

FIRE-SIDE GAMES



N. CURRIE

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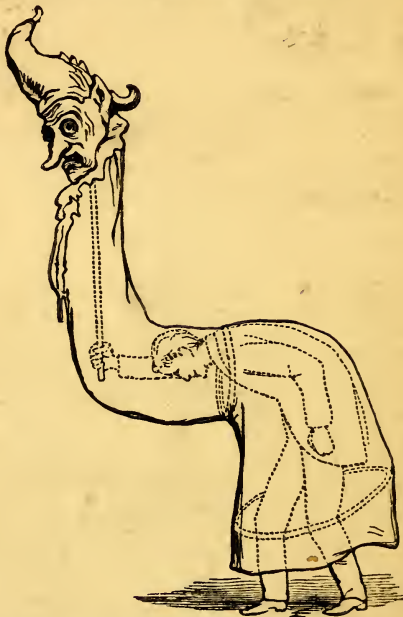
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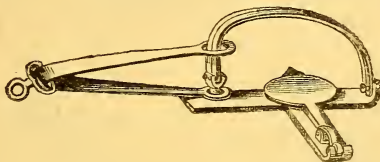
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GAMES WHICH REQUIRE MEMORY.—CATCH GAMES, WHICH HAVE
FOR THEIR OBJECT TRICK OR MYSTIFICATION.—GAMES
IN WHICH AN OPPORTUNITY IS AFFORDED TO DIS-
PLAY GALLANTRY, WIT, OR SOME SLIGHT
KNOWLEDGE OF CERTAIN SCIENCES.—
FORFEITS, ETC.**

At merry Christmas-time, or on a wet day in the country or in the city too, for that matter, or on a winter's evening, when the fire is burning cheerily, pussy purring on the hearth, and the lamps lighted, young folks are often at a loss, and their elders too, sometimes, to know how to amuse themselves. Some people will say, "There are books, let them read." We would whisper in their ears an adage as old as the hills, but none the less true or pithy; it is this: "All work and no play makes Jack a dull boy." And again, let us remember that we also were once young, and laughed as heartily over "Blind Man's Buff" as the youngest of our acquaintance.

All the apparatus required in "Parlor Games" is good temper, good spirits, and gentleness, so that at any moment amusement for an evening can be obtained by anybody who wills it.

We do not wish to read our young friends a homily upon politeness, as this is not a book of etiquette, but we would impress upon them that good temper is indispensable in games of any kind. We have known the pleasure of a whole party marred simply by the unreasonableness and ill-humor of one of the players, who, because he could not guess the answer of some game, declared that we had cheated him, and refused to play any longer, thus casting a gloom upon all who were playing.

Roughness, too, we would particularly caution our boy friends to avoid. Very often, when carried away by the buoyancy of their spirits, they are apt to forget that young ladies are present, and participating in the pleasures of the game. There is no occasion for an exhibition of strength; if you are caught, submit to it; if you are forfeited, pay the fine without a murmur, or with a pleasant remark.

Very often your little brothers or sisters will spoil a game by revealing who it is that is caught, or telling the answer to "Twenty Questions," before the person whose turn it is to guess it, has given it up. Do not be angry with them, but take another question, and begin again, for in all probability letting the secret out was merely childish importance, in knowing the answer as well as his elder brothers and sisters. Explain to him that he must not do so for the future, as he spoils the game; and, take our word for it, he will try to avoid doing so again.

We have heard many people say, "Oh, he's too young, he can't play." We say not so; no child is too young to join in healthy and innocent pastime. There is no occasion to give a child a prominent part to perform, or to let him perform any part at all; but you can lead him to believe that his presence is in every way as desirable as that of the oldest person present. Not that we advocate deception as a general thing, but we do countenance it where it is used for the purpose of making children happy. We ourselves have, in the game of "Fox and Goose," carried a child on our arm throughout the whole; he had nothing at all to do with it, but he laughed as loudly and as heartily as any of the party.

Many of these games are quite new, and have never appeared in print before. They have been selected and invented by a gentleman who is thoroughly conversant with the "Parlor Games" of Europe. In some cases the forfeit has to be paid by a kiss; of course that is only intended for a family party; in a mixed assembly some other mode of payment can be substituted.

With these remarks, we leave our readers to enjoy themselves over "Parlor Games."

Games of Action.

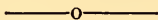
THE LEG OF MUTTON.

Almost every one is acquainted with this game. The players place their fists alternately one upon the other, then the fist which is lowermost is withdrawn and placed on the top of the pile, each as he withdraws his fist counting one, two, and so on, to nine. As soon as the ninth fist is placed on the top, the whole pile is overturned, each hand being withdrawn as quickly as possible. The one who has pronounced the word nine, must endeavor to catch one of his companions by the hand, saying "*This is my leg of mutton.*" If he fails to do this, he has to pay a forfeit. If he succeeds in catching a hand, he says to the player who has allowed himself to be caught, "*Will you do one of three things?*" If the player is polite, he simply answers, "*I will, if I can.*" Others might reply, "*I will, if I like.*" Then the winner gives him three things to do, and he performs either at his choice.

THE FAGOTS.

This game consists in forming a double circle, the players placing themselves two by two, so that each gentleman, by holding a lady in front of him, makes what is called a fagot. It is necessary that the players should be of an even number. The circles being formed, two persons are chosen, the one to catch the other. When the person who is pursued does not wish to be overtaken (which would oblige him to take the place of the pursuer), and at the same time desires to rest, he places himself in front of any one of the fagots he chooses, but within the circle, so that this fagot is then composed of three persons, which is contrary to rule. Then the third one, who is on the outside of the circle, must at once run to avoid being caught. If he is caught, he takes the place of the pursuer, who, in his turn, starts off, or, if he pre-

fers it, enters into the circle, and places himself before one of the fagots, thus obliging a new player to run like the former one; this one himself can at once oblige another player to run, by placing himself, in his turn, before a fagot, and it is this which gives life to the game, provided the players have a fair share of spirit and agility.



THE WOLF AND THE HIND.

In this game all the ladies present can find employment, but only one gentleman is required, and the one who is considered the most agile should be chosen, for, in truth, he will find exercise enough for his dexterity and his patience.

This personage is called in this game the Wolf; the eldest lady present is the Hind; all the others place themselves in a line behind her, according to their ages, and are called the Hind's fawns.

It is the Wolf's part to catch the lady who is at the extremity of the line, and he manifests his hostile intentions by the following conversation:—" *I am a Wolf, and I will eat you.*"

The Hind answers—" *I am a Hind, and I will defend myself.*"

The Wolf replies—" *I must have the youngest and tenderest of your fawns.*"

After this dialogue, the Wolf endeavors to seize the desired prey, but the Hind, extending her arms, keeps him off; but if he succeeds in passing her, the young lady at the end of the line may abandon her place before he can catch her, and place herself in front of the Hind, where she no longer runs any risk, and so with the rest in succession, until the Hind becomes the last of the line.

Then the game ends; the unskilful Wolf must pay as many forfeits as he has allowed young ladies to escape, and the players select a successor if they wish to renew the game.

If, on the contrary, before the end of the game, he succeeds in seizing one of the young fawns, he does not eat her, but he has a right to claim a kiss from her, and to make her pay a forfeit, which promises new pleasure at the end of the game.

This game, requiring, as it does, much quickness of movement and agility, is not as well fitted for the house as for a lawn or a field, where it presents a picturesque view to the lookers-on, and at the same time enables the players to display to advantage the grace and rapidity of their movements.

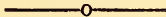
BLIND-MAN'S BUFF SEATED.

In order to play Blind-Man's Buff seated, the company 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 all are satisfied that the blind man cannot discern the objects which surround him, the players hastily change their places in order to baffle his sagacity. Then he approaches the circle without groping, for this is expressly forbidden, and seats himself in the lap of the first person he comes across, and without employing the sense of touch, but simply by listening 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 upon whose lap he is seated, and in case he is unacquainted with the name of the personage, describe her in such a manner that she can be recognised.

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 recognising persons too readily, to resort to various little stratagems, as for instance, some spread over their laps the skirts of their neighbors' dresses, others cover theirs with the cushions of the chairs. The ladies who are dressed in silk, place their shawls over their laps. In fine, all try to disguise themselves in the best manner possible.



BLIND-MAN'S BUFF BY THE PROFILE.

When this game is played in a proper manner it is very entertaining. The following is the method of playing it.

In this game the blind man's eyes are not bandaged, but he is notwithstanding obliged to exercise all his penetration. A piece of white

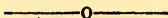
and rather fine linen is stretched upon a frame like a screen, in the same way as when exhibiting a magic lantern. The blind man is seated upon a stool, so low that his shadow is not represented upon the linen, which is spread over the screen. Some distance behind him a single lighted taper is placed upon a stand, and all the other lights in the room are extinguished.

When these arrangements are made, the rest of the company form a kind of procession, and pass in single file, between the blind man (who is expressly forbidden to turn his head) and the table upon which the light is placed. This produces the expected effect; the light of the candle, intercepted by each of the company in turn, as he passes before it, casts upon the piece of white linen a succession of shadows quite accurately defined.

As these shadows move before him, the blind man is obliged to name aloud the person who he supposes is passing at the moment, and the errors into which he falls cause shouts of laughter, more or less prolonged.

It is hardly necessary to say that each one, as he passes before the light, tries to disguise his air, his height, his gait, to prevent his being recognised.

It is not usual to give forfeits in this game, still it would seem proper to demand them of those who are discovered. In this way it would probably afford entertainment to a greater number of players.



BLIND-MAN'S BUFF WITH THE WAND.

Blind-Man's Buff with the Wand is a game well adapted for the parlor.

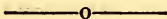
The blind man with his eyes covered with a bandage, is placed in the middle of the room, and a long wand is put into his hands. The rest of the company join theirs, and, forming a circle, wheel around him, at the same time singing some lively air, in which they all join.

When the song is finished, they stop, and the blind man, extending his wand, directs it, by chance, towards one of the company, who is obliged to take hold of it by the end presented to him. Then the blind man utters three cries, which the other must repeat in the same tone. If the latter does not know how to disguise his voice, he is easily guessed, and takes the blind man's place; otherwise the circle wheels around him, stops again, and so on as before.

PORCO OR ITALIAN BLIND-MAN'S BUFF.

This game is similar to "Buff with the Wand."

Several persons, male and female, join hands so as to form a circle, and one person, who is blindfolded, is placed in the centre, with a small stick in his or her hand. The players dance round the hoodwinked person, who tries to touch one of them with the wand, and if he succeeds, the ring of people stops. The player then grunts like a pig—hence the name of the game—crows, or imitates some animal, and the person touched must endeavor to imitate the noise as closely as possible, without discovering his or herself. If the party touched is discovered, then the hoodwinked player transfers the bandage and the stick to that player, and takes the vacant place in the ring of persons, who once more resume their dance, until another player is touched.



FRENCH BLIND MAN.

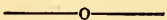
In this game, instead of blindfolding one of the players, his hands are tied behind him, and in that difficult way he must endeavor to catch one of his companions, who must, when caught, submit to the same restraint.



THE RIBBONS.

Each person in the company takes a ribbon, and holds it by one end. The other ends are all united in the hand of the one who leads the game, and who consequently is placed in the middle of the circle.

When he says—"Pull" they must let go, when he says "*Let go*" they must pull the ribbon which they hold. It is astonishing how many forfeits are won at this simple game.

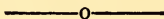


THE COTTON FLIES.

One of the players takes a flake of cotton or a bit of down, which he casts into the air in the midst of a circle formed by those present.

who are seated close together. He at once puffs with his breath to keep it floating in the air, and the one towards whom the flake takes its course must puff in the same way to keep it from falling upon his lap, which would cost him a forfeit.

Nothing is more amusing than to see ten or twelve people, with up-turned faces, blowing and puffing, each in his own way, to send from one to the other, this flake of cotton. Sometimes it happens that as one cannot laugh and puff at the same moment, the tuft of cotton falls into the mouth of one of the company, who in vain tries to find breath enough to blow it away. This excites the laughter of the other players, who demand from him a forfeit for his gluttony.

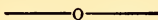


THE HUNTSMAN.

This game is one of the liveliest winter evening's pastimes that can be imagined. It may be played by any number of persons above four. One of the players is styled the "Huntsman," 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 Huntsman, should next be ranged in two rows, back to back, and all the players must then seat themselves; and being thus prepared, the Huntsman 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 Huntsman 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 Huntsman 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. The Huntsman is not changed throughout the game, unless he gets tired of his post.

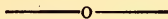
COPENHAGEN.

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



THE CAT AND THE MOUSE.

Let all the company join hand in hand in a circle, except one who is placed inside, called the Mouse, and another outside, called the Cat. They begin by running round, raising the arms; the Cat springs in at one side and the Mouse jumps out at the other; they then suddenly lower the arms so that the Cat cannot escape. The Cat goes round mewing, trying to get out; and as the circle must keep dancing round all the time, she must try and find a weak place to break through. As soon as she gets out she chases the Mouse, who tries to save herself by getting within the circle again. For this purpose they raise their arms. If she gets in without being followed by the Cat, the Cat must pay a forfeit, and try again; but if the Mouse is caught she must pay a forfeit. Then they name who shall succeed them; they fall into the circle, and the game goes on as before.

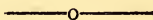


HUNT THE HARE.

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

THE KEY GAME.

This game may be played by any number of persons, who should all, except one, seat themselves on chairs placed in a circle, and he should stand in the centre of the ring. Each sitter must next take hold, with his left hand, of the right wrist of the person sitting on his left, being careful not to obstruct the grasp by holding the hands. When all have, in this manner, joined hands, they should begin moving them from left to right, making a circular motion, and touching each other's hands, as if for the purpose of taking something from them. The player in the centre then presents a *key* to one of the sitters, and turns his back, so as to allow it to be privately passed to another, who hands it to a third; and thus the key is quickly handed round the ring from one player to the other; which task is easily accomplished, on account of the continued motion of the hands of all the players. Meanwhile, the player in the centre, after the key has reached the third or fourth player, should watch its progress narrowly, and endeavor to seize it in its passage. If he succeed, the person in whose hand it is found, after paying a forfeit, must take his place in the centre, and give and hunt the key in his turn; should the seeker fail in discovering the key in his first attempt, he must continue his search until he succeeds. When a player has paid three forfeits, he is out.



HUNT THE SLIPPER.

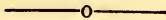
This is usually an in-door game, although there is no other objection to its being played on a dry piece of turf than that the slipper cannot be heard, when struck by its momentary possessor, when passing round the joyous ring. Several young persons sit on the floor in a circle, a slipper is given to them, and one, who generally volunteers to accept the office in order to begin the game, stands in the centre, whose business it is to "chase the slipper by its sound." The parties who are seated, pass it round so as to prevent, if possible, its being found in the possession of any individual. In order that the player in the centre may know where the slipper is, it is occasionally tapped on the ground, and then suddenly handed on to the right or left. When the slipper is found in the possession of any one in the circle, by the player who is hunting it, the party on whom it is so found takes the latter player's place.

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CATCH THE RING.

In order to play this capital game, the chairs are placed in a circle, just so far apart, that each person sitting can easily reach the hand of another person on either side of him. One person stands in the middle of the circle. A piece of string with a wedding, or a larger ring of brass, upon it, is then tied, of a sufficient length to reach all round the circle, so that each person may catch hold of it. The players are then to slide the ring along the string, passing it from one to the other, and the game is, for the person who stands in the centre to try to catch the ring. When he catches it, the person with whom he finds it is to go out into the centre.

[Forfeits may be added to this game, if preferred, each person caught with the ring paying forfeit.]

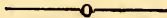


†

JACK'S ALIVE.

A small piece of stick is lighted at one end, and the blaze blown 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, "Jack's alive." The player who holds the stick when the last spark dies out must consent to have a delicate moustache painted on his face with the charred end of the stick, which is then relighted, and the game goes on. Should the wearer of the moustache have Jack die a second time on his hands, an imperial, whiskers, or exaggerated eyebrows may be added to his charms. While Jack is in a lively condition, with his sparks in fine 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 his neighbor pronounces "Jack's alive."

In case the moustache decorations are objected to, a forfeit may be paid, instead, by those who hold Jack dead.



TWIRL THE TRENCHER.

A wooden platter or a plate, is brought in, and given to a person who

is to be the leader. The leader then takes a name himself, and gives a name to each of the company. Numbers will do, or the Christian or familiar names by which they are usually known, or the names of animals or flowers may be adopted. Each person must be sharp enough to remember his or her name directly it is mentioned. Each person has a chair, and a large circle (the larger the better) is formed around the plate. The leader then gives the plate a spin, and calls out the name of the person who is to catch it. Leader then runs to his seat, leaving the plate spinning, and when the person named fails to catch the plate before it has done spinning, he or she must pay a forfeit, which must be held until all the players have forfeited.

[This game excites a great deal of merriment, and should be played in a spirited manner. The plate should be fairly spun, and the names distinctly but quickly called out. A little stratagem should be employed by looking towards one person, and then calling out the name of another quite unexpectedly. Nobody should demur to pay a forfeit if fairly fined, and each person should remember his own forfeits.]

Games requiring Memory and constant attention.

THE FIELD OF THE CLOTH OF DAMASK.

When you have cleared the table of everything it has upon it, ask Mary to bring you a small plate (a round piece of wood is better), and, after ranging yourselves round the table, choose partners previously to beginning.

CHOOSING PARTNERS.

At every party there are some good genial souls who lead all the fun and know most of the games. Fix upon two of these for Field-Marsals, and call them respectively Sir Loin and General Kettle. These officers will, upon being raised to such dignity, commence choosing (alternately) their soldiers from among the company; and, as they select these valiant recruits, will perform the short ceremony of conferring titles, commencing, if a gentleman, with a sharp blow of a walking stick across the shoulders, and, if a lady, with a kiss; concluding with the gift of a name, of which a suitable list is annexed—

Dramatis Personæ.

SIR LOIN.	GENERAL KETTLE.
GENERAL GOOSE.	GENERAL TONGS.
LIEUTENANT-GENERAL DUCK.	LIEUTENANT-GENERAL CARVER.
MAJOR-GENERAL MUFFIN.	MAJOR-GENERAL FORK.
COLONEL CRUMPET.	COLONEL COFFEEPOT.
COLONEL CARROT.	COLONEL CORKSCREW.
MAJOR O'MUTTON.	MAJOR CRACKER.
PRIVATE PARTRIDGE.	MAJOR SPIT.
" PINE.	CORPORAL STEEL.
" POTATO.	" TOASTRACK.
" PLUM.	PRIVATE PLATE.
" PEACH.	" PAIL.
" PIGEON.	" POTLID.
" PEAR.	" POKER.

With power to add to their number.

THE GAME.

GENERAL KETTLE *takes the Plate (which is called "the Plum-pudding") between his fingers and thumb, ready for spinning on the table, and begins:—*

"As I was sitting on the fire this morning, spluttering with rage at having no enemy to boil, who should come along in his bag and string but old Plum-pudding! The moment he caught a sight of me off he ran, I after him; when, turning round a corner, I ran up against Major O'Mutton." At this word General Kettle spins round the "Plum-pudding," which Major O'Mutton has to keep up, continuing the story in his assumed character until he has mentioned "Plum-pudding," and introduced the name of an antagonist, who, in his turn, must continue the game.

It will be seen that the two greatest difficulties of the game consist in keeping up the "Pudding," and continuing the story. The first is, however, very easy after a little practice, there being numerous devices to keep it from falling, such as patting it on one side until it recovers its perpendicular, or dexterously giving it a twist with finger and thumb as it slackens in its speed. The second is more difficult; but there is one safe rule which will help you on amazingly. Never think of yourself *as* yourself—always remember that you are Muffin, Partridge, Goose, Tongs, Toastrack, or Steel, as the case may be; for if you are not vigilant you will have to give

FORFEITS.

Firstly—For letting the “Plum-pudding” fall.

Secondly—For speaking of yourself as a human being.

Thirdly—For failing to continue the story.

Fourthly—For omitting to mention “Plum-pudding;” and

Fifthly—For calling an “enemy” by a wrong title.

TERMINATION OF THE GAME.

One hundred forfeits is a good limit to the game when the armies are numerous and light-hearted; but the number may be less, and the fun as furious, when the party is a small one.

At the finish of the game the army that has given the least number of forfeits is declared the victor, its forfeits are returned to it, and its commander-in-chief calls a court-martial, at which the penalties to be inflicted upon the defeated army are adjudged.

PENALTIES.

Sir Loin's Army.

Basted.—You are pursued and beaten with handkerchiefs round the room.

Seasoned.—You are to kiss every lady in the room, and have your face slapped in return.

Trussed.—You are to be skewered with two walking-sticks into a corner, until some lady is kind enough to release you with a kiss.

Roasted.—You must walk up to every lady in the room: if she does not wish to kiss you she catches hold of your arms and gives you a turn: when a lady is not kind enough to give you a chaste salute you are said to be “done,” etc., etc.

General Kettle's Army.

Scrubbed.—You must ask every lady to kiss you; if any one refuse she must scrub your face with her handkerchief; as soon as you are kissed you are at liberty.

Scoured.—The same.

Sharpened.—Two gentlemen (the Grindstones) try their utmost to prevent you from catching and kissing the lady you have selected.

Blacklead.—You must go round to each of the company and ask them what they think of you. They, in reply, are to say something disparaging.

Washed.—The exact reverse of Blackleading, for all the company must reply with fulsome praise etc., etc.

It will be noticed that, although these penalties are described above as for gentlemen, a moment's thought will suggest the means of adapting them for ladies.

HOW WE PLAYED THE GAME AT OUR HOUSE.

Example is far better than precept; therefore imagine us all around the table, a merry group. Our Generals have chosen each an army the "Pudding" (we always use a round piece of wood in preference to a plate) has been found, and off goes the stately

General Kettle.—As I was sitting on the fire this morning, spluttering fiercely at having nobody to boil, who should come along but "Plum-pudding" in his bag and sling! "Hollo!" said I, "are you looking for me?" "No," he replies, "it's Major-General Muffin I want."

(General Kettle spins the "Pudding." Up springs Major-General Muffin, cautiously trying to keep up the "Pudding.")

Major-General Muffin.—May I be toasted this minute if I ever could find out what the old "Pudding" wanted with me! I hadn't long been baked; I was quite unknown to the officers, and had only one enemy, and that was Corporal Toastrack.

(Up comes Corporal Toastrack as quickly as he can; but, as he was talking in an undertone to the pretty Miss ——"stay, that's a forfeit!") to General Tongs, down went the "Pudding," which was a forfeit for him, off leads Muffin again as at first, not spinning the Pudding till the last word.)

Major-General Muffin.—Still a muffin is a muffin, say what you will. I am independent; I don't care for "Plum-pudding;" and if I had him here, although he looked as fierce as he did in the butcher's shop, I would fight even Corporal Steel.

