

# DRAWING-ROOM

## AMUSEMENTS

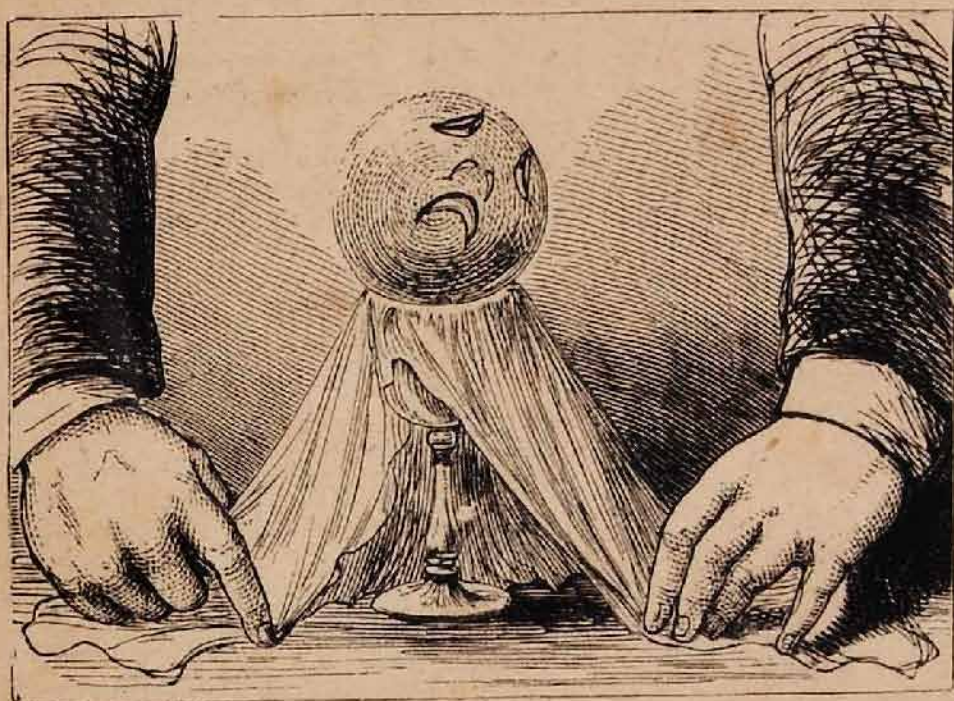
AND

### *EVENING PARTY ENTERTAINMENTS*

BY

PROFESSOR HOFFMANN

AUTHOR OF "MODERN MAGIC," ETC.



*WITH ILLUSTRATIONS*

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1839





The Welsh Dwarf.

The Babes in the Wood.

Mrs. Winslow.

Little Nell. Chinese Giant.

Mrs. Jarley.

THE (LIVING) WAXWORK EXHIBITION.



PROFESSOR HOFFMANN'S  
**WORKS ON CONJURING AND MAGIC.**

*All Copiously Illustrated.*

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*Qui vit sans folie n'est pas si sage qu'il croit.*

LA ROCHEFOUCAULD.



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# DRAWING-ROOM AMUSEMENTS

AND

*EVENING PARTY ENTERTAINMENTS.*



## INTRODUCTORY.

THE present pages are designed to afford friendly counsel and instruction on a matter in which, we are sorry to say, the education of most people is shamefully neglected. We refer to the art of amusing one's self and others at social gatherings. While we are boys and girls at school, the arts of amusement are treated with great and deserved respect; but during our passage thence to man's or woman's estate, we are too apt to regard all "games" as childish and undignified. A steady course of "all work and no play" has the proverbial effect, and we find when too late that we have lost the faculty of amusing ourselves. From the days of Froissart down-



wards, it has been the reproach of the English race that they take their pleasures sadly, "*moult tristement*," and in this particular, we fear, the present generation cannot claim to have improved much upon its predecessors. We may almost say that there are but three acknowledged forms of social amusement—music, dancing, and card-playing; and when, as occasionally happens, neither of these is available, the company, if of average materials, are too often found to subside into chilly groups around the room, feebly struggling to keep conversation afloat until the blissful moment when they are permitted to go home. But given the presence of even one individual who has studied the art of amusement and has the courage to put his knowledge into practice, and what a change comes over the scene! A simple conjuring trick, an all but obvious puzzle, or even a few antediluvian conundrums serve to break the universal ice, and people who five minutes previously were glaring at each other in hatred, malice, and all uncharitableness, are now all smiles and cordiality. New social talents are developed, and the stream of fun, once started, flows with increasing vigour until the hour of parting arrives, amid a general chorus of "Who would have thought it was so late?"

We look forward with anticipation to the time



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when each of our Universities shall be compelled by Act of Parliament to maintain a liberally endowed Professor of the Art of Amusement. We venture to prophesy that the lectures of such a professor would be attended by numerous and attentive audiences. Meanwhile, pending the due endowment of the professorial chair, we propose to discuss in the following pages a few of the most successful modes of amusing a party of friends, juvenile or otherwise.

Upon such a subject the reader cannot fairly expect any great degree of originality. The materials with which we have to deal are scattered over a very wide field, and we claim as a distinct merit that we propose to borrow (we won't say to steal) wherever we can find anything fairly worth appropriating. We shall however be careful, where possible, to indicate the sources of our information, and in so far as such information is derived from existing books, we hereby tender our best acknowledgments to the authors, known and unknown, for the assistance they have afforded us.





## ROUND GAMES.



AMONG the readiest and most easily organized methods of amusing a mixed company are "round games." The pastimes covered by this generic title are very numerous, and may be roughly divided into the following classes :—

Games of Action.

Games with Pen and Pencil, or involving Mental Exertion.

Catch Games.

Card Games.

With these must be considered, as being intimately connected with Round Games, the subject of

Forfeits.

All of these we shall briefly discuss in turn. The field, however, is far too vast to admit of an exhaustive investigation, and we shall therefore select only such examples as either have some special merit of their own, or serve as an introduction to something of greater value.

---

The first point in starting round games is to choose a good *leader*, who may be either a gentleman or a lady, as circumstances will admit. The principal qualification for the office is a knowledge of the game. This essential, we trust, will have been ensured by a diligent perusal of the following pages. If the person selected possesses, in addition, a commanding presence, ready wit, brilliant imagination, and quick invention, so much the better. If not, he or she will probably get on very well without them.





## CHAPTER I.

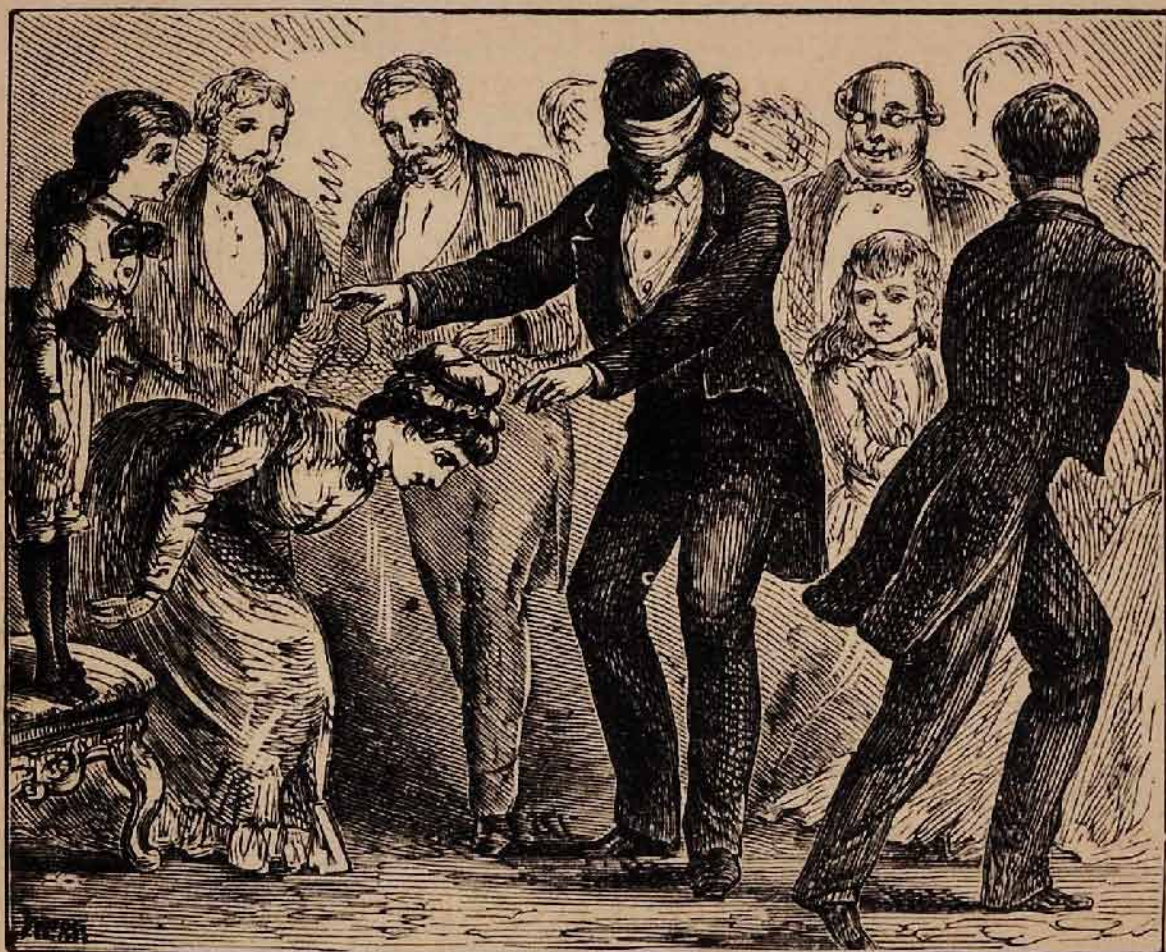
## GAMES OF ACTION.

**Blind Man's Buff.**

THIS is one of the oldest, and at the same time the best, of "romping" games. It is, however, so universally known, that we should scarce have ventured to refer to it, save that it forms a text whereon to base a short description of two or three variations from the original idea. For the benefit of any possible reader (say Japanese or Hindoo) to whom Blind Man's Buff may be unknown, we may mention that one of the party is blindfolded with a handkerchief, due care being taken that no tell-tale crevice is left; that he is then turned round three times, so as to get thoroughly confused in his mind as to his cardinal points and the relative positions of things in general, and that he is then invited to "catch whom he can;" which he forthwith proceeds to do accordingly, amid much laughter, and many hairbreadth 'scapes on the part of the unblinded competitors. When he has caught a prisoner, however, his troubles



are not at an end, for, without raising the bandage, he is required to name his victim, and if he guesses wrong the captive is released, and the Blind Man



Blind Man's Buff.

must continue his sightless wanderings until he catches (and correctly names) another.

**Buff with the Wand.**

This is a variation of Blind Man's Buff, but much less generally known. The Blind Man, with eyes bandaged as before, stands with a cane or walking-



stick in hand, in the centre of the room, and the rest of the company join hands in a ring and dance round to some lively air. At a pause in the music, the Blind Man lets the "wand" fall gently on the head or shoulders of one of the circle, or, if the circle be large, simply points at some portion of its circumference. The person indicated is bound to take hold of the other end, and to imitate, disguising his voice as best he can, any three cries (of birds, beasts, chimney-sweeps, or Covent-Garden applewomen) the Blind Man may choose to utter. The Blind Man then makes a guess at the person holding the wand, and if he guesses rightly, such person becomes Blind Man in turn. If the guess is wrong, the circle moves on again as before, and the Blind Man makes a fresh attempt.

The game is sometimes played by the Blind Man asking, "Who are you?" to which the person indicated replies, disguising his or her voice as much as possible, "That's no business of yours."

### **Hot Cockles.**

This is a very ancient form of the same game. The Blind Man kneels with his face hidden on a lady's lap or the seat of a chair, and holds his open hands laid one on the other behind his back. The



---

company then advance one by one, and each gives a slap, light or heavy as he pleases, on the extended palms ; and the Blind Man is required to say whose was the hand that struck the blow. If he guesses right he is released, and the striker takes his place.

### **Shadow Buff.**

Shadow Buff is a game of greater originality, and may be made productive of much amusement. A smooth white sheet is hung against the wall, and near to this, on a low hassock, is seated the victim of the moment, who, in this case, is not blindfolded, but is bound by the severest penalties to look only towards the sheet, and not on any pretence to turn his head. On a table at a little distance behind him is placed a lighted lamp, the most powerful available, all other lights being extinguished. The company now pass in succession before the light but behind Buff, so that their shadows are cast upon the sheet. As soon as he succeeds in guessing the identity of any particular shadow, the owner of such shadow takes his place.

It should be understood that it is quite allowable to increase the difficulty of guessing by the assumption of any available disguise, so long as it does not conceal the whole person. Any amount of grimacing or attitudinizing is also permissible.



Where there are folding-doors, it is a good plan to hang the sheet in the opening, and to place Buff in the one room and the remaining players in the other.



Shadow Buff.

Our illustration depicts this form of the game, Buff being supposed to be on the other side of the sheet, and therefore invisible.

### **The Feather Game.**

The players are seated in a circle, with their chairs close together. The leader takes a piece of goose- or



swan's-down, and blows it upwards towards the centre of the circle. The company are now expected to keep it afloat with their breath, its falling to the ground involving a forfeit from the person on whom, or nearest to whom, it falls.

The excitement produced by this simple game



The Feather Game.

must be experienced to be believed. The consciousness of tight boots, unpaid poors'-rates, and your mother-in-law coming the next day for a six months' visit,—all are as nothing, for the moment, compared with the vital importance of keeping that small piece



of swan's-down well afloat. This game, too, has the advantage of being very nearly as amusing to lookers-on as to the players ; the spectacle of, say, a couple of elderly gentlemen puffing themselves into the guise of apoplectic cherubs, and blowing violently in each other's faces, while the provoking feather gently subsides between them, being a sight to appeal to the risible faculties of the most cold-blooded spectator.

In the not unfrequent case of a dispute as to who is answerable for the feather's decline and fall, the leader of course decides.

### **Hunt the Slipper.**

Hunt the Slipper is a game of venerable antiquity, now, unhappily, banished to farmhouse kitchens and very juvenile parties. One player remains standing, the remainder sitting, tailor-fashion, in a circle on the floor. The lady with the smallest foot of the company is induced to lend a slipper, which is then rapidly passed from one to another, though not exactly from hand to hand, the special characteristic of the game being that the players are permitted to conceal it with the least transparent part of their persons, while the hunter in the middle does his best to guess its whereabouts ; a clue to which is from time to time given by the slipper being smartly slapped on the floor behind



him. This game was a prime favourite with our grandfathers and grandmothers, but the present generation, having grown, like the Abbot of St. Nicholas after the memorable supper, "less pious but more polite," now votes it vulgar, and substitutes for it a new and refined modification, entitled,

### **Hunt the Ring.**

A good-sized ring, say a curtain-ring, is procured, or, for lack of an appropriate ring, a key, of such size as to be readily hidden in the hand, may be used as a substitute. Through this is threaded a piece of string of four or five yards in length, the ends being joined so as to form an endless band. The company sit or stand in a circle, the cord passing through their closed hands. The key circulates from one to another, while the player who is "out," standing in the middle of the circle, endeavours to intercept it in its progress. Where a key is used, a daring player will sometimes aggravate the unhappy middleman by whistling smartly into the barrel behind him.

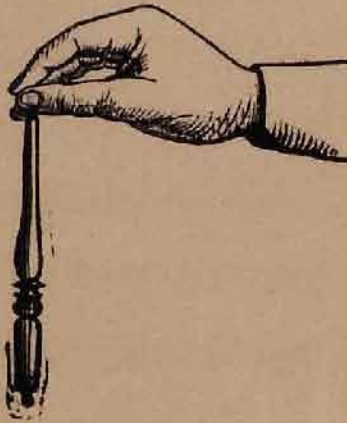
There is another form of this game, in which the endless cord is dispensed with. Each player in this case grasps with his left hand the right wrist of the person next him, though so lightly as to allow free play of the arm. The hands are then set in rapid backward-



and-forward motion, under cover of which the key or ring is passed from one to another, the "out" player, as before, endeavouring to intercept its passage ; when the person in whose hand the article is found is required to take his place.

### **The Mouse.**

For the purpose of this game a small piece of apparatus is required, viz. : a mousetrap, with a



The Mouse, Fig. 1.

miniature target on the top, a wooden mouse,

and a dart of the same material, with a sharp steel point in one end.\* The mouse is pushed backwards into the mousetrap, its nose and tail being just visible. The mousetrap is then placed on the floor, and the players in turn take the dart, and endeavour to drop it (Fig. 1) from a height of two or three feet so as to strike the little bull's-eye at the top of the trap, which if they succeed in doing, a spring is released which causes the mouse to dart out with great energy (Fig. 2). Each person is



The Mouse, Fig 2.

allowed three shots ; the person who in his three attempts most frequently succeeds in releasing the captive being declared the winner. Ties shoot again for conqueror. The game may be made more exciting by each player being made to pay some

\* Procurable at the well-known "Noah's Ark" Toy-Shop, High Holborn, price 1/6, complete.



nominal stake for his three shots, the stakes thus contributed forming a pool for the benefit of the winner.

### **Jack's Alive.**

This is a mere piece of absurdity, but an extraordinary amount of fun may be got out of it, particularly if a fair proportion of the players are by character and position utterly superior to anything of the kind. As a rule, the more absolutely idiotic the game, and the more grave and reverend the character of the players, the more complete a success will it be. We have never had an opportunity of playing "Jack's Alive" with a bishop, but we are convinced that to do so would be a treat to be devoutly remembered.

The principle of the game is delightfully simple. An ordinary stick of firewood is held in the fire till it is well alight, when the flame is blown out, leaving the end still smouldering. In this condition, the players being seated in a circle, it is passed from hand to hand, each player saying, as he passes it on, "Jack's Alive!" As soon as the last spark is out, Jack is no longer alive, and the player in whose hands he dies is bound to pay a forfeit. The wood is again lighted, and passes from hand to hand as



before, each player struggling to get rid of it while he can still say, "Jack's alive." The player to whom it is offered is bound to take it the moment the mystic words are pronounced, and consequently his only chance is to be so quick in his movements as to get rid of it again before the fatal spark expires.

According to some authorities, the penalty of holding Jack dead, in lieu of a forfeit, is to have a moustache, or other facial decoration, traced by the hand of the leader with the charred end of the stick. Ladies are, of course, exempt from this form of punishment.

There is another game called by the same name, wherein Jack is represented by a metal sailor, and has bowls of various colours pitched at him. This is not a drawing-room game, and we only mention it in order to caution the reader that the Jack in question is no relation of *our* Jack, which is the only genuine.

### **Twirl the Trencher: or, My Lady's Toilet.**

This is another venerable pastime. In principle it is somewhat similar to "Jack's Alive," though differing a little in detail.

The leader gives to each of the party the name of some article appropriate to a lady's toilet, as Handkerchief, Hair-brush, Gloves, Fan, Towel, Powder-



puff, Slippers, &c., which name serves to distinguish him or her throughout the game. This preliminary having been settled, and the company seated in chairs around the room, the leader takes a wooden trencher, if available, or, if not, an ordinary plate, and sets it spinning in the middle of the floor, at the same time saying, "My Lady is going to a Ball, and wants her——" calling out the agreed name of some one of the party. The person distinguished by such name or number is bound to catch the plate before it runs down, and again set it in motion, calling out the agreed name of another of the party, and so on. If either of those called on fails to get hold of the plate while yet spinning, he or she incurs a forfeit.

If the person spinning the plate introduces the word "Toilet," the whole company are bound to change places, the unlucky wight who may be left without a seat incurring a forfeit, and being made the next spinner of the plate.

### **The Stage-Coach.**

The company, as in the last case, sit round the room, and the leader gives each a name having some relation to a stage-coach or its passengers. Thus we may suppose the *dramatis personæ* (each represented by one of the company present) to be as follows:—



---

The Coachman.  
The Guard.  
The Whip.  
The Boot.  
The First Wheel.  
The Second Wheel.  
The Third Wheel.  
The Fourth Wheel.  
The Horn.  
Mr. Pillicoddy.  
Mrs. Pillicoddy.  
The Stout Lady.  
The Thin Lady.  
The Stout Gentleman.  
The Gentleman with the wooden leg.  
The Horses.  
The Luggage.  
The Little Dog.

The last named is a personage which is brought into constant requisition, and a good deal of fun may be made by inducing some stout elderly gentleman *who does not know the game* to undertake this character. As will presently be seen, the amount of gentle exercise—— But we anticipate.

The leader, standing in the centre of the circle,



relates a story as to a certain journey by stage-coach, introducing as frequently as possible the names assigned to the various members of the party. As each is named, he or she is required to stand up, turn round, and sit down again; the omitting to do so when the name is mentioned, or the doing so when not so called upon, being equally punishable with a forfeit. Whenever the "Stage-Coach" is mentioned by name all have to change places, and as the leader takes the opportunity to drop quietly into a seat, one member of the party is naturally left chairless, and has to pay a forfeit, and to wait for another general move before he can regain his seat.

The story told may either be written out beforehand, or be the extempore production of the leader's imagination. The following is a specimen of the style of thing usually adopted, with the appropriate action on the part of the performers:—

"Mr. Pillicoddy (*turn*) and Mrs. Pillicoddy (*turn*) were staying at Naples, when one morning Mr. Pillicoddy (*turn*) read in the newspaper that there was to be an excursion by stage-coach (*all change places, the leader drops into a seat, and the player left standing is called on for a forfeit*) to several points of interest in the neighbourhood, and



at once said to Mrs. Pillicoddy (*turn*), "My dear Mrs. Pillicoddy (*turn*), shall we go?" "Nothing I should like better," said Mrs. Pillicoddy (*turn*); "but what about my dear little dog?" (*turn*). "Oh, bother the little dog! (*turn*); can't you leave the little dog (*turn*) at home for once?" "What, leave my dear little dog (*turn*) alone among strangers? Never! Mr. Pillicoddy!" (*turn*). "Take him with you, then," said Mr. Pillicoddy (*turn*). "I will," said Mrs. Pillicoddy (*turn*). So, as soon as breakfast was over, they hastened away, Mrs. Pillicoddy (*turn*) carrying the little dog (*turn*) to the inn whence the stage-coach (*all change*) was to start. There were several passengers already seated. There was a stout lady (*turn*) and a thin lady (*turn*); a stout gentleman (*turn*) and a gentleman with a wooden leg (*turn*). Mr. Pillicoddy (*turn*) got outside, and Mrs. Pillicoddy (*turn*) inside with the little dog (*turn*). The luggage (*turn*) was strapped on the roof, the coachman (*turn*) mounted to his seat, and carefully put his dinner in the boot (*turn*). The guard (*turn*) blew his horn (*turn*), the coachman (*turn*) cracked his whip (*turn*), his horses (*turn*) pranced, round went the wheels (*turn*), and off went the coach (*all change places*). But no sooner had they started, and the coach (*all change*) was fairly on its road, than the little dog



(*turn*), who had taken a violent dislike to the gentleman with the wooden leg (*turn*), began to bark violently, and to make sharp snaps at the wooden leg. The stout lady (*turn*) and the thin lady (*turn*) both screamed. "What a nasty snappish little dog!" (*turn*), said the thin lady (*turn*). "Not at all, ma'am, I assure you," said Mrs. Pillicoddy (*turn*); "he is the sweetest and best-tempered little dog (*turn*), but once he tried in play to bite a gentleman with a wooden leg (*turn*), and he broke his best wisdom tooth, and he hasn't been able to bear anybody with a wooden leg since. Lie down, Carlo, directly, you naughty, naughty, little dog!" (*turn*). But the little dog (*turn*) continued to bark, and the stout lady (*turn*) and the thin lady (*turn*) grew more and more uncomfortable, till at last Mrs. Pillicoddy (*turn*) said, "I can assure you the dear angel is only annoyed at the wooden leg. Would you mind, sir, just for once, taking it off and hanging it out of the window?" Mrs. Pillicoddy (*turn*) smiled her sweetest smile, but the man with the wooden leg (*turn*) savagely replied, "Perhaps you wouldn't mind, ma'am, just for once, you know, hanging your ugly little cur out of the window. I am sure it will make things pleasanter for all parties." Mrs. Pillicoddy (*turn*) burst into tears, and putting her head out of the window,



called frantically to Mr. Pillicoddy (*turn*), "Stop the coach! (*all change*); stop the coach! (*change again*). Here is a brute of a man with a wooden leg (*turn*) calling my darling little dog (*turn*) a nasty little cur! Let me out! let me out! I declare I won't sit in the coach (*all change*) with him!" So the coach (*all change*) was stopped, and Mrs. Pillicoddy (*turn*) was assisted on to the box-seat with her little dog (*turn*). "A jolly good riddance!" said the gentleman with the wooden leg (*turn*). "I hate a nasty little dog (*turn*) like that," said the stout lady (*turn*). "So do I," said the thin lady (*turn*). The stout gentleman (*turn*) didn't say anything, but he laughed till he fairly shook the coach (*all change*). The coachman (*turn*) whipped up his horses again (*turn*), the guard (*turn*) blew his horn (*turn*), round flew the wheels (*turn*), and off went the coach (*all change*), the little dog (*turn*) now barking at the luggage" (*turn*).

