ribbons.) Why, the sun is warm, bright, ardent.

ADELE. Ah, ciel! Ardent. I know ardent. It must refer to love. To shun one is to love. How natural!

SERAPHINA. (Smiling, but looking down bashfully.) Yes, that is true. Ah, Adele!

ADELE. Thanks, mademoiselle. (Adele goes to the door rubbing her hands together.) I'm so pleased! Mademoiselle must shun the Count. Oui, oui. I see! Mademoiselle must love the Count. (The Count enters. Adele smiles and nods to him, waving her hand towards Seraphina. Aunt Jerusha rushes in for the forgotten parasol, and finds the Count bending over Seraphina, Adele looking on smilingly.)

AUNT J. (Rushing upon Adele.) O, perfidious wretch! Is this the way you obey my orders? There's no trusting these French folks! Not one! No, not one of 'em!

ADELE. (Frantically flourishing her handkerchief.) Madame, madame! Shun the Count! Love the Count! It is done.

SERAPHINA. (Entreatingly.) Yes, dear aunt, believe me, Adele's is the wisest and best interpretation.

COUNT. (Earnestly.) Hear us, dear madame. Believe that I am honest and true—

AUNT J. (Looking first at one and then the other, and finally giving a hand to each.) Well, well, I don't know as I can set myself against nature. We'll see, we'll see! But you must promise to live in Goffstown, and not try Adele's way of shunning Paris.

(Curtain falls on the tableau.)

THE WHOLE WORD, ELOCUTION.

SCENE. Prof. Julius Cæsar Bouncebus, practicing his class, rod in hand. The Professor got up in as antiquated style as possible.

PROF. Once more; the first vowel.

CLASS IN UNISON. A-A-A-A-A. Care, far, last, fall, what.

PROF. Excellent! I couldn't have done it better myself. This is a very promising class. I am sure you will, at the coming exhibition, cover yourselves with glory as well as reflect no small degree upon your humble, but—though I myself say it—persevering and deserving teacher, Prof. Julius Cæsar Bouncebus. (To a boy who is pulling mischievously at his girl-neighbor's curls.) Take care, young gentleman!—And next we will try a few sentences. (He dictates, and class repeats, some such familiar and forcible quotation as, "And dar'st thou, then, to beard the lion in his den—the Douglass in his hall?") (In the midst of the recitation there is a violent knock at the door and Aunt Jerusha, arms full, followed by a boy with bundles, and Seraphina on the Count's arm, rushes in and seizes upon his hands.

AUNT J. O, my beloved nephew! My dear, dear, Julius Cæsar Bouncebus! We are safe home again after all our perils. "Our feet are on our native shore." And you are safe and well too? You are, now; say you are! And O, we've so much to tell you! Such horrid actions as we have seen! Frog soup! Pig-tail stews! O, dear, I can't tell it all, now! I'm all out of breath. But I've brought you lots of curiosities; and—O my! a new brother! Seraphiny, why don't you introduce the Count? I didn't like him at first but I do now. O, I'm so glad to be home again! (They all shake hands again.) And now, Julius, do tell us what you've been doing. We were surprised to find you had left the Academy. What made you change?

PROF. O, well, my dear aunt, don't you know true genius can't stay down? The Faculty didn't appreciate me, nor quite approve my system. So when they asked me to resign I concluded I would. And I've bettered myself! I've found my true sphere, and it pays. Why, I've been put in the Goffstown *Chronicle* and called a rising man. Think of that, Aunt Jerusha, for your nephew! There's for you!

AUNT J. Why, now, you don't say, Julius! But what are you, though?

PROF. Why, I'm still a Professor of one brilliant department. I am Professor of— (turning to audience) perhaps some of these attentive people can answer for me.

(Curtain Falls.)

CHARADE—BANDAGE.

FIRST SCENE: BAND.

CHARACTERS: *Tommy Jones, Will and Sam Page, Charles May, Joe and Fred Stanton.*

SCENE. Mrs. Stanton's dining-room, around the table of which the boys are sitting and looking at pictures and sketching with colored pencils. Joe, the oldest, is twelve years old; Tommy, the youngest, seven. The ages of the rest range between.

TOMMY. (Throwing down his pencil.) I'm tired of this. What was that good fun you were going to tell us, Joe?

JOE. Oh, yes! the very thing! Say, boys! let's perform a concert like Gilmore.

Boys. Oh, yes! Let's.

SAM. What shall we perform it on?

JOE. I'll be the leader and furnish the instruments. (Joe leaves the room, and soon comes back with a drum, a tin horn, two dustpans, a mouth-organ, and a large tin funnel. Sam has the drum, Will the dustpans, Tommy the mouth-organ, Charles the tin horn, Fred the funnel.)

TOMMY. What are you going to play on, Joe?

JOE. Nothing, you simple! I am going to lead.

FRED. You can't lead without white gloves and a white necktie, and a swallow-tail coat.

JOE. No, of course I can't. Let me see. Uncle Ed has a whole drawer full of old party gloves, and he won't care if I borrow his swallow-tail. Tune your instruments, gentlemen.

While Joe is gone for his costume, Fred covers a pocket-comb with paper, and, holding it to the small end of the funnel, plays Sweet Home. Will experiments with the dust-pans and decides to strike their backs together, first at the handles and then at the outer edge. Charles toots Yankee Doodle on the horn, Tommy blows the mouth-organ, and Sam rolls the drum.

Joe returns, wearing a white cravat and a dress coat, and white kid gloves much too large for him. He has several sheets of music which he distributes to the boys.

WILL. What a swell leader.

JOE. (Looking severe, and tapping with a cane on the back of the high chair on which he places his music). Order!

The musicians, except the drummer, sit astride, with their faces towards the backs of the chairs against which they stand their music.

JOE. The Star-Spangled Banner, gentlemen. "Oh! say can you," will be played as a duet by the funnel—ahem! the trombone and French horn, and the rest will come in like blazes—ahem; fortissimo on "see," and on "light." Let the "rocket's red glare" be spirited, and the "bombs bursting in air" perfectly tremendous, crescendo, sforzando, prestidigitando.

(They play according to the leader's directions. When they reach "the bombs bursting in air," the dining-room door opens, and May Stanton appears with her fingers in her ears.)

MAY. (Laughing.) Mother wants to know what in the world you are doing. Don't you know you can't make such a horrible noise in the house? You have spoiled grandmother's nap, and frightened the baby.

SECOND SCENE: AGE.

Place: The Stanton play-room. *Characters:* The same as those of the first scene, with May Stanton and Alice and Nellie Jones.

JOE. The baby's all right now; but I forgot about grandmother; that's a fact.

WILL. She's awful old, isn't she?

MAY. She is very old, but she isn't a bit awful; and she only laughed when she woke up and heard that dreadful concert right under her.

JOE. Why she can remember long before there were any railroads, and when there was a war with England, and a year when it snowed in June. She is eighty-five.

POLLY. I'm *five*, going on six.

WILL. Are you? What can you remember?

POLLY. I can 'member "Twinkle, twinkle, little star," and "Now I lay me." Can't I, May? (They all laugh, and May kisses Polly.)

THIRD SCENE: WHOLE WORD.

Place and characters the same as those of the second scene.

MAY. I'll tell you what to play, Blind Man's Buff.

ALL. Yes! Yes!

POLLY. Let me be the Blind Man.

NELLIE. Yes, let her.

(May ties her handkerchief over Polly's eyes.)

POLLY. I can't see.

ALICE. What a funny blind man!

POLLY. It's too tight!

(Minnie, winking at the rest, loosens the handkerchief, which slips down on Polly's nose, as soon as she begins to run.)

POLLY. I can see too much!

(They all laugh and run up to Polly to be caught. She clutches right and left, but they escape. Finally she totters and sits down on the floor, laughing, the handkerchief hanging around her neck.)

—The following are words from which nice charades can be gotten up: In-temper-ate. In-gray-she-ate.

CHARADE—CANDIDATES.

FIRST SCENE: CANDY.

Three little girls, Nellie, Hattie and Louise, are discussing Christmas presents. Nellie is knitting, Hattie is working on perforated paper, and Louise is crocheting a little mat.

NELLIE. When I have finished these reins, mine are all done; I mean all the things I have to make. And I know just what I am going to give to everybody except Aunt Fanny.

LOUISE. Why don't you crochet her a mat?

NELLIE. Oh! I must do something different. I heard her tell mamma she had a collection of mats and things large enough to stock the worsted department of the World's Fair, and I know well enough where she got them. Why, Clara and I, and even Jimmy, have made her some kind of mat every year since we began with those forlorn little things done with pins stuck in a spool. Auntie wouldn't let us know she didn't think they were splendid, and she has kept them all; but she sha'n't have any more from me.

HATTIE. Why don't you make her a hair-pin basket, then?

NELLIE. She had three last Christmas.