(And off goes the "Pudding," but Steel had noticed the allusion to the butcher's shop, and was on the alert.)

Corporal Steel.—The ridiculous idea! Corporal Steel can fight anybody, even Mr. Hodgson.

("Stop, stop!" we all cried; "that's a forfeit;" so Muffin had another turn.)

Major-General Muffin.—Fight or no fight, this has nothing to do with the "Plum-pudding;" the poor fellow wasted away with grief, and during dinner-time, did nothing but bewail his unhappy fate. "Ah!" said he, "I wish I had never known that Lieutenant-General Carver."

Lieutenant-General Carver.—He never *did* know me properly, for I had a very great respect for him, and wouldn't have touched a single currant if I had not been forced to it. You see I was invited to his birth-day party on Christmas-day. I went the more readily as I went to pay some delicate attentions to General Goose.

("Forfeit! forfeit!" they all cried; "you never mentioned 'Plum-pudding!'" So General Goose went on after the payment of the forfeit.)

General Goose.—Hm! hm! Ah! So says I—as I was walking to office—and—and—so—I *can't* get along.

("Two more forfeits if you please," said that sharp, hard Major Steel; "one for failing to continue the story, and the second for speaking of yourself as a human being.")

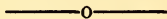
Major-General Muffin.—"I can't get along," says Plum-pudding. "Well," I replied, "I don't wonder at it. Look at your clumsy bag and long string. But if you will wait a little while I'll send an old friend of yours to you, one General Kettle."

(Off goes the "Pudding"—up comes General Kettle.

General Kettle.—A very old friend indeed, but not so welcome as he expected; for although I took hold of him by the neck, and jumped on to the fire with him—

("Forfeit!" they all cry; for General Kettle was so anxious to construct a good story that he let the "Pudding" fall.)

In this way we continued, causing great fun, until we had surrendered our hundred forfeits; when General Kettle's army having given but forty, while Sir Loin's had been stripped of sixty, General Kettle claimed the victory, and immunity from punishment, for his side. The court-martial was then called, whereat the appropriate punishments were adjudged and inflicted; everybody admitting (as well as they could for laughing) that it was the best game they had ever played at. And what everybody says, you know, must be true.



THE FLOUR-MERCHANT.

The one who personates the Flour-Merchant will try every way to dispose of his stock of flour, by asking question after question of the others, who must, in their answers, be careful not to use these words: *flour*, *I*, *yes*, or *no*, as they are forbidden, and the one who is caught using them is considered out of the game.

The Flour-Merchant **must** persevere in his endeavors to make the players use one of the interdicted words. For instance :

“ Do you wish any flour to-day ? ”

“ There is none required. ”

“ But you will soon want it ; let me persuade you to take some ”

“ That is impossible. ”

“ Why so ? It is the very best of flour ; just look at it ; it is ~~so~~ very fine and white. ”

“ The quality is a matter of indifference to me. ”

“ But it will make such good sweet bread. Do take some. ”

“ You have had my answer. ”

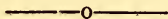
“ Have I ? I must have forgotten it. What was it ? ”

“ My answer was, decidedly not any. ”

“ But, madam, consider ; it is a very reasonable price. ”

“ I will not take any. ”

The Flour-Merchant having succeeded in making her say “ I, ” proceeds to the next one.



THE ELEMENTS.

In this game the party sit in a circle. One throws a handkerchief at another, and calls out AIR ! The person whom the handkerchief hits must call Eagle, Vulture, Lark, Pigeon, Hawk, Goose, Partridge, Woodcock, Snipe, or some creatures that belong to the air, before the caller can count ten ; which he does in a loud voice, and as fast as possible.

If a creature that does not live in the air is named, or if a person fails to speak quick enough, a forfeit must be paid.

The person who catches the handkerchief throws it to another, in turn, and cries out EARTH ! The person who is hit must call out Elephant, Horse, Dog, Cat, Mouse, Guinea Pig, Ox, or any creature which lives upon the earth, in the same space of time allowed the other.

Then throw the handkerchief to another, and call out WATER ! The one who catches the handkerchief observes the same rules as the preceding, and is liable to the same forfeits, unless he calls out immediately, Trout, Mackerel, Herring, Sole, or the name of some creature that lives in the water.

Any one who mentions a bird, beast, or fish twice is likewise liable to a forfeit.

If any player calls FIRE ! every one must keep silence, because ~~no~~ creature lives in that element.

HOW DO YOU LIKE IT?

This is an excellent and very amusing game for winter-evening parties. It may be played by any number of persons. The company being seated, one of the party, called the Stock, is sent out of the room, and the company then agree upon some word which will bear more than one meaning. When the Stock comes back, he or she asks each of the company in succession, "How do you like it?" One answers, "I like it hot;" another, "I like it cold;" another, "I like it old;" another, "I like it new." He then asks the company in succession, again, "When do you like it?" One says, "At all times;" another, "Very seldom;" a third, "At dinner;" a fourth, "On the water;" a fifth, "On the land," etc. Lastly, the Stock goes round and asks, "Where would you put it?" One says, "I would put it up the chimney?" another, "I would throw it down a well;" a third, "I would hang it on a tree;" a fourth, "I would put it in a pudding." From these answers, a witty girl may guess the word chosen; but, should she be unable to do so, she has to pay a forfeit. Many words might be chosen for the game, such as—

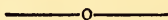
Aunt and ant.

Rain and rein.

Plane and plain.

Vice, a tool; and vice, a crime.

Key, of a door; and quay, a place for ships.



THE BUTTERFLY.

By the exercise of a true and delicate politeness, this game may be rendered extremely agreeable to the young ladies who have been invited to join in it; and the mischief of their answers adds in no slight degree to its charm.

Each of the gentlemen plays the part of an insect, such as the *Butterfly*, from which the game takes its name, and with which it commences; the *Humble Bee*, the *Ant*, the *Fly*, the *Caterpillar*, etc.

The young ladies take each the name of a flower, as the *Rose*, the *Pink*, the *Tuberose*, the *Violet*, the *Hawthorn*, etc.

When all these names are distributed and agreed upon, each player should be careful to remember them, so as not to pronounce any name that has not been chosen. Each player also must be prepared to answer as soon as the one who is speaking pronounces his assumed

name. The speaker, however, when pronouncing the name, must have the address to look at some other person of the company. A wrong name pronounced, a wrong or tardy reply, are all faults which require a forfeit.

EXAMPLE.

THE BUTTERFLY.

"Here am I, suddenly transported into a garden of flowers; and such flowers!—all alike beautiful! Here I find the sweet perfume of the *Tuberose*—"

THE TUBEROSE.

"Away, ugly insect! Do not approach me! I have not forgotten that yesterday you embraced one of the most beautiful of my sisters, and now she is dead. Give me the *Ant* for my choice."

THE ANT.

"Since you permit me, sweet flower, I will climb to the top of your perfumed cup, before the *Sun** (1) has finished half his course. I will seek a shelter there until the *Gardener* (2) comes, with his *Watering Pot* (3), to give a new charm to your beauty. Until this moment, I have paid my homage to the *Violet*"——

THE VIOLET.

"At last I shall find a moment for repose! Vainly I kept myself concealed beneath the grass! this cruel insect has persecuted me worse than any *Humble Bee*"——

The *Humble Bee* then takes up the word, and the game continues, but it must be observed, that the *Insects* are not allowed to address themselves to anything but a *Flower*, and a *Flower* cannot address itself to anything but an *Insect*. Any mistake of this kind costs a forfeit, as well as the mention of any *Flower* or *Insect* which any of the players has named before.

* 1, 2, 3. The speaker must endeavor to introduce in a natural manner into his discourse the words *Sun*, *Gardener*, *Watering Pot*. These three words, for which the players are less prepared than they are for the names of the *Flowers* and *Insects*, commonly cause numerous forfeits, because many of the players forget, when the *Sun* is named, that they must rise from their seats; when the word *Gardener* is mentioned, the *Flowers* must extend their hands, as if to supplicate his care, while the *Insects*, alarmed, make a gesture as if about to fly, from dread of his presence; and finally, when the word *Watering Pot* is pronounced, all the *Flowers* must stand erect, as if reanimated by the freshness of the water; while the *Insects*, with one knee bent to the earth, seem overwhelmed from the same cause. These different postures, which form a pretty tableau, only cease when the speaker, whether gentleman or lady, names some *Flower* or *Insect*, which, in its turn, takes up the discourse.

CROSS PURPOSES.

This is another very entertaining game.

One player goes around among the circle and whispers in each one's ear an answer he is to make to the next player, who comes after him asking questions. For instance, Charles goes round to Nos. 1, 2, 3, and 4.

To No. 1, he whispers: "Hot, sweet, and strong."

To No. 2, "With pepper and vinegar."

To No. 3, "With my best love."

To No. 4, "No, indeed."

And to the whole circle an answer of some kind.

Jane comes after Charles to ask any questions her own wit may suggest.

She asks No 1, "What kind of a week have you passed?"

No. 1, "Hot, sweet, and strong."

To No. 2, "Shall you ever marry?"

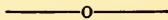
No. 2, "With pepper and vinegar."

To No. 3, "How will you keep house on these?"

No. 3, "With my best love."

To No. 4, "No, indeed!"

Much amusement is sometimes made by the total variance of the questions and answers, and sometimes a very hard blow is administered to some of the company; but, of course, no offence can be taken.



THE HORNED AMBASSADOR.

This is a game which, if played with spirit, creates much merriment. It is played in this way:—

A number of papers, twisted like a lamplighter or a curl paper, are all the materials necessary. The first player turns to the person on his left hand, and, with a bow, says: "Good morning, Royal Ambassador, always royal; I, the Royal Ambassador, always royal, come from his Royal Majesty (pointing to his neighbor on his right, who must bow), always royal, to tell you he has an eagle with a golden beak."

The second player must repeat this to his left-hand neighbor exactly word for word as he hears it, adding brazen claws. If he leaves out a

word, or makes any mistake, he must have one of the papers twisted into his hair. Then he becomes a one-horned ambassador, and must call himself so, instead of royal.

For instance, No. 1 says:—

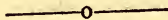
“Good morning, Royal Ambassador, always royal; I, the Royal Ambassador, always royal, come from his Royal Majesty, always royal, to tell you that he has an eagle with a golden beak.”

No. 2, “Good morning, Royal Ambassador, always royal; I, the Royal Ambassador, come from”——

Having left out *always royal* after his own name, No. 2 is horned, and says: “Good, etc.; I, a One-horned Ambassador, always one-horned, come from his Royal,” etc.

When his neighbor has gone on, he must add diamond eyes to the eagle—each player must add something to the eagle—and he must say he comes from his One-horned Majesty, instead of his Royal Majesty.

By this time a good many of the party will be well horned; and, as every horn incurs a forfeit, the game may cease until they are redeemed. Sometimes the ambassador becomes seven or eight-horned before the game is over.



THE GAME OF THE RING.

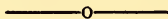
This game is nothing else than an application of one of the methods employed to tell several numbers thought of, and should be played in a company not exceeding nine persons, in order that it may be less complicated. Request any one of the company to take a ring, and put it on any joint of whatever finger he may think proper. The feat then is, to tell what person has the ring, and on what hand, what finger, and on what joint.

For this purpose, term the first person 1, the second 2, and so on; also term the right hand 1, the second 2. The first finger of each hand, that is to say, the thumb, must be denoted as 1, the second 2, and so on to the little finger. The first joint of each finger, or that next the extremity, must be called 1, the second 2, and the third 3.

Let us now suppose that the fifth person has taken the ring, and put it on the first joint of the fourth finger of his left hand. Then, to solve the problem, nothing more is necessary than to discover these numbers; 5, equivalent to the person; 2, the hand; 4, the finger; and 1, the joint.

Commence by requesting any of the party to double the number of the person, which will give 10, and to subtract 1 from it; desire him then to multiply the remainder, 9, by 5, which will give 45; to this product bid him add the number of the hand, 2, which will make 47, and then add 5, which will make 52. Desire him then to double this last number—the result will be 104—and to subtract 1, leaving 103. Tell him then to multiply the remainder by 5, which will give 515, and to add to the product the number expressing the finger, which will make 519. Then bid him add 5, which will make 524; and from 1048, the double of this sum, let him subtract 1, which will leave 1047. Then desire him to multiply this remainder by 5, which will give 5235, and to add to this product 1, the fourth finger indicating the joint, which will make 5236. In the last place, bid him again add 5, and the sum will be 5241, the figures of which will clearly indicate the person who has the ring, and the hand, finger, and joint on which it was placed.

It is evident that all these complex operations merely amount, in reality, to multiplying by ten the number which expresses the person, then adding that which denotes the hand, multiplying again by ten, and so on. As this artifice may be detected, it would be better, when performing this feat, to employ the method previously described, when no one of the numbers exceeds nine—for, on account of the numbers which must be subtracted, the operation will be more difficult to be comprehended.



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THE ALPHABET: OR, I LOVE MY LOVE WITH AN A.

Formerly this game was confined to the players saying in rotation, "I love my love with an A, because he is AMIABLE, ARDENT, ASPIRING, AMBITIOUS," and so on, through as many letters of the alphabet as might be approved of, each player having to invest his love with a quality beginning with the letter in question. Forfeits were exacted,—firstly, for the repetition of any quality mentioned by a previous player; secondly, for faults of spelling.

As, however (thanks to the progress of education), people are no longer in the habit of loving others because they are Andsome, Onorable, or Helegant, the latter opportunity may be said to be almost obsolete. It has therefore been decided to improve the former, by increasing the difficulty of finding words.

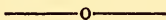
The game, as it is at present played, will be understood from the following specimens:—

“I love my love with an A, because he is AFFECTIONATE, because his name is AUGUSTUS, because he lives in ALBANY. I will give him an AMETHYST, I will feed him on APPLE-TARTS, and make him a bouquet of ANEMONES.”

“I love my love with a B, because she is BEAUTIFUL, because her name is BEATRICE, because she lives in BOSTON. I will give her a BROOCH, I will feed her on BERRIES, and make her a bouquet of BLUE-BELLS.”

This form need not be strictly adhered to, we merely offer it as a model. The leader of the game may vary it as he thinks fit; but whatever form he may choose to adopt, the others must imitate closely (allowing for the variation of the sexes). Failure in this must be punished by a forfeit; the old regulation as to repetition and mistakes in spelling (accidents which will happen, even now, in the best educated families) still holding good.

The whole alphabet may be gone through in this manner, if the interest of the game lasts long enough. It is advisable, however, to exclude the letters K, Q, X, and Z, which offer too many difficulties.



THE DEAF MAN.

The person on whom this temporary infirmity is imposed must stand out in the middle of the room, and to all that is said must answer, three times following, “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, for the first three times 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; while the fourth time 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. This would be too severe.

THE ANTS AND THE GRASSHOPPER.

Lots are drawn to decide which of the company shall first undertake the part of the Grasshopper. This important matter settled, the chosen individual stands up, the other players (who represent the Ants) seating themselves in a circle around them. The Grasshopper writes on a piece of paper the name of a particular grain—or other article of food suitable to his species—to which he has taken a fancy. The memorandum he conceals for the present. He then advances, with a profound salutation, to the Ants, whom he addresses something in the following manner:—

“My dear and hospitable friends, I am very hungry. Would any of you lend me a little provision of some kind to be going on with?” Then, addressing some particular Ant, “You, my dear friend, I know your goodness of heart; I am sure you will help me with a trifle?”

The Ant addressed, replies, “I have nothing but a grain of barley” (or any other grain according to fancy).

“Thank you, I don’t care for it. And you, neighbor,” addressing another Ant, “is there nothing better you can offer me?”

“A grub.”

“Thank you, I would rather not.”

He begs from all the players in turn, who propose a *fly*, a *grain of wheat*, *oats*, *hayseed*, etc.—always an article which a Grasshopper might be expected to eat, and which has not been mentioned before. When he has gone all round, without the article he has written being named by any one, the Grasshopper pays a forfeit, and proceeds with his second question. If, however, one of the Ants should hit upon the identical thing, “I will take it with pleasure, neighbor,” cries the Grasshopper, “and may you be rewarded.” He then produces his piece of paper, proving that the article proposed was the one he had thought of; the Ant pays a forfeit, and becomes Grasshopper in his turn. Instead, however, of recommencing the game, he continues it in the following manner:—“Neighbor,” he says to an Ant, “I have eaten abundantly, thanks to the kindness of your companions. I should like a dance. What dance would you recommend?” (The name of a dance is written down, secretly, as in the case of the food.)

The question goes round as before—the Ants proposing various dances, such as *the polka*, *the fandango*, *the schottische*, *the minuet*, *the quadrille*, etc. The Grasshopper treats these suggestions (his own not being among them) with the greatest contempt. Any player proposing a dance previously named, pays a forfeit. The Grasshopper, of

course, does the same, should the round terminate without the dance of his memorandum being mentioned, and proceeds to write the third question. If, on the contrary, an Ant should hit upon the right dance, they change places, as in the first instance; and the new Grasshopper (having paid a forfeit) continues:—

“Well, I will dance, my friends. But I see no fun in dancing without music. What instrument would you recommend?”

The Ants recommend various instruments, such as *the violin, the piano, the cornet, the harp, etc.*—subject to the same conditions as the previous rounds.

The fourth Grasshopper (supposing an unlucky insect to have hit on the identical instrument) takes up the thread:—

“I have had enough dancing; I feel rather tired; I should like a nap. I always consult you, my friends; what sort of couch would you advise me to sleep on?”

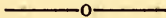
The Ants reply, each in his turn—*moss, stubble, sand, clover, a rose-leaf, etc., etc.*

At length the fifth and last Grasshopper puts the question.

“My good friends, I should sleep very comfortably, but for a slight misgiving. I am afraid of being pounced upon by some hungry bird. What bird do you think I have most reason to fear?”

ANSWERS:—*The rook, the partridge, the pigeon, the lark, etc., etc.*

Should the bird whose name has been written down be mentioned, the too-prophetic Ant pays a forfeit, and the game is finished. If not, the Grasshopper not only pays a forfeit, but has to put the question round a second time, then a third, and more still if necessary. Nor is that all—from the commencement of the second round, he has to pay a forfeit *for every answer* till the identical bird is named. The result is, generally, that the Grasshopper, despairing of being able to redeem the number of forfeits exacted from him, cries for mercy; the pitch of mental anguish to which he is wrought, keeping up the excitement of the game to the very end.



CLAPPERTON: OR, THE GOOSE'S HISTORY.

This game was suggested by the ancient one of Coach, but is much altered to avoid both the necessity of young and old making themselves giddy by twirling round when their names are mentioned, and to effect a compromise in the redemption of the forfeits; the ordinary mode

being often singularly tiresome. In the History of the Goose, a commencement of which is appended, to show the sort of story which should be invented for the occasion, *no* notice is to be taken when *her* name occurs, but whenever the word Drake or Doctor is mentioned, every one is to clap his hands once, unless the two are joined, when two merry claps must sound. Any one omitting to clap at the right place, or clapping when the Goose is named, pays a forfeit, and *all* the forfeits may be redeemed by quoting *two* lines of verse, varied by kissing the mantelpiece, etc., if the little ones present prefer it to the former mode. "A Goose feeling out of spirits one morning, consulted her favorite Doctor Drake (two claps), who advised her to go a long journey to foreign countries, which she resolved to do. So making, by the Doctor's (one clap) advice, a good meal of cabbage-stalks and apple-parings, she set out from Dingle Farm, escorted by Doctor Drake (two claps). A shrill scream soon announced some disaster, and the Doctor (one clap) was obliged to extract two thorns from one of the Goose's wings, and to bathe her foot, stung by nettles, in a ditch, before they could proceed. After this they got on pretty well, though Goose was so fat that she could not have forced her way through one of the styles, had not the Doctor (one clap) given her a good push behind. Part of the journey lay through a meadow, in which two Miss Chickens, admiring the Goose and the Drake (one clap), joined them; but they talked so fast, the Doctor (one clap) soon gave them to understand their company was unacceptable. A Cock in the neighborhood seemed disposed to fight Doctor Drake (two claps) for his rudeness to his daughters, but the Doctor (one clap), not thinking it becoming to his professional dignity to engage in battle, only quacked a haughty reply, and went on with his patient."

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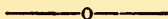
STORY-PLAY.

You are to whisper a *word*, which must be a substantive, to the person who begins the play, and who is to tell a short story or anecdote, into which the word is to be frequently introduced. It requires some ingenuity to relate the story in so natural a manner, that the word shall not be too evident, and yet it may be sufficiently marked. When the story is finished, each of the party endeavors to guess the word; and the person who discovers it tells the next story. The following is a specimen:—

“Three young children were coming down the Mississippi with their father in a sort of boat, which they call there a pirogue. They landed on a desert island in that wide river on a bitter snowy evening, in the month of December; their father left them on the island, promising to return after he had procured some brandy at a house on the opposite bank. He pushed off in his little boat, to cross the river; but the wind was high, and the water rough. The children watched him with tears in their eyes, struggling in his pirogue against the stream, all about half way across, when they saw the boat sink, and never more saw their father. Poor children! they were left alone, exposed to the storm, without fire, shelter, or even food, except a little corn.

“As the night came on, the snow fell faster; and the eldest, who was a girl only six years old, but very sensible and steady for her age made her little sister and her infant brother creep close to her, and she drew their bare feet under her clothes. She had collected a few withered leaves and branches to cover them, and in this manner they passed the long winter’s night. Next morning, she tried to support her poor weeping companions by giving them corn to chew; and sometimes she made them run about with her, to keep themselves warm.

“In this melancholy state, you may imagine what was her joy when, in the course of the day, she discovered a boat approaching the island. It happily contained some good-natured Indians, who took compassion on the children, shared their food with them, and safely conveyed them to New Madrid in their own *boat*.”



THE DUTCH CONCERT.

In this game all the parties sit down. Each person makes a selection of an instrument—say one takes a flute, another a drum, a third the trombone, and a fourth the piano, and each person must imitate in the best way he can the sound of the instrument, and the motions of the player. The leader of the band, commencing with his instrument, all the others follow, tuning some popular air, such as “Yankee Doodle,” “Pop goes the Weasel,” “Bobbing Around,” “In the Days when we went Gipseying,” or any other air. The fun consists in this, that the leader may take any instrument from either of the players, who must watch the leader, and take the instrument which he was previously playing. *If he fails to do so, he pays a forfeit.* Or if he makes a

mistake, and takes the wrong instrument, he pays forfeit. Suppose A be the leader, playing the violin, and B to be one of the band, playing the trombone. Directly A ceases to play the violin and imitates the trombone, B must cease the trombone, and imitate the violin, and immediately A returns to the violin, B must take the trombone, or whatever other instrument A was playing the moment before he took the violin. If he makes a mistake, he pays forfeit.

[This is a very laughable, though rather noisy game. It should not be continued too long. A good leader will soon be able to impose forfeits upon all the players.]

MY LADY'S TOILET.