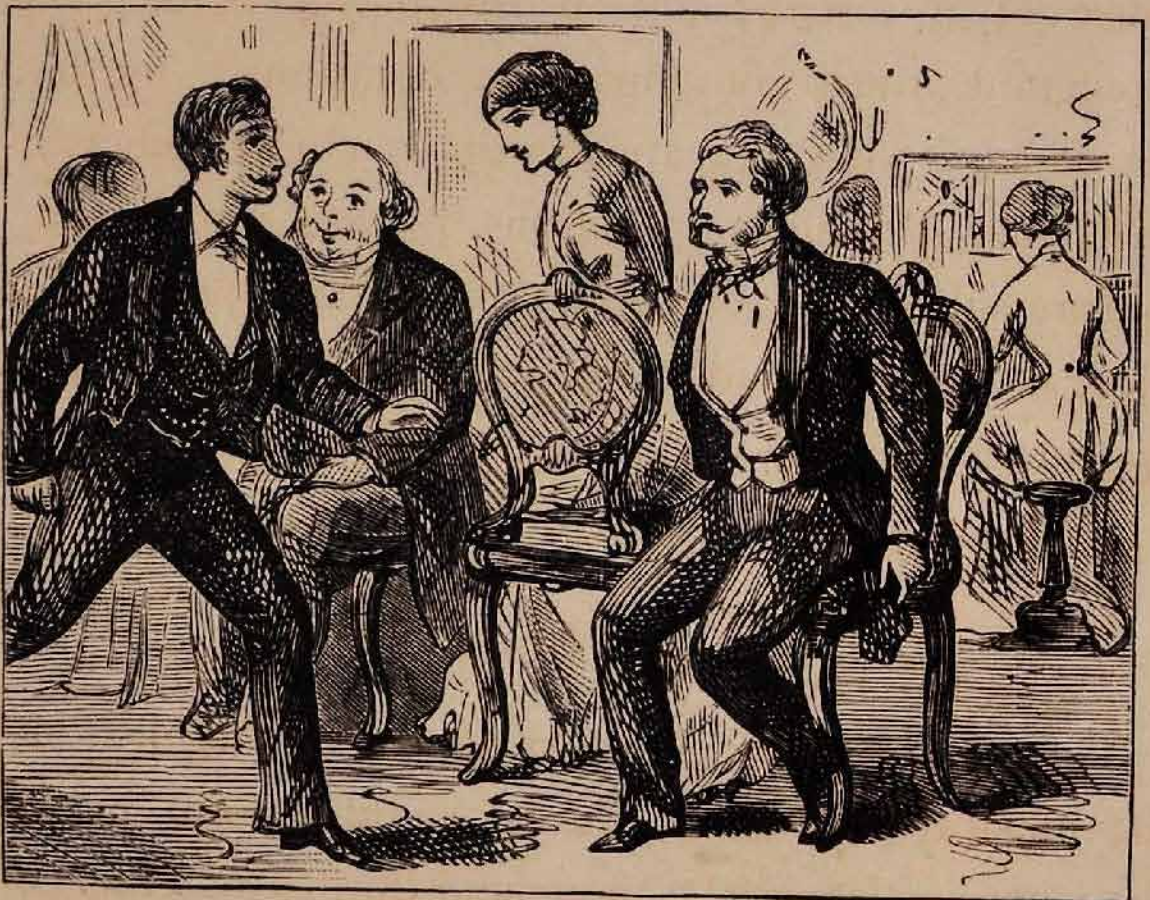
And so the story may run on to any extent, detailing the adventures of the travellers—how Mr. Pillicoddy's hat flew off, how the little dog smashed in the thin lady's bonnet-box, how Mrs. Pillicoddy lost her muff, how the coach was attacked by brigands, and afterwards upset, &c., &c., according to the fancy and invention of the leader. It may safely be concluded that, by the end of the game, the



players generally, and the little dog in particular, will have had a very fair amount of exercise, and that a goodly number of forfeits will have been accumulated.

### **Musical Fright.**

One of the company takes a seat at the piano, and plays a lively air. A row of chairs, in number one less than that of the players, are arranged down the middle of the room. These are placed close side



Musical Fright.

by side, but facing in alternate directions, and the company march round them in single file, to the sound of the music ; and the moment the performer



ceases to play, each endeavours to secure a seat. The player who is left standing has to pay a forfeit, and is "out." One of the chairs is then removed, and the march round resumed with the same result. This process is repeated till all the players save one are "out," that one being the winner, and entitled to adjudicate upon the forfeits of the rest.

It should be mentioned that sitting down improperly, *i.e.*, before the music has ceased, is also a cause of a forfeit; and if the player be a good executant, much fun may be occasioned by his introducing what are apparently concluding chords, and thus beguiling incautious players into a premature subsidence, or, on the other hand, pulling up short in the very middle of a musical phrase which appears to be good for at least another dozen bars.

### **Magic Music.**

This game, like the last, depends a good deal on the musical performer. In its simplest form one of the company leaves the room, and during his absence some agreed article is hidden. On his return to search for it, the player at the piano commences a kind of musical commentary on his proceedings, growing louder as he approaches the hidden object,



and fainter as he recedes from it; the alternate *crescendo* and *diminuendo* serving to guide his search.

Sometimes, by way of variation, instead of hiding any object, the players in the room agree upon some act which the "out" player shall be required to perform; *e.g.*, to take a bouquet of flowers from the table, and carry them to a particular lady. It would at first sight appear that the clue afforded by the music must be extremely slight, but such is not the case. With a fair performer at the piano, and ordinary intelligence on the part of the guesser, the discovery of the duty required from the latter is generally only a matter of a few minutes.

### **The Dutch Concert.**

The players sit or stand round the room in a circle. The leader assigns to each some musical instrument, as harp, flute, violoncello, trombone, &c., and also selects one for himself. Some well-known tune is then given out, say "Rule Britannia," and the players all begin to play accordingly, each doing his best to imitate, both in sound and action, the instrument which has been assigned to him, the effect being generally extremely harmonious. The leader commences with his own instrument, but without any warning suddenly ceases, and begins instead to



perform on the instrument assigned to one or other of the players. Such player is bound to notice the change, and forthwith to take to the instrument just



The Dutch Concert.

abandoned by the leader, incurring a forfeit if he fails to do so.

**The Comical Chorus.—Mary's Lamb.**

We believe this to be an American "notion," at any rate we have never met with it save in an American work.\* The example there given is so

\* "What Shall We Do To-night?" Dick & Fitzgerald, New York.—If the author of the book in question can find anything equally good in our own pages, he is quite welcome to steal it in exchange.—*Ed.*



excellent of its kind, that we feel that the "greatest happiness of the greatest number" imperatively demands that we should steal it, and we have stolen it accordingly.

The fun lies in the combination of a nursery rhyme or very juvenile poem with some florid patriotic song of appropriate metre, and singing the combination to the tune of the latter, either in unison or in harmony, according to the musical capabilities of the company.

The example we have referred to is as follows:—

MARY'S LAMB.

Air.—The Battle-Cry of Freedom.



Oh, Ma-ry had a lit - tle lamb, Its fleece was



white as snow, Shouting the battle-cry of freedom. And



ev - erywhere that Ma - ry went The lamb was sure to go,



Shouting the battle-cry of freedom. The U-nion for





e - ver, hur - rah, boys, hurrah ! Down with the traitor,



up with the star ; And ev-erywhere that Ma-ry went The



lamb was sure to go, Shouting the battle-cry of freedom.

It followed her to school one day, which was against the rule,  
Shouting the battle-cry of freedom !

It made the children laugh and play to see a lamb in school,  
Shouting the battle-cry of freedom !

CHORUS :—The Union for ever ; hurrah, boys, hurrah !  
Down with the traitor, up with the star.

It made the children laugh and play to see a lamb in school,  
Shouting the battle-cry of freedom !

And so the teacher turned him out, but still he lingered near,  
Shouting the battle-cry of freedom !

And nibbled all the grass about, till Mary did appear,  
Shouting the battle-cry of freedom !

CHORUS :—The Union for ever ; hurrah, boys, hurrah !  
Down with the traitor, and up with the star.

And nibbled all the grass about, till Mary did appear,  
Shouting the battle-cry of freedom !

“What makes the lamb love Mary so ?” the little children cry,  
Shouting the battle-cry of freedom !

“Why, Mary loves the lamb, you know,” the teacher did reply,  
Shouting the battle-cry of freedom !

CHORUS :—The Union for ever ; hurrah, boys, hurrah !  
Down with the traitor, and up with the star.



“Why, Mary loves the lamb, you know,” the teacher did  
 reply,  
 Shouting the battle-cry of freedom !

The same patriotic song combines, with equally  
 quaint effect, with sundry well-known nursery  
 legends, for example :—

Jack and Jill went up the hill, to get a pail of water,  
 Shouting the battle-cry of freedom !

Jack fell down and broke his crown, and Jill came tumbling after,  
 Shouting the battle-cry of freedom !

CHORUS :—The Union for ever ; hurrah, boys, hurrah !  
 Down with the traitor, up with the star.

Jack fell down and broke his crown, and Jill came tumbling  
 after,  
 Shouting the battle-cry of freedom !

Or, again :

Sing a song of sixpence, a pocket full of rye,  
 Shouting the battle-cry of freedom !

Four-and-twenty blackbirds baked in a pie,  
 Shouting the battle-cry of freedom !

CHORUS :—The Union for ever ; hurrah, boys, hurrah !  
 Down with the traitor, up with the star.

When the pie was opened the birds began to sing,  
 Shouting the battle-cry of freedom !





## CHAPTER II.

GAMES WITH PEN AND PENCIL, OR INVOLVING  
MENTAL EXERTION.

AFTER the company have had a fair spell of Games of Action, they may be glad to sit round the table for a change and try some quieter method of amusement. A very good game, and one within the compass of the most moderate capacity, is that known as

**Consequences.**

The leader hands to each player a half-sheet of note-paper and a pencil, with a request that he or she will write at the top of such paper an adjective or adjectives. Having done so, each is instructed to fold over backwards about half an inch of the paper, so as to conceal what is written. The paper is then passed on to the next player. Each is now requested to write a gentleman's name, and to fold and pass on the paper as before. This



process is continued until the company have written in succession—

1. One or more adjectives.
2. A gentleman's name.
3. One or more adjectives.
4. A lady's name.
5. Where they met.
6. What he gave her.
7. What he said to her.
8. What she said to him.
9. The consequences.
10. What the world said about it.

When all is complete the various papers are handed to the leader, who reads them out for the benefit of the company.

The result, even if the successive contributions were written in the gravest spirit, would be somewhat peculiar, but as most players deliberately aim at absurdity, the combinations are frequently of a most grotesque character.

Members of the company present are occasionally introduced, adding a spice of semi-personality which is not without its attraction. The following may be relied upon as from actual experience—

*The mild and melancholy Dr. Parker met the*



*pungent Miss Jones in the Zoological Gardens. He gave her a pound of pork sausages and said to her, "Wilt thou love me then as now?" She replied, "Not in these boots!" The consequences were a decided coolness, and the world said, "Serve them right, if they couldn't take a joke."*

*The damp and unwholesome Mr. Robinson met the haughty Miss Anna Maria Jenkinson on the Metropolitan Railway. He gave her an ipecacuanha lozeng, and said, "When you ask for the Glenfield Starch, see that you get it." She said, "I will, dear." The consequence was that her big brother punched his head, and the world said, "If you don't like the pickle, try the sauce."*

*The bald and benevolent Mr. Gladstone met the light and playful Sairey Gamp in Zazel's cannon at the Aquarium. He gave her a penny cookery-book, and said, "What is the difference between a cow and a rickety chair?" She replied, "They all do it!" The consequences were an action for breach of promise, and the world said, "What can you expect with oysters three and sixpence a dozen?"*



**Cross Questions and Crooked Answers.**

This game is usually played as follows :—The players sit round in a circle, and the first, in a whisper, asks a question and receives an answer from the second. The second person then (also in a whisper) asks a question of the third, and so on, the last person asking a question of the first. Each person then states aloud the *question he or she was asked*, and the *answer he or she received*, which of course have no connection the one with the other. Thus, suppose the questions and answers actually given to be as follows :—

*Q.* What do you use for your complexion ?

*A.* Soap and water.

*Q.* What is your favourite study ?

*A.* Three-volume novels.

*Q.* What are you going to have for dinner to-morrow ?

*A.* Roast pork.

*Q.* What is the best thing to keep your head warm ?

*A.* A good stiff hair-brush.

*Q.* Who hems your pocket-handkerchiefs ?

*A.* My mother-in-law.

*Q.* Whom do you regard as the noblest characters in history ?

*A.* Helen's Babies.



Q. What brought you here to-night?

A. My own legs.

Q. What gave you such a bad cold?

A. Drinking out of a damp tumbler.

These questions and answers, duly reported, will produce the following combinations:—

No. 1. The question I was asked was, "*What gave you such a bad cold?*" and the answer I received was, "*Soap and water.*"

No. 2. The question I was asked was, "*What do you use for your complexion?*" and the answer I received was, "*Three-volume novels.*"

No. 3. I was asked, "*What is your favourite study?*" and the answer was, "*Roast pork.*"

No. 4. I was asked, "*What are you going to have for dinner to-morrow?*" and the answer was, "*A good stiff hair-brush.*"

No. 5. The question asked me was, "*What is the best thing to keep your head warm?*" and the answer I received was, "*My mother-in-law.*"

No. 6. I was asked, "*Who hems your pocket-handkerchiefs?*" and the answer was, "*Helen's Babies.*"

No. 7. I was asked, "*Whom do you regard as the noblest characters in history?*" and the answer I received was, "*My own legs.*"



No. 8. I was asked, "*What brought you here to-night?*" and the answer I received was, "*Drinking out of a damp tumbler.*"

This mode of playing the game (though the most usual) is subject to the disadvantage that while two of the party are exchanging confidences the rest are left unoccupied. It will be found a better plan to have a supply of slips of paper of two colours, say pink and white, and to give one of each to each player. Each player writes a question on the white paper, and passes it to his next neighbour, who then answers it on one of the pink slips of paper. All the papers being then collected, and well mixed together, are drawn in couples, white and pink together, and the question and answer on them read aloud by the leader.

### **Crambo.**

The mode of playing this game, sometimes known as *Nouns and Questions*, is as follows:—The leader hands to each player a couple of slips of paper of different sizes or colours. On the one he is to write a noun, on the other a question. The papers are then collected, well shuffled together, and drawn in pairs, so that each player gets one containing a question, which he must answer in rhyme, and one containing a noun, which he must introduce in his



answer. Thus we will suppose that the question drawn by the first player is, "Are you fond of the sea?" and the noun which he is to introduce is "Pickles." Fortunately the poetry is not expected to be of very superior quality—

"I love the sea, the deep blue sea,  
But somehow it doesn't seem partial to me ;  
For whenever the ship gives a lurch to leeward,  
My only remark is a cry for ' Steward.'  
And beef and *Pickles* will tempt in vain,  
Until I return to the shore again."

A second victim may have the question "Why does a steam-engine never sit down?" and the word to be introduced, "Aunt."

"It was the puzzle of my youth, the problem of my age,  
And still, in my declining years, it did my thoughts engage—  
An engine stands, it puffs, it runs from town to town,  
But in its many journeyings it never once sits down.  
'Why is this thus?' I said ; 'Relieve my anxious mind !'  
And thus my aged *Aunt* replied, in accents most refined,  
'It can't sit down, because it's got a tender (hem !) behind.'"

### Bouts Rimés.

This is another rhyming game, said to be of French origin. A number of slips of paper are distributed, and each person is invited to write two words that rhyme. The slips are then collected and read aloud, and each player is then required to write a stanza introducing all the rhymes in question.



Sometimes the whole of the rhymes are supplied by the leader, without the preliminary selection of the company. It is amusing to note in what very different ways the same set of words is treated by various players.

### Advice Gratis.

This amusement involves considerably less mental exertion than those last described. Each player is provided with a slip of paper, on which he is to write a piece of advice, which may be either original, or, if he lacks imagination, a proverb, or a mere piece of copy-slip morality. The papers are then folded, and shaken up in a hat. Each person draws one, and reads it aloud for the information of the company, first declaring, without seeing it, what sort of advice it is ; *e.g.*, good, very good, uncalled for, or totally mistaken.

Thus Miss A. declares that her piece of advice is "very good," and finds that she is advised not to spend so much time at her looking-glass.

Mr. B. declares his piece of advice "extremely appropriate," and finds that the sentiment conveyed by the paper he has drawn is that, if he wasn't quite so conceited, he wouldn't be a bad sort of fellow.



Miss C., who has declared the advice contained in her piece of paper "quite unnecessary," finds that such advice was "Never kiss and tell."

Mr. D. pronounces the advice given to him "very good indeed," and finds that it was to the effect that "Rolling stones butter no parsnips."

It is a good plan to have the advice intended for ladies, and that intended for gentlemen, on paper of a different colour, so as to secure at any rate a nominal appropriateness.

### **Retsch's (Wretches?) Outlines.**

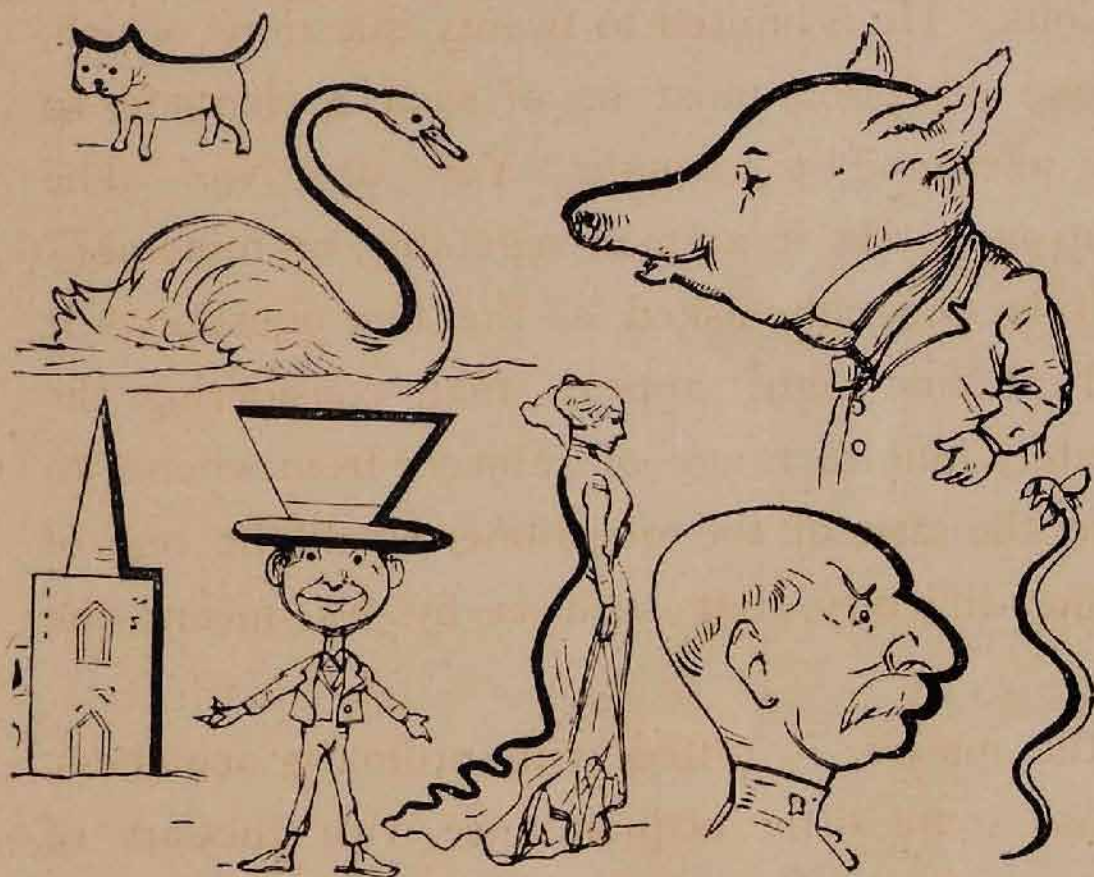
The artistic faculty is in this case brought into requisition. Slips of paper being distributed as before, each player marks on his slip a crooked line of any shape he pleases. The papers are then passed on, and each has to draw some sort of figure, working in as part of the outline the crooked line already drawn.

The best plan in this game is to allow the line already drawn, if possible, to suggest some figure, and to work accordingly. It is of course understood that the works of art to be produced are only expected to be of the very roughest description. If there is a difficulty in dealing with the



outline as it stands, the player is entitled to place it on its side, or even upside down, if he prefers it.

The thick lines in the illustration indicate the original "outlines" to which the figures have been



Retsch's Outlines.

drawn. We dare not flatter our readers that they will always be as successful as our artist has been, but we can assure them that the sketches given have been produced with strict regard to the conditions of the game, *i.e.*, the sketches have really been drawn to haphazard lines, not the lines drawn to fit the sketches.



**The "Twenty Questions."**

One of the company retires from the room, and the rest in his absence agree upon some subject which he is to guess, or rather discover by successive questions. He is limited to twenty questions, which, with one exception, must be of such a character as to be answered by a simple "Yes" or "No." The exception is, "Is it animal, vegetable, or mineral?" which is generally asked as the first question. It would at first sight appear that, considering the absolutely infinite range of subjects from whence to choose, the task of the questioner would be one of extreme difficulty, but such is by no means the case.

If the guesser is gifted with ordinary acuteness, and has some little acquaintance with the art of putting questions, descending from the general to the particular, and so narrowing the field of conjecture at each successive stage, failure is rather the exception than the rule, and a skilful interrogator will frequently accomplish his task with several questions remaining still to his credit.

Thus, we will suppose the subject chosen is "Oliver Cromwell." The questions and answers may proceed as follows :—



*Q.* Is the subject you have thought of animal, vegetable, or mineral ?

*A.* Animal.

*Q.* Is it a human being ?

*A.* Yes.

*Q.* Male or female ? (This is against the strict rule requiring that the answer shall be "Yes" or "No" only ; but a question demanding one of two alternatives only is generally treated as allowable.)

*A.* Male.

*Q.* Did he live in the Christian era ?

*A.* Yes.

*Q.* Before the reign of William the Conqueror ?

*A.* No.

*Q.* Before the reign of Queen Elizabeth ?

*A.* No.

*Q.* Before the reign of Charles the Second ?

*A.* Yes.

*Q.* In the reign of Charles the First ?

*A.* Yes.

*Q.* Was he Cavalier or Puritan ?

*A.* Puritan.

*Q.* Was he a man of thought or of action ?

*A.* Of action.

*Q.* Was he a member of Cromwell's Parliament ?

*A.* Yes.



Q. Was he a soldier?

A. Yes.

Q. Was he above the rank of a Captain?

A. Yes.

Q. Above the rank of a Colonel?

A. Yes.

Q. Above the rank of a General?

A. Yes.

Q. Is it Cromwell himself?

A. Yes.

Suppose, again, that "Milton" was the subject chosen. The questions and answers would be as before, up to the question "Was he a man of action?" which would be answered in the negative. The questions would then proceed--

Q. Was he eminent as a writer?

A. Yes.

Q. Of prose or of poetry?

A. Of poetry.

Milton being the only *eminent* poet of that particular time, the problem is practically solved, but the questioner, in order to make all safe, might ask the further question, "Was he blind?" the answer to which, of course, would be conclusive as to the identity of the person selected.



**Russian Gossip.**

This is an illustration of the old adage that a story never loses in the telling. The company being arranged in a circle, the leader, in a whisper, communicates to one of them the contents of a newspaper paragraph, or some anecdote, real or fictitious. This the recipient in turn communicates to his next neighbour, and so the story passes completely round the circle, the last person relating aloud the story as communicated to him. The original narrative is then also read aloud, when it is generally found that there is scarcely one feature of resemblance between the two narratives; the extraordinary metamorphosis the story has undergone being productive of the greatest possible amusement, and occasionally some little indignation, each player thinking it scarcely possible that a story which he feels sure *he* repeated with perfect accuracy, can have got so shamefully misrepresented by the other players.

Thus A tells B that he was told by his hairdresser, that same morning, that he had heard from Mr. Jones's footman that Miss Jones had declined an offer of marriage from Sir Carnaby Jinks of the Blues, and that it was generally believed that she was in



love with the brother of the clergyman who recently officiated at her sister's marriage.

B tells C that A's hairdresser told his footman that Miss Jones had had an offer from Sir Something Carnaby, but that she had refused him, and that it was believed that she was in love with the clergyman who married her sister. By the time the story has been half a dozen times repeated it is stated that Miss Jones had had an offer from the celebrated Captain Burnaby, but that her brother-in-law, the clergyman, had raised great objections to the match, and that she had since eloped with the footman's brother, who was a hairdresser in the Burlington Arcade.

### How? When? and Where?

This is a game having some little resemblance to that of the "Twenty Questions." One member of the company leaves the room, and a word, generally one admitting of more than one interpretation, is chosen in his absence. On his return he asks each person in succession, "*How* do you like it?" the person interrogated being bound to return an appropriate answer. He then inquires in the same way of each, "*When* do you like it?" and finally, unless he



has previously guessed the word, "*Where* do you like it?" If he succeeds in guessing, he is called upon to declare whose answer furnished him with the clue to the secret, when the person who gave such answer must in turn retire and become the questioner. We will suppose, for example, that the word chosen is "Glass." The word, it will be observed, is perceptible of several meanings, as window-glass, looking-glass, drinking-glass, weather-glass, opera-glass, &c.

The questioner proceeds to inquire, "*How* do you like it?" and receives the following answers. 1. Full. 2. Bright. 3. High. 4. Clear. 5. Strong. 6. Rising. 7. With ice in it. 8. With something hot.

To the second question, "*When* do you like it?" the replies may be—1. When I am smoking a pipe. 2. When I wish to be very good-looking. 3. After dinner. 4. After supper. 5. When I am going to see my lady-love. 6. When I am cold. 7. When I am shaving. 8. When I am out of spirits.