LOUISE. Would you have time to make her a pair of bedroom slippers?

NELLIE. I might have time if I knew how; her feet are so little;

but I don't know how. I might have to ask her to show me. She has done them for everybody but herself.

HATTIE. Have you no money left?

NELLIE. Not to buy anything nice enough for her. Not more than thirty cents. (Here Jimmy, Nellie's brother, enters, holding in his hand a small white paper bag on which the eyes of the girls fasten at once.)

NELLIE. O, Jimmy! how glad we are to see you.

LOUISE. O, Jimmy! you sweet thing!

HATTIE. Jimmy, my dear, I always liked you, Jimmy.

JIMMY. (Speaking indistinctly, with a large protuberance in one cheek.) Which do you like best, me or my paper bag?

ALL THE GIRLS. You!

JIMMY. So much the better for the bag. Now, if you love me, let me get my history lesson in peace. (He takes a chocolate cream, a burnt almond, and a huge sour ball from the bag, and places them in a row, before him on the table. After setting the open bag on a chair close to the three girls, he seats himself at a table with his back to his admirers, and takes his book.)

JIMMY. Excuse my back, my dears, and don't meddle with that bag, for you know you don't like it and it won't agree with you. (Nellie silently pounces on the bag, and offers it to Hattie and Louise, who help themselves.)

HATTIE. These are nice. These would do for your Aunt Fanny. In a box, you know; only I'd have candied walnuts instead of sour balls.

NELLIE. How much does a pound box cost?

HATTIE. Only forty cents at that new place on Spring street.

NELLIE. I haven't forty—only thirty.

LOUISE. Wouldn't your mother give you a box. You could get the goodies for thirty.

NELLIE. She had a very nice box left. She got some for her Sunday-school class. I mean to ask her.

As Jimmy proceeds with his history lesson, the chocolate cream and burnt almond disappear. When he puts the sour ball in his mouth, Nellie, observing it, motions to the girls to hurry and empty the bag, which they do, concealing the contents in Hattie's workbasket. They then set the bag on the chair again. Jimmy soon turns, intending to supply the place of the vanished sour ball.

JIMMY. Christopher Columbus!

SECOND SCENE: DATES.

Characters the same as those of the first scene. The girls are laughing, but Jimmy looks perplexed and glum.

NELLIE. Do you know your history, Jimmy, dear?

JIMMY. I do' know, or care much.

NELLIE. (Taking the book.) Let us see. When did your friend, Christopher Columbus, discover America?

JIMMY. In 1942.

NELLIE. Very well. What was the first permanent settlement, and when was it made?

JIMMY. Coney Island. In 1878.

NELLIE. When was the Stamp Act passed?

JIMMY. Fourth of July, 1776.

NELLIE. Battle of Bunker Hill?

JIMMY. Next day. Fifth of July. Wouldn't stand it a minute, you see.

NELLIE. Landing of the Pilgrim Fathers?

JIMMY. At Faneuil Hall—hum—it was either '48 or '49. I forget which.

NELLIE. I don't think you need to study history any more, Jimmy. Do you, girls?

GIRLS. Oh! No!

Hattie passes her work-basket to Jimmy, who looks puzzled for a minute; then catching the comforting gleam of a sour ball, he accepts the basket graciously, and puts the sour ball in his left cheek.

THIRD SCENE: WHOLE WORD.

Characters the same as those of the first and second scenes. To them enter Charles and Jack.

NELLIE. You are the very ones we wanted to see. It's time to choose a Kriss Kringle for this year. Mother says we must manage all that ourselves. It's as much as she can do to attend to the tree and the supper.

CHARLES. Are nominations in order?

JIMMY. Yes, I guess so.

CHARLES. I nominate Mr. James Green for acting Kriss Kringle at the coming Christmas Festival of the Five Families.

JIMMY. Ladies—

NELLIE. The motion hasn't been seconded.

JIMMY. Ladies and—

LOUISE. I second the motion.

JIMMY. Ladies and gent—

JACK. It is moved and seconded that Mr. James Green would make a good Kriss Kringle; as many as are in favor of that motion, please say "Aye."

ALL BUT JIMMY. Aye!

JIMMY. Ladies and gentlemen, I-I'd rather not.

JACK. I nominate Mr. Charles Jones.

NELLIE. Second the motion.

JIMMY. It has been moved and seconded that we want Mr. Charles Jones for our Kriss Kringle; as many as are in favor of that motion, please say "Aye."

ALL BUT CHARLES. Aye!

CHARLES. Ladies and gentlemen, I don't see any way how I can.

JIMMY. I nominate Mr. Jack Sherman.

HATTIE. Second the motion.

CHARLES. It has been moved and seconded that Mr. Jack Sherman must be our Kriss Kringle ; as many as are in favor of that motion please say "Aye."

ALL BUT JACK. Aye!

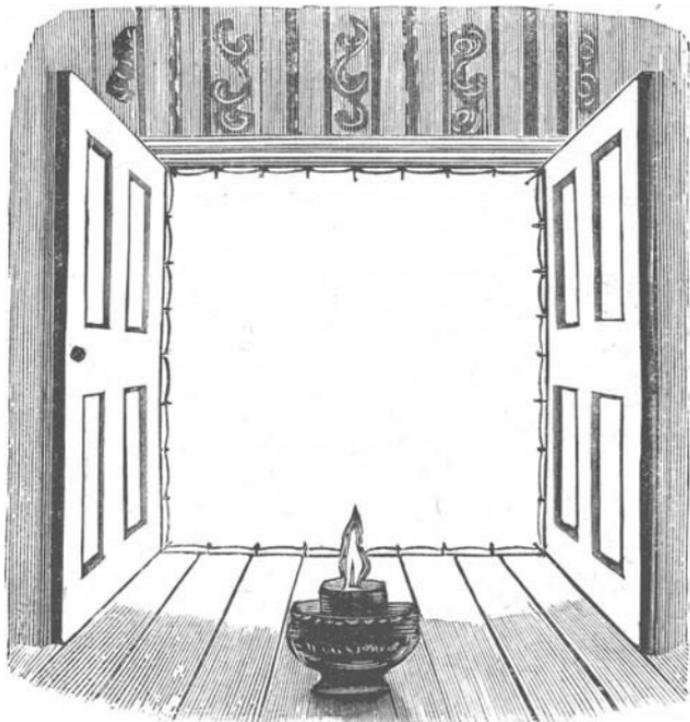
JACK. Ladies and gentlemen, you forget that I was it last year.

NELLIE. That is no difference. You are all so cranky "that the only way will be to get the five families together, and make everybody vote for one of you three. Then the one that gets the most votes will just have to do it, that's all. Pass around the work-basket.

SHADOW PANTOMIMES.

The place best adapted for these performances is where two apartments are connected by folding doors, for when the doors are thrown back the screen has simply to be fitted to the opening; however, as this advantage is not always available, a little management is required to prevent the light from showing over, and at the sides of the screen. This can be easily done by stretching a line across the room, close to the ceiling, and hanging thereon carpets, or any other pieces of opaque drapery.

The screen is a square of muslin or calico, strained on a common wooden frame by means of tacks. The cloth must be drawn perfectly tight and smooth, as the least wrinkle or bagging will quite spoil the effect of the representation. To get it straight the best way is to begin by fastening the comers, and then putting a tack in the center of each of the four sides; if it is done in any other manner it



THE SCREEN.

will be certain to drag. The material for the screen may either be a sheet, which having been immersed in water, is wrung out and tacked on the frame, or a few yards of the cheapest calico got for the purpose. The former is open to many objections. Ladies in general object to have their house linen torn and iron-moulded by nails. Besides which there is the trouble and delay caused by putting it on the frame

to which it could not be properly attached before the sheet would dry. On the other hand, by having the screen *en permanence* these drawbacks are obviated, and the calico would cost considerable less than the sheet. In preparing a permanent screen, after it has been strained, the following method will be found to answer best: To coat the calico with linseed oil, laid on with a painting brush until it is semi-transparent; or should it be desired to be very white, virgin wax dissolved in spirits of turpentine may be used.

The preceding diagram will give a very clear idea of the screen as it stands dividing the two apartments.

THE LIGHT. This is managed by having a small tin cup made about the size of a breakfast cup, in the bottom of the inside of which



THE LAMP.

a piece of twisted wire should be soldered to hold some cotton to serve as a wick; round this there is to be put some tallow, that cut from candles is best, any other kind of waste fat is often impregnated with salt, which causes the wick to spit and splutter. The fat should be pressed down close all round leaving about a quarter of an inch or so of the cotton sticking up. On lighting this it will burn on, melting the tallow, until it become a sea of almost boiling grease. The cup should be placed in an earthenware pan or bowl, which latter ought to be filled to the top with sand, on or in which the cup should be placed (see Fig. 2). This is a very necessary precaution, as should the lamp by any chance be overturned, the hot grease would be absorbed by the sand, and thereby save the carpet and the floor, besides obviating the risk of even more serious results.