Each having taken the name of some article of dress, chairs are placed for all the party but one, so as to leave one chair too few. They all sit down but one, who is called the Lady's Maid, and stands in the centre; she then calls out "My Lady's up and wants her shoes," when the one who has taken that name jumps up and calls "Shoes!" sitting down directly. If any one does not rise as soon as called, she must forfeit. Sometimes she says "My Lady wants her whole toilet," then every one must jump up and change chairs, and as there is a chair too few, of course it occasions a scramble, and whoever is left standing must be Lady's Maid, and call to the others as before.

SIMON SAYS.

This, if well managed, is a very comical game. The players are arranged in a line, the player who enacts Simon standing in front. He and all the other players clench their fists, keeping the thumb pointed upwards. No player is to obey his commands unless prefaced with the words, "Simon says." Simon is himself subjected to the same rules. The game commences by Simon commanding,—"*Simon says, turn down.*" on which he turns his thumbs downwards, followed by the other players. He then says, "*Simon says, turn up,*" and brings his hands back again. When he has done so several times, and thinks that the players are off their guard, he merely gives the word, "*Turn up,*"

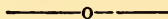
or "Turn down," without moving his hands. Some one, if not all, is sure to obey the command, and is subject to a forfeit. Simon is also subject to a forfeit, if he tells his companions to turn down while the thumbs are already down, or *vice versâ*. With a sharp player enacting Simon, the game is very spirited.

THE PHILHARMONIC CONCERT.

If music is the food of love, noise in this game is the food of fun. It proceeds in the manner and form following:—The players seat themselves and form a circle, each adopting an instrument of which he is the imaginary performer. One chooses the violin, and draws his right hand backward and forward over his left arm; another the horn, and puffs out his cheeks, imitating the acting of a horn blower; another the piano, and strums with his hands upon his knees; another the harp, taking a chair or any other suitable piece of furniture to play on; and so on through as many instruments as there are performers. Each player must imitate the action, and, as well as he is able, the sound of the instrument upon which he is supposed to be performing. The spectacle which is then presented by this orchestra of imaginary musicians, all playing *con furore*, is irresistibly ludicrous, and renders the gravity which is prescribed on pain of forfeit a sheer impossibility. In the middle of the circle the conductor takes his position, a-straddle on a chair with the back before him, in such a manner as to figure a desk on which he beats time. He may get himself up after the similitude of the great Monsieur Jullien, whose attitudes and gestures, at the most excited pitch of his last "Universal Smash" polka, may be adopted as a model, but will need no exaggeration to be made as amusing as those of the orchestra he directs. In the midst of the indescribable confusion of sounds over which he presides, the conductor suddenly singles out one of the performers, and asks him why he is at fault. The individual so addressed must at once, and without a moment's hesitation, give some answer corresponding to the nature of the instrument; for instance, the fiddler may say his bow wanted rosin, the harp player that one of his strings had broken, the clarionet player that his instrument was broken-winded. Any failure to do this, or any repetition of an excuse previously given, will necessitate a forfeit. This game in some respect is similar to the *Dutch Concert*, and shou'ld not be played in a *very quiet* family

SCHEHERAZADE'S RANSOM.

Three of the company agree to sustain the parts of the Sultan, the Vizier, and the Princess Scheherazade. The Sultan takes his seat at the end of the room, and the Vizier then leads the Princess before him, with her hands bound behind her. The Vizier then makes a burlesque proclamation, that the Princess having exhausted all her stories, is about to be punished, unless a sufficient ransom be offered. The rest of the company then advance in turn, and propose enigmas (which must be solved by the Sultan or Vizier), sing the first verse of a song (to which the Vizier must answer with the second verse), or recite any well known piece of poetry in alternate lines with the Vizier. Forfeits must be paid either by the company when successfully encountered by the Sultan and Vizier, or by the Vizier when unable to respond to his opponent, and the game goes on till the forfeits amount to any specified number on either side. Should the company be victorious, and obtain the greatest number of forfeits, the Princess is released, and the Vizier has to execute all the penalties that may be imposed upon him; if otherwise, the Princess is led to execution. For this purpose she is blindfolded and seated on a low stool; the penalties for the forfeits, which should be previously prepared, are written on slips of paper and put into a basket, which she holds in her hands, which are still tied behind her. The owners of the forfeits advance in turn, and each draws one of the slips of paper. As each person comes forward, the Princess guesses who it is, and if right, the person must pay an additional forfeit, the penalty for which is to be exacted by the Princess herself. When all the penalties have been distributed, the hands and eyes of the Princess are released, and she then superintends the execution of the various punishments that have been allotted to the company.



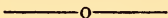
THE LAWYER.

The company must form in two rows, opposite to and facing each other, leaving room for the Lawyer to pass up and down between them.

When all are seated, the one who personates the Lawyer will ask a question or address a remark to one of the persons present, either standing before the person addressed, or calling his name. The one spoken to is not to answer, but the one sitting opposite to him must reply to

the question. The object of the Lawyer is to make either the one he speaks to answer him, or the one that should answer to keep silent; therefore he should be quick in hurrying from one to another with his questions, taking them by surprise, and noticing those who are the most inattentive. No one must be allowed to remind another of his turn to speak. When the Lawyer has succeeded in either making one speak that should not, or finding any that did not answer when they should, they must exchange places with each other, and the one caught becomes Lawyer.

This game will be found quite amusing if conducted with spirit.



THE PAINTER AND THE COLORS.

One of the party assumes the character of a Painter, the other players adopt the names of the various colors. The Painter pretends that he is employed to paint a picture, and when he mentions the word *palette*, all the rest of the players cry "*colors*." If he mentions the word *colors*, they all cry "*Here we are*." If he says *pencil*, they answer "*brush*." If he asks for his *brush*, they cry "*easel*." If the painter mentions any color by name, the person who represents that color cries out the name of another color, and then the player representing the last named color says, "*There you are, Mr. Painter*."

Any deviation from these rules incurs a forfeit, and the principal fun of the game is in the color cited by the Painter, naming a color ridiculously unfit for the purpose required. For example:

PAINTER. At last my talents have been recognised, and I may now consider my fortune made, when a nobleman of great taste has commissioned me to paint him a picture representing Anthony and the beautiful Cleopatra. I now proceed to charge my *palette*.

ALL THE COLORS. Colors! colors!

PAINTER. The most beautiful *colors*.

ALL. Here we are!

PAINTER. I can't use you all at once; my *pencil*.

ALL. Brush! brush!

PAINTER. True, I will give you the *brush*.

ALL. Easel!

PAINTER. Silence, or I will not employ any of you. Now I commence the hair of my Cleopatra, which must be *black*.

BLACK. Red! red!

RED. There you are, Mr. Painter:

PAINTER. The eyes must be *blue*.

BLUE. Yellow! yellow!

YELLOW. There you are, Mr. Painter!

PAINTER. For the cheeks I will have a superb *vermilion*.

VERMILION. Green! green!

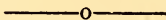
GREEN. There you are, Mr. Painter!

PAINTER. All the colors——

ALL. Here we are! here we are!

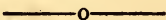
PAINTER. Will find their place, thanks to the delicacy of my *pencil*

ALL. Brush! brush! (*Great confusion.*)



POKER AND TONGS: OR, HOT BOILED BEANS.

This is decidedly about as noisy a game as can well be imagined, but it also has the merit of being equally simple. Some small article is to be hidden, the party, whose business it is to discover it, being sent out of the room while that is being done. Another of the players now takes a pair of tongs in one hand, and a poker in the other. The seeker of the hidden treasure is then called in, and begins to hunt for the concealed article. While he is at a distance from the spot where it has been placed, the poker, which is held between the legs of the tongs, is made to strike them alternately with a slow motion, so as to produce a kind of melancholy music. But as he approaches the concealed treasure, the music becomes more lively, and as he recedes from it more slow and solemn; but when his hand is placed on the spot where the article is to be found, the musician plays a loud and noisy tune on his uncouth instrument. In cases where the rough music produced by the poker and tongs is offensive to the ears of invalids or others, the progress of the player in his search may be announced by assuring him that he is "very cold," "rather warmer," "very hot," or "burning his fingers," as he approaches or recedes from the hidden object. This game is sometimes called *Magic Music*.



THUS SAYS THE GRAND MUFTI.

In this game one of the company sits in a chair, and is called the *Mufti*, or the Grand Mufti. He makes whatever grimace or mo-

tion he pleases, such as putting his hand on his heart, winking, sneezing, coughing, stretching out his arm, smiting his forehead, etc. At each movement he says, "Thus says the Grand Mufti," or "So says the Grand Mufti." When he says, "Thus says the Grand Mufti," every one must make just such a motion as he does; but when he says, "So says the Grand Mufti," every one must keep still. A forfeit for a mistake is exacted.

CHARACTERS: OR, WHO AM I?

One of the party is sent out of the room; some well known hero, or equally well known character from a book, like Dickens's novels, or Shakspeare's plays, is selected, and when the absentee returns to the assembly, he or she is greeted as the person fixed upon, and he must reply in such a manner as to elicit more information as to the character he has unconsciously assumed.

Suppose the game has commenced, and when the player enters the room, he is thus accosted:

"Your military ardor must have been very great, and you had a very adventurous spirit, when you left your home in England, and set out with a determination to fight the Turks."

"Yes, I was always very fond of adventure."

"Well, you had plenty of them; and when you were taken prisoner and sold to the Bashaw, your mistress to whom he presented you, felt so much sympathy and affection for you, that you were sent to her brother, but he not being so well pleased with you, treated you cruelly."

"He did, and although I suffered much from his treatment I suffered more in the idea of being a slave."

"The thought must have been terrible to you," remarks another of the players, "or you would not have killed your master, hid his body, clothed yourself in his attire, mounted his horse, and galloped to the desert, where you wandered about for many days, until at last you reached the Russian garrison, where you were safe."

"And well pleased was I to reach there in safety, but was I then content with my travels?"

"For awhile, but the spirit of enterprise, so great within you, caused you to set sail for the English colony of Virginia; when you were taken a prisoner again by the Indians, and your head placed upon a large stone, in order to have your brains beaten out with clubs."

"What a dreadful situation I was in, with only enemies around me."

"But there was one who proved a friend; the young and beautiful princess, finding that her entreaties for your life were useless, rushed forward, laid her head upon yours, and thus resolved to share your fate, or save your life."

"I am deeply grateful to Pocahontas for her noble act, and I am also glad to find myself so renowned a person as Captain John Smith."

Or suppose a lady has left the room, and on re-entering she is thus addressed:—

"Your Majesty's many remarkable adventures savor more of romance than reality. Accomplished, beautiful, spirited, and very courageous, you command our respect, especially for the vigorous and energetic action you displayed in trying to aid your royal husband, who was preparing to maintain his just rights to the crown of England. After purchasing aid and military stores in Holland you set sail for England, when there arose a great storm which increased in violence, until at length the danger became so imminent, that all the self-possession of the passengers was entirely gone, and you alone were quiet and composed, rebuking their panic, and telling them not to fear, for 'Queens of England were never drowned.'"

"That was a terrible storm, and we were all thankful when we reached land in safety."

"But you had to put back to the port from which you sailed, which caused some delay, but the second voyage was more prosperous, although you were closely pursued by an English squadron, which came into port the night after you landed, and the next morning the village was bombarded by your enemies' ships. You and your attendants escaped into the open fields, stopped at a trench, and were obliged to remain there for two hours, the balls passing over your heads and covering you with dirt; but there soon came an army to your relief, at the head of which you marched triumphantly on, stopping on your way to take a town held by your husband's enemies. Thus was added the glory of a conquest to your other triumphs."

"Well, was I enabled to reach my husband after so many adventures?"

"Yes, but in a short time you were obliged to separate again, as you were accused of treason, for introducing munitions of war from foreign countries, for the purpose of disturbing the public peace. After passing through many privations and dangers in order to escape, you embarked and set sail for France; but while yet at sea some ships were seen pursuing and firing upon you; then your courage and

resolution was displayed, while all the others were in despair and terror; you took the command of the ship—gave instructions to the pilot how to steer—ordered every sail to be set that the ship might be driven through the waters as rapidly as possible—forbade the captain to fire back upon the pursuers, fearing that it would occasion delay—and gave him positive orders, that so soon as all hope of escape was gone, he must set fire to the magazine of gunpowder, that by the explosion you might all be destroyed. In the meantime the ships were all rapidly nearing the French coast, when some French vessels hove in sight, who hastened to your aid and put the pursuers to flight.”

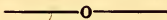
“What pleasure we all felt when we were safely landed in France, feeling at last secure.”

“You were secure then, but well-nigh exhausted, and were glad to find some straw in the corner of a wretched cabin, where the Queen of England lay down to rest and sleep. You were soon, however, escorted in state to Paris, and there lived in great splendor.”

“And what became of my royal husband?”

“His fate was a sad one. After remaining a prisoner for some time, the members of Parliament brought him to a mock trial, treating him with every indignity, and condemned him to death on the ground of treason. He fell beneath the executioner’s hand, and this blow completely prostrated your heroic nature.”

“And well it might, for was not he, for whom I exerted my strength and energies, dead; there was no more for Henrietta, Queen to Charles I. of England, to do.”



THE AVIARY.

A keeper is first chosen, and then all the company assume the names of different birds, which they communicate to the keeper, but do not make known to each other. The keeper then sets down the names of the players, with that of the birds they severally represent, lest he should make any mistake, and opens the game in a bombastic strain, somewhat similar to the following:—

“Beautiful ladies and brave gentlemen. Regardless of toil, trouble, or expense, I have collected together the most magnificent aviary ever seen in this or any other part of the habitable globe. My birds are distinguished by the beauty of their plumage, form, and color; the melody of their voices, and their general intelligence.” He then

repeats the names of the birds thought upon, and expresses his desire to know which of his birds are objects of affection or antipathy to the company. Turning to the nearest lady, he says—

“To which of my birds will you give your heart?”

“To which will you reveal your secret?”

“From which would you pluck a feather?”

The lady may probably reply—

“I will give my heart to the eagle.”

“I will tell my secret to the nightingale.”

“I will pluck a feather from the owl.”

The keeper makes a note of these dispositions, and then addresses the same questions to a gentleman, who may reply—

“I will give my heart to the dove.”

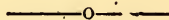
“I will tell my secret to the lark.”

“I will pluck a feather from the bird of paradise.”

When any player says he will give his heart to a bird named by another for the same gift, or which is not in the keeper's list, he must pay a forfeit, and make a new choice; and, if he makes a similar mistake a second time, he must pay another forfeit. The game being one solely depending on memory, the players must pay great attention to the list of birds, when read by the keeper, and to the choice of those who speak first.

When all have answered, the keeper announces the names of the persons represented by the birds, and commands each to salute the bird to which his or her heart was given,—to whisper a secret to the one thought worthy of such confidence, and receive a forfeit from the one whose feather was to be plucked.

The players are forbidden to give their hearts or secrets to themselves under penalty of a forfeit, or desire to pluck their own feathers under a penalty of two.



THE SPORTSMAN.

One person of the company assumes the character of the Sportsman, and each of the rest takes the name of some animal of the chase. The play consists in all or each of the persons who represent the animals, replying to the Sportsman in certain conventional words, relative to the particular description of field-sports he may mention. Thus when the Sportsman speaks of a “gun,”

All the animals exclaim—“Take care, take care.”

A *setter*,

The Rabbit cries—"To your burrow, to your burrow."

A *greyhound*,

The Hare says—"Run, friends, run."

A *staghound*,

The Stag says—"I have good legs."

A *trap*,

The Fox says—"Not such a flat."

A *hunting-horn*,

The Stag and Fox exclaim—"Hark away."

The *powder flask*,

All the birds cry—"Fly away, fly away," and move their arms, as if in the act of flying.

The *game-bag*,

All the animals drop their heads upon their breasts as if dead, except the Fox, who says—"I don't care."

Those who fail in giving the proper reply, at the proper time, must deposit a forfeit.

EXAMPLE.

SPORTSMAN. What a beautiful September morning! I think I shall go out and try my new gun.

ALL THE ANIMALS. Take care, take care.

SPORTSMAN. My *setters*, too, require exercise.

RABBIT. To the burrow, to the burrow.

SPORTSMAN. I will not require the *greyhounds* to-day.

HARE. Run, friends, run.

SPORTSMAN. Where is my *powder-flask*?

BIRDS (moving their arms). Fly away, fly away.

SPORTSMAN. Put away that *hunting-horn*, I do not want it.

STAG and FOX. Hark away.

SPORTSMAN. Unkennel the *stag-hound*.

STAG. I have good legs.

SPORTSMAN. Well, gamekeeper, anything in the *trap* this morning?

FOX. Not such a flat.

SPORTSMAN. Take the *game-bag* and follow me. (All but the fox drop their heads.)

FOX. I don't care.

It will be obvious that this simple, though amusing game, may be prolonged for a considerable time, the Sportsman being careful to mark down any of the game, who may not, either by word or gesture, make the proper reply.

THE ACROSTIC SALE.

This is an excellent game for young persons, stimulating their inventive talents, and is a good exercise in spelling. The person who opens the game announces that he has just returned from the city, where he purchased an article, which he names, the name containing just as many letters as the number of the company assembled to play the game. He further states, that he is willing to barter the article for as many other articles as the company, excluding himself, number; but the initial letter of each article offered must be in regular succession the letters composing the article bartered. Furnished with a pencil and paper, the seller notes down the offers of the buyers, and, when correctly completed, he reads them aloud; and, in an affected, pompous manner, though quite *impromptu*, declares what he intends to do with the articles thus acquired. For example, in a company composed of eleven persons, the seller says:—

“I have just returned from the city, where I purchased a pianoforte, but I wish to barter it—speaking to the first person—what will you give me for the first letter, P?” The first person and the other nine, make consecutively their offers, and the seller carefully records them, after which he says:—

“You propose to barter for my

P a Pen.

I an Inkbottle.

A an Anchor.

N a Newspaper.

O an Orchard.

F a Fan.

O an Oar.

R a Ruby.

T a Teacup.

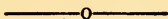
E an Evergreen.

“I accept the offer, and this is the way I intend to use the articles so acquired.

“The *Ruby* I will have mounted in a ring, and will ever treasure it in remembrance of the donor. The *Fan* I will present to a certain lady, who, at present, shall be nameless. Then I will ride into the country, where, sitting in my *Orchard*, I will read my *Newspaper*, and with my *Pen* and *Inkbottle*, write letters to you, my dear friends, from whose agreeable society I shall then be absent. When tired of writing, I will proceed to the river, where, with my *Oar*, I will row on the water till evening, then *Anchor* the boat; and, after taking tea from my *Teacup*, will go into the garden, and superintend the planting of my *Evergreen*.”

This relation being terminated, the ten other players become the

sellers of various articles in the same manner. Forfeits are levied when articles are offered for sale containing more or less letters than the number of purchasers, or for any error in the spelling of the articles offered in exchange.



THE TRADES.

A GAME OF PANTOMIME.

Each one of the company chooses a trade, which he exercises in the following manner:

The shoemaker mends shoes.

The washerwoman washes clothes.

The painter paints a portrait.

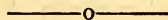
The cook kneads the bread.

The locksmith hammers upon an anvil.

The spinner turns her wheel, etc., etc., etc.

One of the players acts as king or queen, and commences the game by working at his own trade. In the meanwhile all the others must make the movements appropriate to theirs. If the king suddenly changes his trade, and takes up that of one of the company all the rest must remain inactive except the player whom the king is imitating, and he must at once take up the king's trade, until the latter is pleased to adopt another; then that player in his turn takes the king's trade, and all the rest remain idle until the king returns to his original trade, which is the signal for all present to recommence their own.

If any one of the company makes a mistake he pays a forfeit.



THE FICKLE MUSICIAN.

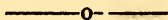
This game is but a variation of the preceding one, and is thought to be more entertaining.

All the company form a circle in the apartment. The person who leads the game takes his place in that part of the circle where he is most easily visible to all. When the other players have each chosen their trades, they must perform the gestures suited to them to the best of their ability—for example, the writer by writing and folding a letter, the painter by sketching upon the wall, and so on.

Then he who leads the game moves his fingers as if playing upon the flageolet, and may if he chooses at the same time sing some well known song.

As soon as he ceases and takes up the trade of one of the players, the latter must play the flageolet in his turn, moving his fingers as if he had the instrument in his hand, without however being obliged to sing, but when the leader of the game resumes the flageolet, or takes up the trade of another of the players, he who is playing the flageolet must at once return to his own trade; if he fails to do so he pays a forfeit to the leader of the game.

It is evident that this game requires much attention, for when the leader of the game possesses address and quickness, it is in his power to obtain a great many forfeits.



THE ECHO.

This game is played by reciting some little story, which Echo is supposed to interrupt, whenever the narrator pronounces certain words which recur frequently in his narrative. These words relate to the profession or trade of him who is the subject of the story. If, for example, the story is about a soldier, the words which would recur the oftenest would be those which relate to military apparel—such as the *uniform*, the *gaiters*, the *musket*, the *sabre*, the *scabbard*, the *bayonet*, the *knapsack*, the *cap*, the *plume*, the *pouch*, the *powder flask*, and *accoutrements*.

Each one of the company, with the exception of the person who tells the story, takes the name of *soldier*, *uniform*, *gaiters*, etc., etc., except *accoutrements*, which word comprises all these objects in general. When the speaker pronounces one of these words, he who has taken it for his name, ought, if the word has been said only once, to pronounce it twice; if it has been said twice to pronounce it once; when the word *accoutrements* is uttered, all the players, except the *soldier*, ought to repeat together the word *accoutrements*, either once or twice, as directed above.

EXAMPLE.

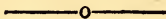
A brave soldier, soldier (*soldier*) received one morning orders to march. Too regardful of his duty to subject himself to blame, he at once opened his knapsack (*knapsack*, *knapsack*), from which he drew out a

pair of bran new gaiters (*gaiters, gaiters*), he put on his uniform, uniform (*uniform*), took his sabre (*sabre, sabre*), his pouch, pouch (*pouch*), his musket (*musket, musket*), armed himself with his bayonet, bayonet (*bayonet*), and placing his cap (*cap, cap*) upon his head, after having well dusted the plume, plume (*plume*), he gaily descended the stairs to bid adieu to his hostess, and set out for the army without forgetting any of his accoutrements (all, except the soldier, *accoutrements, accoutrements*).