"*Where* do you like it?" may be answered as follows:—1. Wherever I can get it. 2. Hanging up in the hall. 3. On my dressing-table. 4. Facing a pretty girl, with myself behind her. 5. At the theatre. 6. On a race-course. 7. In the captain's cabin. 8. Close by a full bottle, &c., &c.



We may safely assume that the questioner has ere this guessed the word, and will leave the reader to decide which of the answers is most likely to have directed him to the discovery of the secret.

### **Throwing Light.**

This is not unlike the game last described, but, we venture to think, decidedly superior. Two of the company agree privately upon a word (which, as before, should be one susceptible of two or three meanings), and interchange remarks tending to *throw light* upon it. The rest of the players do their best to guess the word, but when either of them fancies he has succeeded, he does not publicly announce his guess, but makes such a remark as to indicate to the two initiated that he has discovered their secret. If they have any doubt that he has really guessed the word, they challenge him, *i.e.*, require him to name it in a whisper. If his guess proves to be right, he joins in the conversation, and assists in throwing light on the subject; but if, on the other hand, he is wrong, he must submit to have a handkerchief thrown over his head, and so remain, until by some more fortunate observation he shall prove that he really possesses the secret.

We will give an example. Mr. A. and Miss B.



have agreed on "Bed" as the word, and proceed to throw light upon it; alternating upon its various meanings of a place of repose, a part of a garden, or the bed of a river.

*Miss B.* I don't know what your opinion may be, but I am never tired of it.

*Mr. A.* Well, for my part, I am never in a hurry, either to get to it or to leave it.

*Miss B.* How delightful it is after a long tiring day!

*Mr. A.* Yes. But it is a pleasure that soon palls. The most luxurious person does not care for too much of it at a stretch.

*Miss B.* Oh! don't you think so? In early spring, for instance, with the dew upon the flowers!

*Mr. A.* Ah! you take the romantic view. But how would you like it beneath some rapid torrent, or some broad majestic river.

*Miss C.* (*thinks she sees her way, and hazards a remark*). Or in a *souché*!

*Mr. A.* I beg your pardon. Please tell me, in a whisper, what you suppose the word to be?

*Miss C.* (*whispers*). Fish! What! isn't that right?

*Mr. A.* I am afraid you must submit to a temporary eclipse. (*Throws her handkerchief over her face*).

*Mr. A to Miss B.* You mentioned spring, I think. For my own part, I prefer feathers.



*Mr. D.* (rashly concludes, from the combination of "spring" and "feathers," that spring-chickens must be referred to). Surely you would have them plucked?

*Mr. A.* (looks puzzled). I think not. May I ask you to name your guess? Oh, no, quite out. I must trouble you for your pocket-handkerchief.

*Miss B.* It is curious, isn't it? that they must be made afresh every day.

*Mr. A.* So it is; though I confess it never struck me in that light before. I don't fancy, however, that old Brown the gardener makes his quite so often.

*Miss B.* You may depend that he has it made for him, though.

*Miss C.* (from under the handkerchief). At any rate, according as he makes it, his fate will be affected accordingly. You know the proverb?

*Mr. A.* (removing the handkerchief). You have fairly earned your release. By the way, do you remember an old paradox upon this subject, "What nobody cares to give away, yet nobody wishes to keep"?

*Miss E.* Ah! now you have let out the secret. I certainly don't wish to keep mine for long together, but I would willingly give it away if I could get a better.

*Miss B.* Tell me your guess. (*Miss E. whispers*). Yes, you have hit it. I was afraid Mr. A.'s last "light" was rather too strong.



And so the game goes on, until every player is in the secret, or the few who may be still in the dark 'give it up' and plead for mercy. This, however, is a rare occurrence, for, as the company in general become acquainted with the secret, the 'lights' are flashed about in a rash and reckless manner, till the task of guessing becomes almost a matter of course to an ordinarily acute person.

### Proverbs.

This is another "guessing" game. One of the party retires, and in his absence the company fix on some popular proverb, *e.g.*, "When the cat is away the mice will play." On the return of the interrogator, he puts a question to each of the company in turn, when the persons addressed are bound to introduce in their respective answers, each one word of the proverb in proper order. Thus the first questioned must introduce into his answer the word "when;" the second, the word "the;" the third the word "cat," &c. As soon as the questioner has succeeded in guessing the proverb chosen he names it, and the person through whose answer he was led to the discovery takes his place. Thus, the examination may proceed as follows:

*Q.* (to first person). Is the proverb chosen a very difficult one to guess?



*A.* When you have guessed it you will be able to decide that question yourself. I won't venture to give an opinion.

*Q.* (to second person). What do you say in the matter, Miss A.? Do you think I shall succeed in guessing it?

*A.* All *the* worse for you if you do not.

*Q.* The answers seem quite oracular to-night. Mr. B., I hope you will be more precise. Is there any news in the paper to-night?

*A.* Very little; but this is the dull season, and if an old woman's *cat* kittens, the reporters are glad to make a note of it.

And so the questions and answers proceed. It will be obvious that, in the choice of a proverb, those containing any very out-of-the-way word are best avoided, not only on account of the difficulty of working such word naturally into the answer, but from the fact that by force of association, such word is likely to call to memory the whole proverb. Thus the words "cat" and "mice," in the present instance, are extremely likely to betray the secret.

The following proverbs will be found well adapted for the purpose of this game, as they are tolerably free from those specially awkward words we have referred to.



Better late than never.  
 Safe bind, safe find.  
 A friend in need is a friend indeed.  
 A bird in the hand is worth two in the bush.  
 Faint heart never won fair lady.  
 Two are company, but three are none.  
 Half a loaf is better than no bread.  
 Look before you leap.  
 Let them laugh that win.  
 Make hay while the sun shines.  
 Still waters run deep.  
 Waste not, want not.  
 Out of sight, out of mind.  
 Of two evils, choose the least.  
 One good turn deserves another.  
 Marry in haste, repent at leisure.  
 Fine feathers make fine birds.  
 Make the best of a bad bargain.  
 They laugh best who laugh last.  
 Never put off till to-morrow what you can do to-day.

There is another, and we think rather stupid form of this game, known as "Simultaneous Proverbs." A proverb having been chosen, and a word assigned to each player, all at a given signal shout simultaneously each his or her own word, and from the Babel of sound thus created the proverb must be guessed.

### **The Hidden Word.**

The game which goes by this name is a variation of that last described. The players agree on a single word, and each has to introduce that word in his answer. In all other respects the game is played in the same manner as "Proverbs."



**What is my Thought Like?**

One player privately thinks of some object, and then asks each of the others in succession, "What is my thought like?" Each names some object, as 1. A rose. 2. A brook. 3. A wedding-ring. 4. The Christy Minstrels. 5. A blister. 6. A pair of boots, &c., &c.

The leader then declares what his thought was, and calls upon each player to prove the resemblance of the article named by him. If he fails he must pay a forfeit.

Thus we will suppose that the leader declares his thought to have been the play of "Our Boys," and interrogates as follows:—

*Q.* Why are "Our Boys" like a rose?

*A.* Because they are never seen without a *Thorne*.

*Q.* Why are "Our Boys" like a brook?

*A.* Because they "go on for ever."

*Q.* Why are they like a wedding-ring?

*A.* Because there is no end to them.

*Q.* Why are they like the Christy Minstrels?

*A.* Because they never perform out of London.

*Q.* Why are they like a blister?

*A.* Because they never fail to draw.



*Q.* Why are they like a pair of boots ?

*A.* Because they are almost always seen together.

It is not to be expected that the replies, given, as they are, impromptu, should have much wit or neatness about them. Once in a way, however, a really happy resemblance is hit upon.

### Spelling Games.

It is surprising what a fund of amusement may be derived from four or five alphabets, printed on cardboard, and then cut up into, say, half-inch squares, with a single letter on each. A double supply of vowels will be found an advantage.

The most simple mode of using the alphabets is for one person to pick out the letters forming some word, *e.g.*, "nevertheless," and then hand them, well shuffled together, to another player, who endeavours to discover what word they form.

Another game, known as "Word-making," is played as follows:—The players, each of whom is supplied with paper and pencil, are divided equally into two sides, and the leader having selected a word, suppose "notwithstanding," each party sets to work to see how many different words they can make of the same letters. (Thus from the word above suggested may be made "not, with, stand, standing, gin,



ton, to, wig, wit, his, twit, tan, has, had, an, nod, tow, this, sat, that, sit, sin, tin, wing, what, who, wish, win, wan, won," and probably a host of others.) A scrutiny is then taken, all words common to both parties being struck out. The remainder are then compared, and the victory is adjudged to that party which has the greatest number.

Sometimes the division into sides is dispensed with, and each player fights, like Hal o' the Wynd, "for his own hand."

Another purpose for which the alphabets in question is used is that of forming *anagrams*, in the composition of which they are a very great assistance. We are inclined to doubt whether the results obtained in this game bear a fair proportion to the labour involved; though it is unquestionable that once in a way an anagram is produced that is curiously appropriate. We may instance the following:—

|                       |                          |
|-----------------------|--------------------------|
| Horatio Nelson.       | Honor est a Nilo.        |
| Telegraph.            | Great help.              |
| Florence Nightingale. | Flit on, cheering angel. |
| Radical Reform.       | Rare mad frolic.         |
| Astronomers.          | Moon starers.            |

A fourth Spelling Game is played by each person



drawing, say twenty letters haphazard, and trying to form them into a sentence, the palm of merit being awarded to the player who at the same time produces the most coherent phrase, and also succeeds in using the greatest proportion of the letters assigned to him.

### The Game of "Rhymes."

This is by no means to be confounded with *bouts rimés*, already described. The first player thinks of a word, and names some other word to which it rhymes. The other players then make shots at the word thought of. They must not, however, *name* their guess, but must describe it by means of a periphrasis. The first player must then in turn guess the word to which they allude, saying, "Yes, it is——" or "No, it is not——" (as the case may be), "so-and-so." If he fails to guess promptly, or if either of the other players is not ready with a guess in his turn, names instead of describing his guess, or repeats a guess already made, a forfeit is the result. We will make our meaning clearer by an example.

The first player announces, "I have thought of a word of one syllable, and it rhymes to 'cell.'"

*2nd Player.* Is it the enjoyment of a perfume?

*1st P.* No, it is not *smell*.



3rd P. Is it the revelation of a secret?

1st P. No, it is not *tell*.

4th P. Is it a wooded valley?

1st P. No, it is not *dell*.

5th P. Is it the elder Mr. Weller's lawyer?

1st P. No, it is not *Pell*.

6th P. Is it the disposal of an article at a price?

1st P. No, it is not *sell*.

7th P. Is it the home of Truth?

1st P. No, it is not *well*.

8th P. Is it the call to dinner?

1st P. Yes, it is *bell*.

### Definitions.

This makes a capital game in a bright, intellectual company. (Where the company does not answer this description, we should give the preference to "Jack's Alive" or "The Feather Game.") Each member of the party is provided with a slip of card, on which he is invited to write down a *subject* for definition. When all have done so, the leader collects the cards, and reads out the whole, when each person (furnished with pencil and paper) is required to give his or her definition, original or otherwise, but the more fanciful the better, of each of the subjects



named. After a proper interval, the papers are collected, and the various definitions read aloud, much amusement being created by the very different views of the same subject taken by different players. Thus *money* may be defined as—

1. The root of all evil.
2. The only thing a man never has too much of.
3. The grease of the wheel of life.
4. Hard to get, hard to keep, and harder still to part with.

&amp;c.,

&amp;c.,

&amp;c.





## CHAPTER III.

## "CATCH" GAMES.

## The Cook who doesn't like Peas.

THE fun of this game depends on a fair proportion of the players not being acquainted with it, in which case they will be sure to lose small fortunes in forfeits before finding out the "catch."

The leader begins, addressing the first player, "I have a cook who doesn't like peas (*p*'s); what will you give her for her dinner?" The person addressed, if acquainted with the secret, avoids the letter *p* in his answer, and, for example, says, "I will give her some artichokes." The question is then asked of the second person, who, if unacquainted with the trick, is likely enough to offer some delicacy which contains the letter *p*; *e.g.*, potatoes, asparagus, pork, apple-pie, pickled cabbage, prawns, &c., &c. When this occurs, the offender is called upon to pay a forfeit, but the precise nature of his offence is not explained to him. He is simply told, in answer to



his expostulations, that "the cook doesn't like *p's*." When a sufficient number of forfeits has been extracted, the secret is revealed, and those who have not already guessed it are aggravated by being reminded that they were told over and over again that the cook did not like *p's*, and that if they would persist in giving them to her, they must, of course, take the consequences.

### **The Old Soldier.**

The "Old Soldier" is a game on the same principle, save that the secret is generally told beforehand, so that the players can only incur forfeits by lack of proper caution. "Yes," "no," "black," and "white," are the forbidden words. The utmost efforts of the leader (who is not subject to the rule himself) are directed so to frame his questions as to cause one of these words to be used in the answer, while the company use equal vigilance to avoid them. It is understood that all questions must be answered promptly, any hesitation being punished with a forfeit.

Thus, the leader begins, "Here is a poor Old Soldier, just home from the wars, and sadly out at elbows; what will you give him, madam?"



*A.* A pair of boots.

*L.* What colour are they?

*A.* *Black*, of course.

*L.* Thank you. I must trouble you for a forfeit. And you, sir, what will you give the poor Old Soldier?

*A.* I don't know that I have anything for him.

*L.* Oh, you can't get out of it in that way. Come, will you give him a coat?

*A.* I am sorry I cannot oblige him.

*L.* A pair of trousers, then?

*A.* Very well, I will give him a pair of trousers.

*L.* Cannot you find a waistcoat as well?

*A.* No, I think I have done enough for him.

*L.* So you have, but I must trouble you for a forfeit for that "No."

&c.,

&c.,

&c.

### **The Knight of the Whistle.**

This is a capital game for everybody but the victim, and produces much fun. Some one who does not know the game is chosen to be Knight of the Whistle, and is commanded to kneel down and receive the honour of knighthood, which the leader (armed with a light cane, the drawing-room poker, or other substitute for a sword) confers in due form.



While placing him in position, opportunity is taken to attach to his back, by means of a bent pin or otherwise, a piece of string about a foot in length, to which is attached a small light whistle. Having been



The Knight of the Whistle.

duly dubbed, in order to complete his dignity, he is informed that he must now go in quest of the Whistle, which is in the hands of one of the company, and will be sounded at intervals, in order to guide



him in his search. Meanwhile the other players gather in a circle round him, making believe to pass an imaginary object from hand to hand. The victim naturally believes that this imaginary object must be the long-lost Whistle, and makes a dash for it accordingly, when the player who happens to be behind his back blows the actual whistle, and instantly drops it again. Round flies the unhappy Knight, and makes a fresh dash to seize the Whistle, but in vain. No sooner has he turned to a fresh quarter than the ubiquitous Whistle again sounds behind his back.

If the game is played smartly, and care taken not to *pull* upon the cord, the Knight may often be kept revolving for a considerable period before he discovers the secret.

Sometimes a lady is chosen to “dub” the intended Knight, and the following piece of doggrel is repeated, the leader prompting :—

*Lady.* Why do you kneel thus low to implore ?

*Gentleman.* That I may remain a mere gent no more.

*Lady.* How can I help your being a gent ?

*Gentleman.* Dub me a Knight—you shall not repent.

*Lady.* If I should yield to your request,

What knightly duty will please you best ?

*Gentleman.* To wait on ladies from morn till night,

And meet their foes in deadly fight.

*Lady.* Will you promise to heed all I may say,

And my will or whim henceforth to obey ?



*Gentleman.* Yes, whatever you bid me do  
Shall be my law—I belong to you.

*Lady.* Go, then, and be no longer blind,  
And the troublesome Knight of the Whistle find.

The lady then strikes his shoulder with her fan or handkerchief, and says, "Rise up, Sir ——"

In this case the victim is not told, but is left to discover that he himself is the Knight of the Whistle.

### **He can Do Little who can't Do This.**

This is another "sell" of almost childish simplicity, but we have seen people desperately puzzled over it, and even "give it up" in despair.

The leader takes a stick (or poker) in his left hand, thence transfers it to his right, and thumps three times on the floor, saying, "He can do little who can't do this." He then hands the stick to another person, who, as he supposes, goes through exactly the same performance, but, if he does not know the game, is generally told, to his disgust, that he has incurred a forfeit, his imitation not having been exact.

The secret lies in the fact that the stick, when passed on, is first received in the *left hand*, and thence transferred to the *right* before going through



the thumping ceremony. An uninitiated person almost instinctively takes the stick in the right hand at once.

### **The Farmyard.**

This is generally made use of as a means of victimizing some rather assuming young gentleman. The leader states that he is about to give each person privately the name of some animal in the farmyard, and that when he gives the signal, by dropping his handkerchief, each is to imitate the noise and action of that particular animal—the louder the better. He then goes round the circle, and whispers to each, professedly, the animal he or she is to imitate. In reality, however, he says to each, "Remain perfectly silent," save when he reaches the victim, to whom he whispers, "The donkey." He then asks, "Are you ready? Now then, all together!" and drops his handkerchief. There is a solemn hush, amid which the voice of the victim is uplifted with a stentorian "bray." As a rule, the subject of the experiment is not likely to make himself especially conspicuous for the remainder of the evening.



**"Buff says Baff."**

This is a trial of gravity, any player failing to keep his countenance while playing the principal part incurring a forfeit. The rest of the company of course do their best to excite his risible muscles.

One of the players leaves the room armed with the poker, and on re-entering thumps the floor three times. Another then asks him, "Whence come you?" "From poor Buff, who is full of grief." "What message did he send?" The answer to this is the following piece of doggrel, which must be delivered with imperturbable gravity :—

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

The rest of the company meanwhile do their utmost, by absurd questions, &c., to upset the player's gravity. If he remains proof, he continues :—

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

In the rare case of the player retaining his



gravity throughout these trying circumstances, he is sometimes considered entitled to demand a forfeit from all the rest of the company.

### The Two Hats.

This is a modern version of the old “Game of Contraries.” The leader brings forward two hats; one he places on his own head, and hands the other to one of the company, with whom he enters into conversation. The person addressed must stand when the leader sits, and sit when he stands, take off his hat when the leader puts on his, and *vice versâ*. A failure in any of these particulars is punishable by a forfeit. The conversation may be somewhat as follows:—

*Leader* (standing and wearing his own hat).  
Allow me to offer you a hat, sir. (*Sits down.*)

*Victim* (standing up). I am much obliged to you, but I already have one.

*Leader*. Scarcely so becoming as this one, I think. But won't you try it on? (*Stands up, and victim sits down.*) Allow me to place it on your head.

*Victim*. Not at present, thank you, though I quite admit it is a very charming hat.



*Leader (throwing himself into a chair, and fanning himself with his hat). Dear me, how very hot the room is! Pray don't rise on my account. (Victim stands up, but omits to put on his hat, whereby he incurs a forfeit, and the leader passes on to endeavour to entrap some other player.)*





## CHAPTER IV.

FORFEITS.  


A LARGE number of the amusements we have described involve in some shape or other the payment of forfeits, whose redemption constitutes a considerable portion of the fun of the game. The forfeits are generally cried, as it is called, as follows :—One of the party is blindfolded, and kneels down in front of the leader, who, holding up each forfeited article in turn, says, “Here is a pretty thing, a very pretty thing! What shall be done by the owner of this very pretty thing?” The person kneeling is entitled to ask whether the owner is a lady or gentleman (or some agreed variation may be made in the formula, so as to convey this information), and then declares what the penalty shall be. This may be either invented upon the spur of the moment, or borrowed from traditional usage; the ingenuity of many generations having been expended on this important subject.



The general object of the penances in question is either to make the victim look mildly ridiculous, to puzzle him with some apparently impossible task, the solution of which lies in a *double entendre*, or (this in



Crying Forfeits.

a whisper) to give somebody a lawful excuse for kissing somebody else without offence. The following is but a selection from the accumulation of ages:—



---

1. *To put one Hand where the other cannot touch it.*—This is performed by grasping the right elbow with the left hand.

2. *To laugh in one Corner, cry in another, dance in another, and sing in another.*

3. *To kiss the Candlestick.*—This is performed by getting a young lady to hold the candle, and kissing her.

4. *To act the Knight of the Rueful Countenance.*—This is performed as follows:—The victim takes a candle in his hand, and having selected some other player to be his Squire, they perambulate the room together, the Squire kissing the hand (or, if permitted, the cheek) of each lady in succession, and after each salute carefully wiping the Knight's mouth with a handkerchief, the Knight looking as cheerful as he can under the circumstances.\* This forfeit is sometimes known as the "Trip to Corinth."

5. *The Journey to Rome.*—The victim in this case is supposed to be despatched on a journey to Rome, but, before his departure, he is required to go to each person in the room in succession, and ask if he has anything to send to His Holiness the Pope.

\* We are happy to say, for the honour of human nature, that we have never seen this diabolical piece of cruelty actually put in practice.



Each entrusts him with something, the more cumbersome the better. When fully loaded, he completes his penance by carrying every article out of the room.

6. *To spell Constantinople.*—This is a mere trap to catch the unwary. The offender is required to spell *Constantinople*. He begins, and is allowed to get safely as far as *Constanti*, when there is a general cry of “no,” meaning the next syllable. If the victim knows the trick, he spells calmly on and is free, but if he is not in the secret, he naturally believes that he has made some mistake, and begins again, only to be greeted by the shout of “no” once more at the same point. If at all nervous, he will very probably lose his head altogether, and get into a condition of mental chaos at his (supposed) repeated mistakes.

7. *The Three Salutes.*—The victim is required to kneel to the prettiest, bow to the wittiest, and kiss the one he loves the best. This may either be fulfilled literally, according to the gentleman's own notion of the comparative merits of the ladies present, or evaded, after the manner indicated in the next forfeit.

8. *To kiss the Lady you love best without any one knowing it.*—This is performed by kissing each lady in turn, the favourite being thus effectually concealed.



9. *To kiss your own Shadow.*—The uninitiated understand this in a literal sense, but the better informed victim places himself between a lady and the light, and tenderly salutes her.

10. *To sit upon the Fire.*—This somewhat unpleasant penalty is usually evaded by writing "the fire" on a small piece of paper, and sitting on it.

11. *To leave the Room with two Legs, and come in with six.*—This is performed by leaving the room, and, on your return, bringing in a chair with you.

12. *To perform the Egotist.*—The victim is required to propose his own health in a flowery speech, and to sing the musical honours as a solo.

13. *To place three Chairs in a Row, take off your Shoes, and jump over them.*—It is not always at once perceived that it is the shoes, and not the chairs, that the victim is required to jump over.

14. *To bite an Inch off the Poker.*—This is a penalty of a similar character, being performed by holding the end of the poker about an inch from the face, and making a bite at it.

15. *To blow a Candle out blindfold.*—This is an admirable penance. The victim, having been shown the position of the candle, is securely blindfolded, and after having been turned round once or twice, is requested to go and blow it out. The cautious man-



ner in which the victim will go and endeavour to blow out the clock on the mantelpiece, or an old gentleman's bald head, while the candle is burning



Forfeits.—Blowing the Candle out Blindfold.

serenely a few feet behind him, must be seen to be appreciated.

16. *To ask a Question that cannot be answered in the negative.*—This forfeit, if the secret is not known, will



give the victim some trouble. The mystic question is, "What does y—e—s spell?"

17. *The Three Questions.*—The victim is required to leave the room. Three questions are agreed on in his absence, and he is required to say "Yes" or "No" to each, without knowing what the questions are; the result being, frequently, that he finds he has made some ignominious admission, has declined something that he would be very glad to have, or accepted something that he would much rather be without.

18. *To kiss a Book inside and outside without opening it.*—This apparent impossibility is solved by kissing the book first in the room, and then taking it outside the door and kissing it again.

19. *To take a Person upstairs, and bring him down upon a Feather.*—This is an evasion of a similar character. The heaviest person in the room is generally selected as the person to be taken upstairs, in order to heighten the apparent difficulty; which, however, is solved by bringing the person a soft feather, which, being covered with down, you may be truthfully said to have brought him "down upon a feather."

20. *To place a Straw (or other small Article) on the Ground in such manner that no one present can jump*



over it.—This is done by placing it close against the wall.

21. *To act Living Statues.*—The victim stands on a chair, and is posed by the members of the company



Forfeits. — The Living Statue.

in succession, according to their various (and sometimes very original) conceptions of Grecian statues. Our illustration depicts an evening-party version of "Ajax defying the Lightning."



22. *To shake a Sixpence off the Forehead.*—This may be made productive of much amusement. The leader, having previously wetted a sixpence, presses it firmly for several seconds against the forehead of the victim. Then he withdraws his thumb; he secretly brings away the coin, but the victim invari-



Forfeits.— Shaking a Sixpence off the Forehead.

ably believes that he can feel it still sticking to his forehead, and his head-shakings and facial contortions, in order to get rid of his imaginary burden, are frequently very ludicrous. It is, of course, understood that he is not allowed to touch his forehead with his hands.



23. *The German Band.*—This is a joint forfeit for three or four players, each of whom is assigned some imaginary instrument, and required to personate a performer in a German band, imitating not only the actions of the player, but the sound of the instrument, after the manner described at page 26.

24. *To imitate a Donkey.*—This will, of course, depend on natural capacity.

The above list might be expanded to an almost unlimited extent, but the specimens given will, we trust, be sufficient to indicate to the reader the various kinds of penalties which are generally regarded as appropriate, and to stimulate his imagination to the invention of new ones.