THE PERFORMANCE. Having arranged all these preliminaries, the pantomime may commence. The light being laid on the floor about four or five feet from the center of the screen, the auditorium is of course left in complete darkness, as otherwise the shadows thrown by the actors on the screen would not be evident.

Should any lady or gentleman be so obliging as to play a few lively airs on the piano, as an overture, it will add greatly to the effect. If this be the case, the director will tap twice on the floor, as a signal for the music to begin, and when the performance is about to commence he should ring a hand-bell. Of course if there be no music he will merely do the latter.

All those not actually engaged in the performance, but are behind the screen waiting to come on, must be particular to keep to the *back* of the light; or the shadow will be apparent when its presence would be undesirable. In coming on each performer should jump sideways over the light. This in front will have the appearance of his having dropped from the ceiling, and when he has finished his part and wishes to make his exit, he does so backward, when it will appear to the audience as if he had gone up through the ceiling. Care must be taken to invariably jump over the light sideways, steadily and neatly, without hurry or heedlessness, and without knocking against the light. In going through the business of the pantomime the actors must remember that it is essential to do it in *profile*, as their shadows should have the effect in front of *silhouettes*, or figures cut out in black paper.

In using chairs or tables they should be placed as close as possible to the screen, without causing the person sitting on or working in front of them to touch the screen.

When ladies take part in a pantomime the stage manager should be particular in making all come on from the sides. There must be no jumping over the light for ladies, young or old, so that no accident from a dress catching fire can possibly take place.

Actors must remember that the nearer they stand to the light and the further from the screen, the larger they will appear to those in front.

SHADOW BUFF; or, WHO'S WHO?

The comic extravaganza of "Shadow Buff; or, Who's Who?" is one in which all little ladies and gentlemen, from four to fourteen, can take a part, to the great delight of their friends and to their own satisfaction. The game is played as follows:

There are cut into slips as many pieces of paper as there are players engaged (say ten), and on one of them is written the word "guesser." The papers are then put into a hat or bag and shaken up. Each person draws one, and the drawer of the "guesser" must take his or her place on the audience side of the screen, while the others go behind, and as each of their shadows come in view, either by jumping over the light or coming on from the side, the "guesser" is to endeavor to guess their names, they remaining a sufficient time to allow him to make three guesses. Should he fail to guess correctly, the shadow disappears and is succeeded by another. If the ladies put on different hats or bonnets from those they are in the habit of wearing, or exchange with one another; or, if the gentlemen exchange hats or coats, etc., or ruffle up their hair, or put something under their coats at the back, or do anything their ingenuity may suggest to alter their appearance, the poor "guesser" will be in a pitiable state of mystification. Should he, however, succeed in discovering them through the incognito, the person so detected becomes "guesser" and his predecessor goes behind to make one of the shadows, and so on, as in the game of Blind Man's Buff.

ENOUGH IS AS GOOD AS A FEAST

A PANTOMIME.

A table is laid with toy dishes, and around it sit four or five little boys and girls. A head waiter in white jacket and white cotton gloves, a subordinate waiter in white apron and gloves, and a waitress in white cap and apron, go through with the motions of serving a meal of several courses—soup, fish, meats, entrees, salad, puddings, pastry, ice cream, fruits, etc., all of which viands and dainties are purely imaginary.

A lively wordless conversation goes on among the guests all the time—smiles, nods, shaking the head for no, shrugging the shoulders,

raising the eyebrows, waving the hands, mingled with gestures expressive of great enjoyment of the dinner.

The waiters ply their task with great eagerness, making blunders, for which the head waiter sharply reproves them with frowns, shakes of the head, and an occasional clutch at his own hair, as if in despair. The courses follow one another with as great rapidity as possible, being removed as soon as fairly served.

At the sixth course one of the guests declines with emphatic gestures; at the seventh two more do the same; at the eighth only one guest partakes, and at the ninth the whole company vehemently waive the waiters off, and draw their chairs away from the table, while the head waiter wrings his hands, and the subordinates sob in their aprons.

THE DENTIST, OR TOOTH DRAWING.

DRAMATIS PERSONÆ.

Doctor.

Patient.

John.

Porter

The properties required for this laughable sketch are of the very easiest to procure. The lancet and the forceps can be made of two pieces of lath, or of stiff paste-board; the tooth can be cut out of a card. All three should be of exaggerated dimensions. This piece is more properly an extravaganza than a pantomime, but at the same time it partakes of the specialties of both, and is played as follows:

The patient jumps over the light, and expresses in pantomime, that is by putting his hands to his jaws, stamping on the floor, and making other gestures indicative of pain, that he is suffering from a dreadful toothache. After a minute or so he calls out, "Doctor! oh, for mercy's sake, doctor!" The doctor appears, by jumping over the light, and, taking the sufferer by the chin and nose, wrenches open his mouth and looks into it. He shakes his head, ties up the patient's jaw with a handkerchief, and makes an attempt to give him some smart taps on the top of the head.

After that the doctor jumps back over the light, leaving the patient to moan, groan, and to contort himself into the most ridiculous attitudes, until the doctor again jumps over the light, this time with a chair. He takes hold of the patient and bangs him down into the chair, he then unties the handkerchief with which he had bound up

the patient's jaw, and goes through any kind of rough comic examination that tact and fun may suggest, always bearing in mind to have "method in his madness." As he examines the patient's mouth he says: "Oh! ah! a dreadful case, my son, an awful bad tooth; one of your grinders, a regular double-barreled, double-pronged molar; no cure for it, none whatever, unless it might be twenty bottles, ah! yes, twenty bottles of my wonderful and extraordinary, I may say my astounding, my marvelous remedy, 'Dioppo-reticum Bezo-vardicum' or my most astounding cure all. Yes, that will do it. But it must come out, there's no mistake about it; so here, John, fetch my lancet number one." Here John, the assistant, a tall, thin person, if there should be one in the company, jumps over the light and presents the doctor with the lancet. The doctor then says, "Now, John, lay hold of his head while I lance his gums previous to the drawing." John accordingly does so in as comic a manner as he can. The doctor then takes off his coat, and rolling up his shirt sleeves, gives the lancet two or three turns like a scimeter. He then feels the edge, shakes his head, and wets it on the palm of his hand, making grotesque gestures all the time. Then, with the assistance of John, who holds back the patient's head, he opens the mouth of the latter, and inserts the lancet therein, appearing to cut and lance the gums. The patient wriggles and moves his legs in apparent pain, but the sturdy John holds his head as if it were in a vise. The doctor next calls for his forceps, or the new atmospheric extractors. John says, "Yes, sir," jumps over the light, and returns with a gigantic pair of forceps; they may be about three feet long. The doctor takes them, and when inserting them into the patient's mouth he stands off at arm's length. John having concealed under his dress a large tooth, manages, during the fun and struggle while the tooth is supposed to be in course of extraction, and while he is holding the head, to fasten by a loop the tooth to the edge of the pair of pincers. After a good deal of twisting about, the tooth appears to come out with a jerk. The patient howls, jumps up, waves his handkerchief over his head, knocks the doctor down, and jumps back over the light. The doctor seizes John by the nose with his forceps. The nose, of course, is a false one, what is called at fairs, "a jolly nose." The doctor is frightened at what he has done, and, jumping over the lamp, makes his exit, John picks up his nose, rubs it, seizes the chair, and jumps over the light.

THE CARDIFF GIANT.

Fasten a large grotesque head to the end of a stick four or five feet long; around the neck gather a skirt of black material, long enough to reach the ground when the end of the stick is extended at arm's

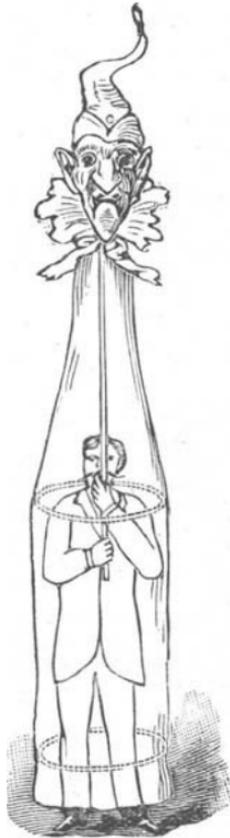


FIG. A.

length above the head of the operator inside as seen in Fig. A. The best material for the skirt is the common black muslin used for linings, sufficiently coarse to allow the person inside to see through it; its

dimensions need not be more than about two and a half to three yards, or four breadths of the ordinary width of common lining. At about the height of the operator's knee fasten a hoop inside the skirt, to keep it from becoming entangled with his feet and legs; another hoop at about the height of the neck will prevent his view from being obscured by the folds of the skirt. The lower hoop should be connected by four tapes to the operator's waist; this will ensure him freedom of action in moving about the room. The various attitudes and movements which may be made with the giant are very amusing, if quietly and gracefully performed. By lowering the figure-head and crouching down (see



FIG. B.