When he had gone about three miles, he was so tired that he was obliged to stop for a moment, in a wood through which he had to pass; at the foot of an oak he found a seat of moss, very convenient for him to repose upon, and leaning his musket (*musket, musket*) against the trunk of a tree, he sat down and soon fell asleep. He had not slumbered long when piercing cries awaked him. He at once seized his musket, musket (*musket*), and ran with all speed towards the place whence the cries seemed to come. What a spectacle! Four ruffians were dragging off a young woman, to whom they addressed insulting epithets, as she struggled in their grasp. At first the soldier, soldier (*soldier*), takes aim with his musket (*musket, musket*), but the young woman struggled so violently that he was fearful of wounding her in his attempt to render her assistance. Nothing remained for him to do but to resort to another weapon, his sabre, sabre (*sabre*), and his bayonet (*bayonet, bayonet*). "Stop, ruffians!" he cried. The bandits seeing that they had to deal with only one man, divide into two parties; two of them secure the woman, while the other two advance to attack the soldier, soldier (*soldier*). The latter takes advantage of this moment, when, without danger to the lady, he can use his other weapon, and brings to the ground one of his assailants, by a shot from his musket (*musket, musket*). The other, to avenge his comrade, discharges a pistol, which pierces the cap (*cap, cap*) of the soldier, soldier (*soldier*), without wounding him. The latter attacks him with the bayonet (*bayonet, bayonet*), and stretches him upon the ground beside his comrade. At sight of this, the two others set the woman at liberty and take to flight. The brave soldier (*soldier, soldier*) casts upon the ground his knapsack, uniform, gun, pouch and cap (repeat each of these words twice) in less than a second. "Take care of my accoutrements" (all: *accoutrements, accoutrements*), he says to the woman, and with his drawn sabre (*sabre, sabre*) in his hand, he flies in pursuit of the bandits. One of them stumbles over the root of a tree and falls; the soldier, soldier (*soldier*), without stopping for a moment, strikes him with his sabre (*sabre, sabre*), upon the head, and then hastens after the fourth

brigand, whom he overtakes and fells to the ground. He then returns to the spot where he had thrown down his accoutrements (*accoutrements, accoutrements*) that he might run the faster; woman, knapsack, musket, pouch, cap, (repeat twice each word) all had disappeared, as well as the two ruffians whom he had first wounded; nothing was left to him but his gaiters (*gaiters, gaiters*), and sabre, sabre (*sabre*), without the scabbard (*scabbard, scabbard*), and he was obliged to repair to the nearest magistrate to make a deposition of the facts, and complete his accoutrements (all: *accoutrements, accoutrements*).

This story may serve as a model for an infinite number of others. The narrator must be careful to require forfeits from those who, carried away by the interest of the tale, forget to perform the part of **ECHO**, or who fail to do so the requisite number of times.



THE BOARDING SCHOOL MISTRESS:

OR,

THE TELL-TALE LITTLE FINGER.

This game is particularly intended for young ladies; if, however, a few young gentlemen are of the company, their presence may contribute to render it the more amusing.

All the company place themselves in a semicircle, within which is a seat more elevated than the rest, for the schoolmistress, whom they at once proceed to choose. The latter selects another of the company, who takes her place upon a stool in front of her companions, and must be prepared to answer all the accusations which the mistress may bring against her.

MISTRESS. You ventured to go out yesterday without my permission—where did you go?

ACCUSED. To my Aunt's (here she points to one of her companions, who must at once answer, "Yes, mistress," or pay a forfeit.

MISTRESS. That is not all; you have been somewhere else, my *thumb* tells me so. At the word *thumb* the **ACCUSED** answers—"It knows nothing about it," which she repeats until the **MISTRESS** names another finger

MISTRESS. And what is worse you did not go alone.

ACCUSED. It knows nothing about it.

MISTRESS. Still it says that you were in a grove.

ACCUSED. It knows nothing about it.

MISTRESS. And that a handsome young man was there at the same time.

ACCUSED. It knows nothing about it.

MISTRESS. You have even dined in company with him. It is my *middle finger* tells me this.

ACCUSED. Do not believe it. (This is the phrase where the middle finger is spoken of.)

MISTRESS. And in a private room.

ACCUSED. Do not believe it. My neighbor knows to the contrary. (She points to another young lady, who must answer—*Yes, mistress.*)

MISTRESS. After the dinner, which lasted for a long time.

ACCUSED. Do not believe it.

MISTRESS. The young man brought you back in a carriage.

ACCUSED. Do not believe it.

MISTRESS. And the carriage was overturned in crossing a brook.

ACCUSED. Do not believe it.

MISTRESS. And when you returned, your dress was wet and torn.

ACCUSED. Do not believe it. I can bring the testimony of one, two, or three of my companions. (She points towards those who are inattentive to the game in preference to the others. They must answer—*Yes, mistress*, or pay a forfeit.)

MISTRESS. It is my *little finger* that has told me so.

ACCUSED. Pardon me, mistress, it has told a falsehood. (All the young ladies say at the same time—"Ah! the wicked little finger!")

MISTRESS. It insists upon it, however.

ACCUSED. It has told a falsehood. Ask all my companions.

All, without uttering a word, lift up the right hand as if to attest the falsehood of the accusation. The slightest hesitation is punished by a forfeit.

MISTRESS. It says that all these young ladies tell a falsehood.

All rise. Those who keep their seats pay a forfeit. The Accused returns among her companions; a new Mistress is chosen, who designates a new culprit, and the game continues.

If, on the contrary, the first Mistress, content with the testimony which the young ladies have given without rising, announces that the *little finger* declares that it was mistaken, she can bring forward new charges, to which the culprit must answer in the same manner as before described.

MY AUNT'S GARDEN.

The company form a circle, and the one who understands the game best, turns to his next neighbor and speaks as follows:

"I come from my aunt's garden! In my aunt's garden are four corners."

Each of the players repeats in succession the same phrases without adding or leaving out a syllable, under penalty of a forfeit, and at the same time losing his turn to complete the sentence, when the one who is next to him takes it up without giving him time to correct himself.

When the turn comes again to the first speaker, he repeats what he has just said, and adds, "In the first corner there is a geranium."

The others then in their turn repeat, not only this phrase, but that which they have already repeated, paying a forfeit for the least mistake.

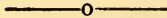
This round finished, the leader of the game repeats the whole, and adds—"In the second corner there is a rose, I would like to kiss you, but I dare not."

After the third round he adds—"In the third corner there is a lily of the valley, tell me your secret."

Then each player after having repeated the whole of these phrases in his turn, whispers a secret into the ear of his next neighbor.

At the end of the fourth repetition, the chief player adds—"In the fourth corner there is a poppy—that which you told me in a whisper repeat aloud."

In proportion as the discourse, which has now arrived at its climax, passes round the circle, each player finds himself obliged to divulge the secret which he has confided to his companion, causing often considerable embarrassment to those who had not expected the game to take this turn, and to find themselves laid under this obligation.



THE KEY OF THE KING'S GARDEN.

This game, like "My Aunt's Garden," consists of short sentences which each player is obliged to repeat without mistake, but to which new sentences are affixed, which must be repeated by each one in his turn, and without error, under penalty of a forfeiture.

The following are some of the phrases, which may be multiplied to infinity:

"I sell you the Key of the King's Garden."

"I sell you the Cord that held the Key of the King's Garden."

"I sell you the Rat that gnawed the Cord," etc.

"I sell you the Cat that ate the Rat," etc.

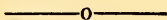
"I sell you the Dog that killed the Cat," etc.

"I sell you the Stick that beat the Dog," etc.

"I sell you the Fire that burnt the Stick," etc.

"I sell you the Water that quenched the Fire," etc.

"I sell you the Pail that carried the Water," etc., etc.



THE LITTLE MAN'S HOUSE.

All the company place themselves in a circle, and the one who understands the game conducts it.

The leader of the game begins thus,—presenting a key or some other article to his neighbor, he says to him—"I sell you my Little Man." All having repeated this, the leader says—"I sell you the House of my Little Man."

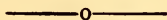
The third time the leader says—"I sell you the Door of the House of my Little Man."

The fourth time—"I sell you the Lock of the Door," etc.

The fifth time—"I sell you the Key of the Lock," etc.

It is evident that this game may be prolonged to any extent. It resembles the game of "The Key of the King's Garden."

For every mistake the player pays a forfeit.



RUN FOR YOUR LIVES.

This game is a very pretty variation of that of "The House of the Little Man," "The Key of the King's Garden," and others of the same kind. It differs from them, however, in this, that some sort of a story must be invented, and this story must have a particular ending, which will lead to the penalty of forfeits; the mistakes also committed in the repetition of the phrases, of which the story is composed, lead likewise to the paying of forfeits.

EXAMPLE.

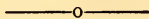
The leader of the game says to his right hand neighbor—"Here is an engraving —"

The right hand neighbor repeats these words to *his* right hand neighbor, and so on to the last player.

When the last player has repeated these words to the leader of the game, the latter continues—

“Here is an engraving which represents a young lady” (repeated throughout the circle as before). “Here is an engraving,” etc.,—“stopped by three robbers” (as before).—“Here is,” etc.,—“the first seizes her” (as before).—“Here is,” etc.,—“the second puts a poniard to her heart” (as before).—“Here is,” etc.,—“the third now perceiving the police officers coming up, cries out—‘*Run for your lives!*’”

At this cry all the company start up and run away, except those who, unacquainted with the game, remain in their seats, during this alarm, and are therefore obliged to pay a forfeit for their ill-timed sense of security.



CONFESSION BY A DIE.

The company, which may consist of both sexes, and of any number first agree upon the choice of a Confessor and when he is chosen the game commences.

He takes some blank cards, equal in number to that of the persons who compose the company, keeps another for himself, upon which he secretly writes that which (for this occasion) he intends to call a sin or forbidden act. Then addressing himself to the one who is nearest to him on the right, he commands him to rise, places in his hand a die, which the other rolls upon the table, and the number of spots upon its upper surface indicates the number of faults of which he must accuse himself.

The penitent takes his seat, writes out his confession, hands it respectfully to the confessor, who compares it with the sin which he has written down in advance. If this sin is found in his confession the penitent pays a forfeit; if not, he is pronounced absolved; but in either case his confession is read aloud, because the other players, when summoned in their turn, are not allowed to accuse themselves of a sin which any of those who precede them may have acknowledged themselves guilty of. The result of this is, that some one of the number at last names the fault inscribed upon the card of the Confessor.

The following is an example of this game, in which the sin written down as a heinous offence, is *Idleness*.

The confessor, addressing one of the ladies of the company, says—“My daughter, is there not something that weighs upon your conscience?”

"Alas! yes, my father."

"Rise, take this die, and cast it upon this table. You have thrown a four: confess your four sins."

The penitent writes out her confession, and hands it to him. The Confessor, after having read the confession to himself, says, "Go, my daughter; you are innocent, for these are the faults of which you have confessed yourself guilty:—

" 'I have frequented balls.

" 'I have slandered my neighbor.

" 'I have gone every evening to the theatre.

" 'I have eaten meat in Lent.'

"These sins are forgiven. Go in peace, and be more careful for the future."

"And you, my son, is there nothing with which you have to reproach yourself?"

"Alas! too much, my father!"

"Rise," etc., as above. "You are guilty, pay a forfeit, for you accuse yourself—

" 'Of having spent yesterday at the gaming-table.

" 'Of being addicted to all kinds of intoxicating drinks.

" 'Of carefully avoiding all kinds of labor,' " etc., etc., etc.

The Confessor does not declare the name of the sin inscribed upon his card until all the company have confessed.

The round finished, another Confessor is named, who also chooses a sin which he considers heinous, and the game recommences; and in this second round, or in as many as may follow, it is forbidden to select a fault already written down by any of the Confessors who have previously officiated, or any acknowledged by the penitents; any error of this kind is easily ascertained, as all the confessions are preserved until the game terminates. This rule greatly multiplies the forfeits.

THE CURATE.

In this game one of the company must act the part of the Curate, and the remainder must, each one, select a trade or profession. Then the Curate must address one of the company with the words, "I have just come from your house, Mr. Optician, or Madam Dressmaker," (or he may name any one of the trades chosen,) "but I did not find you in where were you?"

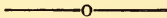
I. Then the person questioned replies: "I was at the tailor's, the hairdresser's, the jeweller's," etc., naming any one of the trades selected.

II. The person who has chosen the trade named, instead of replying, "It is not true," inquires, "For what purpose?" and the other must frame an answer suitable to the trade which he has named.

For example: if he says he has been to the bookseller's, he must answer, "It was to obtain books; but where were you?" The bookseller will then excuse his absence by saying, "I was at the bookbinder's," who in his turn must ask him, "For what purpose?" when he will reply, "To have some books bound; but where were you?" Then the bookbinder must excuse himself by referring to some other of the trades selected. A forfeit is due from every player who fails to make an answer suitable to the trades named, or who gives, as a motive for a visit, any reason previously given.

The players also may say that they have been to the Curate's, and at his question, "For what purpose?" they must answer, "To be married," or make some reply suitable to a Curate's profession; "but where were you?" and the curate is also obliged to make an answer that suits the trade of that one of the company whom he says he was visiting.

This game is very useful in giving young persons correct general ideas concerning the various trades and professions.



THE PAGE OF LOVE.

He who proposes this game (and no one ought to propose a game that does not know how to lead it, unless for the purpose of designating another player to conduct it who understands it well), he, I say, who proposes this game, distributes a pack of cards, by twos or threes, equally among the company, according to their number, until he has dealt out all but a few, which he reserves as his own stock--this he alone is at liberty to inspect, which he does when he pleases, since he takes no other part in the game than the supervision necessary to conduct it. Those who have received their cards must keep them carefully concealed, so as not to give any advantage to their companions.

After the cards are all distributed, the leader of the game says to the person nearest to him, "Have you read the Page of Love?"

He answers, "I have read the Page of Love."

"What have you seen upon the Page of Love?"

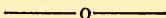
"I have seen" (here the person who replies names any card which he fancies, provided it is not among those which he holds in his own hand).

The leader of the game inspects his stock, and if the card named is among them, the person who has named the card pays a forfeit; if it is not in the stock, then each player examines his cards, and the one who has it places it in the hands of the leader.

If the person who names the card and the one who finds it are of different sexes, the result is a kiss between them; if of the same sex, both pay a forfeit. In either case the game continues; that is to say, the one who has responded questions in his turn his right-hand neighbor, employing the phrase already given—"Have you read?" and so on, until all the cards are returned to the dealer.

In naming card after card, it is natural that some of them should be named a second time. The player who is guilty of this mistake is obliged to pay a forfeit. To discover this, and avoid useless trouble, the leader should keep the named cards carefully together, let none of the company see them, and inspect them whenever a player names a card.

It is an absolute rule that every named card which is found among those collected in his hand, should cost a forfeit to the one who through carelessness or forgetfulness has committed this fault. In proportion as the cards are gradually withdrawn from the hands of the players, those who are left without any retire from the game. They are not allowed to give advice to the others, who are still playing, under the penalty of paying a forfeit.



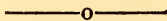
CUPID'S BOX.

This game, invented to compel forfeits, is played in the following manner:

The one who commences offers a box to his right-hand neighbor, and says: "I sell you my Cupid's Box, which contains three phrases—*To Love, to Kiss, and to Dismiss.*" The neighbor answers: "Whom do you love? whom do you kiss? whom do you dismiss?"

At each of these questions, which are put separately, the person who has given the box names some individual present whom he *Loves Kisses, or Dismisses.* The person whom he kisses must in reality kiss him, and the one that he dismisses pays a forfeit. A player may *Love,*

Kiss, or *Dismiss* several, or even all of those present; but this is permitted only once during the game—a regulation which brings it to a termination.



THE INTERRUPTED REPLY.

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

His neighbor must answer, correctly, "It is of use to read," and then ask another question of *his* right-hand neighbor—for instance, "Of what use is a goblet?"

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



Ruses and Catch Games,

HAVING FOR THEIR OBJECT

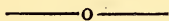
TRICK AND MYSTIFICATION.



SCISSORS CROSSED OR NOT CROSSED.

Each player in his turn passes to his neighbor a pair of scissors, or any other object, saying—"I give you my scissors crossed (or not crossed").

If the former, the player, as he utters the words, must cross his arms or his feet in a natural manner. If the latter, he must be careful to keep them separate. The person who receives the scissors must be careful to imitate this action. Many persons, from mere want of attention, render themselves liable to forfeits in this game, and without knowing why—their surprise produces the chief part of the amusement.



THE MOLE.

This simple game consists merely in saying to one of the players—
“Have you seen my mole?”

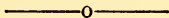
The latter answers, “Yes, I have seen your mole.”

“Do you know what my mole is doing?”

“Yes, I do know what your mole is doing.”

“Can you do as it does?”

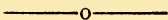
The person who replies must shut his eyes at each answer; if he fails to do so he pays a forfeit.



I HAVE JUST COME FROM SHOPPING.

The company form a circle, and one of the party who composes it says to her right hand neighbor—“I have just come from shopping.”

“What have you bought?” rejoins the latter. “A robe, a vest, stockings, flowers;” in fine, anything that comes into the purchaser’s head, provided that in uttering the words she can touch an object similar to the one she names. Those who neglect to do this must pay a forfeit; a forfeit can be required also from any one who names an object which has been named by any player previously.



THE COOK WHO LIKES NO PEAS.

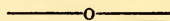
The leader of the game must put the following question to his right hand neighbor, and also to all the players in succession.

“My cook likes no peas—what shall I give her to eat?”

If any player replies—“Potatoes, parsnips,” the other answers, “She does not like them; pay a forfeit.”

But if another says, "Onions, carrots, veal, chickens.' She likes them, and consequently no forfeit is required of the player.

The trick of this game is evident. It is the letter *P* that must be avoided. Thus, to escape the penalty of a forfeit, it is necessary that the players should propose some kind of vegetable or food in which the letter *P* does not occur, such as beans, radishes, venison, etc., etc.



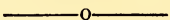
THE DIVINER.

The point of this game consists in divining a word which is named, together with several others. Two of the players commonly agree between themselves to place it after an object that has four legs, for instance, a quadruped, a table, etc., etc.

EXAMPLE.

If Emily wishes to have Henry guess the word which Susan has secretly told her, she says to him, "Susan has been shopping; she has bought a rose, a dress, some jewelry, a table, a bonnet, a shawl"——

Henry of course will easily guess that the object in question is a *bonnet*, for the word "*table*," which precedes it, has four legs.



THE CHERRIES.

Each of the company takes the name of a fruit, as a Pear, Apricot, Peach, Plum, etc.

A basket of cherries, with their long stems, is placed on the table.

Then the person who conducts the game says, "Who will have some cherries?" Each one replies, "I will," and takes one from the basket.

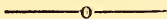
The company then take their seats, except the questioner, who stands in the middle of the circle, and says, "I should like to exchange my cherry for a pear," or any other fruit he chooses to name, which may have been selected by the players. The one who has taken the name of "Pear," must answer immediately, "I have got a pear." "Well, then," says the questioner, "give me your pear and I will give you my cherry." "How will you have it?" replies the person thus addressed, "by the fruit or by the stem?" Let us suppose the questioner says, "By the fruit." In that case the other has several ways

of obeying. He may place the stem in his mouth, and let the cherry be taken from it, or put it in his hair, or in his slipper, or under a candlestick.

There is still another way of replying to the words—"By the fruit," that is, to throw the cherry in his face. Then confused and mortified, he replies—"This pear is not ripe." He then pays a forfeit, and renews his questions, naming another fruit which he chooses, and with the same results.

Sometimes, instead of wishing to have it by the fruit, the questioner asks to have it by the stem. Then the other, holding the cherry between his fingers, offers the stem of the fruit, and lets him take it.

Instead of holding it between his fingers, he puts the cherry in his mouth, the questioner seizes it by the stem, but to no purpose, the cherry becomes detached, the other swallows it, leaving him the stem, disappointing him, and claiming a forfeit into the bargain. His only resource then is, to offer to exchange his cherry for some other fruit, when the person who has taken this fruit for his name, tries to entrap him in the same way.



THE SLAVE DESPOILED.

This game was formerly a favorite game with our grandmothers and grandfathers, and for this reason we cannot omit describing it to our readers.

The game is played by choosing a King or a Queen, who takes his or her seat upon a high chair or throne at one end of the parlor; then a Slave is chosen, who seats himself upon a stool at the foot of the throne.

The King calls upon one of the company by name, and says to him—"Come up near my slave."

If the person thus summoned is unacquainted with the game, he is apt to come suddenly forward, when, after paying a forfeit for his trouble, he is obliged to take the place of the Slave, without having the reason explained to him, in order not to put the others on their guard. If the person is familiar with the game, he says—"Sire, may I dare?" The King replies—"Dare!" Then he comes forward, and says—"Sire, I have obeyed. What shall I do now?"

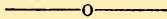
The King then commands him to despoil the Slave of some article

of his clothing, naming any that he pleases, for instance, a comb, a breast-pin, a bracelet, handkerchief, etc.

But the other, under the same penalty (that is of a forfeit) must be careful not to obey, without pronouncing beforehand the formula—"Sire, may I dare?" To which the King replies as before—"Dare!"

After obeying the order, the player says again—"I have obeyed. Sire, what shall I do next?" The King then either commands him to do something else, or says—"Return to your place." This command, however, the player must be careful not to obey at once, if he wishes to avoid paying a forfeit, and taking the place of the Slave. He must answer—"Sire, may I dare?" and he must not return until he has received the answer—"Dare!"

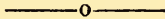
It very rarely happens that the Slave finds himself despoiled of many articles of his apparel, since the person commanded to perform this office is pretty sure, sooner or later, to neglect the formula, thereby becoming a Slave in his turn, and in his turn liable to be despoiled.



THE PIGEON FLIES.

This is a very simple game. Each one of the company places a finger upon a table, or upon the lap of the leader of the game, and each must raise his finger as soon as the leader says—"Pigeon (or he may name any other bird) *flies*."

If, out of mischief, he names any object that is not a bird, and any one of the players raises his finger by mistake, the latter pays a forfeit, for he ought not to raise it except after the name of some bird or winged insect.



THE SORCERER BEHIND THE SCREEN.

The players conceal behind a screen, or behind the door of an adjacent chamber, the one of their number from whom they wish to obtain forfeits. The rest of the company place themselves out of his sight, and the one who leads the game calls out to him—

"Are you there? Are you ready?" "Yes, begin!"—"Do you know Miss ——?" (naming one of the ladies of the company.) "Yes."—"Do you know her dress?" "Yes."—"Her shawl?" "Yes."—"Do you know her slippers?" "Yes."—"Her collar?" "Yes."—"Her gloves?" "Yes."—"And her ring?" "Yes."—"You know

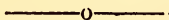
then everything that she wears?" "Yes."—"Her belt?" "Yes."
—"Her fan?" "Yes."

The questioner adds as many articles of dress as he pleases, or changes them at his pleasure. The other always answers, "Yes." "Since you know her so well, tell me what article of her dress I touch?"

If the sorcerer has not been let into the secret before the commencement of the game, he, of course, names a number of articles before he hits upon the right one, and he pays a forfeit for every mistake he commits; he pays a forfeit also when he names an article which the questioner has not mentioned.

If acquainted with the game he would say, "You touch Miss ——'s ring," because this is the only article before which the questioner has placed the conjunction "and," which is the word of recognition to the sorcerer instructed in the game.