## CHAPTER V.

## CARD GAMES.



WHILE upon the subject of Round Games, we must not overlook the very numerous class of readers for whom the term "round game" signifies *par excellence* something to be done with cards and counters; in point of fact, some form or other of domestic gambling. Not for every one are the physical exertions and the hair-breadth 'scapes of "blind man's buff;" not every one is gifted with the poetic fancy necessary for *Bouts rimés*, or the artistic talent involved in the production of Retsch's Outlines. There are many quiet souls whose greatest happiness it is to get round a table with a pack of cards and a pocketful of half-pence, and to madly risk untold sums (in counters at a penny a dozen) on what Mr. Micawber might have called "the hazard of the die." For the benefit of such gentle gamblers we propose to give an outline of six or seven of the most popular card games, to be followed by a few of a comic character, and played with special cards, for the juveniles.



### Vingt-Un.

Among round games played with ordinary cards, that of *Vingt-Un* may claim a foremost place. It is simple, easily learnt, and has just so much margin for the exercise of personal judgment as to redeem it from the reproach of being a mere game of chance.

The game is played with the full pack of fifty-two cards. Each player is provided with a supply of counters, representing a given value, and a maximum stake is agreed upon. The pack being duly shuffled and cut, one card is dealt, face downwards, to each person, the dealer himself included. Each player looks privately at his own card, and places in front of it as many counters (within the agreed limit) as he feels disposed to stake. The amount of the stake is determined by the degree of probability that with a second card, to be afterwards dealt, it will make or nearly approach the number twenty-one (*vingt-un*). The numerical value of the cards is the only point considered, there being no distinction of suits. An ace counts either "eleven" or "one," at the pleasure of the holder, a court-card "ten," and all other cards according to the number of their pips. The combination of an ace and a court-card or ten constitutes a "natural," but twenty-one



made by any other combination of cards is equally valuable, save for certain special purposes.

The dealer does not himself stake, but has the privilege, if he thinks fit, of declaring a "double," *i.e.*, of multiplying by two the amount staked by each player. This he can only do immediately after all the players have staked, and before a second card is dealt round. Whether he exercises his option or not will depend partly upon the goodness of his own first card, and partly upon the inference which he may draw from the amount of the various stakes as to the character of the various cards on the table. An ace is the best card, a ten or court-card the next best. We will suppose, in the present instance, that the dealer has *not* doubled. He now deals a second card round. If either of the players finds that he has received a "natural," above described, he at once turns up his two cards, and becomes entitled to receive double the amount of his stake. In like manner, if the dealer finds that his own two cards constitute a "natural," he turns them up, and each player (save any one who may already have received a *vingt-un*, in which case he is exempt) pays him double the amount of his stake.\* If no one has received

\* According to some authorities, if there are **two** naturals, one turned up by the dealer and one by some other player, the latter merely saves his stake.



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a "natural," the dealer asks each player in succession whether he is "content." If the player addressed already holds a number reasonably near twenty-one, say from seventeen upwards, he "stands," *i.e.*, rests satisfied with what he has. If otherwise, he takes additional cards, one by one, until he gets either pretty close to twenty-one, or passes that number, in which latter case he is said to be "over," and at once pays his stake to the dealer. It should be mentioned that all cards after the two originally dealt are turned up, for the information of the table at large. The whole of the players being "content," *i.e.*, having received as many cards as they desire, the dealer turns up his two cards, and either "stands" upon them, or draws additional cards at pleasure. Should he go "over," he pays all the standing players the amount of their respective stakes. If otherwise, all the cards are turned up, and all players who have a lower number than the dealer pay him their stakes; while he in like manner pays all who are nearer to twenty-one than himself. If any player or the dealer has exactly twenty-one (of whatever cards composed), he is entitled to receive double the amount of the stake. "Ties" pay the dealer, save, as already intimated, in the case of "naturals."

If the dealer has exercised his privilege of



doubling, the stakes are paid or received on that footing, a *vingt-un* in this case receiving four times the amount of the stake.

If any player's (or the dealer's) first and second cards are alike (*e.g.*, two aces, two queens, or two tens), he is entitled to divide them, placing the amount of his original stake on each, treating each as a separate hand, drawing further cards to complete it, and receiving or paying accordingly.

A "natural" (save in the hand of the dealer himself) causes the deal to pass to the next player, unless it occurs in the *first round* of a new deal, when it has not that effect. Any player may sell his deal if he pleases.

In some companies the dealer is allowed what is termed a *brulé*; *i.e.*, when the pack is first cut he may look at the bottom card, and if it proves to be either an ace, ten, or court-card, he may turn up the top card. Should the two together constitute a "natural," each player is compelled to pay him double the amount of the *maximum* stake. The cards are then again cut, and the deal proceeds. This privilege, however, is not sanctioned by the best authorities. It is customary to deal right through the pack to the last card, which is turned face upwards on the table. The player on the right of the dealer acts as *pone*, or *pony*, to collect the cards already used, and



shuffles them in readiness to be handed to the dealer as soon as the pack is exhausted.

**“French Vingt-un:” or, “Albert Smith.”**

This is a variation of the ordinary game of *Vingt-un*. Each dealer deals eight rounds (irrespective of the turning-up of naturals), each round, however, being played in a different manner. We will briefly describe them in order.

*First Round.*—Identical with ordinary *vingt-un*.

*Second Round* (known as “*Imaginary Tens*”).—Each player stakes before any card is dealt. One card is then dealt to each player, and the hand proceeds as at ordinary *Vingt-un*, with the qualification that each player reckons his card or cards as *ten more* than their actual amount. Thus an ace counts as eleven or twenty-one, a ten as twenty, and so on.

*Third Round* (*Blind Vingt-un*).—Each player having made his stake, two cards are dealt to him. He may either “stand” on the cards so dealt, or draw at pleasure, but without looking at his cards until after he has decided to stand.

*Fourth Round* (*Sympathy or Antipathy*).—Each player makes his stake, and declares whether he stakes on *Sympathy* or *Antipathy*, sympathy denot-



ing two cards of the same colour, antipathy two cards of different colours. Having declared his choice, the dealer gives him two cards. If such two cards accord with his selection, *i.e.*, if he has chosen sympathy, and they are of the same colour, or if he has chosen antipathy, and they prove to be one red and one black, he wins the amount of his stake; if otherwise, he pays the dealer.

*Fifth Round (Rouge et Noir).*—The same as above, save that one card only is dealt to each player, who stakes on the simple issue of the card proving to be of the colour he declares for. (Three cards are sometimes dealt instead of one, the colour being decided by two out of three.)

*Sixth Round (Self and Company, or Lansquenet).*—An agreed stake being put up by each player, the dealer deals one card (face upwards) for himself, and another for the company. If they prove to be a pair, he wins; if otherwise, he continues to deal until a card is turned up that pairs with the one or the other, the card so paired (whether that for self or company) being the winner, and the dealer receiving or paying accordingly.

*Seventh Round (Paying the Difference).*—Two cards are dealt (face upwards) to each player. The cards held by the dealer are then compared with those of



the other players in rotation. If his own are higher they pay him,—if otherwise he pays them, an agreed amount (say one coin or counter) for each pip of difference. Ties in this instance cancel one another, and the ace counts *one* only, and not eleven.

*Eighth Round (The Clock).*—An agreed stake is put up by each player. The dealer then begins to deal (face upwards), saying, *one, two, three*, and so on, up to thirteen. If either of the cards dealt agrees with the number called, *e.g.*, if the dealer, as he calls out “five,” chances to turn up a five, or if, on calling the number eleven, he turns up a knave, he wins all the stakes. If, on the other hand, he reaches the number thirteen without the number of the card and the number called having once coincided, he loses, and has to pay each player.

### Loo.

Few games are subject to so much variation on minor points as *Loo*. We believe, however, that the following may be taken as representing the rules of the standard game, as laid down by “Cavendish” and other eminent authorities.

The game is played with the full pack of fifty-two cards. Each player is furnished with a supply of counters, representing agreed values. The amount of



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a "loo," or "single stake" (which should be evenly divisible by three), is settled by mutual agreement.

To start the game, each player contributes a "single," as just described, to the pool, the dealer contributing double the amount.

The dealer deals (face downwards) three cards to each player, and in the middle of the table an extra hand of three cards, known as "miss."

The dealer then inquires of each player, beginning with the elder hand (*i.e.*, the person on his own left) whether he will "play." If he declines, he throws down his cards in the middle of the table, and has no interest in the game during that particular round, unless he chooses to "take miss," *i.e.*, to exchange his hand for the extra hand to which we have already referred. The right of taking miss belongs to the players in rotation from the elder hand onwards. A player having taken miss cannot for the second time throw up his hand, but is compelled to play. No person is permitted to look at his cards until it is his turn to declare whether he will play, under penalty of forfeiting a single to the pool. If a player should expose a card before declaring, or declare to play before his turn, he not only forfeits a single, but must throw up his hand.

If a player stands on his own hand, and no one



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else is disposed to play, the dealer may take miss either on his own account or for the pool, of course declaring his intention beforehand. If he plays for the pool, he cannot be looed, but the amount he wins (if any) is left in the pool.

If a player takes miss and no one else declares to play, he takes the pool. If no one plays, the dealer is entitled to the pool.

The cards are played as at whist, and rank as at that game, trumps winning plain suits. The elder hand (of those who have declared to play) leads, and the other players follow in due rotation, subject, however, to the following rules :—

If the leader holds the ace of trumps, he is bound to lead it, or the king of trumps if the ace is turned up. If the leader has two or more trumps, he must lead one. *If there are only two declared players*, and the leader has more than one trump, he must lead the highest (cards in sequence count as of equal value). If there are more than two declared players, this rule does not apply. Subsequent players are bound (1) to follow suit, (2) to head the trick with a higher card of same suit, if they have one,—if none, then with a trump, if able to do so.

The winner of a trick leads the next, subject to the foregoing rules, and to the additional rule that



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he must "trump after trick," *i.e.*, lead a trump, if he has one.

A breach of either of the above rules causes the offender to forfeit to the pool any tricks he may make, and four singles in addition. These go to increase the next pool.

The hand being played out, the several winners of the three tricks divide the pool between them, at the rate of one-third for each trick. If each of those who declared to play succeeds in winning a trick, the next hand is a "single," *i.e.*, the pool is made up by a contribution of singles all round (and dealer double), as at starting; but if any person plays, and fails to win a trick, he is "loosed," *i.e.*, he forfeits a "single" (or two or more singles, as may be agreed) to the next pool, which is made up of the stakes thus forfeited.

There is a form of *Loo* known as "unlimited," in which the player loosed has to put in an amount equal to the total of the pool for the time being. Sixpences develop into ten-pound notes at this game with alarming facility, and we only mention it, in truth, to recommend the reader most strongly to avoid it.

It is sometimes agreed that, whenever there is a "single," as above described, there shall be no miss, and every one must play. This arrangement is



known as a "force," or a "must," its natural result being a plentiful crop of loos towards the next pool. The "must" is, in truth, a mere pretext for extracting higher stakes, and is, we think, to be eschewed. "Club-law" is similarly intended, being a rule which prevails in some circles, that whenever clubs are trumps every one must play. In neither of the above cases is miss allowed to be taken.

Five-card Loo, now passing out of date, is played in much the same manner, save that five cards (instead of three) are dealt to each player. The number of tricks is therefore five, and the amount of a single must be made divisible by that number. There is no "miss," but each player is entitled to throw up any portion of his original hand, and to receive other cards from the dealer in exchange. The knave of clubs, known as "Pam," is the best card, being superior even to the ace of trumps. It is customary, when the ace of trumps is led, for the leader to pronounce the formula, "Pam, be civil," when it is an understood thing that the holder of Pam, if he can do so without revoking, must pass the trick. A flush (five cards of same suit, or four of a suit and Pam) entitles the holder to receive the amount of a loo from each player, whether having declared to play in that particular round or not.



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This is termed "looting the board." A flush in trumps has the preference over a flush in a plain suit. As between flushes in plain suits the elder hand has the preference, but the younger (as also the holder of Pam, if any) is exempted from payment.

### **Napoleon.**

Napoleon is a game of very modern introduction ; indeed, it is yet so young that its rules can hardly be said to have received any final sanction from the leading card authorities. We can, however, recommend it as a brisk and lively game, possessing a good many original features and demanding the exercise of just enough judgment to make it interesting.

Napoleon is played with the full pack of fifty-two cards, and by any number of players, five or six forming the most desirable number. Two packs are generally used alternately, as at whist.

Five cards are dealt, one by one, to each player. The elder hand is then called upon to declare whether he will stand or "pass." The latter phrase does not denote that he retires from the game for that round, as at Loo, but simply that he does not feel strong enough to challenge the whole table to prevent his making a given number of tricks. Thus he may say,



“I stand for one,” “for two,” “for three,” and so on, meaning that he will undertake (with the privilege of naming the trump card, to which we shall hereafter advert) to win that number of tricks. Any subsequent player who may stand must do so for a larger number of tricks than that named by any former player. Each player is called upon to exercise his option in turn, when the player who has stood for the largest number of cards proceeds to lead, playing against all the rest of the table. The first card he leads determines the trump suit, and this of course gives the “stand” player, as he is called, a very great advantage. If he is successful in winning the number of tricks for which he stood, every other player has to pay him for each so won the value (previously determined) of a trick. If he fails, he pays each player in like manner.

Every player must follow suit, if able, but is not bound to trump, or to head the trick.

Any player may announce “Nap,” *i.e.*, that he will undertake to win all five tricks. Should he succeed, he wins double stakes all round (in some companies, treble or quadruple) ; should he fail, he pays a single stake for each trick.

As there is no value in the deal, there is no penalty for a misdeal, but the dealer deals again. With six



players and upwards, the dealer generally deals no cards to himself, but notwithstanding receives or pays, as the case may be, like the rest of the non-standing players. If the "stand hand" plays with a wrong number of cards, and wins, his winnings are cancelled. Any player other than the stand hand playing with the wrong number of cards, or playing out of turn, or exposing a card, forfeits the value of three tricks to the stand hand, and receives nothing if the stand hand loses. A player revoking is "Napoleoned," *i.e.*, he has to pay the value of five tricks to the stand hand. The cards are played over again, and should the stand hand lose, the revoker receives nothing.

A player is entitled to inquire how many tricks the stand hand stood for, and how many he has already made.

Sometimes the interest of the game is heightened by the addition of a pool (known as "Kitty"). The pool is started by each player contributing the value of a trick, the dealer the value of two tricks, and every succeeding dealer the value of one trick. The pool accumulates until a "Nap" is made, when the winner takes it, in addition to the other stakes, and a fresh pool is started for the next round.



**Speculation.**

The full pack of fifty-two cards is used. Each player contributes an agreed stake towards the pool, the dealer paying double. Three cards are dealt to each player, the card next following being turned up as trump, and belonging to the dealer.

The pool is won by the player who at the close of the round holds the highest card of the trump suit, the ace being regarded as highest, and the two as lowest.

No player is allowed to look at his cards (under penalty of losing all chance for that particular pool), but each player turns up one card in regular succession all round the table until a card of the trump suit, and exceeding the original turn-up in value, is exposed. Such card, if a fairly high one, at once assumes a market value, and becomes an object of "speculation." The holder may either decide to retain it for himself, or may dispose of it to some other player. The turning-up of the cards is then resumed (always beginning on the left of the holder of the winning card for the time being), and continues until a still higher card of the trump suit is exposed, when such latter card becomes the favourite, its predecessor being now valueless. The higher the card, and the smaller the number that still remain to be



turned, the better its chance of proving a winner, and the higher the price that may fairly be asked for it. Thus, suppose three dozen counters in the pool, a card, say a knave, for which at a given stage of the game only half a dozen counters were offered, will towards the close of the hand be worth three or four times that amount.

The holder (whether original or by purchase) of the highest card for the time being is not required to turn up any more until such card is beaten. On the same principle, as the turn-up card is considered to belong to the dealer, he is not required to expose any of his cards until the turn-up has been beaten; and if such turn-up proves ultimately to be the best card of the trump suit, he, or a purchaser from him (if any), takes the pool.

The "speculation," from which the game takes its name, is by no means restricted to the purchase of an exposed card. The dealer may, if he pleases, sell his turn-up even before beginning to deal, and it is a frequent occurrence for a player to buy a single card, or a whole hand, unseen, on the chance of their proving winners.

If the ace of trumps is turned up the hand is of course at an end, the possessor of such card being the winner. Where an ace is turned up by the



dealer by way of trump, the dealer takes the pool, and a fresh pool is made without again dealing, the elder hand (to whom the deal would in the ordinary course pass) simply turning up the card next following by way of fresh trump.

The game is subject to some slight variations. Some players deal an extra hand, for the pool, in the middle of the table, and if, at the close of the round, such hand is found to contain a better card than the supposed winner, the pool remains untaken, so that the next following pool is doubled in value. In some circles, any player (whether original holder or purchaser) who turns up a knave or a five contributes one counter to the pool. This last is a decided addition. It is said that we all find a subtle pleasure in the misfortunes of even our best friends, and there is something inexpressibly touching in the fact of a person who has just paid a liberal price for an unseen card being called upon to pay a trifle more by way of fine on his bargain.

### **Pope Joan.**

The most eminent authorities upon the subject of this game are maiden aunts of mature age. Where a lady answering to this description is present in a



company, she will by natural selection be deputed to "deck the board" and decide any points which may arise in course of play. The following brief instructions are only designed to supply the lack of such a leader.

The game is played with a circular "board" \* revolving on a centre pedestal, and divided into eight compartments, each dedicated to a particular card or combination, and having such card or combination pictorially depicted thereon. These are King, "Pope" (the nine of diamonds), Knave, Game (to be hereafter explained), Queen, Matrimony (the union in one hand of the king and queen of trumps), Ace, and Intrigue (the union in one hand of the queen and knave of trumps). The game is played with an ordinary pack of cards, from which, however, the eight of diamonds has been removed.

Before each deal, the dealer is required to pay fifteen counters for the purpose of what is called "decking the board." These are divided among the various pools, or compartments, as follows: viz., six to "Pope," two each to Matrimony and Intrigue, and one to each of the other divisions. The board having been decked, the dealer distributes the whole of the cards (face downwards) in the usual way, but dealing

\* Procurable at any toy-shop or bazaar.



one more heap than there are players, and turning up the last card for trump. The extra heap is dealt to make "stops," and the dealer alone has the privilege of looking at them. The object of the players is twofold—1, to play out all their cards before any other player can do so; and 2, to play such cards as may entitle them to a payment of counters from the board.

The elder hand (viz., the player to the left of the dealer) begins by leading any card he pleases. If he has two or more in sequence, he will generally give them the preference, as he will thereby ensure getting rid of a greater number of cards. If any other player has the next card higher in sequence, he plays it, and so on in like manner until some card is played which is a stop, either by reason of its being a king, and so the last card of its suit (ace being lowest at this game), or by reason of the card next following being among the extra hand dealt as above-mentioned, as to which fact the dealer decides.\* The card next preceding the turn-up card is necessarily a stop, as is also the seven of diamonds, by reason that the eight is, as before stated, removed from the pack. Any player who plays a stop is entitled to lead

\* The word "stop" is used in a double sense—1, to denote a card already played or belonging to the extra hand; 2, to denote a card immediately preceding one of the last class. The latter is the more correct meaning.



again. Should any player in the course of the hand play either the ace, king, queen, or knave of trumps, the nine of diamonds (Pope), or either of the combinations above described as Matrimony or Intrigue, he is entitled to receive all the counters in the corresponding compartment of the board. The player who is "first out," *i.e.*, who first gets rid of all his cards, is the winner of Game, and receives all the counters in that division of the board, and also one counter or stake from every player for each card that such player still holds. Pope, *if not played*, exempts the holder from this payment, but the other special cards have no value unless actually played.

If the leader has the alternate cards of a sequence (particularly if terminated by a stop), it is generally good play to lead the lowest. If either of the cards thus played proves to be a stop, the player still retains the lead; if otherwise, he is still sure to play out the sequence. Subject to this, known stops (*e.g.*, cards to which the next in sequence have been already led by some other player) should be played out first. It should, however, be borne in mind that there are certain cards, *viz.*, the aces, Pope, and the card following the turn-up, which cannot be led to, and the player should therefore, unless certain of recovering the lead, lead off these cards in the first instance.



It frequently happens that some of the special pools are not claimed for several rounds in succession, and indeed it scarcely ever happens that the board is completely clear at any one time. The usual manner of terminating the game, in order to clear the board, is to deal round the cards face upwards, when the holders of the nine, ace, king, queen, and knave of diamonds take the corresponding pools, Matrimony being divided between the holders of the king and queen, and Intrigue between the holders of the queen and knave of diamonds.

### **Spinado.**

“Spinado,” more shortly called “Spin,” is a game closely resembling Pope Joan, of which it is, in fact, a later development. It requires no “board,” the necessity of which was a serious drawback to the older game.

It is played with a full pack, from which all the twos and the eight of diamonds are removed. There are three divisions of the pool, one for “first out,” one for Matrimony (king and queen of diamonds), and one for Intrigue (king and knave of diamonds). Each player contributes (on each round) three counters to the “first out” pool. The dealer contributes two dozen—



viz. : six to "first out," six to Intrigue, and twelve to Matrimony. In some circles the dealer pays to the last two only.

The cards are dealt as at Pope Joan, with an extra hand to make "stops," and played in the same manner. The ace of diamonds is known as "Spin," and may be played *with* any other card held by the same player. This constitutes such card a "stop" (whether normally so or not), *i.e.*, it gives the player the lead. The player of Spin is entitled to receive three counters, and the player of a king two counters, from each of the other players; but these payments must be demanded before another card is played, or the right to receive them is lost. Any player holding (and playing) Matrimony or Intrigue receives the counters in the corresponding pool. Should any person play all three cards he receives both Matrimony and Intrigue, but a single card of either combination is worthless unless accompanied by its fellow.

Some players insist that Spin must be played with the holder's *first* card, but this is a moot point.

The player who is "first out" receives the corresponding pool and one counter from each player for every unplayed card. Any one who is unlucky enough to hold Spin without playing it has to pay double for each of his unplayed cards.



**Poker.**

Poker is the favourite round game of the United States. In England it is but little known, though it has elements of marked resemblance to the game of Brag, which was formerly very popular in this country. Poker, like Euchre, has unfortunately incurred some amount of prejudice, as being associated with high play ; but in this particular it cannot surely be worse than Vingt-un, which has of late years numbered more victims than any other game, but is nevertheless played in all innocence for infinitesimal stakes in hundreds of English homes. There is a game called "Fly Loo," in which each player places a lump of sugar before him, and the pool becomes the property of him on whose lump a fly first settles. It is stated that many thousands of pounds have changed hands in sporting circles at this extremely intellectual game, but we protest against the doctrine that the family sugar-basin is thereby rendered a thing to be avoided.

Poker is played with the full whist pack, and by any number of persons, though it is considered that from five to seven players make the best game. There are several versions of the game, known as Draw Poker, Straight Poker, Whisky Poker, Twenty Deck Poker, &c., of which the first two are the best



known. The following description will apply to Draw Poker, which may be taken as the standard game:—

Each player is provided with a due supply of counters (in American parlance “chips”). Before beginning to deal, the dealer “chips,” *i.e.*, puts an agreed stake in front of him. This is called the “ante,” and generally consists of a single chip. The cards meanwhile are shuffled and cut in the usual manner, and the dealer distributes five cards to each player.

The players look at their hands in rotation as at Loo, each declaring in turn whether he will “go out,” or play. If he decides to play, he must *chip to fill his hand, i.e.*, put up in front of him by way of stake chips to double the amount of the “ante.” If he decides to go out, he throws his cards face downwards on the table, and ceases to have any interest in that particular round. When it comes to the turn of the dealer to declare, if he decides to play he must *make good the ante, i.e.*, add an equal amount to what he had previously staked, in order to place himself on an equal footing with the other players.

The next step is what is termed *filling the hand*. The dealer asks each of those who are “playing” whether he will exchange any of his cards. Each player may throw out all or any of his cards, those



rejected being thrown face downwards on the table, and a like number being given from the top of the pack in their place. No player is permitted to look at the rejected cards.

As soon as the hands are "filled" by drawing as above, the elder hand must either add to his stake (called "raising"), or go out, thereby forfeiting the sum he has already staked. Should he elect to go out, the next player is required to raise or go out, and so on in rotation until some player elects to raise. When this is the case, the player next in rotation has three alternatives—he must either go out; *see the raise, i.e.,* stake an equal amount; or *go better, i.e.,* stake some larger amount. This continues round and round, the same three alternatives being at the option of each player, until in the journey round the table no one has *gone better*, but each of those remaining in has elected to *see the raise*, and the stakes are consequently equal. The player to the left of the player who last *saw the raise* is then called upon to show his hand, which is valued according to a tariff to be hereafter explained. If the player on his left has a better hand to show, he will do so. If not, he simply "goes out" *without showing his cards* (it being a special object at Poker to conceal one's system of play as much as possible). It must be remembered that at whatever



period of the hand a player goes out, he at once forfeits his stakes, which remain on the table to abide the result of the hand.

The value of any possible hand is assessed according to the following table in regular order, the combinations being eight in number, and the first taking precedence of the second, the second of the third, and so on.\*

1. *A straight flush, i.e.*, a sequence of five cards, all of the same suit.

2. *Fours, i.e.*, four cards of the same denomination (as four twos or four tens) ; the fifth card is immaterial.

3. *A full, i.e.*, three cards of the same denomination (as three twos) and an ordinary pair.

4. *A flush, i.e.*, five cards of the same suit otherwise than in sequence.

5. *A straight, i.e.*, five cards in numerical sequence, though not of the same suit.

6. *Triplets, i.e.*, a pair royal and two indifferent cards.

7. *Two pairs*, accompanied by an indifferent card.