FIG.

E.

Fig. B) and then gradually assuming an erect position and elevating the figure-head to the utmost, the figure will pass through all the stages of stature from a dwarf to a giant. By swaying the head from side to side and inclining the body in the same direction, the figure will appear to rock and dance in the most laughable manner (see Fig. C). A graceful bow is also a very funny position, as will be seen in Fig. D. A very neat way for reducing the height for final exit through the door is effected by making a bow, and curving the head right through between the legs, and disengaged left hand being used to raise the skirt for its passage. This will cause the head to project behind in a most ludicrous position, as shown in Fig. E. In all straight

or curved movements the operator's body must assume the functions of a flexible stick, or a continuation, as it were, of the stick to which the figure-head is attached, avoiding all abrupt angles, and moving in graceful curves and with easy undulations. The length of the stick or



FIG. C.



FIG. D.

cane used must be proportioned to the height of the apartment in which the exhibition is to take place; in the spectacular drama of the "Black Crook," in which these figures were first introduced, the height of the stage allowed the giants to assume colossal proportions.

This would have to be greatly modified to suit the limits of a parlor, but the effects will still be exceedingly amusing. If two or three

figures be used at a time, one of the heads may be garnished with an old woman's frilled night-cap.

Large grotesque heads can be obtained, ready-made for the purpose, but where these cannot be had, a very funny *large* mask, such as may be found at any costumers, will answer the purpose, a head being made with rags to fill it up, the back part covered with curled horse-hair, or anything available, to represent a giant's head.

THE PLAIN QUADRILLE.

FIRST FIGURE.

Head Couples:	Right and Left	8 bars.
	Balance	8 bars.
	Ladies' Chain	8 bars.
	Balance	8 bars.

Repeat.

Side Couples: The same, twice.

HEAD COUPLES RIGHT AND LEFT. The first and second couples cross over, each lady passing between the opposite couple; each gentleman and opposite lady touch right hands in passing, the gentleman afterwards joining left hands with his partner and turning her half round, occupying opposite couple's original places. This takes up four bars of the music, or *eight counts*. The same movement repeated *counts eight*, finishes up the eight bars, and brings the couples to their original positions.

HEAD COUPLES BALANCE. Each gentleman of head couples crosses hands with his partner, right hands uppermost, and crosses over with her to the opposite side, passing opposite couple on the right. This takes *eight counts*; return to places again, passing to the right; *eight counts*.

HEAD COUPLES, LADIES' CHAIN. The ladies of head couples cross over, giving right hand in passing, and then left hand to opposite gentleman, who turns her half round; *eight counts*; the same movement repeated brings the ladies to their respective places again; *eight counts*.

HEAD COUPLES BALANCE, as before; or HALF PROMENADE.

This latter consists of the Balance movement across, *eight counts*, ending with couples facing one another; then *half right and left* back to places, each lady passing between opposite couple, each gentle-

man touching right hands with opposite lady, and then joining left hands with his partner, turning her half round to place; *eight counts*. The entire foregoing figure is then performed by the side couples.

It is well here to remark that whenever a gentleman offers his hand to a lady, he should present it palm upwards; the lady lays her hand palm downward upon his.

SECOND FIGURE.

Head Couples: Forward two.
 Forward and back 4 bars.
 Cross over, ladies inside 4 bars.
 Chassez to Partners 4 bars.
 Cross over to places, ladies inside 4 bars.
 Balance 8 bars.

Repeat.

Side Couples: The same, twice.

HEAD COUPLES FORWARD AND BACK. First (and second) gentleman joins right hands with his partner; the head couples advance together four steps and retire to places, eight steps.

CROSS OVER. Again advance, drop hands and proceed straight across, each lady passing between opposite couple; *count eight*.

CHASSEZ TO PARTNERS. The partners face each other and chassez four steps to the right and four steps back again to the left; *Count eight*.

CROSS OVER. Straight to places as before, each lady passing between opposite couples.

HEAD COUPLES BALANCE. In same manner as described in the first figure. The whole movement is then repeated by the head couples, and performed twice by the sides.

THIRD FIGURE.

Head Couples: Right Hands across 4 bars
 Left Hands back 4 bars
 Balance in centre..... 4 bars
 Half promenade to opposite places..... 4 bars
 Two Ladies forward and back..... 4 bars
 Two Gentlemen forward and back..... 4 bars
 Forward four and back 4 bars
 Half right and left 4 bars

Repeat.

Side Couples: The same, twice.

HEAD COUPLES, RIGHT HANDS ACROSS. First and second couples cross straight over, the ladies passing between opposite couples, touching right hands in passing, *count eight*; returning ladies join and retain left hands with opposite gentleman, turning half round so as to give their right hands (crossed over their left) to their partners, *count eight*; the four dancers, holding hands, take a step forward and another backward, repeating the movement so as to occupy *eight counts*; then all drop left hands, gentlemen retaining their partner's right, and half promenade back to opposite couple's places; *count eight*.

HEAD LADIES FORWARD. The two head ladies advance four steps and retire, counting eight.

HEAD GENTLEMEN FORWARD. The two gentlemen execute the same movement, counting eight.

HEAD COUPLES FORWARD FOUR. Gentlemen join hands with partners, advance four steps, and retire; *count eight*.

HALF RIGHT AND LEFT. Both couples cross over, gentlemen joining left hand with partners and turning them to places; *count eight*.

The entire figure is repeated by the head couples, and performed twice by the sides.

FOURTH FIGURE.

Head Couples:	Forward four and back.....	4 bars
	Forward four, first lady cross over.....	4 bars
	Forward three and back	4 bars
	Forward again, ladies cross over.....	4 bars
	Forward three	4 bars
	Forward again	4 bars
	Four hands half round	4 bars
	Half right and left	4 bars

Repeat.

Side Couples: The same, twice.

HEAD COUPLES FORWARD FOUR. Each gentleman of the head couples joins right hands with his partner, advances four steps and retires; *count eight*. Again advances four steps; first gentleman leaves his partner, who joins left hands with opposite gentleman, who retires with both ladies, the first gentleman retiring to his place alone; *eight counts*

FORWARD THREE. The second gentleman and two ladies advance

four steps and retire; he again advances and hands the two ladies to first gentleman (who advances to receive them) and retires, the three retiring at the same time; *eight counts*. The first gentleman and two ladies advance *four steps* and retire; advance again and meet the second gentleman, all joining hands in a circle; *count eight*.

FOUR HANDS HALF ROUND. The four dancers turn half round to the left, and each couple then retires to opposite couple's place; *count eight*.

HALF RIGHT AND LEFT. Both couples cross over, the ladies passing between the opposite couple, and partners turn left hands to places; *count eight*.

The same figure is repeated, the second gentleman leaving partner with the first gentleman. The same is then performed twice by the sides, the third and fourth couples leaving off in rotation.

FIFTH FIGURE.

All: Promenade 8 bars
 Head Couples: Forward two 16 bars
 Balance (same as in second figure.) 8 bars

Repeat.

Side Couples: The same, twice.

All : Chassez.

ALL PROMENADE. The partners of each couple cross hands, right hands uppermost; all promenade to the right around the space of the quadrille, reaching their places at the end of the eight bars of music; *count sixteen*.

HEAD COUPLES FORWARD TWO. HEAD COUPLES BALANCE. The same as in second figure.

The entire figure is repeated by head couples, and performed twice by the sides. At the close of the fifth figure—

ALL CHASSEZ. The partners of each couple face one another, chassez to the right four steps, and return; salute; the gentleman offers his arm to his partner, and the dance ends.

Instead of *all promenade*, in the foregoing figure, *hands all around* is frequently introduced. This is executed by all joining hands in a circle, swinging eight steps to the left, and eight steps to the right back again; or sixteen steps to the left entirely round; *count sixteen*.

FANCY QUADRILLE FIGURES.

These consist of single figures, one of which is occasionally introduced in the place of the second or fifth figure of the plain Quadrille:

Head Couples :	Forward and back.....	4 bars.
	Cross over.....	4 bars.
	Chassez to Partners	4 bars.
	Cross back to places.....	4 bars.
	Balance.....	8 bars.
Ladies :	Forward and back.....	4 bars.
	Forward and join hands.....	4 bars.
Gentlemen :	Hands around.....	8 bars.
	Form basket.....	pause.
All :	Balance	4 bars.
	Turn Partners to places.....	4 bars.

Repeat.

Side Couples: The same, twice; gentlemen instead of ladies to center.

THE SOCIABLE FIGURE.

DESCRIPTION OF THE FIGURE.