When any of the players acquainted with the game wish to impose upon one of their number, previous to selecting him they choose two or three sorcerers, who know the game. The latter feign to mistake once or twice to excite no suspicion, and as soon as the last one of them has guessed rightly (which he could have done at first if he had chosen), he names as his successor the poor dupe at whose expense they have previously agreed to amuse themselves.



THE KNIGHT OF THE WHISTLE.

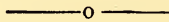
This, though a very simple game, is one of the most amusing we have ever seen. The person who is to be made the Knight of the Whistle, must not have seen the game before. He should be asked if he has ever been made a Knight of the Whistle? If he answers "No!" his consent must be asked, and he must then be told to kneel down to receive the knighthood. Some one must then sit down, and the knight kneeling, rests his head in the lap of the person who is sitting, and all the persons gather round and pat gently on his back, while they repeat these words:—

Here we unite
With fond delight,
The Tulip, Lily, and the Thistle,
And with due state,
We now create—
The one who kneels Knight of the Whistle!

A whistle and a piece of string, some twelve or fourteen inches long.

should have been previously prepared, and while the person has been kneeling down, it should be fastened to his back, by the button on his coat, or by the aid of a pin. This done, he should be told to listen to the sound of the whistle, that he may know it again. Some one should then sound the whistle, and when the knight has confessed that he should know the sound again, he is told to stand up, and the company form a circle all around him. Then the fun consists of some one behind his back catching the whistle (without *pulling* at the string), and sounding it—dropping the whistle the instant it has sounded. The knight (having been previously told that he is to catch the whistle) will jump round, and will probably seize hold of the hands of the person who sounded it, but at the same moment he will unconsciously have conveyed the whistle to those on the opposite side. And thus, the more anxious the knight gets, the more he embarrasses himself, because, at every turn, he conveys the whistle to some one behind him. This creates very good laughter.

[Care should be taken not to have the string too long, or when the knight turns, the whistle will fly to the front of him, and he will discover the trick. A very small toy whistle, and one that is easily sounded, will be the best. But a small key will do, when no better can be had. Those who form the ring, should occasionally pretend to be passing the whistle from hand to hand. This game cannot be played more than once of an evening, unless a visitor may happen to enter, and who has not seen it. Ladies, as well as gentlemen, may be made knights.]



THE WITCH.

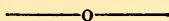
A trick to discover a given word by the assistance of a confederate, who enacts the *witch*. Having entered the room, and taken your seat, you are addressed by his witch (who makes mystic passes, etc., over you with a wand) in different sentences, each commencing with a consonant in the word, in rotation. These sentences she divides by waving her wand over your head. The vowels are expressed by thumps on the floor with her wand—thus: a single thump for A; two for E; three for I; four for O; and five for U.

EXAMPLE.

The word chosen is *Boatman*. The witch commences; *B-e prepared, my trusty spirit, to answer my questions. (Thump, thump, thump!—*

a wave of the wand—thump! T-o answer my questions, O spirit, so mind—(*a wave of the wand*) M-*ind* what you are about (*thump*). N-ow explain the oracle."

The mystification of the audience may be increased by fixing on the second and third letter instead of the first.



TOMBOLA.

This novel game is productive of much fun.

The mistress of the house who desires to set up a lottery, should have provided beforehand a number of fancy articles, toys, and elegant nicknackeries; and among these should be prepared one in particular, destined to the discomfiture of some luckless expectant. This lot should be carefully enveloped in several wrappers of tissue paper, and well laid up in cotton, and may consist of any absurd and childish or worthless article. 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. When this is 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 the great "sell" lot.

So much for the technical arrangement of the game; now let us sketch its dramatic effect—the movement and excitement to which it gives rise. 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 any one of them becoming a prize increases, they fetch higher and still higher prices. The anxiety—the mingled hope and fear with which all eyes are fixed on the card about to be turned up, are emo-

tions which not the coolest and soberest of the company can guard against; 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 which is cracked against him.

The mistress of the house retains from the proceeds of the lottery the cost of the various articles drawn for, and the remainder is devoted to some charitable purpose.

Games

IN WHICH OCCASION IS FOUND TO DISPLAY GAL-
LANTRY, WIT, OR SOME FAMILIARITY WITH NATURAL
HISTORY, MYTHOLOGY, &c.

THE BOUQUET.

Each player in his turn supposes himself a bouquet, composed of three different flowers. Each one must name aloud to the leader of the game the three flowers of which he considers himself composed.

The leader of the game writes down the names of the three flowers, and adds to what he has written, without informing the other, the names of any three persons of the company he may choose.

He then asks the player to what use he intends to put the three flowers he has chosen. The player tells him to what use he means to put them, and the leader of the game applies it to the three persons that he has written down.

EXAMPLE.

THE LEADER OF THE GAME. Miss Julia, choose your three flowers.

JULIA. The Marigold, the Bachelor's Button, and the Rose.

THE LEADER. I have written them down. Now what will you do with your Marigold?

JULIA. I will throw it over my shoulder.

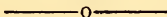
THE LEADER. And the Bachelor's Button?

JULIA. I will put it at my window.

THE LEADER. And the Rose?

JULIA. I will put it on the mantel-piece.

THE LEADER. Very well, you have thrown Adolphus over your shoulder, you have put Miss Maria at your window, and adorned your mantel-piece with Charles. And now, Mr. Adolphus, it is your turn to speak. Choose your three flowers.



FLORA'S BOUQUET.

Each player chooses three flowers, having a well known signification, either complimentary or uncomplimentary, to suit the person for whom he secretly designs them; he binds them together, deposits the bouquet in a vase, writes upon the vase a motto, and sends it to the person whom he intends it for.

EXAMPLE.

A young lady, who is annoyed by the importunities of a disagreeable admirer, expresses herself thus:

"I choose a *Poppy*, a *Pink*, and a *Thistle*.

"The *Poppy* is a symbol of the wearisomeness which leads to sleep, the *Pink* is that of self-conceit, and the *Thistle* is that of the wreath which self-conceit merits.

"To tie this bouquet, I take a piece of ribbon-grass.

"I place it in a vase of the commonest earth.

"I write upon the vase: 'Praise be according to merit.

"I address the whole to Mr. ———, and spare him the trouble of thanking me."

A young man composes his bouquet in the following manner:

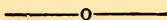
"I choose a *Rose*, a *Pansy*, and a *Lily of the Valley*.

"The *Rose* is the symbol of beauty, the *Pansy* that of wit, and the *Lily of the Valley* that of virgin simplicity.

"I tie this bouquet with a piece of ivy, symbolical of my constancy."

"I place it in a vase of gold, upon which I write: 'To Beauty adorned by Virtue.

"And I present it to Miss———."



THE FOOL'S DISCOURSE.

This game has a great resemblance to that of *Cross Questions*, inasmuch as each one of the company gives a sentence to his neighbor,

while the one whose office it is to ask the questions stands a little apart, so as not to hear it.

When all the sentences are given, the leader of the game approaches, and addresses to each player a particular question, to which the latter answers by pronouncing quickly the sentence which he has received. Many amusing singularities and inconsistencies are the result.

This game presents no other difficulty than that of knowing how to put the questions skilfully, and to vary them in such a manner that they may suit all sorts of answers.

Let us suppose that the persons who compose the company have each received a question, and that EDWARD, the questioner, asks the question—"Do you ride out often?"

EMILY. Upon a chair.

EDWARD. Do you love reading?

EMMA. With a little sauce.

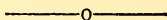
EDWARD. Have you good friends?

ADOLPHUS. One at a time.

EDWARD. Do you like dancing?

VIRGINIA. In a church.

Etc., etc.



THE DESCRIPTION.

Before commencing the game, the gentlemen and ladies, in equal number, proceed, separately, to choose an umpire; the ladies one of their sex, the gentlemen one of theirs.

The players then range themselves in a single line, the ladies occupying the right wing, and the gentlemen the left. A table, furnished with writing materials, is placed at each extremity of the line, before which the umpires take their seats, provided with everything necessary to the progress of the game. Then they draw up, separately, a series of questions, disposed in triplets, of a number equal to the number of couples that compose the company. These questions are arranged as follows:

FOR THE LADIES.

If I should decide to have a lover, I should wish him to have his—

FIRST LADY. { Hair,
 { Eyebrows,
 { Complexion.

SECOND LADY.	{ Forehead, Nose, Mouth.
THIRD LADY.	{ Eyes, Cheeks, Ears.
FOURTH LADY.	{ Mouth, Teeth, Neck.
FIFTH LADY.	{ Chest, Shoulders, Height.
SIXTH LADY.	{ Arms, Hands, Nails.
SEVENTH LADY.	{ Knees, Legs, Feet.

FOR THE GENTLEMEN.

If I should decide to make love to a lady, to please me she must have her—

FIRST GENTLEMAN.	{ Waist, Countenance, Voice.
SECOND GENTLEMAN.	{ Birth, Fortune, Talents.
THIRD GENTLEMAN.	{ Character, Heart, Mind.
FOURTH GENTLEMAN.	{ Sight, Hearing, Smelling.
FIFTH GENTLEMAN.	{ Touch, Taste, Carriage.
SIXTH GENTLEMAN.	{ Sleep, Appetite, Memory.
SEVENTH GENTLEMAN.	{ Health, Fashion, Disposition.

These series of questions are more or less numerous, according to the number of the players.

When they are all written down on either side, the female umpire addresses the lady nearest to her, and requests her to fill up the blanks opposite the three parts of the first series. We will suppose that she writes—

After Hair—*Brown.*

After Eyebrows—*Grey.**

After Complexion—*Olive.*

The second lady replies by filling up the blanks to the second series of questions, and so on with the rest.

In the mean while the male umpire addresses the gentleman nearest to him, and requests him in the same manner to write his preferences opposite the series of questions which he has drawn up for him. We will suppose that the latter writes—

After Waist—*Moderate.*

After Countenance—*Open.*

After Voice—*Harsh.*

The rest write in the same way, according to their tastes, opposite the questions proposed to them.

When all are filled up, the female umpire proposes to the first gentleman the question put to the first lady, by saying,

“If you intended to select a sweetheart, of what color would you choose to have

Her Hair?—*Blonde.*

Her Eyebrows?—*Red.*

Her Complexion?—*Olive.†*

The umpire writes down these answers; then returning to the first lady, she asks her for the reason of her preference, article by article, and makes a note of these also; she then returns to the gentleman, and inquires for his reasons, which must be different from those of the lady.

The umpire on the gentlemen's side follows the same course towards the ladies, questioning them, one after the other, as to their preference regarding the question proposed to the gentleman whose place in the line corresponds with theirs; then he demands the reasons for this preference from each; and so on until all the questions have been discussed.

* The players must be careful not to repeat the same word in the same series of questions; for instance, *brown* hair, *brown* eyebrows; in this case a forfeit must be paid

† The unfortunate gentleman who by chance prefers the same color or other quality which one of the ladies may have written in her answer, can only redeem his faults by paying a forfeit.

THE CULPRIT'S SEAT.

A good memory and a ready wit are highly essential in this game—memory to the president, appointed to receive in secret the accusations which the other players (who are so many judges) bring before him, and to interrogate upon each article the person to whom chance or his own choice has assigned the part of the criminal, and placed upon the Culprit's Seat—wit to the judges, in order that they may so frame their accusations as not to wound the sensibility of the accused

The following is the course of the game :

The company form a semicircle, in the midst of which the president is seated; the criminal places himself opposite to him upon a stool, and the president 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 culprit, says—

"You are accused of such or such a crime (he names in detail the accusations): Do you know who has complained against you for each of these offences?"

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 Culprit'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 Culprit's Seat. When one wishes to pay the culprit a compliment, one must be careful not to accuse him of a quality that he or she does not possess; neither should this quality be exaggerated, as it would then seem ironical; 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. In general, it is necessary to avoid all excesses, strictly to observe the rules of politeness, the neglect of which often gives rise to quarrels, both in the game itself, as well as in other social relations.

THE SECRETARY.

This game can be played in two ways; in both it is necessary for the company to range themselves around a table, furnished with the requisite number of pens, and other materials for writing. The Secretary (the person who conducts the game) distributes to each of the players a blank card or a square piece of paper.

When it is decided to follow the older method of playing the game, all write their names legibly at the top of the card, which has been given to them, and place it in the hands of the Secretary, who shuffles the cards or squares of paper thoroughly together, and lets each person draw one at random, without allowing the others to see the name which is written upon it. Then each one, separately, and without the slightest reserve, writes below this name his opinion of the person who bears it, folds the paper, and gives it a second time to the Secretary, who, after he has collected them all, shuffles them anew, and then reads them off aloud, without permitting any one to inspect the handwriting. The reading finished, all the papers are cast into the fire, to avoid the ill-feeling which might arise if the authors of the contents were known.

As this game is liable to give rise to personalities, which occasion unpleasant results, the following is a new method of playing it, from which no such consequences are to be apprehended.

When the Secretary has distributed his blank cards, each player adopts a name that suits his fancy, or is in harmony with the qualities which he flatters himself that he possesses, 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 Secretary 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 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 he would wish to say nothing but what was complimentary. The Secretary, after reading the papers, supplies the real to the feigned names, and no one has a right to be offended at railery, or to plume himself upon praises, which have been bestowed upon him by mere chance.

THE NARRATIVE.

In this game, as in that of "The Secretary," all present must range themselves around a table, but instead of the square pieces of paper distributed to each person, as is necessary when a continued narrative is required, a single sheet of paper is sufficient for all the company.

The players agree aloud as to the title of the narrative; then the leader of the game commences the story by writing two or three lines, as well as the first word of the following line. He then folds down the paper above his first word, which he shows to the player who is to follow him. This word serves as a hint to the continuation of the narrative, with which the second player is to proceed, and so on, until the story is thought to be sufficiently complicated.

EXAMPLE.

In a company composed of nine persons, four ladies (Edith, Julia, Leonora, and Caroline) and five young gentlemen (Augustus, Henry, Frank, Charles, and Edward), all seated around a table, Edward proposes the game of "The Narrative," and gives aloud for its title, "*The fortunate and unfortunate adventures of Miss Palmer.*"

This is all that is requisite for the company to know. Then he writes secretly his two lines, and places at the beginning of the third line the word which is to serve as a cue for his right-hand neighbor; he then folds the paper so that only the last word can be seen, and passes it to Caroline, who pursues the same course.

The following is an example of the incoherent sentences thus strung together; at the head of each we place the name of the person who is supposed to have written them, while we write in italics the only words of the narrative which the next player is allowed to see.

THE FORTUNATE AND UNFORTUNATE ADVENTURES OF MISS PALMER.

EDWARD. In a country which the geographers have neglected to inscribe upon the map, lived young Miss Palmer, and I will now write her *history*.

CAROLINE. It can be nothing but a tissue of falsehoods; but we shall judge of that when we come to the *reading*.

FRANK. It was her favorite amusement, and her choice, ill-directed, soon gave her a turn for the *romantic*.

JULIA. Miss Palmer dreamed of nothing but elopements, spectres, *subterranean dungeons, turrets, and mysterious brigands.*

AUGUSTUS. Carried off by this band of ruffians, she lived confined in a gloomy dungeon, with bread and water for her only *nourishment*.

LEONORA. What care she took to furnish it abundantly to the poor! Her charity was to her an unbounded source of innocent *pleasures*.

HENRY. After immoderate indulgence in them, on leaving the ball, the wheel of the carriage became entangled in that of a *swill-cart*.

CHARLES. Reduced to the necessity of emptying her own swill! What a sad lot for a person of her *condition*!

EDITH. The one imposed upon her seemed very hard, and she would have preferred death to the necessity of taking such a *husband*.

SECOND ROUND.

EDWARD. At last she is married. May she live happily in the bosom of her *family*!

CAROLINE. Her own was a singular mixture; not one of them but had a hump back or a *wry neck*.

FRANK. The pain she suffered from it was excruciating. To get rid of it she was obliged to tie around her neck one of her *woollen stockings*.

JULIA. Add to that a pair of wooden shoes, which produced corns, and when she walked almost put her ankle *out of joint*.

AUGUSTUS. But she made a stout resistance, giving her rival a box with a *five-leaved clover*.

LEONORA. Already it commenced to wither and droop, and the mourning of Nature accorded with the sadness of her *heart*.

HENRY. Yes, it was her favorite dish; every day Miss Palmer had a plate of it served up before her, until the day that saw her descend into the *tomb*.

CHARLES. All is over, then; she has succumbed to her fate. I see, in imagination, the finest *procession*.

EDITH. All the city was crowded into the square, to hear the music and the *musketry*.

The whole is then read, and the mixture of so many ideas, ridiculously put together, almost always produces recitals that are extremely *comical*.



THE WRITTEN CONFESSIONS.

In this game there should be an equal number of either sex, besides a gentleman or lady who is chosen to act the part of a confessor.

This grave personage distributes to each of his penitents a square piece of paper, upon which they are to inscribe three sins or faults which they may remember to have committed. He then addresses them in a short discourse, enforcing the duty of frankness in this act of humility. The penitents listen to the injunction, and receive the paper with an air of great respect; each writes his name on the top, and beneath it the required confession; they then replace them in the hands of the confessor, who divides them into two piles, one for the ladies, and the other for the gentlemen; he next shuffles the two piles separately, and taking from each one the confession that chance has brought to the top, he calls up the lady and gentleman to whom they belong, and reads aloud their contents, and if the two papers indicate faults that have a similarity with each other, he declares the penitents absolved, and sends them back into the circle to sit side by side. If, on the contrary, the sins which they have confessed are of a different nature, he informs them that they must prepare to undergo the penance which the company shall think suitable to impose upon them, and directs them to take their places in opposite corners of the room, until all the confessions are inspected.

After the inspection of the confessions is completed, the confessor and the absolved penitents (if there are none, the confessor alone) decide upon the penalties, and as fast as these are performed, the culprits, returning into the pale of the society, unite with it in pronouncing upon the fate of those yet remaining to be punished.

The following are examples of confessions:

HARRIET. I confess that I spend a little too much time at my toilet; that I love to be surrounded by admirers; that I always strive to depreciate the merit of my rivals.

HENRY. I confess that I prefer the pleasures of the table to more important duties, the gaming-table to the desk, and the noise of the fair sex to everything else.

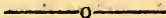
THE CONFESSOR. Although these faults are quite natural, yet I cannot excuse them, because those confessed by the one and the other do not sympathize together. Go *you* into that corner, *you* into that, to await the penance which we, in our wisdom, may see fit to impose upon you.

JULIA. I confess that I am given to slandering my neighbors, and that I am inclined to anger and jealousy.

ADOLPHUS. I confess that I have a natural proneness to find rivals in all those who approach the individual whom I love; that I am subject to fits of passion, which, in my cooler moments, I myself condemn;

and that I sometimes make remarks not always justifiable respecting those who displease me.

THE CONFESSOR. You are both very culpable; but the similarity that exists between your faults renders you worthy of excuse; return together into the circle, and try to improve yourselves the one by the other, etc., etc., etc.



MARRIAGES FROM SIMILARITY OF CHARACTER, AND DIVORCES FROM INCOMPATIBILITY OF TASTES AND TEMPER.

These two games form in fact but one, such is the resemblance between the course to be pursued by both.

The company commence by seating themselves before a table; the ladies are seated on one side, the gentlemen on the other. The gentleman and lady opposite each other are the future spouses in the game of Marriages, or the discontented spouses in the game of Divorces.

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, and it should be done as quickly as possible, 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 contrary, 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 Divorces 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 really exists, and the pair is divorced, and invited to augment the number of the judges.

It is evident that this game has much analogy with that of "The Confessions," and some others.

COMPLIMENTS.

A circle is formed; a gentleman and lady sitting alternately. Politeness demands that the game should be commenced by a lady.

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

Suppose, for example, she has chosen the *hornet*. 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 animal, "Because you wish that all living beings 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?"

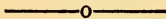
Answer. That of escaping from a crowd of admirers whom your modesty makes you look upon as importunate.

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 indifferently 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 capitol 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 of it.



THE THREE KINGDOMS.

The player who has proposed the game withdraws into an adjoining

chamber, while the rest of the company agree upon an object that he must guess.

When the word is agreed upon they recall him; he has the right to ask twelve questions, which refer at first to the kingdom* to which the object belongs that is expressed by the word selected, upon the present condition of this object, the country where it is most frequently found, and finally, upon the metamorphosis which it has undergone, its use, and its qualities.

The players should answer in a manner calculated to describe the object, yet not too plainly. But, on the other hand, those who give false notions of the object are liable to the penalty of a forfeit. The questioner who, after twelve answers which are recognised as satisfactory by the company, fails to guess the object, pays a forfeit in his turn, and withdraws a second time, while the rest of the players agree upon another word, which he must try to guess in the same manner.

EXAMPLE.

The questioner, having heard the signal, re-enters, and directs his questions somewhat in this manner:—

1. "To what kingdom does the object† thought of belong?"

One of the players answers: "To the *Vegetable Kingdom*, and no other."

2. "Is it growing at present, or put to use?"

"Put to use."

3. "Is it an article of furniture?"

"No."

4. "What use is it commonly put to?"

"It is commonly covered, at regular intervals, with a fluid of a color completely opposite to its own."

5. "In what places is it most commonly produced?"

* There are three kingdoms in nature, to wit, *The Animal Kingdom* which comprehends everything that has life and movement, and everything that has formed part of an animated being, such as horn, ivory, skin, hair, wool, silk, etc., etc.

The Vegetable Kingdom, which includes trees, plants, flowers, leaves, fruits, bark, &c. In a word, all that the earth produces which has life without movement.

The Mineral Kingdom, which includes everything that has neither life nor movement, as stones, diamonds, etc.

† An object may belong to two or even the three kingdoms at once. A shoe, for instance, belongs to the *animal* kingdom by the leather and the skin of which it is composed, to the *vegetable* kingdom by the thread with which it is sewed, and to the *mineral* kingdom, if it is furnished with nails.

It is necessary, therefore, before selecting a word, to enumerate its different parts, which may connect it with one or more of the three kingdoms.

"In New England, New York, and New Jersey."

6. "Ah, I know that it is not linen, for neither of these states is celebrated for that article."

"No, but linen has something to do with it."

7. "What metamorphosis has it undergone?"

"A very great one. It has been cast into the water, beaten, crushed, reduced to pulp, then reunited into a solid body, such as we see it every day."

8. "It is *Paper* then?"

"You have guessed it."

The player whose answer leads the questioner to guess the riddle, then pays a forfeit, and becomes the questioner in his turn.

Let us suppose that he is endeavoring to divine the object next thought of, he begins with the same question as his predecessor.

1. "To what kingdom does it belong?"

"To the three kingdoms."

2. "Is it put to use then?"

"Yes."

3. "Is it an article of furniture?"

"Portable furniture."

4. "What is its ordinary use?"

"To guard against dampness."

One of the players here makes the observation that this reply is not exact, and that the respondent owes a forfeit.