\* We give the value of the various hands as laid down by the eminent authority "Cavendish" in his treatise on Round Games, (De La Rue and Co., 1875), the relative value assigned to them being in inverse ratio to the probability of such combinations of cards occurring in actual play. There is, or was, however, considerable difference of opinion among American authorities as to the precise position of the "straight flush" in the scale, many ranking it *after* "fours," and some, we believe, even after a "full hand." Some players, again, rank "triplets" above "straights."



8. *A pair*, accompanied by three indifferent cards.

In default of any of these combinations being found in either of the hands, the highest card wins. If there be a tie between two "highest" cards, the next highest card in either of those hands wins. As between "fours" of different values, the highest four wins. As between rival "fulls," that player wins whose triplet is the highest. As between "flushes" or "straights," that containing the highest card wins. If two players each hold two pairs, the highest pair wins. If both sets of pairs tie, then the value of the odd card settles the question.

The ace is the highest card, then the king, and so on. For sequence purposes, however, the ace may be counted as the next card to the two, or the next to the king, as may best suit the player. This, however, does not entitle a player to use the ace as a connecting link between the king and the two, so as to form a sequence between them.

There are sundry variations of practice with which it is hardly worth while to trouble the English reader. He should, however, be made acquainted with the meaning of the phrase "going blind," a practice which is permitted where high play prevails. This is a privilege given to the "age," or elder hand, of doubling the "ante" for that particular round before



the cards are dealt; and, of course, purely on speculation. If the "age" exercises his privilege, the next player may, if he please, "double the blind" (thereby quadrupling the "ante"). The next player may "straddle the blind" (*i.e.*, double again), and the next may "double the straddle," and so on. The "age" is the only player who is entitled to start the "blind," and the successive doublings are only permissible in regular succession, *i.e.*, any one who declines to double bars those following him from doing so.

Some sort of limit is usually fixed for the "raise." Where this is not done, the game becomes mere gambling, as a player with plenty of money may raise so high as to render it impossible for others to see him, even though they may hold the better cards. The staking higher and higher on an indifferent hand, technically known as *bluffing*, is a special feature of the game, and the limit should therefore be placed high enough to allow of some little latitude in this particular.

For further information as to Draw Poker, we cannot do better than refer our readers to the work of "Cavendish,"\* already mentioned.

Straight Poker differs from Draw Poker in the following points:—

\* Page 105, note.



There is no "drawing" to fill the hands.

The winner of a given pool is dealer.

Each player, as well as the dealer, puts up an "ante" before the cards are dealt.

A player may pass once, and come in again on the next round, if no player has "raised" in the interval.

If all pass, or there is a misdeal, the deal passes, but the antes remain on the table, and a fresh ante is added to each, making what is termed a "double header."

To save the trouble of each player putting up an ante each time, it is sometimes arranged that the players take it by turns to chip for all. By way of memorandum, some small article, say a ring or a key, known as the "buck," is passed round the table, starting with the original dealer. As soon as he has chipped, he passes the buck to his left-hand neighbour, who retains it till he in turn has chipped for all, when he passes it one step further, and so on.

### **Snip-Snap-Snorum.**

The game which goes by this euphonious title must by no means be confounded with "Snap," hereafter described.\* Any number may play, about six or seven making the best game. The whole pack

\* See page III.



is used, and dealt completely out, face downwards, in the usual manner. Each player then looks at his cards. The elder hand leads off, turning up any card he pleases, at the same time saying, "Snip." Any player holding the next highest card of the same suit forthwith turns it up, and says, "Snap." The player holding the next highest plays in like manner, saying, "Snorum." The player holding the next card says, "Hi cockalorum;" and if any player holds yet another in sequence, he plays it and says, "Jig." The sequence is not continued any further, the playing of a card as "Jig" constituting it a "stop" as a matter of course. Where the sequence is not completed, but comes to an untimely end, the person playing the last card leads again. Kings, of course, are stops, the ace ranking as the lowest card.

The object of each player is, as at Pope Joan and Spinado, to play out one's cards, as the player who is "first out" wins, and receives from each of the others a counter for each card he holds.

Sometimes a pool is added, each player contributing an agreed stake at the commencement of the hand, and the pool being handed to the first out, in addition to the separate contributions of the players. Where there is a pool, a system of fines is sometimes instituted for its benefit. Thus, leading



out of turn, exposing a card, playing a wrong card, or referring to a card by name instead of as "Snip," &c., is punishable with a fine.

Although, at first sight, it looks so simple, there is a good deal of judgment demanded in order to play this game to the best advantage. Thus, suppose the leader has the six, seven, nine, and knave of a given suit, the card to lead is the seven. If, as is probable, the intermediate cards are played by others, you still come in again at each step, and the knave will be the "Jig," thus keeping the lead in your own hand, while the six is now a stop, and may again give you the lead, should the same suit be led from a lower card. Had you, on the other hand, led your *six*, the ten, which you do not hold, would have been the "Jig," and you would have lost both these advantages. Aces, and cards which cannot be led to, by reason of their immediate predecessors having been already played, should be led out early. Kings and other known stops, on the other hand, should be retained to recover the lead, until an opportunity occurs for getting rid of two or three together, when it may be well to take advantage of it.

The same name is sometimes given to a totally different game, but the above is the most generally recognized.



## CHAPTER VI.

## JUVENILE CARD GAMES.

**Snap.\***

THIS game is played with a pack of special cards, about fifty in number, and consisting of about half a dozen different figures, generally of a comic character, each several times repeated. Thus there may be seven or eight cards representing (say) a blacksmith, a like number representing a butcher, as many more a baker, and so on. These are dealt round, one by one, face downwards. Each player gathers his own cards, without looking at them, into a square heap in front of him, and each turns up a card in turn. Any player who turns up a card of like character to one already exposed is entitled to call "Snap!" whereby he wins all cards already turned up by the owner of such card, unless, however, the owner of the card is

\* We may note, for the information of any reader who may find a difficulty in procuring the necessary cards for any of the games described in this section (or indeed any Round Game appliances), that they may be obtained of Messrs. W. and F. Hamley, of the celebrated "Noah's Ark" Toy-shop, No. 231, High Holborn, who make a speciality of games of this description.



beforehand with him, and calls "Snap" first, in which case matters are reversed, and *he* wins the cards exposed by the other player. Thus, suppose the card turned up by the first player is a "Butcher," and that turned up by the second is a "Baker;" each of these players is instantly on the watch for the appearance of another Butcher or Baker, and the moment the right card appears shouts "Snap!" with desperate energy.

It should be mentioned that each player, as he turns up a card, places it on those he has previously turned, so that each has only one card exposed at one time.

To play the game successfully, the greatest vigilance is required. A careless or sleepy player has soon lost all his cards, when he is "out," and can only sit and watch the progress of the game among the remaining players. The game continues until all are out save one, who is of course the winner.

There is a special edition of this game, known as "Floral Snap," the Snap cards being representations of various flowers.

### **Match and Catch.**

This is a variation of the same idea as "Snap," but scarcely so boisterous. It is played with a pack



of cards of similar character (though different in design) to those used for Snap. The cards are dealt face downwards in the usual way, the first player then turns up one card, and the other follows his example in regular succession. The first person who turns up a card identical in subject with that of the first player is said to *match and catch*; i.e., he *matches* that particular card, and thereby *catches* not only that card, but all the cards then exposed on the table. These he adds to his own heap, and, becoming leader, turns up another card for the remaining players to match, if possible. The player who succeeds in getting all the cards into his own hand wins the game.

### **The Sovereigns of England.**

This is one of those games which are supposed to combine amusement with instruction. We hasten to anticipate the probable remark of the reader (that in that case he would rather not play), by assuring him, confidentially, that the amount of instruction he will derive from it is really not worth mentioning. The game is played with a pack of cards, on each of which is the representation of one of the Sovereigns of England, each in his habit as he lived, and with his (or her) name and date of accession plainly



inscribed beneath. An additional card, known as the "Game Card," has, instead of a portrait, a representation of the royal arms.

Each player, of whom there may be any number above three, is provided with a given number of counters. There are two "pools," known as the "large" pool and the "Game" pool. Previous to every deal, each person puts one counter in the large pool, and the dealer three in the "Game" pool. The cards are then shuffled and dealt round face downwards, the last being left also face downwards on the table.

The object of the game is twofold—(1) to hold the Game Card, and (2) to hold in the player's hand none but sovereigns in consecutive order.

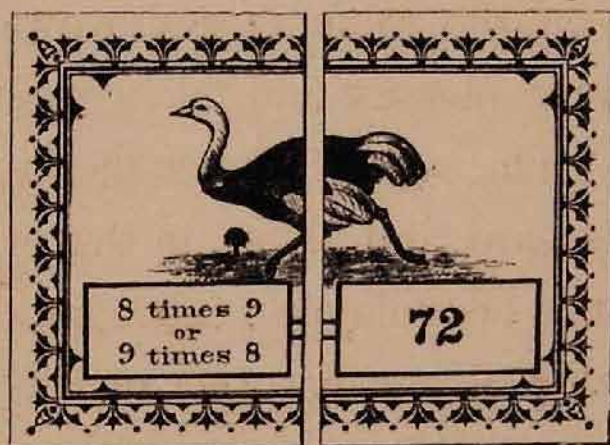
The first player, *i.e.*, the one on the left of the dealer, lays on the table, face downwards, any card of his hand he pleases, and takes in the single card in its place. The second player then in like manner discards one card, and takes in that which was discarded by the last player. The game proceeds in like manner until one or other of the players holds none but consecutive sovereigns, when he shows his hand, and takes the large pool. If he also chances to have the Game Card, he takes the "Game" pool in addition. If any player by mistake shows his



hand as consisting of consecutive sovereigns, and proves to be at fault in his English history, he forfeits three counters to the large pool. We should add, however, for the encouragement of weak brethren, that there is really no excuse for a mistake in this particular, inasmuch as two or three printed lists of the Kings and Queens of England are supplied with the pack, and lie on the table, to be referred to by anybody who feels a momentary hesitation as to "who comes next."

### Picture Pumblechook.

This is played with a pack of cards, each of which contains the figure of some bird or animal, and beneath it a sentence of the multiplication table.



Picture Pumblechook.

Of these there are some forty or forty-five, each cut in two, after the fashion of the annexed illustration.



Each player is supplied with (say) two dozen counters, and contributes three of them to form a pool. The first halves of the cards, containing the questions, are scattered in the centre of the table, face downwards; the remaining halves of the cards are dealt to the players in rotation, each player then taking up his cards and sorting them into consecutive order, so as to see readily what numbers he holds. The player to the left of the dealer then draws one of the cards from the centre of the table, and reads aloud the question, *e.g.*, "five times five?" upon it. The player holding the answer (twenty-five) among his cards is entitled to "take" the question card, and places the two halves, forming a complete picture, as a "trick," by his side. The winner of the trick then draws a card from the centre of the table, and in like manner calls aloud the question upon it; and so the game continues until one of the players has paired all his cards, and thereby becomes the winner of the pool. Any player wrongfully claiming a card forfeits three counters to the pool. The player who is second to the winner saves or receives back his original stake.



**What d'ye Buy?**

This game may be played by any number from three to thirteen. There are a dozen cards, each bearing a coloured illustration of one of the "trades" following: viz. a publican, a milliner, a fishmonger, a greengrocer, a music-seller, a toyman, a pastrycook, an ironmonger, a tailor, a poulterer, and a doctor (!). Besides these there are a number of smaller cards, half a dozen to each trade. Each of these has the name of the particular trade and also the name of some article in which the tradesman in question may be considered to deal. A book accompanies the cards, containing an absurd story, with a blank at the end of each sentence.

One of the players is chosen as leader, and the others each select a trade, receiving the appropriate picture, and the six cards containing the names of the articles in which such tradesman deals. He places his "sign" before him on the table, and holds the remainder of his cards in his hand. The leader then reads the story, and whenever he comes to one of the blanks, he glances towards one of the other players, who must immediately, under penalty of a forfeit, supply the blank with some article he sells,



at the same time laying down the card bearing its name. The incongruity of the article named with the context make the fun of the game, which is heightened by the vigilance which each player must exercise in order to avoid a forfeit.

Where the number of players is very small, each may undertake two or more trades.

We will quote a small portion of the story by way of illustration. The words in italics indicate the trade of the person at whom the leader glances to fill up a given hiatus.

“Ladies and gentlemen, I propose to relate some curious adventures which befell me and my wife Peggy the other day, but as I am troubled with a complaint called ‘Non mi ricordo,’ or the ‘Can’t remembers,’ I shall want each of you to tell me what you sell: therefore, when I stop and look at one of you, you must be brisk in recommending your goods. Whoever does not name something before I count ‘three’ must pay a forfeit. Attention!

“Last Friday week I was awoke very early in the morning by a loud knocking at my door in Humguffin Court. I got up in a great fright, and put on”— (looks at *Toyman*, who replies, “a fool’s cap and bells,” and lays down that card).

“When I got downstairs, who should there be but



a fat porter, with a knot, on which he carried"—  
(*Poulterer*) "a pound of pork sausages."

"'Hallo!' said I, 'my fine fellow, what do you want at this time of day?' He answered"—(*Fishmonger*)  
"A cod's head and shoulders."

"'Get along with you,' I said; 'there's my neighbour, Dr. Drenchall, I see, wants'"—(*Butcher*) "a sheep's head."

"I now went up to shave, but my soap-dish was gone, and the maid brought me instead"—(*Milliner*)  
"a lady's stomacher."

"My razor had been taken to chop firewood, so I used"—(*Greengrocer*) "a cucumber."

"I then washed my face in"—(*Doctor*) "a black draught," "cleaned my teeth with"—(*Fishmonger*) "a fresh herring," "and combed my hair with"—(*Pastry-cook*) "a jam tart."

"My best coat was taken possession of by pussy and kittens, so I whipped on"—(*Ironmonger*) "a dripping pan."

"The monkey, seeing how funny I looked, snatched off my wig, and clapped on my head"—(*Poulterer*)  
"a fat hen."

"I now awoke my wife, and asked her what she had nice for breakfast; she said"—(*Doctor*) "a mustard plaster."



“Then I scolded Sukey, the servant, and called her”—(*Poulterer*) “a tough old goose.”

“But she saucily told me I was no better than”—(*Music-seller*) “an old fiddle.”

“I soon had enough of that, so I asked my wife to go with me to buy”—(*Tailor*) “a pair of trousers.”

“But she said she must have her lunch first, which consisted of——” &c., &c., through half a dozen pages, the tradesmen supplying more or less appropriate articles to fill up the gaps in the discourse.

There is another game on the same principle, known by the somewhat ambitious title of

**“The Most Laughable Thing on Earth;” or, A Trip to Paris.**

The cards for this game are nearly 150 in number, each containing name and grotesque sketch of some article or articles, as “a hod of mortar,” “a guinea-pig,” “a basin of gruel,” “a wheelbarrow,” “a jar of pickles,” “a tub of soft soap,” “two dozen eggs,” “Jemima’s new bonnet,” “some castor-oil,” “a penny whistle,” “a peck of peas,” &c., &c. The game is played precisely as in the last case (save that there is no reference to any particular trades). The story to be read by the leader commences as follows:—

“Brown, Jones, and Robinson were walking to-



gether in the streets of York, when Brown suddenly exclaimed, 'I will go to Paris, and return the personification of ——'

"'I, too,' said Jones, 'should like to see Paris, but I have not got ——'

"'And I should like to accompany you,' said Robinson, 'if I knew ——'

"'Go with us, then,' said Brown, 'and we'll have ——'

"'There's an excursion train to London in the morning; we can see the "lions" there on our way, and then take ——'

"It was now 'Pack and off!' Brown went to bid his friends good-bye, giving to each a parting gift. To an old schoolfellow he gave ——

"To Matilda Jane, a young lady who laid claim to his heart, he gave, with a kiss, ——

"Now, Matilda Jane would not be outdone, so she kissed him twice, and begged him to accept of ——

"Brown was perplexed, but he took the gift, and going home was saluted by the boys, who shouted, 'There goes a man with ——'

"That night he had wonderful dreams; he thought he was chased by ——

"And that he was trying to crowd into his carpet-bag ——



“When a man came along and charged him with stealing ——

“He was enraged at this, and was about to pitch into the man, when he awoke, and found it all a dream, caused by his having eaten for supper ——

“He was early at the station, and, on asking for a ticket, the clerk gave him —— ”

And so on in like manner. We need not apologize for either of these last games on the ground of their being unnecessarily improving or instructive, but as a change from graver recreations they make a good deal of fun, particularly with young players.

### **Tombola.**

This is an amusing form of lottery, and may either be used as a mode of distributing a variety of knick-knacks gratuitously, Christmas-tree fashion, or as a means of obtaining pecuniary contributions at fancy fairs, charity bazaars, &c. The articles to be distributed, which should vary as widely as possible in character and value, are tastefully arranged on a long table, or otherwise, so as to make as much show as possible. It adds to the fun if the most valuable prize and three or four others of no value whatever (say, a gold ring, a penny whistle, a china baby, and



a child's rattle) are each carefully wrapped in several folds of tissue paper, so as to disguise their identity, the company being only informed that the first prize is contained in one of the covered parcels. We will suppose, for the sake of illustration, that the prizes are thirty in number. The conductor takes an ordinary pack of playing cards, and, having shuffled them, deals thirty of them, face downwards, on the table, one beside each prize, putting the remainder of the pack aside. He then takes a second pack, and explains that there are fifty-two chances, of which thirty are prizes and twenty-two blanks. He further states that among the prizes are comprised a valuable gold ring, &c., &c. He then proceeds to sell the various cards of the pack he holds, each representing one chance, putting them up to a kind of auction. "Ladies and gentlemen," he says, taking off the first, "here is the ace of clubs, a very lucky card. What will you bid for the ace of clubs? Remember, thirty prizes, and only twenty-two blanks. All but a certainty to win a prize of some sort, and very possibly the valuable gold ring. Sixpence? A gentleman offers sixpence for the ace of clubs. Will anybody make a higher bid? The ace of clubs is yours, sir, for sixpence." The money is paid, and the leader proceeds: "Here is another card; I won't



turn it up. Who will speculate? I feel sure this is a lucky card. Threepence? Threepence offered. Any advance? Fourpence? Thank you. Fourpence offered. No higher bid? Gone, for fourpence!" The sale may be varied by offering two, three, or more cards together; sometimes by name, sometimes without turning them up.

When the whole fifty-two have been sold, and the money paid (it is well to give no credit in this particular), the declaration of the prizes begins. The leader takes the remainder of the *first pack* of cards in his hand, and turns up the top card, which we will suppose is the seven of spades. "Ladies and gentlemen, I regret to have to announce that the seven of spades is a blank." The purchaser of the seven of spades bears his disappointment with more or less resignation, and the leader proceeds to the first article on the table, which we will suppose to be a kettle-holder, and turns up the card lying beside it, which is (say) the queen of spades. "I have the pleasure to announce that this exquisitely embroidered kettle-holder has fallen to the queen of spades." The holder of the queen of spades receives his prize, and the leader proceeds in the same manner, calling out a prize and a blank alternately. As the cards still uncalled become fewer in number, the excite-



ment increases, and, if there are good prizes still outstanding, cards are frequently sold by wary speculators at a considerable advance on their original price. It is as well, in order to maintain the excitement, to leave the wrapped-up prizes undeclared to the last.

### Ranter-go-Round.

This is an old card game, which many years ago was extremely popular in Cornwall, to a worthy native of which county we are indebted for our knowledge of it. We cannot say whether it is still played there, nor have we met with it in any other part of England. It is almost childishly simple, but produces an unlimited amount of fun, and has achieved such decided popularity wherever we have introduced it, that we feel that we are but discharging a public duty in committing it to print.

Each player has three counters or "lives," for which he pays an agreed price to the pool. An ordinary pack of cards is then shuffled, and one card dealt face downwards to each person. It should be stated that in value the ace is the lowest and the king the highest, the intermediate cards reckoning in the usual order. The player who at the close of the round holds the *lowest card out* loses a life. Each player,



however, has the right (subject to a qualification to be noted presently) to exchange his card for that of his left-hand neighbour. If a player at the outset has a fair average card, say anything above a five, he will generally "stand" upon the chance of some other player being left with a smaller card. But if his card is less than this, say a three or a four, he exchanges it for that of his left-hand neighbour, who has not the right to refuse, however good his card, unless he holds a king, when he is entitled to say, "Bo!" This alarming exclamation intimates a refusal, and leaves his neighbour with his low card not only still on his hands, but (worse still) standing confessed as a small card to the rest of the table. If the left-hand player's original card chances to have been lower than that which he receives in exchange—if, for example, he has received a "three," and given a "two" in its place, he is safe for that round, and "stands." If not, he in turn exchanges with *his* left-hand neighbour, and so the card travels round the circle until either a worse card is given in exchange for it (when the original holder of such card naturally "stands") or it reaches the dealer. The dealer, being the last player, has no one to exchange with; but if he receives a card on which he does not choose to stand, he is entitled to cut the pack, and turn up a



card from the centre by way of substitute for his own, subject to the important qualification, that if he is unlucky enough to cut a "king" (though ordinarily the best card) he is the victim for that round, and loses a life accordingly. It should be mentioned that whenever any player hands in exchange an *ace*, a *two*, or a *three*, he names the card aloud, thereby giving a hint to holders of larger cards (however small in themselves) that they have no need to change. Thus, if the first player has expressed a desire to exchange, and has received an ace in place of his own card, the holders of deuces may stand with perfect safety. If there should chance to be two lowest cards of equal value, the last player of the two is the victim.

It is surprising what vicissitudes of fortune this game involves. Thus, a player who has lost two lives in the first two rounds frequently survives to the last, and possibly comes out the winner of the pool, while another, who has not lost a life during the early stages of the game, will at last lose all three in rapid succession.

As each life is lost, the counter representing it is placed in the pool; and when a player has lost all his lives, he is *out* of the game, unless, indeed, he purchases a life from some player who has a super-



fluity, or who chooses to sell his chance in order to save his stake, or make a trifling profit. Of course, as the lives still remaining grow fewer in number they become more and more valuable.

The original Cornish game is played with a special board, something similar to that used for the game known as *merelles*, or nine men's morris, each player's stake, represented by a single coin or counter, being placed on the board and pushed forward one step towards the pool as each successive life is lost. This, however, is a needless complication.

### **Spade the Gardener.**

This is a game demanding more particularly coolness and memory. It is played with the aces, tens, and court-cards of an ordinary pack. Each of the four kings has a special name, the remaining court-cards of the same suit being regarded as his family. Thus we have Spade the Gardener (the king of spades); Spade the Gardener's wife (queen of spades); his son (knave of spades); his servant (ace of spades); and his dog (ten of spades). In like manner, we have Club the Constable (the king of clubs), with his wife, son, servant, and dog. The king of hearts is known as the Good-natured Man, and the king of diamonds



as Vicar Denn. Each of these has also his wife, son, servant, and dog.

The cards are dealt round face downwards in the usual way, and the object of each player is to get the whole of the twenty cards into his own hand. Whoever succeeds in doing this is the winner. The game begins by the elder hand (*i.e.*, the person to the left of the dealer) asking one or other of the other players for a given card, alluding to it by its special name. Thus the first player, whom we will call A., may say, "I will trouble Mr. B. for Spade the Gardener." If B. happens to hold the card in question, he is bound to hand it over, and A. then asks either B. or some other player for a second card, continuing until he chances to ask for a card which the player addressed does *not* hold, when the call passes to the last-mentioned player. At first, of course, the demands are purely speculative, but gradually the holders of certain cards become known, and those cards are therefore first demanded by each player who obtains the call before he ventures to speculate upon the unknown. Thus, we will suppose, in the case above mentioned, that B., having the king of spades, hands it to A. accordingly; A.'s next call, say, is upon C. for Spade the Gardener's wife, which C. not holding, becomes entitled to the call. C. im-



mediately calls upon A. for Spade the Gardener, which A. hands over. C. knows that A. does not hold the queen of spades, or he would not have called for it. He therefore asks some other player (suppose B.) for that particular card. B. not having it, calls first for the king of spades, and knowing that the queen of spades is neither with himself, A., nor C., calls for the same card from D. or E. And so the game proceeds, until one or other of the players has lost all his cards, when he is "out," and the game proceeds between the remaining players till all the cards are left in the hands of two players only. When this is the case, the game is a certainty for the player who has the call, as he has only to call for those cards which are missing from his own hand.

### **Happy Families.**

This is a modification of the game last described. It will be noted that "Spade the Gardener" is played with an ordinary pack of cards, but this has a pack of its own. There are eleven families, being those of—

Bun the Baker.

Block the Barber.

Bones the Butcher.

Bung the Brewer.



Chips the Carpenter.

Dip the Dyer.

Dose the Doctor.

Grits the Grocer.

Pots the Painter.

Soot the Sweep.

Tape the Tailor.

Each family consists, in this case, of Father, Mother, Son, and Daughter. The mode of playing is as follows :—

The cards being dealt in the usual way, a pool is formed by each player contributing an agreed number of counters. The player to the left of the dealer commences by asking any one of the players for a character he is short of ; for instance, if he hold in his hand one or more of the characters, he should endeavour to complete the family, and when he has done so he places it face downwards as a trick on the table. If he asks for a character and the player asked has it not, the latter replies, "Not at Home," and then it becomes his turn to ask for a character from either of the players. A player obtaining from another the character he asks for is thereby entitled to ask again for another character from any player until he receives the reply, "Not at Home." A player cannot ask for



any character unless he hold a member of the corresponding family in his hand, and each player is bound to produce the character asked for if he has it. The game proceeds in this manner until all the families are completed, when the player who holds the greatest number of tricks becomes entitled to half the pool.