The entire figure is the same as the second figure of the plain quadrille, the basket only excepted. When the ladies are standing in the center with hands joined all round, the gentlemen also join hands, forming a circle outside the ladies.

In this position the gentlemen swing half round to the left, *count eight*, and back again to the right, *count eight*, stopping so that each gentleman is just on the left hand of his partner. During the pause in the music, the gentlemen raise their arms over the ladies' heads, and bring them down (hands still held together) in front of the ladies. The two circles become intertwined, and all balance, *counting eight*; and then all loosen hold of hands and turn partners to places; *count eight*. When the gentlemen go to the center in the third and fourth times of repeating, the ladies form outside and perform the outer figure in the same way as the gentlemen did in the first and second times.

Head Couples :	Right Hands across, Half round, and Reverse	8 bars.
Side Couples :	The same.....	8 bars.
Ladies :	To the Right.....	8 bars.
All :	Promenade	8 bars.
All :	Chassez and disperse.	

Whenever the ladies go to the right they balance with the gentleman to the right, turn with him, and remain by his side; each gentleman thus gets a new partner every time the movement is made.

The entire figure is repeated, bringing the ladies back to their former partners for the last promenade. The movements are so simple that no description of the figure is necessary.

THE STAR FIGURE.

Four Ladies :	To Center and back	4 bars
Four Gentlemen :	The same.....	4 bars.
Ladies :	Cross Right Hands, half turn to the Left... Turn, cross Left Hands, back again.....	4 bars. 4 bars.
Gentlemen :	Right hands to Partners.	
All :	Balance..... Turn partners to Places.....	4 bars. 4 bars.

Repeat.

Repeat twice, gentlemen to center.

Eight bars of introductory music.

FOUR LADIES TO CENTER. The four ladies make four steps forward, and four steps back to places; *count eight*.

FOUR GENTLEMEN TO CENTER. The gentlemen do the same; *count eight*.

LADIES CROSS RIGHT HANDS. The ladies step quickly to the center, crossing right hands, and swing to the left in the form of a cross; *count eight*.

THE MARCH FIGURE.

LADIES TURN, CROSS LEFT HANDS. The ladies all wheel half round, dropping their right hands and crossing left hands, and wheel back again opposite partners; *count eight*.

GENTLEMEN RIGHT HANDS TO PARTNERS. As the ladies wheel round in the latter part of last movement, they extend their right

hands, which are taken and held in the right hands of their partners.

This forms a star. In this position,

ALL BALANCE to short steps to the right, raising right hands slightly, then two steps to the left, raising left hands. Repeat the last four steps; *count eight*.

TURN PARTNERS TO PLACES. All drop left hands, and turn partners with right hands to places.

This figure is repeated exactly as before; it is then performed twice through, the gentlemen leading off and crossing hands in the center, the ladies forming the outer ends of the star.

THE CHEAT.

The movement of this figure is very simple, and would be monotonous if it were not for the "cheat" element in it. The entire point of the figure consists of a privilege enjoyed by each gentleman and lady just about to turn one another; he or she may refuse to turn or be turned; may turn alone, or go and get anyone else in the quadrille to turn with. Ladies can indulge in the most pardonable coquetry, and gentlemen can at will assert a high-toned independence, to cover, perhaps, their disappointments, and a great deal of good-humored sauciness can be indulged in, without being considered outside the bounds of etiquette.

First Couple :	Balance to Third Couple.....	8 bars
	Balance to Second Couple.....	8 bars
	Balance to Fourth Couple.....	8 bars
	Balance to Partners.....	8 bars

Repeated in turn by each couple.

FIRST COUPLE BALANCE TO THIRD COUPLE. The first couple take four steps to the right, facing next right-hand couple, and four shorter steps back, *count eight*; gentlemen turn opposite ladies (unless "cheating" goes on), *count eight*.

FIRST COUPLE TO SECOND COUPLE. The first couple pass on and balance to next succeeding couple on right, *count eight*. Opposite ladies and gentlemen turn each other (unless "cheated)," *count eight*.

They proceed in the same manner with the fourth couple, and then balance and turn themselves in their own places.

Each couple in succession makes the round of the quadrille, the third, second and fourth in turn.

THE LANCERS.

The combinations and movements which form the figures of the Lancers are certainly more attractive than those in the Plain Quadrille. They are necessarily somewhat more complicated, and require perhaps a greater degree of precision in attempting to execute them. They consist of five figures, and can only be danced by four couples in a set.

FIRST FIGURE.

Head Couples :	Forward and back.....	4 bars.
	Forward and Turn Opposite Partners.....	4 bars.
	Cross over.....	4 bars.
	Back to Places	4 bars.
	Balance to Corners	8 bars.

Repeat.

Side Couples: The same, twice.

HEAD COUPLES FORWARD four steps and back; *count eight*. Forward again, and each gentleman turns opposite lady; and returns to place; *count eight*.

CROSS OVER. The first couple join hands and cross over, the second couple separating to allow the first to pass through between them; *count eight*.

Cross over again to places, the second couple this time joining hands, and the first couple separating to allow them to pass between them; *count eight*.

BALANCE TO CORNERS. Each of the four gentlemen advances four steps towards the lady on his left; retires; again advances, turns her round with both hands, and returns to place.

The entire figure is repeated by the second couple, they passing first on the inside in crossing over, and outside in returning. The third and fourth couples follow the same routine, each in turn.

SECOND FIGURE.

Head Couples :	Forward and Back.....	4 bars.
	Forward and leave ladies in center.....	4 bars.
	Chassez to right and left	4 bars.
	Turn partners to places.....	4 bars.
Side Couples :	Divide, all forward in two lines.....	4 bars.
	Forward again and turn Partners to places.	4 bars.

Repeat.

Side couples: The same, twice.

HEAD COUPLES FORWARD. Four steps and retire; *count eight*. Forward again, the ladies remaining in the middle, back to back, and partners salute; *count eight*.

CHASSEZ TO RIGHT AND LEFT. Make four steps to the right and return; *count eight*. Turn partners to places with both hands; *count eight*.

SIDE COUPLES DIVIDE. The third gentleman and fourth lady form in line with the first couple; the third lady and fourth gentleman form in line with the second couple. The two lines advance four steps and retire.; *count eight*. They again advance and turn partners to places, *count eight*.

The figure is repeated by the head couples, and then performed twice by the side couples, the head couples separating and forming in line with the side couples.

THIRD FIGURE.

Head Couples :	Forward and back.....	4 bars
	Forward and salute.....	4 bars
Ladies All :	Cross Right Hands half round	4 bars
	Left Hands back again	4 bars

Repeat.

Side Couples: The same, twice.

Instead of "Ladies cross right hands and reverse," a ladies' chain is sometimes performed.

Head couples advance four steps and retire; *count eight*. Again advance and salute opposite couple, and retire; *count eight*.

FOUR LADIES CROSS RIGHT HANDS. The four ladies advance to center, each giving her right hand to the opposite lady; they make four steps forward to the right, holding hands; then all turn half round, joining left instead of right hands, and make four steps forward to the left. At the same time the four gentlemen take four steps to the left around the ladies, turn half round and return four steps; then each gentleman takes his partner by the right hand; *count eight*. Lastly, each couple turns partners to places; *count eight*. This is repeated, and then danced twice by the side couples. This figure is called the Moulinet or windmill, and is a pretty combination if done neatly and with precision. The Ladies' Chain described in the first figure of the Plain Quadrille (on page 82), is often substituted for the Moulinet. It is only within a few years that there has been any at-

tempt to discard the Moulinet in this figure, and there does not appear to be any good reason why it should be done, as the ladies' chain is not an improvement, and certainly deprives this figure of its original character.

FOURTH FIGURE.

Directions for calling:

Head Couples:	To the right.....	4 bars.
	To the left.....	4 bars.
	Turn Partners to places.....	4 bars
	Right and left.....	8 bars.

Repeat.

Side Couples. The same, twice.

HEAD COUPLES TO THE RIGHT. The gentlemen of the two head couples lead their partners to face the side couple on their right and salute; *count eight*. They then lead their ladies over to opposite side couple (the head couples passing to the right of each other), and again salute, *counting eight*. The two head couples turn partners to places and salute; *count eight*.

RIGHT AND LEFT. Head couples cross over, each lady passing between opposite couple; partners take each other by left hands and turn half round to opposite places; *count eight*. Return in same manner to places; *count eight*.

FIFTH FIGURE.

All:	Right and left all round.....	16 bars
First Couple:	Face outward.....	8 bars
All:	Chassez across.....	8 bars
First Couple:	Down the center and back.....	8 bars
All:	Forward and back.....	4 bars
	Forward again, turn partners to places.....	4 bars

Repeated four times, each couple facing outward in turn. At the close of the entire figure, *right and left all round*.

PRECIOUS STONES.