The latter replies—"Why, if I said that it shielded from the rain, he would guess it without difficulty."

The questioner replies hastily, "It is an *umbrella*."

"There! I could not save my forfeit; it is very annoying."

"Go, go into the next room; it is your turn to guess."

The *umbrella*, in truth, belongs to the *animal* kingdom by its silk covering and its whalebone frame, to the *mineral* kingdom by its fastenings of copper and of steel wire, and to the *vegetable* kingdom by its handle, of what wood soever it may be made.

Paper made of old rags is of the *vegetable* kingdom purely, since the linen is made of hemp or flax, and muslin and calico are made of cotton, which belong to the vegetable kingdom.

THE TRAVELLER'S TOUR

This game may be played by any number of persons.

One of the party announces himself the Traveller, and about to take a little tour. He calls upon any of the party for information respecting the objects of the greatest interest to be noticed in the different towns and villages through which he intends passing.

He is given an empty bag, and to each of the persons joining in the game are distributed sets of counters with numbers on. Thus, if twelve persons were playing, the counters required would be up to number twelve, and a set of ones would be given to the first person, twos to the second, threes to the third, and so on.

When the traveller announces the name of the place he intends stopping at, the first person is at liberty to give any information, or make any remark respecting it; if he cannot do so, the second person has the chance, or the third, or it passes on until some one is able to speak concerning it. If the traveller considers it correct information, or worthy of notice, he takes from the person one of his counters, as a pledge of the obligation he is under to him. The next person in order to the one who spoke last is to proceed, so as not each time to begin with number one. If no one of the party speaks, the traveller may consider there is nothing worthy of notice at the place he has announced, and he then passes on to another.

After he has reached his destination, he turns out his bag to see which of the party has given him the greatest amount of information, and that person is considered to have won the game, and is entitled to be the Traveller in the next game.

If it should happen that two or more persons should have given the same number of counters, those persons are to be allowed in succession to continue to assist the Traveller and deposit their pledges, until one *alone* remains.

EXAMPLE OF THE GAME.

TRAVELLER. I intend to take a little excursion this summer, and shall soon start from New York for Niagara; but as I wish to stop at several places, I shall travel slowly. My route will be by steamboat up the Hudson to Albany, thence through the centre of the state to the Falls.

NUMBER ONE. Soon after leaving New York city you come to the Palisades, which form one of the first objects of interest in your route.

The noble river is then walled in for thirty miles by high precipitous rocks, upon whose summits imagination has but to place some ruined castles to suggest olden memories, and the inferiority of the scenery of the vaunted Rhine to that of the Hudson must be confessed.

TRAVELLER. Thank you for this information; pray deposit a counter in my bag, that I may remember to whom I owe it. I propose to stop at Tarrytown.

NUMBER TWO and THREE not answering,

NUMBER FOUR. Pray visit the spot of André's arrest. After the final arrangements with Arnold in regard to the betrayal of West Point were made, André proceeded on horseback to New York, and when he reached this spot supposed himself to be within the British lines, and thus secure from danger. Here he was stopped by three soldiers, whose names will ever be held in remembrance—Paulding, Williams, and Van Wart. Instead of showing his passport, he inquired whence they came, and receiving for answer "from below," he responded "So do I," showing at the same time his uniform as a British officer. "We arrest you as an enemy to our country," replied these soldiers; and resisting all his attempts at bribery, they led him captive to the head-quarters of the American general. His sad fate is well known. Hung as a spy near this place, his remains were left here a few years, but are deposited among England's illustrious dead in Westminster Abbey. Number Four deposits a counter.

NUMBER SEVEN. The Hudson is rich in revolutionary reminiscences. A short distance from Tarrytown, on the opposite shore, you will reach Stony Point, the scene of Mad Anthony Wayne's daring exploit in 1779, when, without firing a single gun, the fort here situated was surprised and taken by assault, forming one of the most brilliant exploits achieved during the war. A counter of Number Seven is put into the bag.

TRAVELLER. I cannot stop long here, but must proceed with my journey. Where shall I stop next?

NUMBER NINE. You pass then at once into the Highlands. Here the Hudson has burst its way at some distant period through the mountains, leaving on each side a rampart of almost perpendicular hills of from six hundred to seventeen hundred feet above the level of the river. Most prominent among them are the Dunderberg, Anthony's Nose, and Butter Hill. Number Nine deposits a counter.

NUMBER TWELVE. In the bosom of the Highlands you will find West Point, which is unquestionably the most romantic spot on the river. The village is placed upon the top of a promontory one hundred and eighty-eight feet above the river, where there is spread out a

level plateau or terrace more than one mile in circumference. **Number Twelve** puts a counter into the bag.

TRAVELLER. Can you give me any other information?

NUMBER TWO. West Point is the seat of the United States Military Academy, established in 1812; the land was ceded to the United States by New York in 1826. **Number Two** deposits a counter.

NUMBER SIX. It is famous as the scene of Arnold's treason. During the Revolution this post was considered the key of the Hudson, and a heavy chain was here stretched from shore to shore. The British were very anxious to obtain possession of this place, which they would have done had Arnold's treason succeeded. **Number Six** hands the traveller a counter.

TRAVELLER. Are there more objects of interest on the river?

NUMBER EIGHT. Notice the Catskill Mountains, which present a very abrupt front to the river and run nearly parallel to it for twenty miles. The views from the Mountain House are grand and majestic—up and down the Hudson one can see for seventy miles either way—and the Fall of the Katers Kill, three miles from the House, is exceedingly beautiful. **Number Eight** deposits a counter.

TRAVELLER. My time will not permit me to visit all objects and places of interest; the principal ones must content me; my next resting-place will be Albany.

NUMBER THREE. You will find Albany pleasantly situated. From the top of the capitol, which is built on a hill, the view is very fine. You will find all the public State buildings worthy a visit, as well as those for educational and literary purposes, Albany being distinguished for these last. **Number Three** deposits a counter.

TRAVELLER. I shall no doubt find pleasure in visiting them, but after leaving Albany I shall be obliged to hasten, taking the cars from there as the most expeditious way. Shall I stop at Schenectady?

No one replies, so the Traveller considers there is nothing peculiarly interesting there, and proceeds to another place, asking—"Where would you advise me to stop?"

NUMBER FIVE. The beauty of Trenton Falls is well and widely celebrated. Stopping at Utica, you will have a slight detour of sixteen miles to make in order to reach them, but you will be fully compensated for the trouble. **Number Five** deposits a counter.

NUMBER NINE. When again on your route, do not fail to stop at Syracuse, at which place, in connexion with the village of Salina, a few miles distant, you will find the most extensive salt manufactories in the United States. Salt is obtained from the various salt-springs

here abundant, in several ways, by boiling, evaporation, etc.,—and the processes are exceedingly interesting. Number Nine hands a counter.

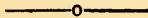
TRAVELLER. Shall I find more objects of interest here?

NUMBER ELEVEN. Syracuse is situated on Onondaga Lake. In the southern part of this State lie a cluster of lakes of which this is one, all remarkable for beautiful scenery. The tourist for pleasure will not regret the time spent among them. Number Eleven deposits a counter.

TRAVELLER. I am much indebted to my friends for the information I have received; *which* one will give me an account of my place of destination?

NUMBER NINE. On the western border of the State, in a river or strait of thirty-four miles in length, running from Lake Erie to Lake Ontario, and pouring the waters of the Great Lakes over a precipice of one hundred and sixty-five feet in perpendicular height, thunders the far-famed and unrivalled cataract of Niagara, in whose presence all stand dumb with no power to describe, but only to wonder and adore. About three miles below its commencement the river divides into two arms, which embrace an island called Grand Island, twelve miles long and from two to seven wide. Nearly three miles below Grand Island the Rapids commence, and after a course of rather more than half a mile, terminate in the Great Cataract. Goat Island, a quarter of a mile wide and half a mile long, extends to the very brow of the precipice, and divides the Falls into two portions, the higher of which is on the American side, but the greatest body of water is on the Canadian. The American Fall is again subdivided very unequally by Iris Island, with the greater of these subdivisions nearest the New York shore. Of the grandeur and sublimity of this scene, and of the emotions with which it fills the soul, I am utterly unable to speak.

The Traveller having reached his place of destination, examines his bag, and finding that Number Nine has deposited the most counters, he is considered to have won the game and is entitled to be the Traveller in the next game.



THE RHYMING GAME.

One person thinks of a word, and gives a word that will rhyme with it; the players, while endeavoring to guess the word, think of those that will rhyme with the one given, and instead of speaking, define them; then the first person must be quick in guessing what is meant by the description and answers, if it is right or no, giving the definition to the question. Here are two examples:

"I have a word that rhymes with bun."

"Is it what many people call great sport or merriment?"

"No, it is not fun."

"Is it a troublesome creditor?"

"No, it is not a dun."

"Is it a kind of fire-arm?"

"No, it is not a gun."

"Is it a religious woman who lives in retirement?"

"No, it is not a nun."

"Is it the act of moving very swiftly, or what one does when in great haste?"

"No, it's not to run."

"Is it a quibble, or play upon words?"

"No, it is not a pun."

"Is it a word that we often use to denote that a thing is finished?"

"No, it is not done."

"Is it a weight?"

"No, it is not a ton."

"Well, is it that luminary that shines by day, and brightens everything it shines upon?"

"Yes, it is the sun."

The one who guessed the word will then, perhaps, say:

"I've thought of a word that rhymes with sane."

"Is it a native of Denmark?"

"No, it is not a Dane."

"Is it used by old gentlemen?"

"No, it is not cane."

"Is it what is meant when we say we would be glad to do so and so?"

"No, it is not fain."

"Is it what we all suffer when in great distress?"

"No, it is not pain."

"Is it a Christian name?"

"No, it is not Jane."

"Is it to obtain by success, to win?"

"No, it is not to gain."

"Is it the hair that grows on the neck of animals?"

"No, it is not the mane."

"Is it a very narrow way or passage?"

"No, it is not a lane."

"Is it that which causes so many disappointments to the young?"

"No, it is not rain."

"Is it a square of glass?"

"No, it is not a pane."

"Is it to be proud of one's own accomplishments?"

"No, it is not vain."

"Is it the first in importance; or the ocean?"

"No, it is not the main."

"Is it another name for poison?"

"No, it is not bane."

"Is it that object which is placed on the top of spires and is moved by the wind?"

"Yes, it is a vane."

CRAMBO.

This game is played as follows:—Each player has to write a *noun* on a small piece of paper, and a *question* on a larger one. All are then thrown together and shuffled, and a question and noun being drawn out, a reply must be given in poetry, in which the noun is introduced. The following may suffice for examples:

Q. Are you fond of poetry?

Noun. Fire.

"Had I the soul of him who once,
In olden time, 'Father of History' was named,
I'd prove my love, not by mere affirmation,
But by glowing thoughts and words of FIRE
Writ down on the spotless page,
And thus convey my feelings to posterity."

Q. Define the term Imagination.

Noun. Bridge.

"'Tis like a castle built on high,
A thing without foundation;
A BRIDGE by which we reach the sky;
Is this Imagination?"

The shorter the reply is, the better; it may be an original impromptu, or a quotation. Those who are clever and quick-witted can make this game a very amusing and lively one, by introducing into the answers

sly allusions to various parties in the room, as the papers are collected and read aloud by one person, so that no one is presumed to know by whom they were severally written.

BOUT RHYMES.

These are attributed to the French; being invented, it is said, by Dulot, a poor poet, who employed himself in finding rhymes for others to fill up with words, in the days when sonnets were fashionable. Make, for instance, a sonnet of the following rhymes:

love, prove, home, roam, fears, tears, rose,
those, green, seen, cause, laws, hours, flowers.

It is not necessary that good poetry should be made. The following, for example, will show what fun may sometimes arise from the use of these rhyming words:

Mary, you say I do not love,
And that from thee I wish to roam;
Dearest, my words and actions prove
That thy neat dwelling is my home.
Then dim not those sweet eyes with tears—
For which I fain would find a cause;
Pale not thy cheeks with needless fears,
Breathe not a word against love's laws!
O class me not, my love, with those
Who waste away their precious hours,
For though I rather like the rose,
I'm not so very fond of flowers;
By thy *dear* side I'm seldom seen
Where flowers are sold, *I'm not so green!*

THE LITTLE FORTUNE TELLER.

This game is played by any number of persons, and is productive of much amusement. Make a board after the following pattern,—a square of eleven with the figure one for the centre. The person who wishes to try his fortune must place the finger on the board without

looking at it; then refer to the list for the number marked on the square touched, and you will obtain an answer, which, like those given by professed fortune-tellers, will often prove false or ridiculous; as, for instance, when a married lady is told that she longs to be married (84), or a child of seven is informed that he will be married this year (89); but it is a very amusing game notwithstanding.

117	118	119	120	121	82	83	84	85	86	87
116	78	79	80	81	50	51	52	53	54	88
115	77	47	48	49	26	27	28	29	55	89
114	76	46	24	25	10	11	12	30	56	90
113	75	45	23	9	2	3	13	31	57	91
112	74	44	22	8	1	4	14	32	58	92
111	73	43	21	7	6	5	15	33	59	93
110	72	42	20	19	18	17	16	34	60	94
109	71	41	40	39	38	37	36	35	61	95
108	70	69	68	67	66	65	64	63	62	96
107	106	105	104	103	102	101	100	99	98	97

ANSWERS TO FORTUNE-TELLER.

- 2 1. A life full of changes die rich.
2. Early marriage and prosperous.
- 16 3. Many lovers, but die single.
4. A speedy journey of great importance.
- 29 5. Become rich through a legacy.
6. Hours of pleasure, years of care.
- 22 7. Your present lover is false.
8. You will marry your present choice.
- 25 9. Wed thrice, and die in widowhood.
10. You will travel over land and sea.
11. If not already wed, you never will be.
12. Gaming will be your ruin.
13. You will be very happy in marriage.
- 7 14. You will change your love soon

- 27 15. A long life and prosperous.
 16. A rival will cause you tears.
 17. Beware of a false friend.
 18. Fate decrees you two partners.
 4 19. A large family of prosperous children.
 20. You will not wed your present lover.
 31 21. You will soon fall desperately in love.
 17 22. You will soon be in mourning.
 23. You will gain an estate by industry.
 1 24. You will better yourself by marriage.
 25. You will soon lose by fraud.
 26. You will marry an ill-tempered person
 27. A sudden rise attends you.
 28. You will see an absent lover.
 29. Many enemies, but finally triumph.
 30. A bad partner, but happy reformation.
 31. A speedy proposal of marriage.
 32. A present, and a new lover.
 33. Invitation to a gay party.
 34. A serious quarrel.
 35. A disgraceful intrigue.
 36. A run of ill luck.
 37. Gifts of money.
 38. A good partner in marriage.
 39. You will become rich.
 40. Money through love.
 20 41. Cash by trade.
 42. A long journey.
 28 43. Important news soon.
 44. Mind what you say to a lover
 30 45. A present from a distance.
 46. A dispute with one you love.
 3 47. Visit from a distant friend.
 48. A lawsuit.
 49. Advancement in life.
 50. Love at first sight.
 51. A prize worth having.
 8 52. Wealth, dignity, honor
 53. Visit to a foreign land.
 54. Profit by industry.
 55. A multitude of cards

56. Preferment through a friend.
- 13 57. Second partner better than first.
- 18 58. Surmount many difficulties.
- 21 59. A false friend.
60. A pleasing surprise.
61. A change in your affairs.
62. A ramble by moonlight.
63. Injured by scandal.
64. Unpleasant tidings.
65. Great loss and disappointment.
66. About to attend a christening.
67. Change of situation.
68. A handsome present soon.
69. An invitation to a marriage.
70. News from sea.
71. Happiness or marriage.
72. Pleasant intelligence from abroad.
- 11 73. An agreeable partner.
74. You are in love, though you won't avow it.
75. A quarrel with your intended.
- 74 76. Disappointment in love.
77. You will fall in love with one who is already engaged.
78. You will inherit an estate shortly.
- 26 79. An unexpected death.
80. You meditate an elopement.
81. A dangerous illness.
82. Crosses and disappointments await you.
83. You have three strings to your bow.
- 15 84. You long to be married.
85. Your intended is in the sere and yellow leaf.
86. A lapful of money and a lapful of children.
87. You will marry a widow or widower.
88. You will have few friends.
89. You will be married this year.
90. You will be apt to break your promise.
91. Marry in haste and repent at leisure.
92. You are in danger of losing your sweetheart.
93. Beware of changing for the worse.
94. You shall have many offers.
- 9 95. You will be happy if contented.
- 23 96. You will shortly obtain your wishes.

97. An advantageous bargain.
98. You will see your intended next Sunday for the first time.
99. Others will covet your good luck.
100. Travel in a foreign land.
101. Venture freely and you will certainly gain.
102. Your present speculations will succeed.
103. You love one who does not love you.
104. Wealth from a quarter you little suspect.
105. You will obtain your wishes through a friend.
106. A fortune is in store for you—persevere.
107. Alter your intention; you cannot succeed.
108. Remain at home for the present.
109. Ill luck awaits you.
110. Prepare for a journey.
111. You will succeed according to your wishes.
112. Beware of enemies who seek to do you harm.
113. Misfortune at first, but comfort and happiness after.
114. Prosperity in all your undertakings.
115. Rely not on one who pretends to be your friend.
116. Change your situation and you will do better.
117. It will be difficult for you to get a partner.
118. Your love is whimsical and changeable.
119. You will meet with sorrow and trouble.
120. Your love wishes to be yours this moment.
121. You will gain nothing by marriage.

THE TORN LETTER.

A lady presents to a gentleman a paper containing certain injurious phrases which he is accused of having written about her, and asks if he can justify his infamous conduct. In order to do so, he proves that the letter has been torn in half, by adding to the end of each line certain other expressions, which he declares were to be found in the original manuscript, and which quite alter the meaning of the letter to one highly favorable to the lady.

EXAMPLE.

“ I confess to a great contempt for
Miss ———, whom I consider

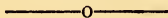
the most ridiculous person
 in the world. She is entirely
 without sense, heart, or beauty
 The man whom she may
 love is much to be pitied: the
 man who could love her
 if any such exist, is
 entitled to our execration."

To make this somewhat scurrilous production palatable, the penitent has only to add to each line (in their place) the following words:—

—*the idiots who cannot admire*
 —*charming. Otherwise I should be.*
 —*breathing. She is without equal*
 —*faultless. Only those who, being*
 —*feel envious, could detract from her.*
 —*prefer, and who cannot appreciate her*
 —*crime of separating her from the*
 —*sincerely, few would be responsible for ;*
 —*not so much selfish thoughtlessness*
 — ? —

By placing which in proper connexion with the lines given, the letter will be found to read as follows:—

"I confess to a great contempt for *the idiots who cannot admire* Miss _____, whom I consider *charming. Otherwise I should be* the most ridiculous person *breathing. She is without equal* in the world. She is *entirely faultless. Only those who, being* without sense, heart, or beauty, *feel envious, could detract from her.* The man whom she may *prefer, and who cannot appreciate her* love, is much to be pitied: the *crime of separating her from the* man who could love her *sincerely, few would be* responsible for ; if any such exist, is *not so much selfish thoughtlessness* entitled to our execration?"

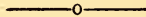


ENTREE: OR, "HOW DO YOU LIKE IT?" "WHERE DO YOU LIKE IT?" "WHEN DO YOU LIKE IT?"

This is a pleasing amusement for the Christmas fireside, and may be played by any number. One of the players (who volunteers or is se-

lected by chance) leaves the room, or goes out of hearing of the others who join in the game. When he has left them, the players fix upon a subject,—for instance, an eatable, a piece of furniture, an article of clothing, or anything to which the above questions will apply, and by the answers to which questions, the player who has left the room must endeavor to guess the subject fixed upon, the other players striving to mislead him by their answers, which, however, must be applicable. For example, after the subject is decided upon, the player outside is called in. After making his *entrée*, he proceeds to the nearest player, and asks him the first question, “How do you like it?” who, supposing the subject to be a bed, might answer, “I like it warm;” he then passes to the next player, who might like it cold; the third might like it high; the fourth low, and so on. After he has been once round, he begins again, asking the second question, “Where do you like it?” to which the replies might be “in a house,” “in a stable,” “in a kitchen,” “in a parlor.” He then asks the third question, “When do you like it?” to which one might reply, “in the morning;” another, “at night;” a third, “when he is ill;” a fourth, “when he is well,” etc. During the time of his asking these questions he is at liberty to guess the subject, and should he do so, the player last questioned must go out; but should he perform his three rounds without discovering it, he must take another turn outside; and in either case a new subject is chosen.

Another mode is, for one player to leave the room, while those who remain fix upon a subject; the outside player is then called in, and asked the questions in succession, when much amusement is created by the apparent absurdity of his answers. The players take it by turns to go outside.



P R O V E R B S .

This game, like that of “*Entrée*,” is a trial of skill between one player and all the rest; on his side to discover a secret—on theirs, to prevent or render difficult its discovery.

One of the company having left the room, the rest select some proverb in his absence. On his re-admittance, he must ask random questions of all the party in turn, who, in their replies, must bring in the words of the proverb in succession. The first person who is addressed will introduce the first word of the proverb in the answer, the second person, the second word; and so on until the proverb is exhausted.

For instance, "Honesty is the best policy," is the one selected, and suppose the first question to be,

"Have you been out to-day?" the party questioned might say,

"Yes, I have, and very nearly lost my purse; but it was picked up by a boy who ran after me with it, and whose 'honesty' I was very glad to reward."

He then passes on to the next and says, "Were you in the country last summer?"

"Yes, in a most lovely place, where it 'is' very mountainous."

To the next one he asks, "Are you fond of reading?"

"Oh, yes, it is one of 'the' sweetest pleasures."

To another, "Which do you prefer, summer or winter?"

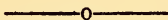
"Both are so delightful, that I do not know which I like 'best.'"

To the last, "Can you tell me if there are any more words in this proverb?"

"I will give you the last word, but I would show greater 'policy' if I refused to answer you."

The person must then guess it or forfeit, and the one whose answer first gave him the idea must take his turn of being guesser. If any are unable to bring in their word, they must likewise pay a forfeit. It is an extremely amusing game, from the laughable way in which some of the words are necessarily introduced.

The proverb should be a familiar one, and care should be taken to speak the word of the proverb as distinctly as the others, but not to emphasize it.

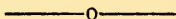


WHAT IS MY THOUGHT LIKE?

The leader of the game, having thought of some object, asks his companions, "What is my thought like?"

As all are ignorant of what he is thinking about, their answers can of course be but random ones. When he has questioned them all, they must give a reason why the answers given resemble the thought. Suppose he had thought of a rose, and one of the party had said, "His thought was like a little child," the reason given might be because both are tender and fragile, and must not be treated roughly. Another might have said "Like a piano;" here the reason might be given because sweetness comes from both. If any one is unable to find any similarity in his answer to the thought, he must pay a forfeit.