The game is then continued, as follows, by those players who have taken one or more tricks:—The player who holds the greatest number of tricks asks any player whom he believes to hold it for a given family; if such player does not hold it, the right of asking for a trick is transferred to him, and so the game goes on until one of the players gets all the families into his hand, when he becomes the winner, and thereby entitled to the remaining half of the pool.

#### Illustrated Proverbs.

This is another game upon the same principle. Each card contains in one line at the top a given proverb, *e.g.*, “Faint heart never won fair lady,” and in a medallion in the centre is inscribed *one word* of the same proverb. Thus there will be in the pack *six* cards, each inscribed with the above proverb, and with one of the words Faint—Heart—Never—Won—Fair—Lady—in addition. There are twelve proverbs in the pack, the first card of each bearing a



comic illustration. The rules appended to the game are as follows :—

The Twelve Proverbs, or a portion of them, are shuffled and dealt out to the players in rotation. The player on the left hand of the dealer commences the play by asking any other player for a card of any proverb of which he holds one or more in his hand. If he obtains it, he may continue asking until he asks for a card which the player asked does not hold; the right of asking is then transferred to him, and he in the same way continues to ask, till in like manner disqualified. When any player has obtained all the cards of a set forming the complete proverb, he turns them down on the table. The player who first completes all the proverbs of which he holds cards at the commencement of the game, or of which any cards remain to him as the game progresses, wins.

No player is allowed to ask for a card of any proverb of which he does not already hold one or more words in his hand.

### **Mixed Pickles.**

This is a game of the "Consequences" order, the fun depending upon the combination of incongruous ideas. The pack consists of slips of card of three different colours—red, white, and blue. Each of the



red cards contains the beginning, each of the white ones the middle, and each of the blue ones the end, of a sentence. The cards are turned up haphazard, but in the regular order, viz:—red, white, and blue successively. Thus we have, taking specimens at random—

“Nothing is made by—hunting buffaloes—in a tub.”

“I’m the person for—jumping Jim Crow—in a wherry.”

“Nothing compares with—innocent amusement—behind a hen-house.”

“Do you think it’s right—taking Time by the forelock—under a bridge?”

“Isn’t it dreadful—kissing a weasel—to please the children?”

“Do not neglect—standing on your head—when it’s raining.”

“There’s no use in—drinking cold water—if no one objects.”

“I’m always in for—throwing brickbats—these hard times.”

The only drawback to a course of round games of this description is that when the player retires to rest he invariably dreams that he is a lunatic. At least, such is our own experience.



**Schimmel; or, Bell and Hammer.**

This is a game of German origin, a "White Horse" (for which "Schimmel" is the equivalent) playing a prominent part therein. The requirements are as follows:—

1. Five cards, on which are drawn the figures of a White Horse, an Inn, a Bell, a Hammer, and a Bell and Hammer together.
2. Eight little ivory dice, marked on one side only, six with the numbers 1, 2, 3, 4, 5, 6, one with a bell, and one with a hammer.
3. A dice-box, for throwing the dice.
4. A miniature auctioneer's hammer, for disposing of the cards by auction.
5. A supply of counters.

Any number of persons may take part in the game. One of the players undertakes the office of Cashier.

The counters having been distributed, and their value having been duly determined, twelve are to be deposited by each player in the pool. The cashier then disposes of the five cards by auction, each as a separate lot, to the highest bidders, the produce being also placed in the pool. The White Horse is by far the most valuable card, and therefore always



fetches the highest price. The Inn ranks next, but its value is somewhat uncertain. The Bell and the Hammer generally fetch about the same number of counters, being regarded as equally valuable, and the card upon which both Bell and Hammer are painted is reckoned at about half the value of one of the single figures. The bidders are not bound to limit themselves to the number of counters dealt out to them at the beginning of the game; should they exceed it, they pay the remainder of the debt either at once, in money, according to the agreed price of the counters, or out of their winnings in the course of the game.

Each person is at liberty to purchase one or more cards, as he may think proper; but the game is not limited to those who have purchased cards.

The dice are thrown by the players alternately, beginning with the holder of the White Horse, any one being allowed to dispose of his throw to the highest bidder. When all blanks are thrown, each of the players pays one to the holder of the White Horse, and the White Horse pays one to the Inn. If, with the blanks, the Bell, or Hammer, or the Bell and Hammer together is thrown, the possessor of the card so thrown pays one to the White Horse.

When numbers are thrown in conjunction with the



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Bell, Hammer, or Bell and Hammer, the cashier pays counters, to the amount of the numbers thrown, to the holder of such card, from the pool ; but if numbers are thrown unaccompanied, the cashier then pays to the thrower.

When the pool is nearly empty, there arises an advantage to the Inn ; for if a player throws a figure greater than the quantity contained in the pool, he must pay the difference to the Inn : thus, supposing there are but three counters in the pool, and the player throws eight, he is to pay five to the Inn ; but if two is thrown, two are paid to him from the pool, and so on till a figure is thrown which clears the pool, and so concludes the game.

If all blanks are thrown after the Inn begins to receive, the players pay nothing, but the owner of the White Horse pays one to the Inn ; and should the Bell, &c., be thrown with all blanks, the holder of that card pays one to the Inn ; but if numbers accompany the Bell, &c., the holder of that card must pay to the Inn the number thrown above those remaining in the pool.





## CHAPTER VII.

## AFTER-DINNER ACCOMPLISHMENTS.



THE present chapter will be devoted to the reader's instruction in a few after-dinner accomplishments and more or less eccentric forms of amusement, which, when conversation chances to flag over "the walnuts and the wine," or over the teacup in the drawing-room afterwards, may be employed to advantage. The first we will entitle

**The Raisin Tortoise.**

This noble animal is constructed as follows:—A muscatel raisin forms the body, and small portions of



The Raisin Tortoise.

the stalk of the same fruit the head and legs. With a little judgment in the selection of the pieces of

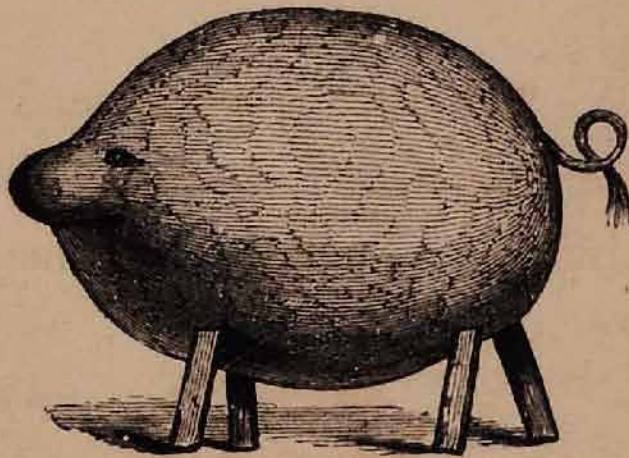


stalk and the mode in which they are thrust into the body, it is surprising what a lifelike tortoise may be thus produced.

While the work of art in question is being handed round on a plate for admiration, the artist may further distinguish himself, if the wherewithal is obtainable, by constructing

### **The Lemon Pig.**

The body of the pig consists of a lemon. The shape of this fruit renders it particularly well adapted for this purpose, the crease or shoulder at the small end of the lemon being just the right shape to form



The Lemon Pig.

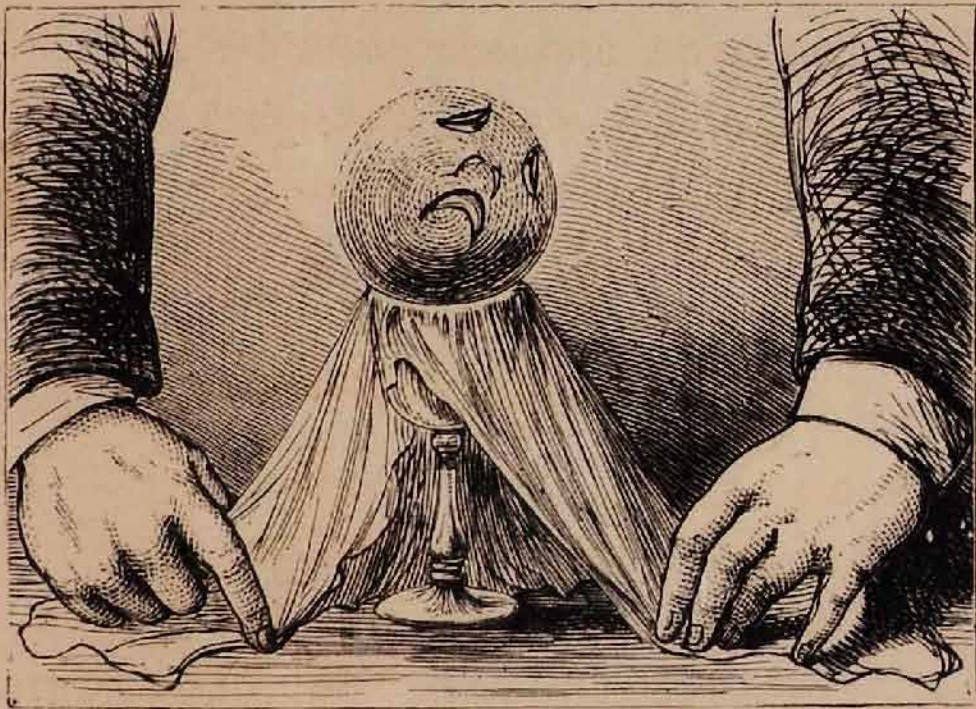
the head and neck of the pig. With three or four lemons to choose from, you cannot fail to find at least one which will answer the purpose exactly.



The mouth and ears are made by cutting the rind with a penknife, the legs of short ends of lucifer-matches, and the eyes either of black pins, thrust in up to the head, or of grape-stones. The effect is shown in our illustration.

### The Passenger to Boulogne.

The requirements for this touching picture are an orange, a pocket-handkerchief or soft table-napkin, and a wineglass.



The Passenger to Boulogne.

and a wineglass. The orange is first prepared by cutting in the rind with a penknife the best ears, nose, and mouth which the skill of the artist can



compass, a couple of raisin-pips supplying the place of eyes. A pocket-handkerchief is stretched lightly over the glass, and the prepared orange laid thereon, as in the annexed illustration.

The pocket-handkerchief is then moved gently backwards and forwards over the top of the glass, imparting to the orange a rolling motion, and affording a laughable but striking caricature of the agonies of a sea-sick Channel passenger.

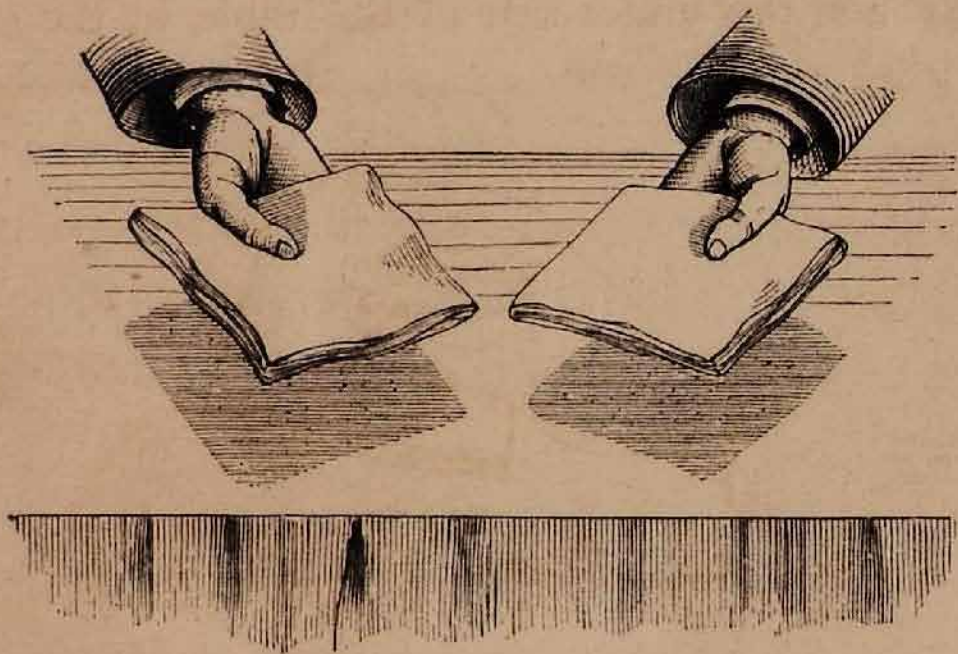
We have seen the performance terminated by draping the pocket-handkerchief hood-fashion over the supposed head, and squeezing the orange into the glass. This last scene, however, is disagreeably realistic, and we venture to think is much better omitted.

### **The Enchanted Raisins.**

This is a feat which more properly belongs to the "parlour magic" department of our work, but it comes in so appropriately at the dessert-table that we introduce it at this point. Take four raisins or bread-pills, and place them about a foot apart, so as to form a square on the table. Next fold a couple of table-napkins, each into a pad of about five inches square. Take one of these in each hand, the fingers undermost and the thumb uppermost, as in Fig. 1,



hereto annexed. Then inform the company that you are about to give them a lesson in the art of hanky-panky, &c., &c., and in the course of your remarks bring down the two napkins carelessly over the two raisins farthest from you. Leave the right-hand napkin on the table, but, in withdrawing the hand, bring away the raisin between the second and

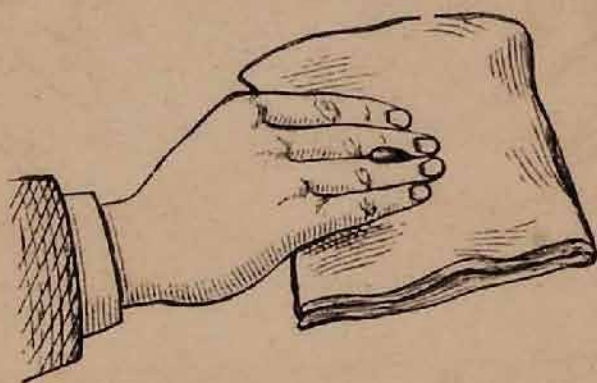


The Enchanted Raisins, Fig. 1.

third fingers, and at the same moment, remarking, "You must watch particularly how many raisins I place under each napkin," lift the left-hand napkin (as if merely to show that there is one raisin only beneath it), and transfer it to the palm of the out stretched right hand, behind which the raisin is now



concealed, as in Fig. 2. Without any perceptible pause, but at the same time without any appearance of haste, you replace the folded napkin on raisin No. 2, and in so doing leave raisin No. 1 beside it. Now take up raisin No. 3 (with the right hand). Put the hand under the table, and in doing so get raisin No. 3 between the second and third fingers, as much *behind* the hand as possible. Give a rap with the knuckles on the under-side of the table, at the same



The Enchanted Raisins, Fig. 2.

time saying, "Pass!" and forthwith pick up the left-hand napkin with the left hand, showing the raisins 1 and 2 beneath it. All eyes are drawn to the two raisins on the table, and as the right hand comes into sight from beneath the table the left quietly transfers the napkin to it, thereby effectually concealing the presence of raisin No. 3. The napkin is again laid over raisins 1 and 2, and No. 3 is secretly deposited



with them. No. 4 is then taken in the right hand, and the process repeated, when *three* raisins are naturally discovered; the napkin being once more replaced, and No. 4 left with the rest. There are now four raisins under the left-hand napkin, and none under that on the right hand, though the spectators are persuaded that there is *one* under the latter, and only *three* under the former. The trick being now practically over, the performer may please himself as to the form of the *dénoûment*, and, having gone through any appropriate form of incantation, commands the imaginary *one* to go and join the other three, which is found to have taken place accordingly.

The above trick will form an appropriate introduction to that of—

### **The Demon Lump of Sugar and the Magic Hats.**

The performer announces that he will repeat the same experiment in a still more startling form. He commences by borrowing two hats, which he places, crown upwards, upon the table, drawing particular attention to the fact that there is nothing whatever under either of them. He next demands the loan of



the family sugar-basin, and requests some one to select from it a lump of sugar (preferably one of an unusual and easily distinguished shape), at the same time informing them that, by means of a secret process, only known to himself, he will undertake to swallow such lump of sugar before their eyes, and yet, after a few minutes' interval, bring it under either of the two hats they may choose. The company, having been prepared by the last trick to expect some ingenious piece of sleight-of-hand, are all on the *qui vive* to prevent any substitution of another lump of sugar, or any pretence of swallowing without actually doing so. However, the performer does unmistakably take the identical lump of sugar chosen and crush it to pieces with his teeth. He then asks, with unabated confidence, under which of the two hats he shall bring it, and, the choice having been made, places the chosen hat on his own head, and in that way fulfils his undertaking.

### **The Mysterious Production.**

This is another feat of the genus "sell," and to produce due effect should only be introduced after the performer has, by virtue of a little genuine magic, prepared the company to expect from him



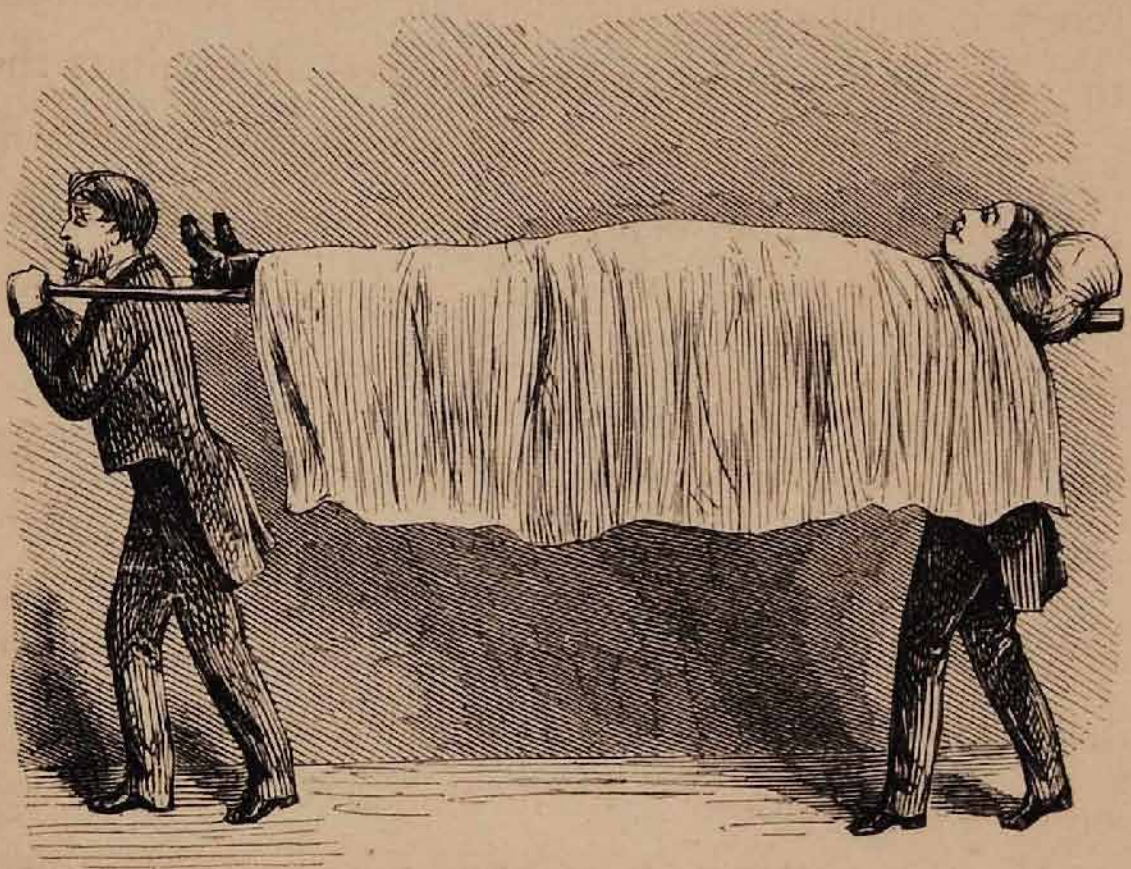
something a little out of the common. He begins by informing the spectators that he is about to show them a great mystery, a production of nature on which no human being has ever yet set eye, and which, when they have once seen, no human being will ever set eyes on again. When the general interest is sufficiently awakened, he takes a nut from the dish and, having gravely cracked it, exhibits the kernel, and says, "Here is an object which you will all admit no human being has ever seen, and which" (here he puts it into his mouth and gravely swallows it) "I am quite sure nobody will ever see again."

### **Elongation and Compression.**

This, properly managed, is a capital trick. You lead the conversation, as if accidentally, into a spiritualistic channel. From this it is an easy step to Mr. Home, the medium, and his remarkable power (*teste* Lord Lindsay) of elongating himself (and presumably his braces, as his waist-buttons do not seem to have yielded under the strain) to an extent not vouchsafed to ordinary humanity. Most persons are apt to regard the story as a "stretcher" in a different sense; but you gravely assure the company that their doubts are quite unfounded—that the feat really can



be done, and, indeed, that you can do it yourself, though, as you do not profess to be a fully developed medium, you have hitherto only succeeded in doing it in the horizontal position. The company appearing still to be incredulous, you offer to prove your

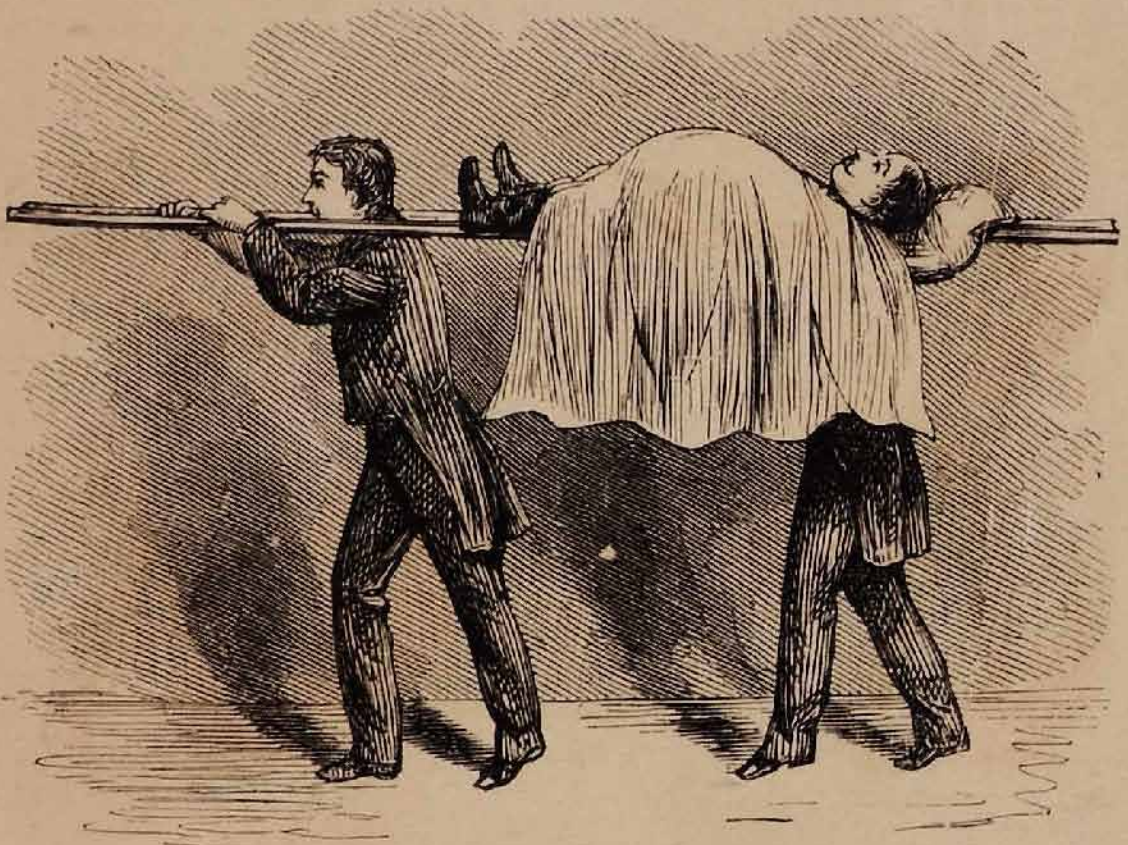


Elongation and Compression, Fig. 1.

assertion then and there by performing the experiment, and thereupon request the assistance of two gentlemen to place you under the mesmeric influence. One of those selected should be as nearly as possible your own height, and the other about a



head shorter. Stating that you must have perfect quiet for the success of the operation, you retire, with your volunteer assistants, to another room ; at the same time requesting that before you return the gas may be turned down to a dim religious light, as