Romance and imagination have ascribed to the various precious stones different significations. Many curious and interesting things might be said of the esteem in which various persons hold this custom. For instance, some people are very solicitous to secure appropriate stones for presents, lest the health, life or prosperity of the donee should thereby be injured.

Garnet—Constancy and Fidelity.

Amethyst—Sincerity.

Bloodstone—Courage.

Sapphire—Repentance.

Emerald—Success in love.

Agate—Health and long life.

Ruby—Forgetfulness of, and exemption from vexation caused by friendship and love.

Sardonyx—Conjugal Fidelity.

Chrysolite—Freedom from evil passions and sadness of the mind.

Opal—Hope and faith.

Topaz—Fidelity and Friendship.

Turquoise—Prosperity.

Diamond—Innocence.

Pearl—Purity.

Cornelian—Contented mind.

Moonstone—Protects from danger.

WEDDING ANNIVERSARIES.

First	Anniversary.....	Paper.
Fifth	“	Wooden.
Tenth	“	Tin.
Fifteenth	“	Crystal.
Twentieth	“	China.
Twenty-fifth	“	Silver.
Thirtieth	“	Cotton.
Thirty-fifth	“	Linen.
Fortieth	“	Woolen.
Forty-fifth	“	Silk.
Fiftieth	“	Golden.
Seventy-fifth	“	Diamond.

LANGUAGE OF FLOWERS.

The poetical idea that flowers possess a language is as old as the floral world itself. Although the utterances of these messengers from heart to heart are mute, the sentiments attributed to them and which they are supposed to express, long since found a language that is accepted throughout the world. The Language of Flowers, complete, is given below:

- Acacia—Concealed love.
 Acacia Rose—Friendship.
 Adonis Vernalis—Sorrowful remembrance.
 Agnus-Castus—Coldness; to live without love.
 Alyssum, Sweet—Worth beyond beauty.
 Amaranth—Immortality.
 Amaryllis—Splendid beauty.
 Ambrosia—Love returned.
 Anemone—Expectation.
 Anemone, Garden—Forsaken.
 Angelica—Inspiration.
 Apple-Blossom—Preference.
 Arbor-Vitæ—Unchanging friendship.
 Arbutus, Trailing—Welcome.
 Arum—Ardor. Auricula—Avarice.
 Azalea—Romance.
 Bachelor's Button—Hope in love.
 Balsam—Impatience.
 Basil—Hatred.
 Bell Flower—Gratitude.
 Buttercup—Riches. Cactus—Thou leavest not.
 Calla Lily—Feminine beauty.
 Calycanthus—Benevolence.
 Camelia—Pity.
 Candytuft—Indifference.
 Canterbury Bell—Gratitude.
 Cape Jasmine Gardenia—Transport; ecstasy.
 Cardinal Flower—Distinction.
 Carnation, Yellow—Disdain.
 Catchfly (Silence), Red—Youthful love.
 Catchfly, White—I fall a victim.
 Celandine—Future Joy.
 China Aster—I will think of it.
 China Pink—Aversion.
 Chrysanthemum, Rose—I love.
 Chrysanthemum, White—Truth.
 Chrysanthemum, Yellow—Slighted love.
 Cinquefoil—Beloved child.
 Clematis—Artifice.
 Clover, Red—Industry.
 Cobœa—Gossip.
 Cockscomb—Foppery; affectation.
 Colchicum—My best days are fled.
 Convolvulus Major—Dead hope.
 Convolvulus Minor—Uncertainty, Night.
 Corchorus—Impatience of absence.
 Coreopsis—Love at first sight.
 Coriander—Hidden merit.
 Coronilla—Success to your wishes.
 Cowslip—Pensiveness.
 Cowslip, American—You are my divinity.
 Cress, Indian—Resignation.
 Crocus—Cheerfulness.
 Crown Imperial—Majesty.
 Cypress—Mourning.
 Cypress and Marigold—Despair.
 Daffodil—Chivalry.
 Dahlia—Forever thine.
 Daisy, Garden—I partake your sentiments;
 Daisy, Michaelmus—Farewell.
 Daisy, Red—Beauty unknown to possessor.
 Daisy, White—Innocence.

- Daisy, Wild—I will think of it.
 Daphne, Mezercorn—I desire to please.
 Daphne, Odora—I would not have you otherwise.
 Diosma—Uselessness.
 Eglantine—I wound to heal.
 Endive—Frugality.
 Epigæa Repens (Mayflower)—Budding beauty.
 Eupatorium—Delay.
 Evening Primrose—Inconstancy.
 Everlasting (Grapalium) —Never ceasing remembrance.
 Flora's Bell—You are without pretension.
 Flowering Reed—Confidence in Heaven.
 Forget-me-not—True love.
 Foxglove—Insincerity.
 Fraxinella—Fire.
 Fritillaria (Guinea-hen Flower) —Persecution.
 Fuchsia—The ambition of my love thus plagues itself.
 Fuchsia, Scarlet—Taste.
 Gardenia —Transport; ecstasy.
 Gentian, Fringed—Intrinsic worth.
 Geranium, Apple—Present preference.
 Geranium, Ivy—Your hand for next dance.
 Geranium, Nutmeg—I expect a meeting.
 Geranium, Oak—Lady, deign a smile.
 Geranium, Rose—Preference.
 Geranium, Silver Leaf—Recall.
 Gillyflower—Lasting beauty.
 Gladiolus—Ready armed.
 Golden Rod—Encouragement.
 Gorse—Endearing affection.
 Guelder Rose (Snowball) —Winter.
 Harebell—Grief.
 Heart's Ease—Think of me.
 Heart's Ease, Purple—You occupy my thoughts.
 Heath—Solitude.
 Helenium—Tears.
 Heliotrope, Peruvian—I love you; devotion.
 Hellebore—Scandal.
 Hepatica—Confidence.
 Hibiscus—Delicate beauty.
 Holly—Foresight.
 Hollyhock—Fruitfulness.
 Hollyhock, White—Female ambition.
 Honesty (Lunaria)—Sincerity.
 Honeysuckle—Bond of love.
 Honeysuckle, Coral—The color of my fate.
 Honeysuckle, Monthly—I will not answer hastily.
 House-Leek—Domestic economy.
 Houstonia—Content.
 Hoya (Wax Plant) —Sculpture.
 Hyacinth—Jealousy.
 Hyacinth, Blue—Constancy.
 Hyacinth, Purple—Sorrow.
 Hydrangea—Heartlessness.
 Ice Plant—Your looks freeze me.
 Indian Cress—Resignation.
 Ipomæa—I attach myself to you.
 Iris—Message.
 Iris, German—Flame.
 Ivy—Friendship; matrimony.
 Jessamine, Cape—Transient joy.
 Jessamine, White—Amiability.
 Jessamine, Yellow—Grace; elegance.
 Jonquil—I desire a return of affection.
 Judas Tree—Betrayed.
 Juniper—Asylum; protection.
 Justicia—Perfection of loveliness.
 Kalmia (Mountain Laurel) —Treachery.
 Kennedia—Mental beauty.
 Laburnum—Pensive beauty.
 Lady's Slipper—Capricious beauty.
 Lagerstræmea (Crape Myrtle) —Eloquence.
 Lantana—Rigor.

- Larch—Boldness.
 Larkspur—Fickleness.
 Laurel—Glory.
 Laurestinus—I die if neglected;
 Lavender—Distrust.
 Lemon Blossom—Discretion.
 Lilac—First emotion of love.
 Lilac, White—Youth.
 Lily—Purity; modesty.
 Lily of the Valley—Return of
 happiness.
 Lily, Day—Coquetry.
 Lily, Water—Eloquence.
 Lily, Yellow—Falsehood.
 London Pride—Frivolity.
 Love in a Mist—You puzzle me.
 Love Lies Bleeding—Hopeless, not
 heartless.
 Lucerne—Life.
 Lupine—Imagination.
 Lychnis—Religious enthusiasm.
 Lythrum—Pretension.
 Magnolia, Chinese—Love of nature
 Magnolia, Grandiflora—Peerless
 and proud.
 Magnolia, Swamp—Perseverance.
 Mallow—Sweetness; mildness.
 Mandrake—Horror.
 Marigold—Cruelty.
 Marigold, African—Vulgar-
 minded.
 Marigold, French—Jealousy.
 Marvel of Peru (Four o'Clock) —
 Timidity.
 Meadow Saffron—My best days are
 gone.
 Meadow-Sweet—Uselessness.
 Mignonette—Your qualities surpass
 your charms.
 Mimosa—Sensitiveness.
 Mint—Virtue.
 Mistletoe—I surmount all difficul-
 ties.
 Mock Orange (Syringa) —Count-
 erfeit.
 Morning Glory—Coquetry.
 Mourning Bride (Scabiosa) —Un-
 fortunate attachment.
 Musk Plant—Weakness.
 Narcissus—Egotism.
 Nasturtium—Patriotism.
 Night Blooming Cereus—
 Transient beauty.
 Night Shade—Bitter Truth.
 Oleander—Beware.
 Orange Flower—Chastity.
 Orchis—Beauty.
 Osier—Frankness.
 Osmunda—Dreams.
 Pansy—Think of me.
 Parsley—Entertainment; feasting.
 Pasque Flower—You are without
 pretension.
 Passion Flower—Religious fervor;
 susceptibility.
 Peach Blossom—This heart is
 thine.
 Peony—Anger.
 Petunia—Less proud than they
 deem thee.
 Phlox—Our souls are united.
 Pimpernel—Change.
 Pink—Pure affection.
 Pink, Clove—Dignity.
 Pink, Double-red—Pure, ardent
 love.
 Pink, Indian—Aversion.
 Pink, Mountain—You are aspiring.
 Pink, Variegated—Refusal.
 Pink, White—You are fair.
 Pink, Yellow—Disdain.
 Polyanthus—Confidence.
 Poppy—Consolation of sleep.
 Poppy, White (Melia)—Sleep of
 the heart.
 Pride of China—Dissension.
 Primrose—Early youth.
 Primrose, Evening—Inconstancy.
 Privet—Mildness.
 Ragged Robin (Lychnis) —Wit.
 Ranunculus—You are radiant with
 charms.
 Rose—Beauty.
 Rose, Austrian—Thou art all that's
 lovely.