"What's my thought like?" is not suited to very young children; those of a much larger growth need not scorn this trial of their wit and intellect, while there is fun enough about it to prevent its being dull to any. As an example of the manner in which it is played, we will describe a round of it which took place by our own fireside this season. One of the party thought of a newspaper, and the successive answers to the question, "What's my thought like?" were, a chair, a pincushion, a spoon, a watch, a comb. When the thought was declared, the *chair* was in great dismay, protesting that she could not possibly find a resemblance, till it was suggested that each might *conduce to repose*. This, for want of a better reason, was admitted; and the next person was asked, "Why is a newspaper like a pincushion?" The answer given was, "Because if it do not contain something pointed and hard-headed it is of no value." Then the resemblance between a newspaper and a spoon was said to consist in each of them giving the *result of a division*; and a newspaper and a watch were each said to give *note of the time*. Why a newspaper was like a comb, was not quite so evident; and many answers were suggested, till at last it was agreed that the best reason was, "Because it is the province of each to smooth roughness, to disentangle difficulties, and to connect parties together, without showing its teeth." Children like conundrums, and this game bears so great a resemblance to them, that it engages the attention even of those who are too young to join in it.



READY RHYME.

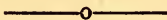
This game should not be attempted by very young players, as it would most likely prove tedious to many of them; but to those who are fond of exercising their ingenuity, it will prove very amusing. Two, four, or more words, are written on paper, and given to each player: the words must be such as would rhyme together; thus, suppose the party have chosen "near, clear, dell, bell," all endeavor to make a complete verse, of which the words given shall compose the rhyme.

When all are ready, the papers must be thrown in a heap, and read aloud, and those who have not succeeded must be fined, the fine being the recital of a piece of poetry, or any of the numerous forfeits we give in another place. One of the papers might read thus:

A gentle brook was murmuring *near*,
 Afar was heard the tinkling *bell*,
 And peaceful zephyrs, pure and *clear*,
 Refreshed us in that shady *dell*.

Another would be quite different:

Fairies in the distant *dell*,
 As they drink the waters *clear*,
 From the yellow cowslip *bell*,
 What have they to heed or *fear*?



THE GAME OF CONSEQUENCES.

This game requires paper and pencils, and each one is to write according to the directions which are given by the leader. The first one is told to write one or more terms descriptive of a gentleman, who does so, and then folds down the paper so as to conceal what is written, and hands it to the next one, who, after receiving the order, writes, folds the paper down as before, and passes it on to the next one, and so on, until the directions are exhausted. The leader then reads the contents of the sheet aloud, which from its inconsistencies and absurdities will cause much amusement.

Let us suppose these to be the directions of the one acting as leader:

“Begin by writing a term descriptive of a gentleman.”

“A gentleman’s name; some one you know or some distinguished person.”

“An adjective descriptive of a lady.”

“A lady’s name.”

“Mention a place and describe it.”

“Write down some date or period of time when a thing might happen.”

“Put a speech into the gentleman’s mouth.”

“Make the lady reply.”

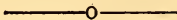
“Tell what the consequences were?”

“And what the world said of it?”

The paper being opened, we will suppose it to read as follows:

“The modest and benevolent Nena Sahib, met the beautiful and

fascinating Lola Montez, at Barnum's Museum, on the 4th of July, 1776. He said, 'Dearest, I adore you,' and she replied, 'I'm very fond of it.' The consequences were, that they were married, and the world said, 'All's well that ends well.' "



CAPPING VERSES.

There are many games in which the reader of poetry finds his memory agreeably taxed. We will give you two or three. One is called

LAST LETTERS.

One person gives a line or a verse of poetry; the next one must give another, beginning with the last letter of the first line; and the third takes the last letter of the second line to commence his. For instance Number One gives—

"Dear to this heart are the scenes of my childhood."

Number Two takes D, the last letter of the first line, to begin his verse—

"Dear creature! you'd swear,
When her delicate feet in the dance twinkle round,
That her steps are of light, that her home is the air,
And she only, *par complaisance*, touches the ground."

Another D for Number Three, who gives—

"Devoted, anxious, generous, void of guile,
And with her whole heart's welcome in her smile."

Number Four, with E for his letter, hesitates; this costs him a forfeit, for the least hesitation in this game must pay that penalty. So, as Number Four is outlawed by hesitating over a difficult letter, Number Five gives—

"Edward will always bear himself a king."

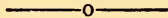
Still another game of this kind is for the last *word* instead of *letter* of the first line taken to begin the second, as Number One (poor fellow he has the heartache) gives—

"Ah, shouldst thou live but once love's sweets to prove,
Thou wilt not love to live, unless thou live to love."

Number Two—at whom Number One has been oasting unutterably tender glances—says, rather sharply,

‘Love is a sickness full of woes,
All remedies refusing;
A plant that with most cutting grows.’

And the others carry on the game.



THREAD PAPER POETRY.

This is another interesting game, and one which requires more play of intellect.

A piece of paper and a lead pencil are all the preparations necessary. The first player takes the paper and writes upon it a line of poetry, a quotation; the name of the author may be added, though it is not necessary. When the line is written, he folds the paper so as to hide what is written, and passes it to the second player, telling him the last word of the line. The second must then write a line to rhyme with the first, and also add a line of his own, and pass the paper on.

For instance No. 1 writes—

“This Nymph to the destruction of mankind.”—*Pope*.

doubles the paper, and passes it to No. 2, who adds—

“Had three small mice, and all were blind;
The least ran after the butcher’s wife.”—*Nursery Rhymes*.

No. 3, a sentimental maiden, writes—

“And then she cried, ‘I’m weary of my life,
My dream of love is over—he is gone.’”—*Original*.

No. 4, also a maiden, who has lately studied Byron—

“The spell is broke, the charm is flown!
Thus is it with life’s fitful fever.”—*Byron*.

No. 5, a grave, sedate man, writes—

“I look upon thee, now, as lost for ever;
To me, at least, it is as if thou wert dead.”—*Authority forgotten*.

No. 6, thinking dead a solemn word, gives—

“I care not, so my spirit last long after life has fled.”—*L. E. L.*

And so on. This specimen is enough to show how the game goes. Sometimes the cross readings are very amusing. The paper is to be read aloud after it is filled up, and some very curious combinations are often found.

GEOGRAPHICAL PLAY.

Let each person of a party write on a piece of paper the name of some town, country, or province; shuffle these tickets together in a little basket, and whoever draws out one is obliged to give an account of some production, either natural or manufactured, for which that place is remarkable. This game brings out a number of curious bits of information which the party may have gleaned in reading or in travelling, and which they might never have mentioned to each other, but from some such motive.

Let us suppose there to be drawn Nuremberg, Turkey, and Iceland, of which the drawers narrate thus:—

Nuremberg has given to the world many useful inventions. Here were first made the pocket-watch, the air-gun, gun-lock, and various mathematical and musical instruments; and at present half the children of Europe are indebted to Nuremberg for toys; and the industry of the inhabitants is extended to teaching birds to pipe.

Turkey is celebrated for its costly carpets, which all the efforts of European art and capital have failed in closely imitating; yet these carpets are woven by the women among the wandering tribes of Asiatic Turkey. The "Turkey Bird" is, however, very absurdly named, since it conveys the false idea that the turkey originated in Asia, whereas it is a native of America. Neither is "Turkey Coffee" grown in Turkey, but is so named from the great consumption of coffee in that country.

Iceland produces in abundance a certain lichen called Iceland Moss, which is brought to America as a medicine, but is in its native country used in immense quantities as an article of common food. When the bitter quality has been extracted by steeping in water, the moss is dried and reduced to powder, and then made into a cake with meal, or boiled and eaten with milk.

Forfeits.

Young people are often at a loss for good forfeits in their games. In the schemes of advice upon the subject, the penalties they impose are sometimes vulgar, or highly absurd, creating confusion where innocent pleasure is designed. The following are suggested to help our young friends out of the difficulty.

These forfeits, it will be seen, have each a separate name and number. Now, a good plan would be for a person who is to take an active part in the evening party to read them over during the day, and to become acquainted with them. Then, in allotting the forfeits, when they are called, thus :

"HERE'S A PRETTY THING, AND A VERY PRETTY THING, AND WHAT SHALL THE OWNER OF THIS THING DO?"

The person awarding the forfeits may call out "No. 1," "No. 10," "No. 15," or any other number; or may say (which would be more amusing), "*Hush a bye, baby!*" "*Hobson's Choice!*" "*Dot and Carry One!*" etc. This work may be laid on the table, to afford further explanation of the forfeits, or be held in the hand of the person who is holding up the forfeits while they are being cried; and this person can at once explain what is to be done. In this way the redemption of the forfeits will go on freely, without stoppage or hesitation, and a capital evening's amusement be derived.

1. THE KNIGHT OF THE RUEFUL COUNTENANCE.

The player whose forfeit is cried is so called. He must take a lighted candle in his hand, and select some other player to be his squire, who takes hold of his arm, and they then both go round to all the ladies in the company. It is the squire's office to kiss the hand of each lady, and after each kiss to wipe the knight's mouth with a handkerchief. The knight must carry the candle through the penance, and preserve a grave countenance.

2. JOURNEY TO ROME.

The person whose forfeit is called must go round to all in the company,

to tell them that he is going on a journey to Rome, and that he will feel great pleasure in taking anything for his Holiness the Pope. Every one must give something to the traveller. (The more cumbersome or awkward to carry, the more fun it occasions.) When he has gathered all, he is to carry the things to one corner of the room, and deposit them, and thus end his penance.

3. LAUGHING GAMUT.

Sing the laughing gamut without pause or mistake, thus :

ha
 ha ha
 ha ha
 ha ha
 ha ha
 ha ha
 ha ha
 ha ha
 ha ha

4. THE MEDLEY.

Sing one line of four different songs without pausing between them. It would be well to find four lines that afford humor, taken consecutively, such as—

“All round my hat.”

“A rare old plant is the ivy green.”

“Sweet Kitty Clover, she bothers me so.”

“In the Bay of Biscay, O.”

5. HOBSON'S CHOICE.

Burn a cork one end, and keep it clean the other. You are then to be blindfolded, and the cork to be held horizontally to you. You are then to be asked three times which end you will have? If you say “Right,” then that end of the cork must be passed along your forehead; the cork must then be turned several times, and whichever end you say must next be passed down your nose; and the third time, across your cheeks or chin. You are then to be allowed to see the success of your choice.

[This will afford capital fun, and should be played fairly, to give the person who owns the forfeit a chance of escape. The end of the cork should be thoroughly well burnt. As a joke for Christmas time, this is perfectly allowable; and the damp corner of a towel or handker-

chief will set all right. It should be allotted to a gentleman, and one who has a good broad and bare face.]

6. POETIC NUMBERS.

Repeat a passage of poetry, counting the words aloud as you proceed, thus:

Full (one) many (two) a (three) flower (four) is (five) born (six) to (seven) blush (eight) unseen (nine) and (ten) waste (eleven) its (twelve) sweetness (thirteen) in (fourteen) the (fifteen) desert (sixteen) air (seventeen)! This will prove a great puzzle to many, and afford considerable amusement.

7. HUSH-A-BYE, BABY.

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 sombre or heavy appearance, if such a one can be found in the party.]

8. THE BEGGAR.

A penitence to be inflicted on gentlemen only. The penitent takes a staff, and approaches a lady. He falls on his knees before her, and thumping his staff on the ground, implores "Charity." The lady, touched by the poor man's distress, asks him—"Do you want bread?" "Do you want water?" "Do you want a half-cent?" etc., etc. To all questions such as these the Beggar replies by thumping his staff on the ground impatiently. At length the lady says, "Do you want a kiss?" At these words the Beggar jumps up and kisses the lady.

9. THE PILGRIM.

The Pilgrim is very like the Beggar. A gentleman conducts a lady round the circle, saying to each member of it, if a gentleman, "A kiss for my sister, and a morsel of bread for me." If a lady, "A morsel of bread for my sister, and a kiss for me." The bread is of no particular importance, but the kiss is indispensable.

10. THE EGOTIST.

Propose your own health in a complimentary speech, and sing the musical honors.

11. DOT AND CARRY ONE.

Hold one ankle in one hand, and walk round the room.
[This is suited only to gentlemen.]

12. THE IMITATION.

If a gentleman, he must put on a lady's bonnet, and imitate the voice of the lady to whom it belongs; if a lady, then a gentleman's hat, etc. Sometimes these imitations are very humorous. A sentence often used by the person imitated should be chosen.

13. GOING TO SERVICE.

Go to service; apply to the person who holds the forfeits for a place—say, "as maid of all work." The questions then to be asked are: "How do you wash?" "How do you iron?" "How do you make a bed?" "How do you scrub the floor?" "How do you clean knives and forks?" etc., etc. The whole of these processes must be imitated by motions, and if the replies be satisfactory, the forfeit must be given up.

14. KISSING THE CANDLESTICK.

When ordered to kiss the candlestick, you politely request a lady to hold the candle for you. As soon as she has it in her hand, she is supposed to be the candlestick, and you, of course, kiss *her*.

15. THE DISAPPOINTMENT

A lady advances towards the penitent, as if to kiss him, and when close to him, turns quietly round and allows the expected kiss to be taken by her nearest neighbor.

16. THE FLORIST'S CHOICE.

Choose three flowers. Example: Pink, Fuchsia, and Lily. Two of the party must then privately agree to the three persons of the forfeiter's acquaintance to be severally represented by the flowers. Then proceed: What will you do with the Pink? Dip it in the water! What with the Fuchsia? Dry it, and keep it as a curiosity! With the Lily? Keep it until it is dead, then throw it away! The three names identified with the flowers are now to be told, and their fates will excite much merriment.

17. THE FOOL'S LEAP.

Put two chairs back to back, take off your shoes, and jump over them. (The fun consists in a mistaken idea that the *chairs* are to be jumped over, whereas it is only the *shoes*!)

18. THE RIDDLE.

Guess the answer to this Riddle.

It is said there's a person you've loved since a boy,
Whose hand you must kiss ere I give you this toy;
It is not your father, or mother, or sister,
Nor cousin, or friend—take care not to miss, sir.

[Himself.]

19. THE SECRET.

This consists in whispering a secret to each member of the company.

20. THE SCHOLAR'S "SPELL."

Spell Constantinople, a syllable at a time. After spelling Con-*stan-ti*, all the others are to cry out "no, no," meaning the next syllable. If the trick is not known, the speller will stop to show no mistake has been made, which is another forfeit; on the contrary, if no stop is made, the forfeit is restored.

21. 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 kiss, 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.

22. THE CLOCK.

A player is condemned to transformation to a clock. He stands before the mantelpiece, and calls a player (of the opposite sex) to him. The person thus called upon, asks the "clock" what time it is. The clock replies, whatever hour he likes,—claiming the same number of kisses as he names hours of the day.

If approved of, the player who has asked the time takes the place of the clock, and calls upon another; the original ceremony being repeated in turn by all the players of the company.

23. ARIADNE'S LEOPARD: OR, THE HOBBY HORSE.

The penitent, on his hands and knees, is obliged to carry round the room a lady who is seated on his back, and whom all the gentlemen (himself excepted) are privileged to kiss in turns.

24. HIT OR MISS.

You are to be blindfolded, and turned around two or three times. Then you are to walk towards one of the company, and the handkerchief is to be taken off, that you may see the person you have touched. Then you are to kiss her hand.

25. THE QUIET LODGER.

The person who owns the forfeit may be called upon to choose one or two musical instruments. Having done so, he may be requested to imitate them.

26. STOOPS TO CONQUER.

Crawl around the room on all fours forwards. Your forfeit shall then be laid upon the floor, and you must crawl backwards to it, without seeing where it is placed.

27. THE SOFA.

The penitent places himself in the same position as for "Ariadne's Leopard," that is to say, on all fours. He, however, remains stationary, receiving on his back a lady and a gentleman, who sit comfortably down and exchange a kiss.

28. THE GALLANT GARDENER.

Compare your lady-love to a flower, and explain the resemblance. Thus—

My love is like the blooming rose,
Because her cheek its beauty shows.

Or (facetiously)—

My love is like a creeping tree—
She's always creeping after me.

29. THE STATESMAN.

Ask the penitent what district he would like to represent in Congress; when the selection is made, he is to spell its name backwards, without a mistake; if he fail, he knows not the requirements of his constituents, and must lose his election.

30. TO BE AT THE MERCY OF THE COMPANY.

This consists in executing whatever task each member of the company may like to impose upon you.

31. KISSING UNDER THE CANDLESTICK.

This consists in kissing a person over whose head you hold a candlestick.

32. TO KISS YOUR OWN SHADOW.

Place yourself between the light and the person you intend kissing, so whose face your shadow will be thrown.

33. TO KISS THE ONE YOU LOVE BEST WITHOUT ITS BEING NOTICED.

Kissing all the ladies in the company one after another without any distinction.

34. THE 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 got, and a spoonful given alternately by the members of the company, until the person blindfolded guesses aright.

35. THE EXILE.

The penitent sent into exile takes up his position in the part of the room the most distant from the rest of the company—with whom he is forbidden to communicate. From there he is compelled to fix the penance to be performed by the owner of the next forfeit, till the accomplishment of which he may on no account leave his place. This may be prolonged for several turns. The last penitent, as soon as he has acquitted himself satisfactorily, takes the place of the exile, and passes sentence on the next.

36. THE "B" HIVE.

Repeat, without stopping, "Bandy-Legg'd Borachio Mustachio Whiskenfusticus the bold and brave Bombardino of Bagdad helped Abomilique Blue Beard Bashaw of Babelmandeb to beat down a Bumble Bee at Balsora."

37. THE TRIO.

Kneel to the wittiest, bow to the prettiest, and kiss the one you love the best.

38. ROB ROWLEY.

Repeat the following—

"Robert Rowley rolled a round roll round,
A round roll Robert Rowley rolled round,
Where is the round roll Robert Rowley rolled round?"

39. THE STATUE OF LOVE.

The player who owns the forfeit cried, takes a candle in his hand, and is led by another to one end of the room, where he must stand

and represent the Statue of Love; one of the players now walks up, and requests him to fetch some lady, whose name he whispers in Love's ear; the Statue, still holding the candle, proceeds to execute his commission, and brings the lady with him; she in turn desires him to fetch some gentleman, and so it continues till all have been summoned. The players brought up by Love must not return to their seats, but stand in a group round Love's standing-place, until he has brought the last person in the company, when they hiss him most vigorously, and the forfeit terminates.

40. THE CHANCE KISS.

The penitent takes from a pack of cards the four kings and the four queens, shuffles them, and, without looking at them, distributes them to a proportionate number of ladies and gentlemen. The gentleman finding himself possessed of the king of hearts kisses the lady holding the queen, and so on with the rest.

41. 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.

42. THE TURNED HEAD.

This penalty should be imposed upon a lady. The fair one, whose head is to be turned, is invested with as many wrappings as possible, but every cloak, shawl, victorine, etc., is to be put on hind side before, so as to present the appearance of "a turned head." She should be furnished with a muff, which she must hold behind her as much as possible in the usual manner, but her bonnet must be put on in the proper way. Thus equipped, she must enter the room walking backwards, and until her punishment is at an end, must continue to move in the same way.

43. THE KING OF MOROCCO IS DEAD.

The culprit takes a candle in his hand, and stepping forward, places another in the hands of a person of a different sex; then both march to opposite sides of the apartment. They then assume a mournful air, and advance towards each other with a slow and measured step. When they meet they raise their eyes to the ceiling, utter some words in a sepulchral tone, then, with downcast eyes, they march on, each to take the place occupied by the other.

This procedure is repeated as often as there are phrases in the following dialogue:—

THE GENTLEMAN. Have you heard the frightful news?

THE LADY. Alas!

THE GENTLEMAN. The King of Morocco is dead.

THE LADY. Alas! alas!

THE GENTLEMAN. The King of Morocco is buried.

THE LADY. Alas! alas! alas!

THE GENTLEMAN. Alas! alas! alas! and four times alas!

He has cut off his head with his steel cutlass!

Both then march to their places with an air of melancholy. Having reached their places, they run gaily to resume their seats among the company.

44. THE YARD OF LOVE RIBBON.

One or more yards of Love Ribbon may be inflicted as a penalty.

He (or she) who suffers this infliction, must choose out a lady (or a gentleman), lead her (or him) into the middle of the circle, take her hands in his, extend them as far as the length of his arms will permit, and give (or receive) a kiss to (or from) the other. This is repeated with the same person as often as the number of yards of Love Ribbon are inflicted.

45. THE JOURNEY TO CYTHÈRE.

The person upon whom this penalty is inflicted leads another, of the opposite sex, behind a screen or a door. Here the gentleman kisses the lady, and touches any part of her dress which he may choose.

On their return from the journey, they present themselves before all the company in turn, and the gentleman asks each of them what part of the lady's attire he has touched. At each mistake on their part, he kisses that portion of the lady's dress which has been named by them. If, at last, some one of the company guesses correctly, he kisses the lady, or if it is a lady, she receives a kiss from the gentleman.

If, on the contrary, no one guesses rightly, the gentleman names aloud the part of the lady's dress which he has touched, and kisses the lady once more before conducting her to her seat.

46 LOVE'S ARCH.

The gentleman (or the lady) upon whom this penalty is inflicted, proceeds to take a lady (or a gentleman) whom he leads into the middle

of the apartment, where both hold their hands entwined, and their arms raised in the form of an arch. Then the lady names a gentleman, and the gentleman a lady; the couple named are to pass together beneath Love's Arch, but when they have half passed it, the arms fall, encircling them, and hold them prisoners until the gentleman has snatched a kiss. This done, the arms are raised, the imprisoned pair proceed onward, then pause to form a second arch; the latter summon a third couple, who are forced to pay the same tribute in passing beneath the arch; and who then advance to form a third, and so on as long as there are a gentleman and lady remaining.

After each pair of the company has formed an arch, all return to their places.

47. THE CONVENT PORTER.

The person paying forfeit places himself at the door of a chamber, which he must open and shut at the proper moment. A gentleman withdraws into this chamber, supposed to be the parlor of a convent. When he has entered and the door is closed, he knocks softly. The porter opens the door, and the gentleman whispers in his ear the name of the lady with whom he desires an interview.

The porter then says aloud, "The brother N—— desires to see sister N—— in the convent parlor." The lady enters, and the door is closed behind her. Some one knocks again, the porter opens the door, the gentleman comes out, and the lady names another gentleman, whom the porter introduces in the same manner. This proceeding is repeated so long as there remains to be called upon a person of a different sex from the one last admitted, unless to abridge the ceremony some one takes it into his head to summon the whole convent at once. Then the porter, who under no pretext has the right to enter, nor even to open the door until some one knocks, can take his revenge by turning the key, and keeping the whole company for a short time prisoners.