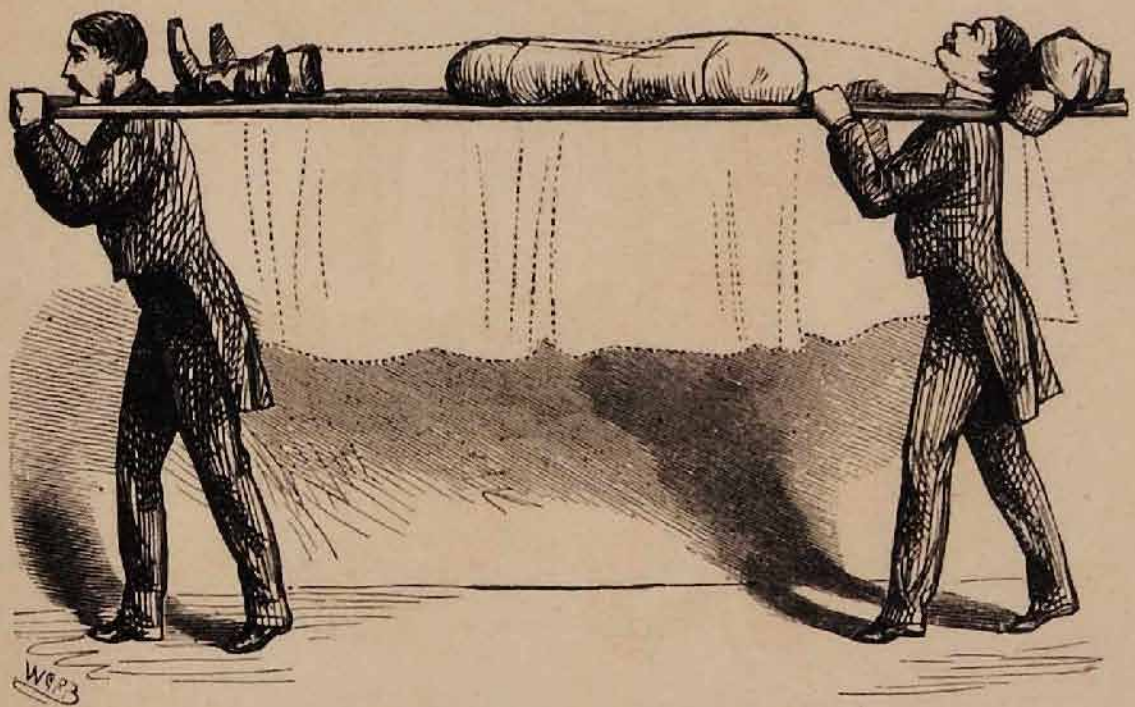


Elongation and Compression, Fig. 2.

the eyesight while in the elongated condition is peculiarly sensitive. After an absence of a few minutes, you are carried into the room on the shoulders of your two assistants, but in a curiously altered condition, being apparently about seven feet long (*See*



Fig. 1). Speaking in a faint, exhausted voice, you explain that you could easily elongate yourself to a much greater extent, but that the experiment would be dangerous, the action of the heart not sufficing to keep up the circulation over a greatly increased surface. You may further explain that you always find

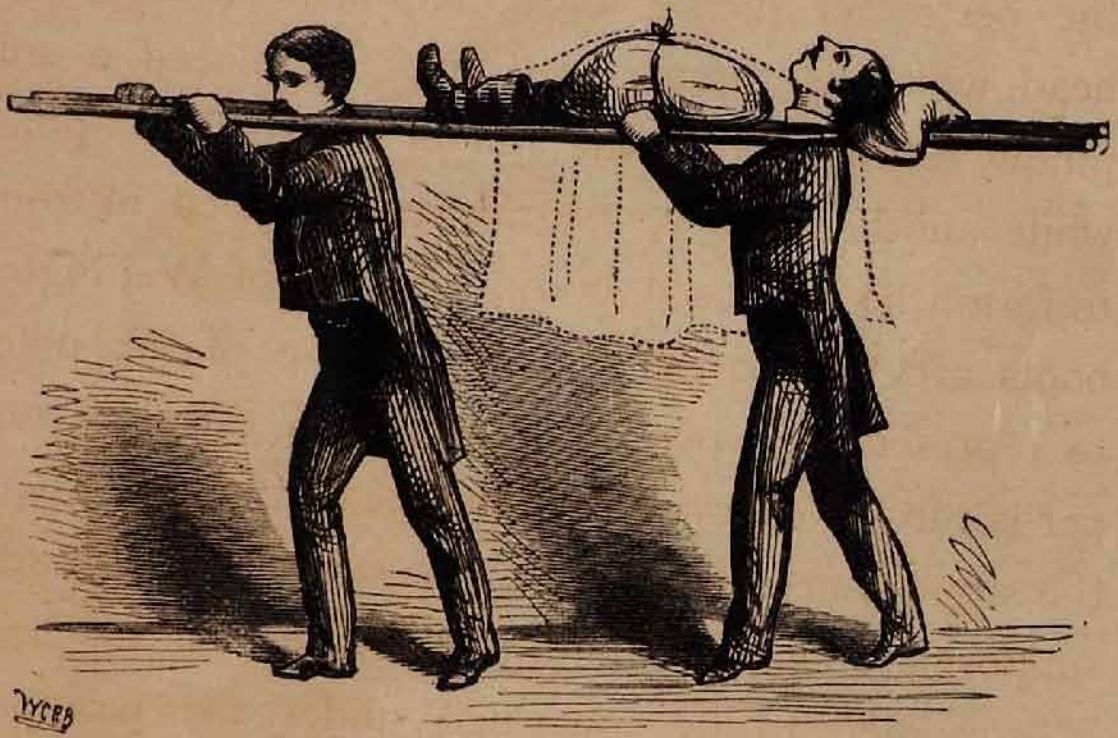


Elongation and Compression, Fig. 3.

it necessary, after performing this experiment, to reverse the process, and restore the tone of the system by compressing yourself to the extent of a foot or so. "Remove me, please," you continue, speaking to your bearers, "for I find I am getting faint already." They do so accordingly, and after a brief



interval carry you in again, now reduced to a stature of about four feet, as in Fig. 2. You may now appear to have quite recovered your voice, and may discourse in as lively tones as you please; but do not linger too long, as the spectators may probably



Elongation and Compression, Fig. 4.

guess the secret of the trick, which is performed as follows:—

The shorter of the two assistants is merely invited as a blind, and takes no part in the trick, the two supposed "bearers" being in reality yourself and the taller assistant, whom we will call Mr. A. A glance at Figs. 3 and 4 will show you "how it's done."



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A couple of long light poles, of the broomstick description, are tied together, at about six inches from each end, by a couple of pieces of cord, of such a length as to leave a space of about eight inches between. These are placed so as to rest on the shoulders of the performer and his assistant, the performer being the hindmost. Behind his head, which is thrown well back, is placed a sofa pillow, resting across the hinder ends of the poles, while another pillow, lengthways, is placed in front, to form the supposed body. A pair of Wellington boots are tied to the forward portion of the poles, to represent the performer's feet. A railway wrapper is thrown over all but the head and feet, giving the appearance described; the spectators naturally supposing that the hindmost bearer, whose head is presumed to be concealed under the wrapper, is your second assistant Mr. B., the real Mr. B. remaining unseen in the retiring room. The effect of "compression" is produced by using a shorter pair of poles, and placing a pillow on the stomach, the arrangements in other respects being precisely the same as before.



**The Family Giant.**

A very fair giant, for domestic purposes, may be produced by the simple expedient of seating a



The Family Giant.

young lad astride on the shoulders of one of the



older members of the company, and draping the combined figure with a long cloak or Inverness cape. The "head" portion may, of course, be "made up" as much as you please, the more complete the disguise the more effective being the giant. A ferocious-looking moustache and whiskers will greatly add to his appearance. If some ready-witted and genial member of the party will undertake to act as showman, and exhibit the giant, holding a lively conversation with him, and calling attention to his gigantic idiosyncrasies, a great deal of fun may be produced. The joke should not, however, be very long continued, as the feelings of the "legs" have to be considered. If too long deprived of air and light, they are apt to wax rebellious, and either carry the giant in directions he would fain avoid, or even occasionally to strike altogether, and bring the giant's days to a sudden and undignified termination.

#### **The Nondescript, or Animated Telescope.**

This is a much more finished deception, and is not unfrequently seen exhibited at theatres and circuses. The figure is constructed as follows:—You procure a stout broomstick, four feet long, and on one end thereof fasten firmly a grotesque pasteboard head,



with appropriate headdress. Next construct an extinguisher-shaped robe of some dark material (a



Y.C.R.B.

The Nondescript, Fig. 1. The robe should taper gradually outwards, from a diameter of about eight inches at the top to about two feet six at the bottom. A cane hoop should be fastened horizontally within it at about the height of the performer's knees, and another at about the level of his chin. These keep the garment distended, and give the operator much greater freedom

coarse black muslin or canvas is the best, as allowing a reasonable amount of light and ventilation to the performer). It should be gathered in with a frill round the neck of the figure, and should be of such a length that when the performer stands beneath, with the stick extended at full length above his neck, it shall all but reach the ground. (See Fig. 1.)

The robe should taper gradually outwards, from a diameter of about eight inches at the top to about two feet six at the bottom. A cane hoop should be fastened horizontally within it at about the height of the performer's knees, and another at about



of movement than he would otherwise enjoy. The lower hoop should be attached by four pieces of tape\* to a belt round the performer's waist, this arrangement keeping it at a uniform height from the floor, and preventing the skirt getting under the performer's feet in walking.

With a little practice the figure thus composed



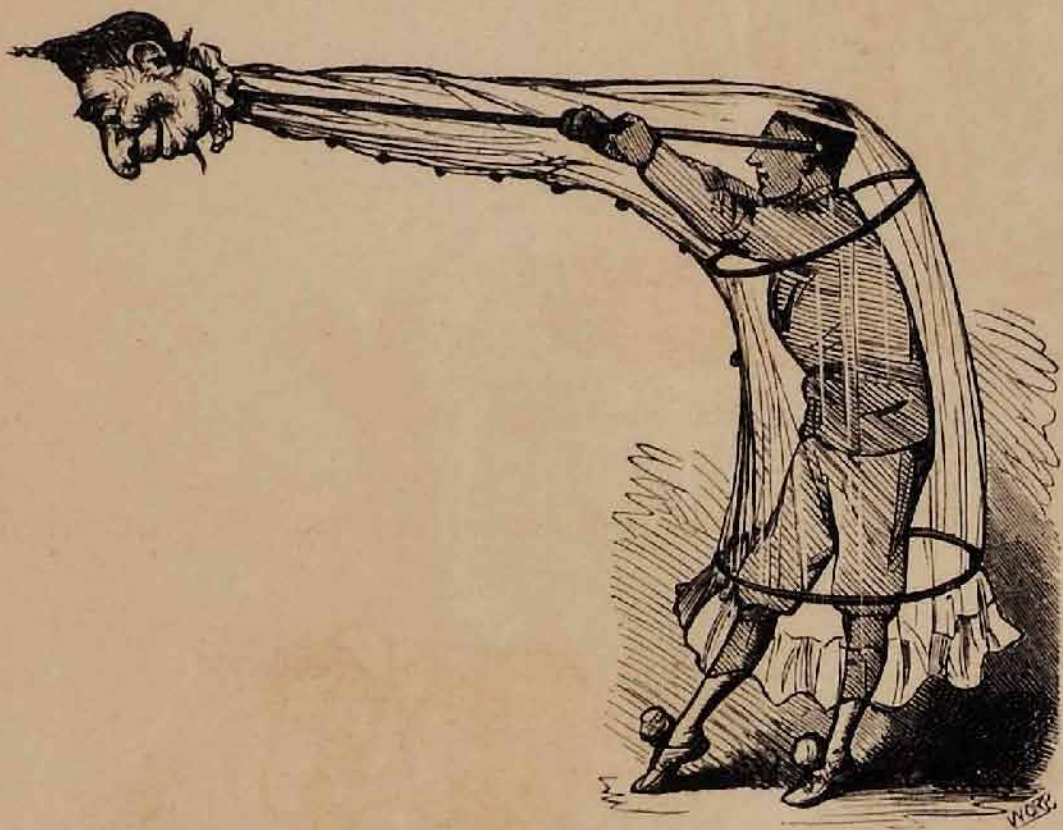
The Nondescript, Fig. 2.

may be made to go through a variety of the most eccentric manœuvres. For instance, by gradually lowering the stick, and at the same time contracting the body into a crouching position, it may be made to sink to the dimensions of a dwarf, as in Fig. 2.

\* Omitted by inadvertence in the illustrations.



By bending the body, and at the same time lowering the stick into a horizontal position, the figure will be made to salute, as in Fig. 3. While in this position the head may be made to describe a circle of three or four feet in diameter with inexpressibly



The Nondescript, Fig. 3.

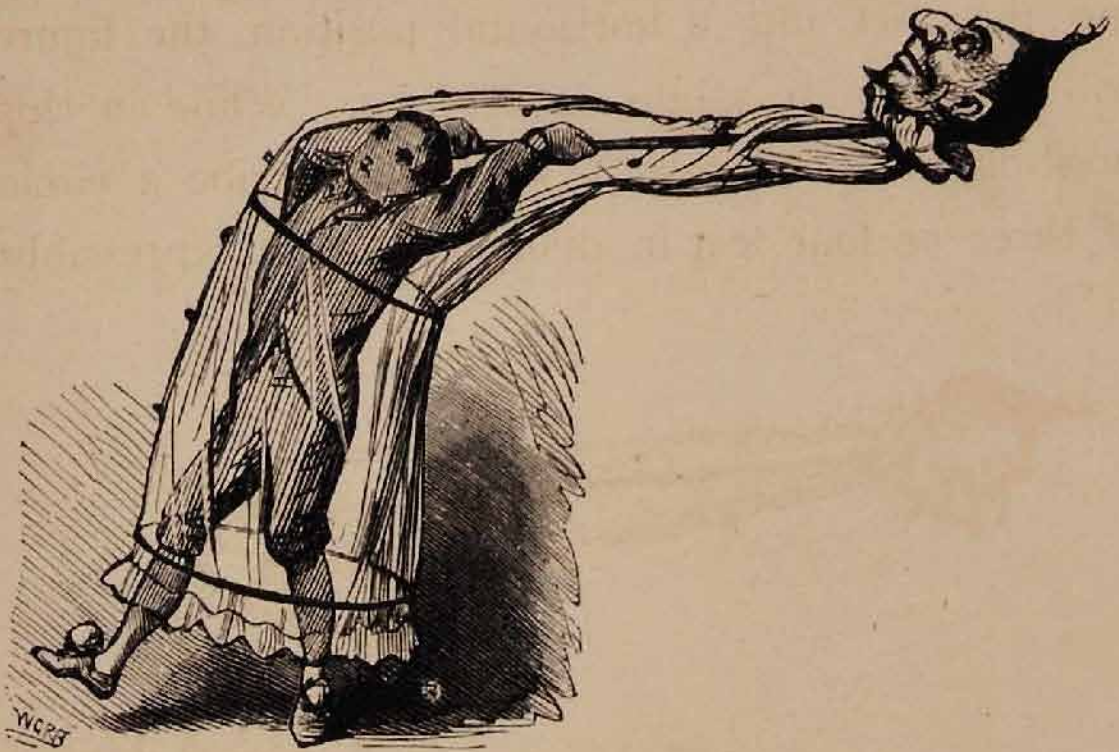
comical effect. The stick may then be sloped backward, in manner shown in Fig. 4.

By way of finale, the figure may be made, as in Fig. 5, to pass its head between its legs, and in that position make its exit.

Some little practice is required to work the "Non-

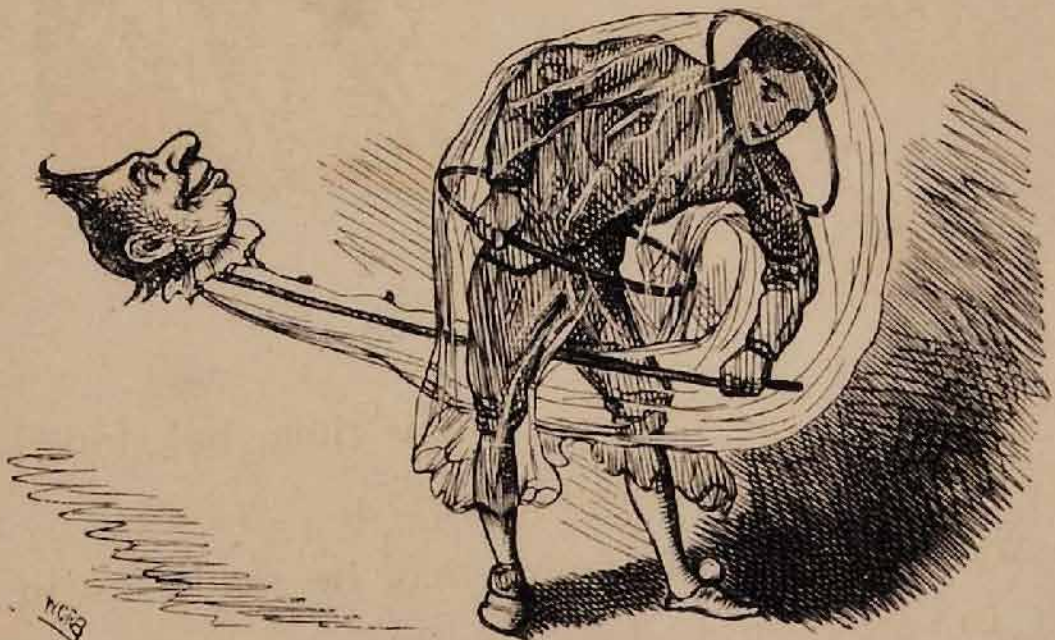


descript" effectively. All sudden movements or



The Nondescript, Fig. 4.

abrupt angles should be as far as possible avoided,



The Nondescript, Fig. 5.

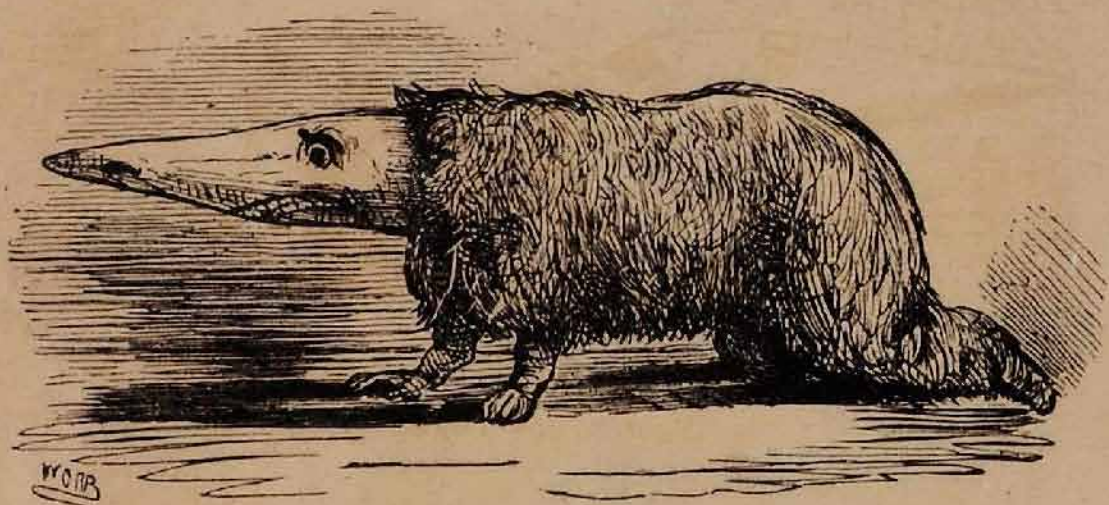
the aim of the performer being to make his evolu-



tions as *serpentine* as possible. It is a decided addition to have two figures, one with a male and one with a female head, when a grotesque *pas de deux* may be executed with capital effect.

### “The What-do-you-Think?”

Our next three or four sections will be devoted to the description of the after-dinner menagerie. We will begin with the “What-do-you-Think?” whose portrait is depicted below.

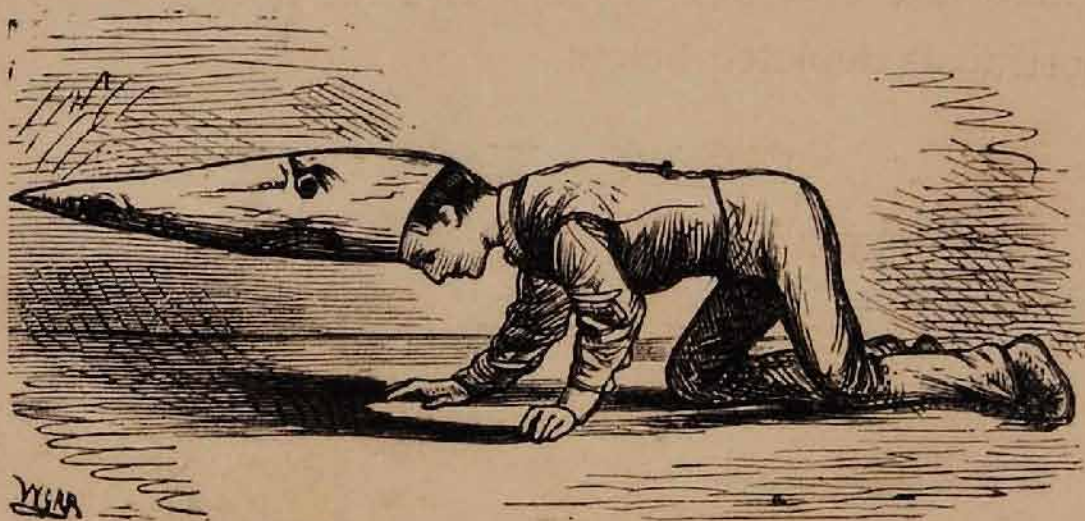


“The What-do-you-Think?” Fig. 1.

The exhibitor begins, in proper showman style, “Ladies and Gentlemen, I have the pleasure of exhibiting to your notice the celebrated ‘What-do-you-Think?’ or Giant Uncle-Eater. You have all probably heard of the Ant-Eater. This is, as you will readily perceive, a member of the same family, but more so! He measures seven feet from



the tip of his snout to the end of his tail, eight feet back again, five feet round the small of his waist, and has four feet of his own, making twenty-four in all. In his natural state he lives chiefly on blue-bottle flies and mixed pickles, but in captivity it is found that so rich a diet has a tendency to make him stout, and he is now fed exclusively on old champagne corks and back numbers of the *Family Herald*.



"The What-do-you-Think?" Fig. 2.

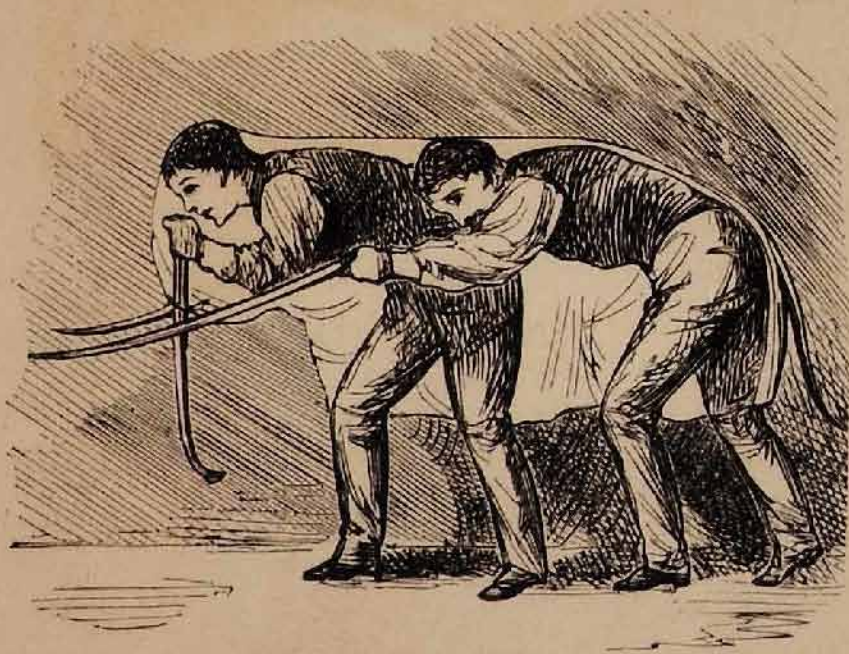
His voice, which you may perhaps have an opportunity of hearing (here the 'What-do-you-Think?' howls dismally) is in the key of B flat, and is greatly admired. People come here before breakfast to hear it, and when they have heard it, they assure us that they never heard anything like it before. Some have even gone so far as to say that they never wish to hear anything like it again." &c., &c., &c.



The "What-do-you-Think" is manufactured as follows:—The performer, who should have black kid gloves on, places on his head a conical paper cap, worked up with the aid of the nursery paint-box into a rough semblance of an animal's head. This being securely fastened on, he goes down on his hands and knees (*See Fig. 2*), and a shaggy railway rug (of fur if procurable) is thrown over him, and secured round his neck, when the animal is complete.

### **The Baby Elephant.**

For the construction of this noble animal two performers are necessary. They place themselves

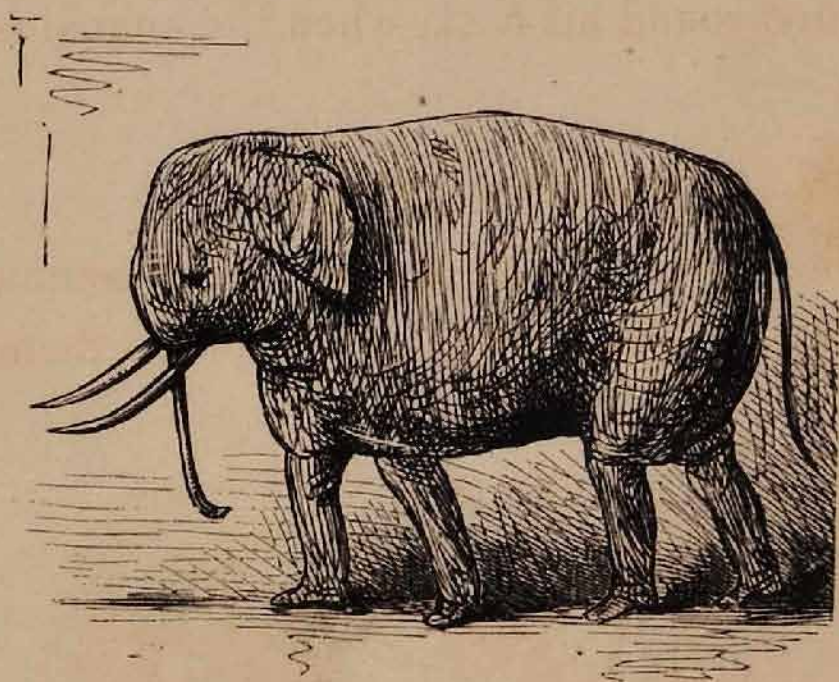


The Baby Elephant, Fig. 1.

as shown in Fig. 1, and over them is thrown a large



grey shawl, on which are sewn a couple of flaps of the same material to represent ears, and two pieces of appropriately marked paper for the eyes. A variety of articles may be used as a makeshift for tusks. If nothing else is procurable, they can be manufactured out of a couple of sheets of stiff white paper, rolled up tightly into a tapering form, while



The Baby Elephant, Fig. 2.

a rolled-up shawl will form the trunk. The general appearance of the animal will then be as shown in Fig. 2.