- Rose, Bridal—Happy love.
 Rose, Burgundy—Unconscious beauty.
 Rose, Cabbage—Ambassador of love.
 Rose, Champion—Only deserve my love.
 Rose, Carolina—Love is dangerous.
 Rose, China—Grace.
 Rose, Daily—That smile I would aspire to.
 Rose, Damask—Freshness.
 Rose, Dog—Pleasure and pain.
 Rose, Hundred-leaved—Pride.
 Rose, Inermis—Ingratitude.
 Rose, Maiden's Blush—If you *do* love me you will find me out.
 Rose, Moss—Superior merit.
 Rose, Moss Rosebud—Confession of love.
 Rose, Multiflora—Grace.
 Rose, Musk-Cluster—Charming.
 Rose, Sweetbriar—Sympathy.
 Rose, Tea—Always lovely.
 Rose, Unique—Call me not beautiful.
 Rose, White—I am worthy of you.
 Rose, Withered, White—Transient impressions.
 Rose, Wild—Simplicity.
 Rose, Yellow—Decrease of love.
 Rose, York and Lancaster—War.
 Roses, Garland of—Reward of virtue.
 Rosebud—Young Girl.
 Rosebud, White—The heart that knows not love.
- Rue—Disdain.
 Satin Flower (Lunaria)—Sincerity.
 Scabiosa, Mourning Bride—Widowhood.
 Sensitive Plant—Timidity.
 Snapdragon—Presumption.
 Snowball—Thoughts of Heaven.
 Snowdrop—Consolation.
 Sorrel—Wit ill-timed.
 Star of Bethlehem—Reconciliation.
 Stramonium, Common—Disguise. Sweet Sultan—Felicity.
 Sweet William—Finesse.
 Syringa—Memory.
 Tiger Flower—For once may pride befriend thee.
 Touch-me-not (Balsam)—Impatience.
 Trumpet Flower—Separation.
 Tuberoses—Dangerous pleasures.
 Tulip—Declaration of love. Tulip-Tree—Rural happiness. Tulip, Variegated—Beautiful eyes.
 Tulip, Yellow—Hopeless love.
 Venus' Fly trap—Have I caught you at last?
 Venus' Looking-Glass—Flattery.
 Verbena—Sensibility.
 Violet, Blue—Love.
 Violet, White—Modesty.
 Violet, Yellow—Modest worth.
 Virgin's Bower—Filial love.
 Wall Flower—Fidelity.

DOMESTIC PETS.

SEED-EATING BIRDS.

To this class belong all birds that live exclusively on seeds. Different species require different seed, but the general management is the same. Canary seed forms the staple diet of nearly all varieties, and is grown principally in Egypt, Turkey, Sicily and Spain. It is of as many grades and qualities as wheat, and here arises the reason of the non-success of most people with cage birds. They go to an apothecary, grocery or bird establishment, ask for canary seed. They take what is given them; this, in nine cases out of ten, is Smyrna, a variety of canary seed that is hard, almost as indigestible as flint; full of dust, seeds of injurious weeds, often old and rancid; the bird soon becomes dull, breathes with difficulty, lingers on for months a songless ball of feathers, finally death ends its miserable existence.

The only canary seed that should be given to a bird is that grown in Spain and Sicily. It is larger and brighter color than inferior grades and easily cracked. Even this must be selected with much care, as sometimes the journey across the Atlantic the bags get wet with salt water and the seed becomes worthless.

The package seed, with which the country is flooded, consists of Smyrna canary seed or the cheap grades of Spanish, mixed with American rape and millet seed, and is sure death to birds fed upon it for a length of time. Many of the brands contain hemp seed, which is very injurious to canaries and many other varieties of cage birds, and should be fed sparingly to all species; being very fattening and heating, it ruins the digestive organs and spoils the voice.

The Bird Food Company, of Philadelphia, 400 North Third street, have made the proper diet and care of cage-birds a life-study, and their package goods, it is believed, contain the only correct foods for all species of birds that have ever been placed on the American market.

It can be had at almost every first-class drug store throughout the United States. The price is 10 cents for pint and 20 cents for quart packages.

One dozen of quart packages will be sent anywhere east of the Mississippi by express, prepaid, on receipt of \$2.40. If beyond, the cost is more.

All birds need gravel strewn on the bottom of the cage daily, or every other day at the longest. Either RED or SILVER GRAVEL may be used; we advise the former; birds are very fond of it, and it helps to digest the food. Silver gravel, although cleaner, is not eaten so readily; being sharp and glass-like in its nature, sometimes causes the death of the bird, by cutting through the craw.

Both kinds are boxed, the price of each being 10 cents for the quart, and 5 cents for the pint size. They will ship by express, but cannot pay expressage, unless seed is ordered at same time.

A piece of CUTTLE-FISH BONE should be kept constantly in the cage of all seed-eating birds; they sharpen their bills upon it, also occasionally eat it; being slightly salt in its nature, is very beneficial. Every

owner of a bird knows what a troublesome thing it is to keep a cuttlebone between the bars of the cage; the holders that are sold are very unsatisfactory fastenings. This company have patented a combined cuttle bone and holder. The entire surface of the bone is accessible to the bird, and is held firmly in position until every particle of friable matter is gone. It is sold at five cents for a large selected bone and holder; can be had of druggists; or will be mailed on receipt of price.

The canary breeders of the Hartz Mountains of Germany use a paste to keep their birds in constant health and song, and to cure nearly all diseases. The ingredients of this are a secret to all but a few of the peasants. Recently this company came into possession of the recipe, and now manufacture the paste, having christened it "Bird Manna." It is put up in a little metal case (secured by letters patent), which fastens to the cage wires within reach of the bird. They have received thousands of testimonials of its curing nearly all the diseases that cage birds are subject to, and causing birds to sing that have been silent for a long period.

If given to a bird during the season of shedding feathers, it will in most cases carry the little musician through this critical period without loss of song. If used according to directions, one Manna will last a bird many weeks. It can be had of druggists, or will be sent by mail for fifteen cents.

SOFT-BILLED BIRDS.

To this class belong all birds that live on varied diet of seeds, berries and insects; they are more delicate in confinement than seed-eating birds but are finer and sweeter songsters, and will repay the extra care and trouble.

Their diet should consist principally of Bird Food Co.'s Prepared Mocking Bird Food, nearly all other being cheaply made, not fit for birds to eat; causing vertigo, blindness, undue fatness, and in many instances death.

This food is put up in jars holding nearly a pound, and sold by druggists for 35 cents. One dozen jars will be sent anywhere east of the Mississippi, expressage prepaid, for \$4.20. Or dry, to which the buyer can add the melted suet or lard to make it moist as needed, four pounds for \$1.00.

The principal thing needed to keep soft-billed birds in constant health and song is, a good prepared food as a basis, and then variety. Food should be given plain one day; one part, grated carrot (squeezed dry), to three parts prepared food the next; one part mashed white potatoes on another; and occasionally one part grated sweet apple and three parts prepared food; and so on, varying the diet as much as possible.

Boiled sweet potato is good for them, also boiled milk and ground toasted bread; and a few ant eggs for a change.

Every owner of a soft-billed bird should have a jar of meal worms, and give one or two to his bird every week. Nothing tames a bird so effectually, and in a very short time he will learn to take them from your fingers. They are easily bred, by filling an earthen jar about three-quarters full with bits of old leather and bran. Put a hundred or more meal worms in the jar and tie a woolen cloth over the mouth. The cloth must be occasionally wet with water.