48. THE FACE OF WOOD.

The personage condemned to this penalty places himself erect, with his back against a door. In this position he calls up a person of a different sex, who takes her place, face to face in front of him. The latter calls up a third, who takes his position with his back towards her, and so on with all the company, care being taken that the last couple in the file shall be placed back to back.

Then the leader of the game gives a signal, at which all the company must turn and kiss the person in front of whom this movement places him.

The result is, that the person paying forfeit finds himself in front of the *Face of Wood*, upon which he is bound to bestow a kiss as tender as those, the echoes of which he hears repeated behind him.

49. THE DECLARATION OF LOVE.

The gentleman condemned to this penalty must place himself upon his knees before the lady, who is pointed out to him, or whom he loves the best, and declare his passion for her in impromptu verses.

Example.

In spite of your coldness.
I love you, my dear;
If love is a crime,
See the guilty one here.

50. THE COMPARISON.

As a penalty a person is directed to compare any of the company to some object or other, and then to explain in what he resembles this object, and in what he differs from it.

A lady compares a gentleman to a sheet of white paper.

He resembles it in the facility with which he receives first impressions; he differs from it in the readiness with which he receives a crowd of impressions, in succession, which efface each other in their turn.

A gentleman compares a lady to a clock; like this piece of furniture, she adorns the place which she occupies; she differs from it in rendering us forgetful of the hours which it recalls.

51. THE EMBLEM.

It differs from the comparison in this, that it offers an intellectual resemblance only between the person and the object.

A young gentleman names the Salamander as the emblem for a lady. "Why?" asks the latter. "Because you live tranquilly amid the flames which devour all who approach you."

A lady gives a Well as the emblem of a learned man who is somewhat uncommunicative. "It is deep," she says, "but it is necessary to draw from it that which it contains."

52. THE SPIRIT OF CONTRADICTION.

To perform this penalty it is necessary to execute the reverse of the orders received from the company. Happy the man to whom the ladies say, that they do not wish a kiss from him.

53. THE TRIP TO CORINTH.

A gentleman holding a white handkerchief in his hand is led around the circle by the person paying the forfeit, who holds in his hand a lighted candle.

The gentleman holding the handkerchief kisses all the ladies in turn, and with an air of great politeness, wipes the lips of his guide, who remains an idle spectator of a scene not a little vexatious to him.

54. KISSES AT SECOND HAND.

This penalty should be inflicted upon a lady. She who is directed to perform it chooses a female friend; she then presents herself to a gentleman who kisses her, and she then carries the kiss to her companion. This may be repeated as many times as there are gentlemen in the company.

55. SHOOT THE ROBIN.

This is done by blindfolding the owner of the forfeit, and leading him to a part of the room where a sheet of paper or a handkerchief has been pinned to the wall. He is directed then to shoot the robin, which he must do by starting forwards, extending his right arm, and pointing his finger so as to touch the sheet of paper. Whenever he succeeds in doing so, his forfeit is restored. His finger had better be blackened with a coal, or burnt cork, or something that will leave a mark on the paper.

56. THE STUPID KISS

Kiss both the inside and the outside of a reticule, without opening it. This can only be done when the drawing-string of the reticule is some distance from the top, and when the lining appears above it. When you kiss the lining of the flaps or scollops at the top of the reticule, then you may be said to kiss the inside; or hang the reticule against the wall, and kiss the side that is out and the side that is in, or next the wall



FOR

Winter Evening Amusement.

“White to black and black to white,
Now give the challenge—wage the fight.”

AGON: OR, THE QUEEN'S GUARDS.

The estimation in which the games of Chess and Draughts have been held for years by thousands renders it unnecessary to offer any remarks upon the advantages arising from games of skill, as affording a healthful and amusing intellectual relaxation.

Every one experienced in the game of Draughts is aware that after a few moves it is almost always possible to say which player will eventually win the game; hence, first-rate players, to have the necessary excitement to play, give the first move, which to two good players is, in this game, of importance, besides one or two pieces to less experienced players; in truth, a readiness in determining which player has the move, as it is called, over any particular piece, furnishes a key to almost every variety which can be made in the game.

With respect to Chess—“pensive Chess” as a poet has designated it—the heavy, forward step of its Rook, the sprightly skipping step of

its Knight, the solemn diagonal step of its Bishop, the unlimited step of its Queen, the slow stately step of its King, and the short restrained step of its Pawns, with the amazing variety of combinations thence arising, must for ever render the game the favorite study and delight of the thoughtful philosophic mind that can calmly contemplate the mysterious field, and see order reign amidst seeming confusion; but to the ordinary mind the game must be as a sealed book. A game that may occupy a medium state between these two celebrated games, may therefore be considered a desideratum; such a one, it is presumed, will be found in the game of AGON.

In this game no advantage will be obtained or lost by having the first move, and it will be impossible for any player to determine which has the advantage until the game may be fairly considered to be won.

In variety of situations, the game will be found almost equal to Chess, and from the mathematical figure of the board (being a combination of hexagons), many symmetrical figures and situations may be devised, and the game played from these particular positions, thus affording an endless variety of amusement.

DIRECTIONS FOR PLAYING.

Each player has seven pieces, viz. one Queen and six Guards. To commence the game the pieces are to be arranged as follows:—

Put the two Queens on two opposite corners, and the Guards on each side of the Queens, each color alternate, with one hexagon left vacant between each piece (two hexagons will be vacant on each side farthest from the Queens). (*See Fig 1*)

If the players so agree, the game may be commenced by each alternately placing a piece anywhere on the board, and then, when all the pieces are laid down, each alternately moving forward to obtain the middle. Having decided which shall move first, the players alternately move a piece towards the centre, one hexagon at a time, or to the next hexagon

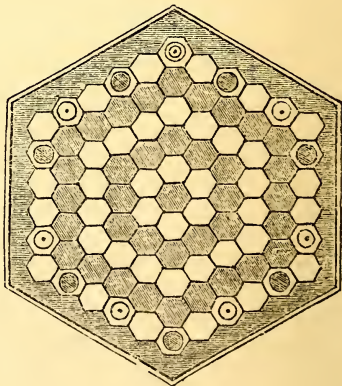


Fig. 1.

READY TO COMMENCE THE GAME.

piece towards the centre, one hexagon at a time, or to the next hexagon

of the same color, so that the piece shall remain at the same distance from the centre, it not being allowed to move a piece backward.

Any piece, except the Queen, being in a position between two of the adversary's, so that the three pieces form a straight line, must be taken off the board for the next move, and put down anywhere in the outer row. (See *Fig. 2.*)

If the Queen should be placed in the position between the adversary's, so that the three pieces form a straight line, the Queen must be removed for the next move, but may be put in *any place*, being vacant, the player pleases. (See *Fig. 3.*)

That player who can first put all the pieces in the middle, that is, the Queen in the centre and the six guards around her, wins the game. (See *Fig. 4.*)

The players, being supposed to be sitting opposite each other, have the board placed with two corners right and left of each, and if the pieces have been placed as in *Fig. 1*, the color of those pieces the Queen of which is on the right hand, is to be taken by each player.

Two experienced players may put the pieces in a particular position, symmetrically or otherwise, and, each taking the colors alternately, endeavor to win the game.

LAWS OF THE GAME.

I. None but the Queens are to occupy the centre.

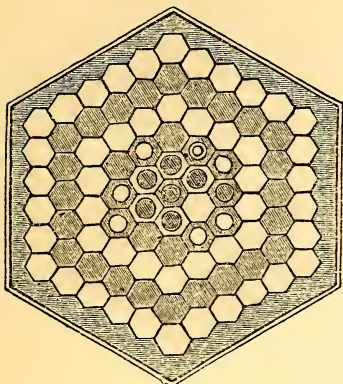


Fig. 2.

THE DARK PIECE BETWEEN THE TWO LIGHT ONES STANDING IN A RIGHT LINE MUST BE PUT BACK.

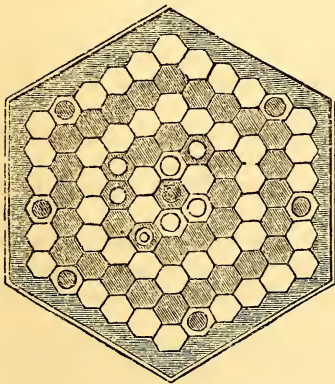


Fig. 3.

THE DARK QUEEN, BEING IN A RIGHT LINE BETWEEN TWO LIGHT PIECES MUST RETIRE.

II. No piece must be put between two of the adversary's, standing in a right line.

III. No piece must be moved backwards.

IV. Of two or more pieces liable to be put back at one time, the Queen must be first moved off; any others at the player's option.

V. Any piece touched must be moved, or the move lost.

VI. Should the player put the six Guards in the middle, leaving out the Queen, such player loses the game by forfeit, as both are prevented from accomplishing the ultimatum of the game.

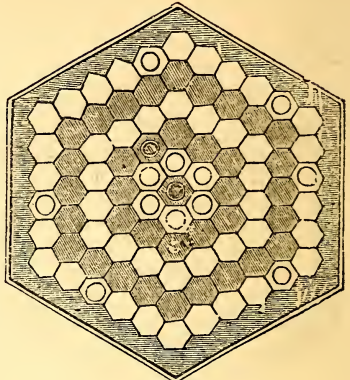


Fig. 4.

HINTS TO PLAYERS.

No advantage will be gained, but, on the contrary, frequently a loss, by throwing back one only of the adversary's pieces, as the piece thrown back may be placed so as more readily to obtain a much better position than that thrown back from.

As no piece is allowed to move backward, the Queens must not be moved into the centre too hastily, as when there (having no move unless thrown out) their usefulness is impaired.

The player should endeavor to obtain such a position as to be able to throw back several pieces by following moves, and then move on to the middle before the adversary can overtake or get between the pieces.

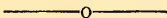
The surest mode to win the game, is to crowd the adversary's pieces as quickly as possible towards the middle, at the same time taking up a position to be able to throw back all his pieces in succession, as soon as an opportunity offers.

When a player has the Queen in the middle, if not able to win the game, he may often re-open it by bringing a piece against the adversary's, so that if his Queen should be thrown back, he may throw back another piece in return; hence, in throwing back the Queens, the greatest caution is always necessary.

The player will generally find it advantageous to have one piece at a

greater distance from the centre than any of the adversary's; it must, however, be in a position to get to the middle when the game is drawing to a conclusion.

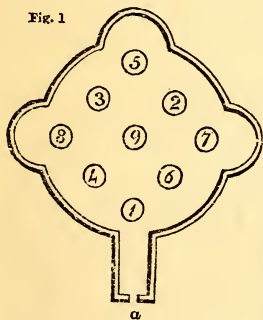
The position shown in *Fig. 2* is certain loss of the game to the dark pieces; the light pieces having forced the dark Queen to move into the centre, will be able to throw back a dark piece every move, and thus win the game; but should the light pieces be moved too early into the middle, it will be impossible to throw back the dark Queen without hazarding the re-opening of the game.



AMERICAN BAGATELLE.

Although this game bears the name of Bagatelle, it has scarcely any resemblance to that game, either in the form of the board, or the skill requisite for playing. A strong and a quick

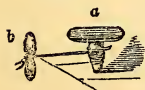
Fig. 1



hand are the most necessary qualifications of the player. The board, which is of the following form, has raised sides like the bagatelle board, and contains within its circumference nine flat pieces of ivory let into the wood, on which the numbers one to nine are marked, in the same order as in the holes of the bagatelle board; on each of these spots a small wooden pin, resembling a skittle pin, is placed, that on the central spot being white. The object of the player is to knock down as many of

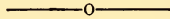
these pins as possible, that he may count the numbers on which they stood: this he effects by means of the spinner, *a*. Fig. 2, which consists of a piece of wood with a round flat top, from which a peg or foot projects: a piece of string is wound tightly round

Fig. 2.



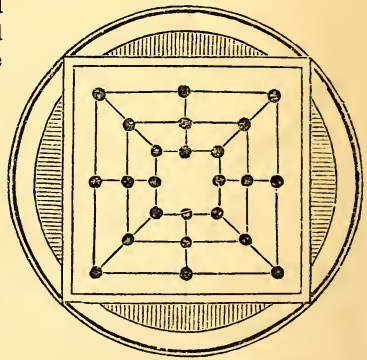
this peg, and passed through the slit in the raised side at one end of the board, *a*, Fig. 1. The spinner is then pressed closely against the side with the left hand, while the player, grasping the handle *b*, attached to the string in his right, pulls the string forcibly, and with a sudden jerk; the consequence is, the string is unwound from the spinner, and the latter, falling on the board, has acquired the spinning motion a humming-top would have acquired under nearly similar cir-

cumstances. Away goes the spinner into the midst of the pins, knocking down some and passing safely between others: in the course of its evolutions it soon reaches the side of the board, and, if it is spinning with tolerable force, the instant it touches the wood it flies off suddenly at a tangent, and again dashes among the pins. The principal amusement consists in watching the progress of the spinner, as it bounces from one side of the board to the other, and when it appears about to expire, it suddenly perhaps starts forward, and wins the player the game. The game, as in bagatelle, is counted by adding together the numbers marked on the spots on which the fallen pins stood, and may be decided by one, two or three spins from each player, to be previously agreed upon.



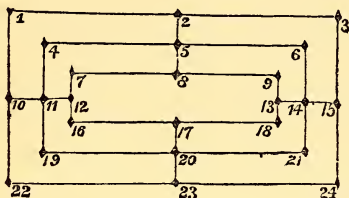
MERELLES: OR, NINE MEN'S MORRIS.

This is an ancient English game, and ought not to be laid aside; so we resuscitate it for the benefit of Young America. It used to be played in England on the ground with stones, but may be played best on a table in-doors. The form of the Merelle table, and the lines upon it, as it appeared in the fourteenth century, are here represented. These lines are still the same. The black spots at every angle and intersection of the lines are the places for the men to be laid upon. The men are different in form and color, for distinction's sake. The manner of playing is briefly thus:



There are two players; each has nine men (either draughts or counters), one set black and the other white. The pieces are to be laid down by the players alternately, the first object of each being to place his pieces, so that there may be three in one line (as on 6, 14, 21—4, 5, 6—10, 11, 12, etc.), and also to prevent his adversary doing so. (The angles, as 18, 21, 24, are not counted as one line.) When one player succeeds in this, he takes that one of his adversary's pieces from the board which he considers most advantageous to himself. All the pieces being

laid down the game proceeds, by moving the pieces along the lines to other spots, each player's object still being to place his men, and to take the forfeit as before described; he must not, however, take either of his adversary's which are already in their desired position, unless the line become broken. The game is decided by the men becoming blockaded, or being removed from the board, as in draughts.



The following game will elucidate the above rules. The figures are placed on the diagram only for convenience of notation.

THE MOVES.

White.

Black.

- 1. 14 to 15
- 2. 11 10
- 3. 2 3
- 4. 3 2
- 5. 18 13
- 6. 7 12
- 7. 5 6
- 8. 12 7
- 9. 7 12
- 10. 12 16
- 11. 10 11
- 12. 20 19 × 14
- 13. 19 20
- 14. 6 14 × 5
- 15. 2 5
- 16. 14 6 × 9

- 10 to 1
- 19 11
- 9 13
- 13 9
- 16 17
- 6 14
- 8 5
- 9 8
- 8 7
- 11 12
- 7 8
- 8 9
- 12 7
- 1 10
- 7 8

Black resigns.

PLACING THE PIECES.

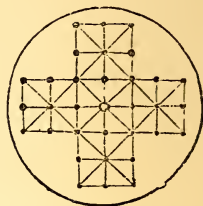
<i>White.</i>	<i>Black.</i>
7	16
18	9
11	10
4	19
5	6
2	8
14	23
20	22
1	24 × 1

The diagram for the game may be drawn upon a slate, or upon a piece of stiff paper; and wafers or colored papers may be used where no better materials can be found.

FOX AND GEESE.

This is a game somewhat resembling that of "Merelles," in the manner in which the pieces are moved, but in other respects, as well as in the form of the table, it differs materially; the intersections and angles are more numerous, and the dots of course increased, which adds to the number of the moves.

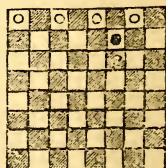
To play this game, there are seventeen pieces called Geese, which are placed as we see them in the engraving, and the Fox stands in the middle, distinguished either by his size or difference of color. The business of the game is to shut the Fox up so that he cannot move. All the pieces have the power to move from one spot to another, in the direction of the right lines, but cannot pass over two spots at one step. The Fox tries to take the Geese, which he does by hopping over them, just as if he were a king at draughts.



There is another method of playing Fox and Geese on a chessboard, namely, with four white men, representing the Geese, and one black one, representing the Fox.

The Geese are ranged on the four white squares nearest one player and the Fox may be placed where his owner pleases. The best place for him is that marked in the diagram, as he can manœuvre in a very puzzling way.

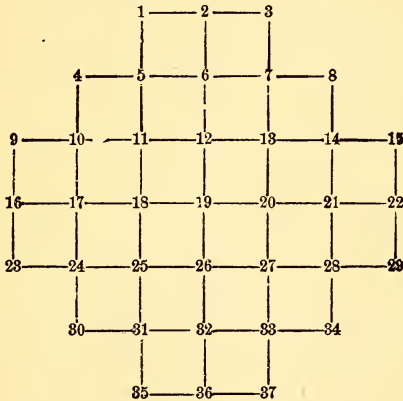
The Geese can only move forward, and the Fox moves either way. The object of the Geese is to pen up the Fox so that he cannot move, and the Fox has to break through.



If the game is properly played, the Geese must win, the secret being to keep them all in a line as much as possible. The Fox tries to prevent this plan from being followed up; and if he can succeed in doubling the Geese, or getting one to stand before another, he is nearly sure to pass through them.

THE GAME OF SOLITAIRE.

This game is named "*Solitaire*," because it is played by one person only. It is supposed to have been invented in America, by a Frenchman, to beguile the wearisomeness attendant upon forest life, and for the amusement of the Indians, who pass much of their time alone at the chase, often lying in wait for their prey for hours together. From the children of the forest this game has become popular among the fashionable circles in our own country, and has also passed into Europe where, at the present day, it is sufficiently in vogue to be known and played by all classes of society.



This game is played with a board pierced with thirty-seven holes, in each of which is placed a small peg, with the exception of one, which is left empty; thus there are thirty-seven holes and thirty-six pegs.

The above diagram points out the place which each hole occupies on the board.

One peg takes another when it can leap over it into an empty hole beyond, as the men are taken in the game of draughts.

It is necessary, therefore, for the player so to calculate his progress that, at the close of the game, but a single peg should be left upon the board. To accomplish this requires much more attention and calculation than one would at first sight believe.

We proceed to give some examples of the method by which this may be effected, which will facilitate the discovery of others that may be equally successful.

THE METHOD OF PLAYING THE GAME BY REMOVING PEG NO. 1, AND TERMINATING BY PEG NO. 37.

Remove Peg No. 1	From 33 to 20	From 5 to 18
From 3 to 1	20 to 7	18 to 20
12 to 2	9 to 11	20 to 33
13 to 3	16 to 18	33 to 31
15 to 13	23 to 25	2 to 12
4 to 6	22 to 20	8 to 6
18 to 5	29 to 27	6 to 19
1 to 11	18 to 31	19 to 32
31 to 18	31 to 33	36 to 26
18 to 5	34 to 32	30 to 32
20 to 7	20 to 33	26 to 36
3 to 13	37 to 27	35 to 37

THE METHOD OF PLAYING THE GAME BY REMOVING PEG NO. 37 AND FINISHING BY PEG NO. 1.

Remove Peg No. 37	From 5 to 18	From 33 to 20
From 35 to 37	18 to 31	20 to 18
26 to 36	29 to 27	18 to 5
25 to 35	22 to 20	5 to 7
23 to 25	15 to 13	36 to 26
34 to 32	16 to 18	30 to 32
20 to 33	9 to 11	32 to 19
37 to 27	20 to 7	19 to 6
7 to 20	7 to 5	2 to 12
20 to 33	4 to 6	8 to 6
18 to 31	18 to 5	12 to 2
35 to 25	1 to 11	3 to 1

THE METHOD OF PLAYING THE GAME CALLED THE CURATE IN THE MIDDLE OF HIS FLOCK.

Remove Peg No. 19	From 11 to 9	From 29 to 27
From 6 to 19	26 to 24	14 to 28
4 to 6	35 to 25	27 to 29
18 to 5	24 to 26	19 to 21
6 to 4	27 to 25	7 to 20
9 to 11	33 to 31	21 to 19
24 to 10	25 to 35	

THE METHOD OF PLAYING THE GAME CALLED THE CORSAIR.

Remove Peg No. 3	From 3 to 13	From 4 to 17
Form 15 to 3	10 to 12	16 to 18
15 to 13	24 to 10	25 to 11
28 to 14	26 to 24	23 to 25
8 to 21	36 to 26	26 to 24
29 to 15	1 to 11	30 to 17
12 to 14	11 to 25	35 to 25
15 to 13	9 to 11	34 to 32
20 to 7	12 to 10	

Take nine Pegs of the eleven which remain with the "*Corsair*" (which is Peg No. 2, and which is taken afterwards by Peg No. 37), these are Pegs Nos. 6, 11, 17, 25, 19, 13, 21, 27, 32, Peg 37 to 35.

THE METHOD OF PLAYING THE GAME CALLED THE TRIPLET.

Remove Peg No. 19	From 31 to 18	From 22 to 20
From 6 to 19	19 to 17	8 to 21
10 to 12	16 to 18	32 to 19
19 to 6	30 to 17	28 to 26
2 to 12	21 to 19	19 to 32
4 to 6	7 to 20	36 to 26
17 to 19	19 to 21	34 to 32

When two persons play together with two separate boards, or alternately with one, the player who leaves upon the board the fewest isolated pegs is the winner.

THE END.

Trades,

Wheat shipped

Who has butter

Maize flour

My lunch is better 30-

Drop 1000-

Beard's main Beef-

Wheat & Lard-

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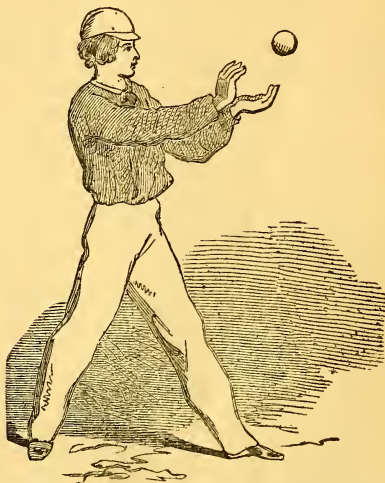
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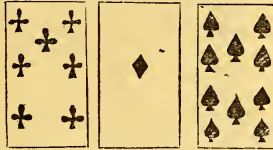
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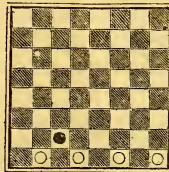
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