Shredded lean meat, flies, worms and spiders are relished by all soft-billed birds and should be given to them occasionally

Nearly all birds are fond of bathing, and a dish of water should be placed in the cage at least three times a week; in cold weather it is best to take the chill off the water. When a bird will not go into the bath, dip a wisp-broom in water and flirt it over him.

DISEASES OF CAGE BIRDS.

Almost all the diseases to which cage birds are subject, arise from improper management. If duly fed on correct foods, their cages regularly cleaned, kept in good air, disease will seldom make its appearance.

Inferior diet is the cause of almost all diseases, colds are another prolific source. Frequently is a bird hung up close to the top of a window, with sash down and a strong draught of air flowing upon it or placed in a room warm during the day and cold at night. In these and similar ways many fine birds are killed by taking cold.

Do not give your bird lump sugar or other delicacies He will eat them greedily enough, but they will endanger his health or ruin his song.

When a bird is in good health, his feathers are sleek and smooth, adhering close to his body. Whenever you perceive him sitting dull and bunched, something is out of order.

First consider if the moulting season is approaching; if anything has frightened him; if he has been hung in a draught of air, see if he can get at his water and food, and that both are sweet. If none of these is the cause, compare his symptoms with those printed below, procure a bottle of Bird Food Co's BIRD BITTERS from your druggist, and treat him according to the directions wrapped around the bottle. If the patient is a seed-eating bird, get him a BIRD MANNA to use in connection with the liquid.

ASTHMA.—Symptoms: Short breath, opening of beak as if to gasp for air, and when frightened keeping it open a long time; and puffing out the feathers until the bird has the appearance of a ball.

BARE PLACES ON THE HEAD should be rubbed with a salve made of fresh butter and sulphur.

BLOATING.—The skin on one part, or even the whole body, swells to such a degree that it is stretched like a drum pierce with a needle and the air in it will escape.

BROKEN LEGS OR WINGS should be left to nature to heal. Take all perches out of the cage and put soft flannel in the bottom.

CATARRH OR COLD.—Symptoms ruffling of the feathers, nostrils stopped up; tongue hardened by inflammation, beak often open and yellow at base.

CONSUMPTION.—Symptoms: gradual wasting away, loss of appetite, and cessation of song. If taken in the hand it will appear as light as a feather.

DISLOCATION OF A JOINT may be reduced by gently stretching the limb and pushing the joint in place, and if done before inflammation sets in, the cure will be complete.

FITS. —This is a disease that must be treated at once or the bird dies. Pull out one of the smaller tail feathers, and as a last resort plunge the

bird into cold water. Use the Bird Bitters according to directions to prevent a recurrence

LONG CLAWS, when they impede the movement of the bird, should be cut. This is a delicate operation, the claw should be held in front of a light so that the veins of the nail can be seen and avoided. Use a sharp pair of scissors.

LOSS OF SONG AND APPETITE is quickly cured, if the bird is otherwise healthy, by the use of The Bird Food Co.'s Bird Bitters or Bird Manna.

MOULTING season begins with most birds about the middle of September and lasts for **SIX** weeks. During this period birds usually stop singing, as the growth of new feathers make such a demand upon their system as to render them weak and out of spirits. If a Bird Manna is kept in the cage of a seed-eating bird, nine out of ten birds will not stop singing during the entire moulting season. The Bird Food Co.'s Bird Bitters is most excellent to use as a tonic at this critical period for both soft-billed and seed-eating birds. A few drops put daily in the drinking water will tone them up wonderfully.

RED MITES—If your bird looks lean and out of condition, if he is restless—especially at night—and is constantly pecking himself, he is infested with mites. Throw a white cloth over his cage at night, and in the morning you will find it covered with tiny red insects. We put up a powder that is perfectly harmless to the birds, but will effectually destroy the vermin. It is called **MITE EXTERMINATOR**, and is sold at 25 cents per package, and can be had of druggists or will be sent by mail. Take the bird gently in your hand, rub the powder over his body, especially under the wings and at the base of the tail. Before replacing him, put some of the powder in a saucer, drop a coal of fire on it and place it in the bottom of the cage, covering the latter with a cloth to keep the smoke in, and let it remain for a couple of hours. This will kill all the vermin that are hidden in the cavities of the cage.

SCALES ON THE LEGS can be cured by anointing with a salve of sulphur and lard for a week, and then removing carefully with the finger nail.

SHEDDING FEATHERS OUT OF SEASON can be stopped by giving Bird Bitters or Manna.

SORE EYES should be washed with warm water, and then moistened with the Bird Food Co.'s Eye Water.

SORE FEET arise from dirt or from fine fibres of wool, cotton or silk getting around them and cutting to the bone. Remove the offending substance, clean the perches or bottom of the cage, and wash the feet carefully in luke warm water and anoint with Mexican Salve.

Bird Manna can be had of druggists, or will be sent by mail for 15 cents to any post office in the United States

The Bird Food Co.'s Bird Bitters are retailed for 25 cents per bottle. They are sold by most of the druggists and bird stores. Be very careful to see that you obtain those made by the Bird Food Co of Philadelphia, as there are many worthless imitations in the market.

The Bird Fancier's Hand-Book, elegantly illustrated, sent to any address on receipt of 16 cents.

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Owing to the superior quality and uniform excellence of these perfumes they have merited the highest praise, rendering them the most desirable. Ask for them. A box containing 12 samples of our Triple Extracts (you can select odors desired from list), 1 bottle of Yellowstone Park Cologne, and 1 box of German Face Powder, prepaid to your nearest R. R. Express Office (which should be named), on receipt of \$1.00.

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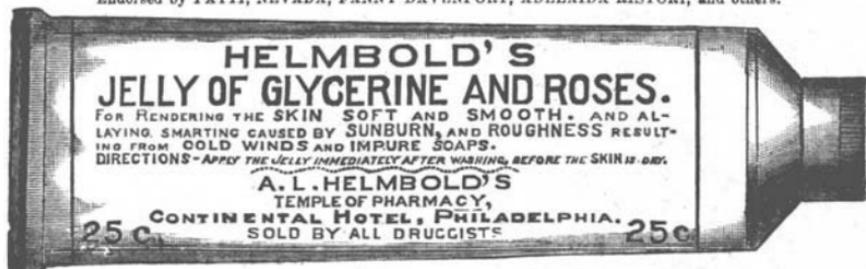
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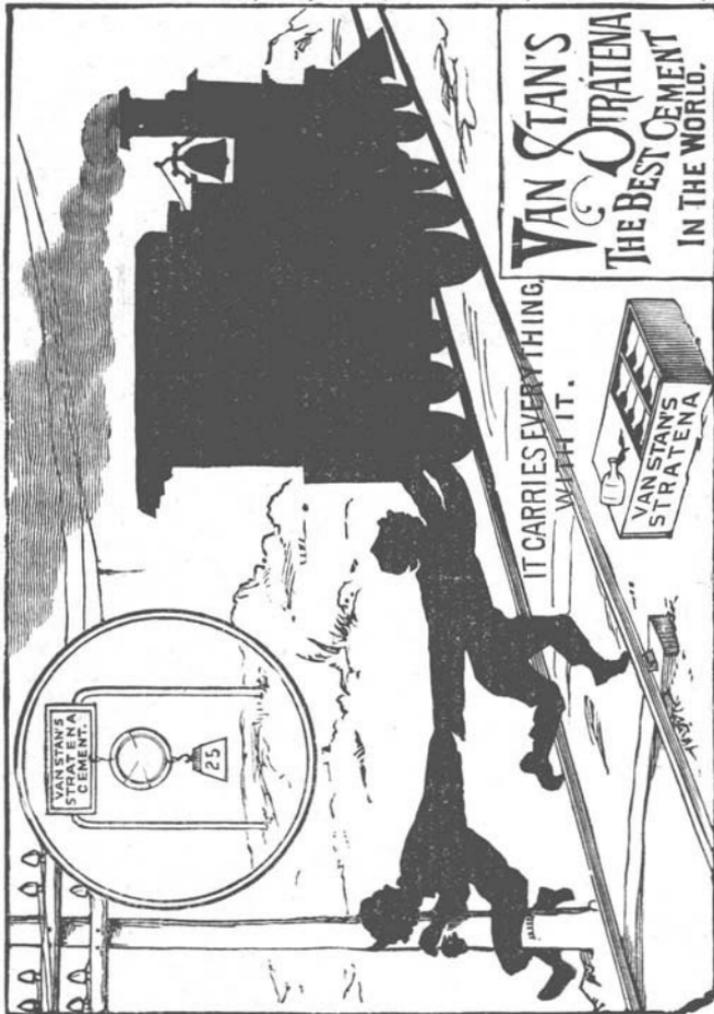
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