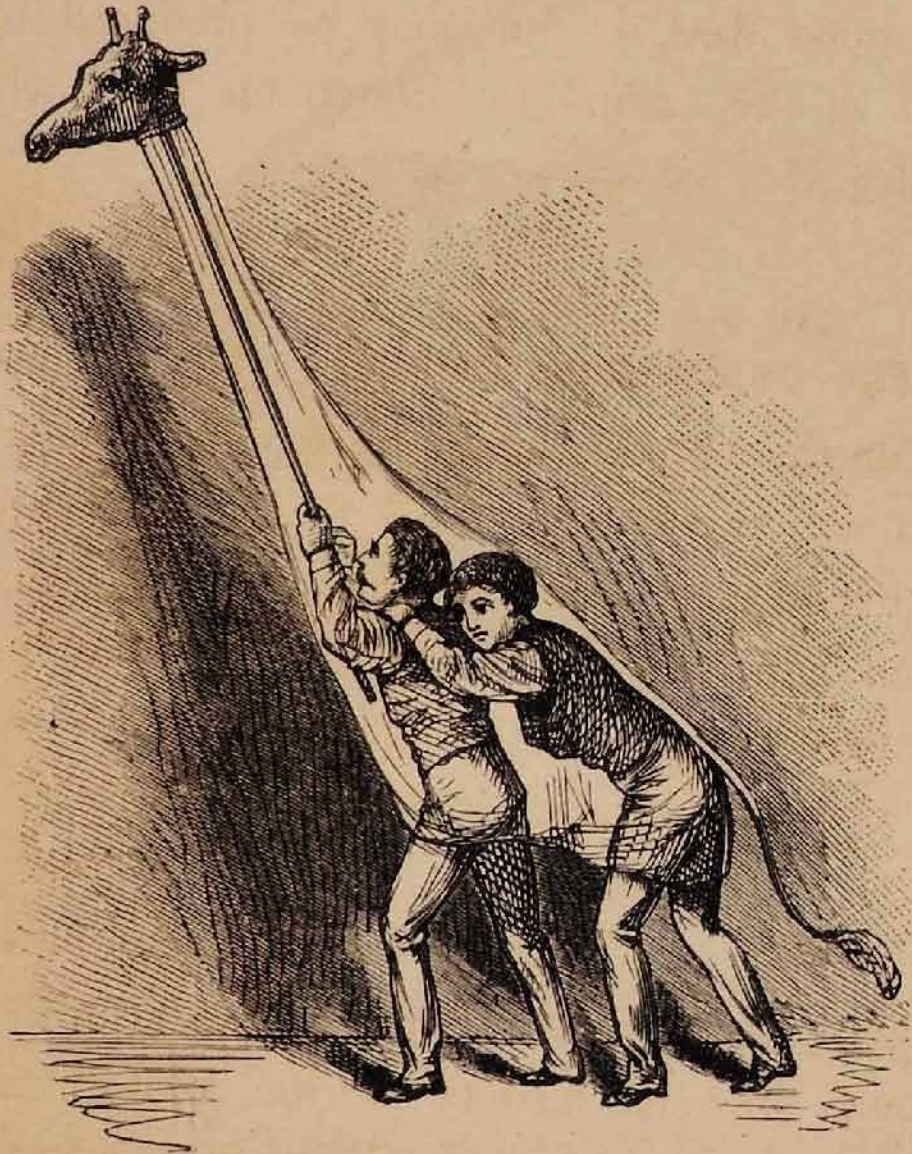
If it is desired to find an occupation for another of the company, the character of the native mahout or driver will afford much scope for invention. Of



course, the more grotesque the "properties" with which the mahout is rigged out, the greater his success.

### The Giraffe.

This animal is constructed on the same principle as the Baby Elephant. A grotesque head, as nearly



The Giraffe.

approaching the required shape as possible, is securely



fastened to the end of a long stick, which is held by the foremost of the two performers.

To this is attached the cloth which is designed to form the body of the animal, and which should be pinned round the bodies of the two performers. A rope tail may be added, the general effect being as shown in our illustration.

A good deal of fun may be produced by the efforts of the animal to scratch his head with his hind leg, &c., &c.

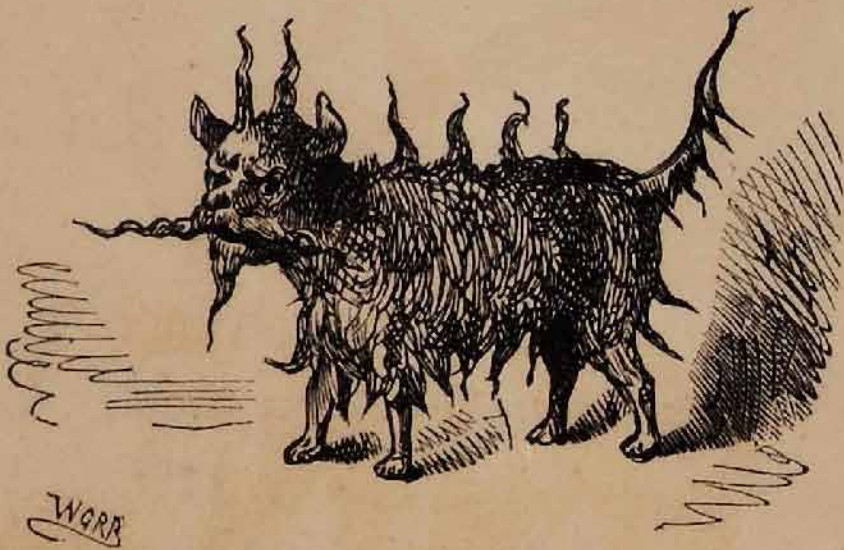
**“The *Canis Remarkabilis*, or Demon Dog.”**

“Can the leopard change his spots?” asks Artemus Ward, and proceeds to reply that at any rate you can change them for him with a paint-brush, as he himself had done in the case of an animal which was not naturally spotted in an attractive manner. The plan thus indicated is employed with great success in the case of the *Canis Remarkabilis*, or Demon Dog. All that is needed is a shilling colour-box and a bottle of bandoline, to transform the most thorough-bred of terriers or the veriest mongrel into an animal which it would bother Darwin himself to classify. If the dog be of the smooth, short-haired description, a few coloured wafers may be applied



with striking effect. If, on the other hand, his coat be long and shaggy, a judicious use of the bandoline will "make each particular hair to stand on end, like quills upon the fretful porcupine."

Whatever be the animal selected, the effect of the



The *Canis Remarkabilis*, or Demon Dog.

joke will mainly depend upon the humour of the showman, who will do well not to trust to the inspiration of the moment, but to arrange appropriate "patter" beforehand.



**The Dwarf.**

The Dwarf can scarcely be said to belong to the menagerie, but may appropriately follow in this place. He is constructed as follows:—A table,



The Dwarf, Fig. 1.

with cover, is placed just in front of the drawn curtains of a window. The performers, of whom there are two, place themselves behind the table, the one



in front of the other. The foremost either stands, or kneels on a stool, as may be found most convenient, and rests his hands, which are encased in a pair of boots, upon the table. These form the feet of the



The Dwarf, Fig. 2.

Dwarf. The second performer stands behind the first, concealed by the curtain, and passes his arms, which are the only part of his person in view, over the shoulders of the first performer, to form the arms



of the Dwarf.\* (See Fig. 1 for the details of the arrangement, and Fig. 2 for the resulting effect.) The above arrangements are, of course, made before the company are admitted into the room. The Dwarf then proceeds to make a speech or sing a song, which the arms accompany with (as a rule) singularly inappropriate gestures. Thus, at a very impressive portion of (say) Hamlet's soliloquy, the right hand will be seen to tweak the nose violently, or even to "take a sight" at the assembled company. The arms have even been known to stop the eloquence of the mouth, by violently cramming a pocket-handkerchief into it. The legs are equally eccentric in their behaviour, the Dwarf not hesitating, on an emergency, to scratch his nose with his foot, and so on.

The representation of the Dwarf demands a little practice, but, if it is well worked, the effect produced will fully repay the trouble expended in arranging it. A child's pinafore will be found the most appropriate garment.

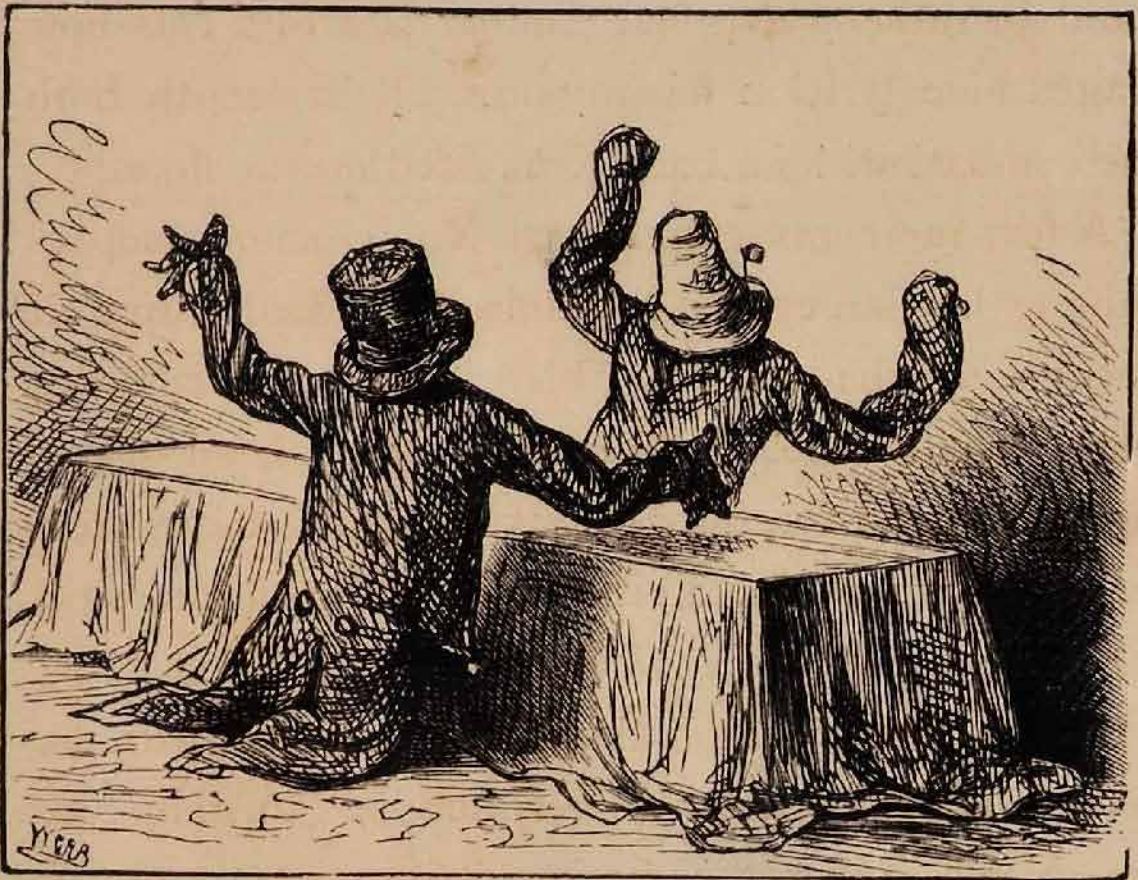
### **The Disappointed Heirs ; or, The Irishman's Wake.**

The company, having exhausted the attractions of the menagerie, may be invited to view the burlesque

\* Some authorities recommend that the "arms" should be passed *under* instead of *over* those of the principal performer. A good deal will depend on the relative stature of the parties.



tragedy of the Disappointed Heirs. The curtain being raised (or, in other words, the folding-doors being opened), the spectators behold, by the "dim religious light" of the lowered gas, the spectacle of, apparently, a coffin, duly draped in black, and lying



The Disappointed Heirs, Fig. 1.

in the centre of the floor, while on either side kneels a man, each, strange to say, wearing his hat (generally a shocking bad one). The first impression of the spectator is that these are mourners weeping for the defunct, but the exhibitor explains that they are two gentlemen, each of whom had hoped to be



the heir of the deceased, and that, having been disappointed in that expectation, they have been having a somewhat violent altercation. Scarcely are the words out of his mouth, when No. 1 makes a dash (across the "coffin") at No. 2, No. 2 returning the compliment with great vigour. A regular hand-to-hand, or rather hat-to-hat combat (*see* Fig. 1) is now waged fiercely for a few minutes, till at length both the combatants sink back exhausted on the floor.

A few moments elapse, and No. 1, somewhat regaining his strength, lifts himself gradually up and peeps over the coffin at his prostrate antagonist, when No. 2, who, it appears, has only been shamming, makes a frantic dash at him, and the contest recommences as fiercely as ever, and continues till the curtain falls.

The construction of the coffin and combatants, though ingenious, is extremely simple. A glance at Fig. 2 will make the mystery clear. A couple of Windsor chairs are laid on the floor, as in the illustration, and covered with a black shawl, carefully tacked down to the carpet at either end, while between them reclines on his back a man, the taller and the longer in the arms the better. Each hand grasps the brim of a hat (which, for obvious reasons, had better *not* be any one's "Sunday best") and the



centre of a stout ruler or piece of broomstick. The arm thus holding a hat and cross-stick forms a kind of lay figure to support a coat, which is draped over the cross-stick and buttoned at the throat, the sleeves hanging down empty at each side, but swinging about with telling effect when the expectant legatees begin



The Disappointed Heirs, Fig. 2.

their "scrimmage." The unseen actor may accompany these struggles with appropriate exclamations, as "Hurroo! Wurrasthrue! Would ye, ye divil! Ah, thin, it's mighty small satisfaction ye'll get out of Terence Malony! There's one for yer ugly ould phiz, bedad!" or any other ejaculations calculated to give a proper "local colour" to the scene.



**The Comical Quartette Party.**

This is an amusement which demands a good deal of previous preparation, and some little vocal skill on the part of the actors, but, when well carried out, it is extremely effective. A piece of oiled canvas, of



The Comical Quartette Party, Fig. 1.

such a size as just to fill the open space between the folding-doors, is procured, and on it are painted, in a bold, dashing style, the figures (the more grotesque the better) of four street performers. The space



which would ordinarily be occupied by the face of each figure is completely cut out, and the vacancy is supplied by the face of a living actor, put through from behind. The hole should be sufficiently large to admit of the face being passed well through, and



The Comical Quartette Party, Fig. 2.

so to gain a fair amount of lateral play, as a great part of the effect depends upon the actors being able to turn their faces slightly towards each other when asking or answering a question. The faces may be "made up" in any style appropriate (or inappropriate)



to the figures represented on the front of the canvas. Gleees, ballads, Christy Minstrel melodies, and the like, performed under these peculiar circumstances, have a highly original effect.

Figs. 1 and 2 are representations of the arrangements as seen from before and behind the curtain respectively.

### **The 'Art' Exhibition.**

THE elaborate "sell" which goes by this name is an institution which has only sprung up within the last three or four years. We have seen it introduced on two or three occasions at fancy fairs and charity bazaars, at which it has proved a great attraction.

A regular printed catalogue is got up, containing apparently the names of a collection of pictures or sculpture, each object duly numbered, and with the name of the artist appended. In some instances the name of a (supposed) picture is followed by an appropriate quotation in poetry or prose, after the orthodox fashion of the Royal Academy and other galleries.

We append, by way of illustration, a selection from the catalogue of a collection which met with great success in connection with a fancy bazaar in the east of London:—



EXHIBITION OF THE WORKS OF  
LIVING ARTISTS.

CATALOGUE.



PART I.

WORKS OF ART.

- |                                        |                                            |
|----------------------------------------|--------------------------------------------|
| 1. Horse Fair                          | <i>After Rosa Bonheur.</i>                 |
| 2. A Brush with a Cutter off Deal      | <i>Carpenter.</i>                          |
| 3. Caught in a Squall off Yarmouth     | <i>Fisher.</i>                             |
| 4. The Last of poor Dog Tray           | <i>Barker.</i>                             |
| 5. "He will return, I know he will"    |                                            |
|                                        | <i>Lent by the Trustees of the Parish.</i> |
| 6. The Midnight Hour                   | <i>C. Lock.</i>                            |
| 7. Heroes of Waterloo                  | <i>Schumacher.</i>                         |
| 8. True to the Core                    | <i>C. Odling.</i>                          |
| 9. "Spring, Spring, Beautiful Spring!" | <i>Mayne.</i>                              |
| 10. "Tears, Idle Tears"                | <i>Strong.</i>                             |
| 11. The Midnight Assassin              | <i>F. Sharpe.</i>                          |
| 12. The Dripping Well                  | <i>T. Inman.</i>                           |
| 13. Family Jars                        | <i>Potter.</i>                             |
| 14. Never Too Late to Mend             | <i>S. Titch.</i>                           |
| 15. Past Healing                       | <i>Köbler.</i>                             |



- 
- |                                                                              |                       |
|------------------------------------------------------------------------------|-----------------------|
| 16. The First Sorrow                                                         | <i>Smalchild.</i>     |
| 17. Saved                                                                    | <i>S. Kinflint.</i>   |
| 18. Lost                                                                     |                       |
| 19. First Love                                                               | <i>Sweet.</i>         |
| 20. The Death of the Camel                                                   | <i>After Goodall.</i> |
| 21. His First Cigar                                                          | <i>A. Young.</i>      |
| 22. A Good Fellow Gone                                                       | <i>M. I. Slade.</i>   |
| 23. Portrait of a Gentleman                                                  | <i>Anonymous.</i>     |
| 24. Portrait of a Lady                                                       | <i>Anonymous.</i>     |
| 25. Our Churchwardens                                                        | <i>Screw.</i>         |
| 26. Portraits of the Reigning Sovereigns of Europe                           | <i>G. P. O.</i>       |
| <i>[Taken by special order.]</i>                                             |                       |
| 27. Waifs of Ocean                                                           | <i>Fish.</i>          |
| <p>“Strange things come up to look at us,<br/>The monsters of the deep.”</p> |                       |
| 28. The Last Man                                                             | <i>Unknown.</i>       |
| 29. Contribution from the celebrated Sheepshanks Collection                  | <i>Butcher.</i>       |
| 30. The Light of Other Days                                                  | <i>Dimm.</i>          |
| 31. The Meet of Her Majesty's Hounds                                         | <i>Pratt.</i>         |
| 32. Water Scene                                                              |                       |

“And I hear  
 Those waters rolling from the mountain springs  
 With a sweet inland murmur.”



- 
33. The Maiden's Joy *Bachelor.*  
 34. The Fall *Adam.*  
 35. Motherhood

“ She laid it where the sunbeams fall  
 Unscanned upon the broken wall,  
 Without a tear, without a groan  
 She laid it near a mighty stone  
 Which some rude swain had haply cast  
 Thither in sport, long ages past,—  
 There in its cool and quiet bed  
 She set her burden down and fled ;  
 Nor flung, all eager to escape,  
 One glance upon the perfect shape  
 That lay, still warm and fresh and fair,  
 But motionless and soundless there.”

*C. S. Calverley.*

36. A Friendly Party on Hampstead Heath *Moke.*  
 37. Borrowed Plumes *Wigg.*  
 38. Out for the Night *Anonymous.*  
 39. Something to Adore *Anonymous.*  
 40. The Wearied Grinder *Mayne Force.*

“ Change and decay in all around I see.”

41. Repentance *G. Templar.*  
 42. Maggie's Secret *Rossetter.*  
 43. Somebody's Luggage *S. Canty.*  
 44. Eusebius *B. Linkers.*  
 45. Happy Childhood *Wackford Squeers.*  
 46. Not such a Fool as he Looks. *The Exhibitor.*



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PART II.

CURIOSITIES.

47. A choice Collection of Old China.
48. A fine Specimen of Local Quartz discovered in the Possession of a Workman during the Building of the New Town Hall.
49. The Skull of the Last of the Mohicans.
50. A Marble Group.
51. Bust.
52. The Puzzle.
53. The Instantaneous Kid Reviver.
54. The Earnest Entreaty.

Any one not in the secret perusing the above catalogue would naturally conclude that the descriptions referred to pictorial art of some kind or other. But such is by no means the case. The visitor, on being admitted, finds, in place of the expected pictures, shelves or tables on which are arranged sundry very commonplace objects, each bearing a numbered ticket. On close examination he finds that the numbers correspond with those in the catalogue, and that No. 1, "Horse Fair" (*Fare*), is represented, after a realistic fashion, by a handful of oats and a wisp of



hay. No. 2, which he expected to find a spirited marine sketch, is in reality only a tooth-brush lying beside a jack-plane; while the supposed companion picture, "Caught in a Squall off Yarmouth," is represented by a red herring. No. 4, "The Last of Poor Dog Tray," is a sausage, and the exhibitor particularly begs that no gentleman will on any account whistle while passing this picture. No. 5, "He will return, I know he will," presumably the agonized cry of a forsaken maiden, is in reality a poor-rate collector's paper, marked "Fifth application." No. 6 is represented by a numbered ticket only, with no object attached to it. The exhibitor explains that "The Midnight Hour" has not yet arrived, but that any gentleman who likes to wait till it does (which will be at twelve o'clock punctually) is very welcome to do so. The "Heroes of Waterloo," Wellington and Blucher, No. 7, are represented by a couple of the boots known by those distinguished names. 8, "True to the Core," is a rosy-cheeked apple. 9 is a coil of watch-spring. 10, "Tears, Idle Tears," on which the exhibitor feelingly expatiates as a noble example of the imaginative in art, is—an onion! The space dedicated to No. 11 is occupied by the numbered ticket only, the exhibitor explaining that "The Midnight Assassin" (who is stated to be a



large and lively *flea*) has strolled away, and is wandering at large about the room ; and he adds an entreaty that any lady or gentleman who may meet with him will immediately return him to his place in the collection. "The Dripping Well" (No. 12) proves to be of the description more usually known as a dripping-*pan*. "Family Jars," by Potter, is found to consist of a pickle-jar and jam-pot. No. 14, "Never Too Late to Mend," is a boot patched all over ; while 15, "Past Healing," is its fellow, too far gone to admit of like renovation. "The First Sorrow" is a broken doll. "Saved" is a money-box, containing twopence-halfpenny, mostly in farthings. The next is a vacant space, over which the exhibitor passes with the casual remark, "No. 18, as you will observe, is unfortunately *Lost*." No. 19, "First Love," is a piece of toffee. 20, "The Death of the Camel," is a straw, labelled "The last," and the exhibitor explains that this is *the* identical straw that broke the camel's back. "His First Cigar" is a mild Havannah of brown paper. "A Good Fellow Gone" is suggested, rather than represented, by an odd glove. Nos. 23, 24 are represented by two small mirrors, which are handed to a lady and a gentleman respectively, with a few appropriate remarks as to the extreme success of the likenesses, coupled with



critical remarks as to the "expression" in each case. "Our Churchwardens" are a pair of long clay pipes. No. 26, "Portraits of the Reigning Sovereigns of Europe," are represented by a few British and foreign postage stamps. "The Monsters of the Deep," in No. 27, are represented by a periwinkle and a shrimp. "The Last Man" (No. 28) is at present missing from his place in the collection, but the exhibitor explains that he will be seen going out just as the exhibition closes. The "Contribution from the Sheepshanks Collection" (29) is a couple of mutton-bones; while "The Light of Other Days" (30) is an old-fashioned lantern and tinder-box. "The Meet (*meat*) of Her Majesty's Hounds" is a piece of dog-biscuit. No. 32 is a leaky can of water. "The Maiden's Joy" (obviously) is a wedding-ring. "The Fall" is a lady's veil. No. 35, "Motherhood," is the gem of the collection, and should be kept carefully hidden (say by a handkerchief thrown over it) until the company have had time to read and appreciate Mr. Calverley's graceful lines, when the veil is removed, and behold—an egg! No. 36, "A Friendly Party on Hampstead Heath," is represented by three toy donkeys. "Borrowed Plumes" are represented by a lady's false front. "Out for the Night" is an extinguished



candle. "Something to Adore" is a rusty bolt. "The Wearied Grinder" is a back tooth of somebody's, very much the worse for wear. "Repentance" (No. 41) is represented by a smashed hat and a bottle of soda-water. "Maggie's Secret" is a grey hair, labelled "Her first." No. 43, "Somebody's Luggage," consists of a broken comb and a paper collar. "Eusebius" is a pair of spectacles. "Happy Childhood" is indicated by a lithe and "swishy" cane. When the company arrive at No. 46, the corresponding object is apparently missing. The exhibitor refers to his notes, and says, "46—46? I see they have written down against No. 46, 'The Exhibitor,' but I don't see quite what they mean. Suppose we pass on to the curiosities, ladies and gentlemen." No. 47 is merely some smashed crockery, and No. 48 a pewter quart pot. No. 49 is again a vacant space, and the exhibitor explains that 'The Last of the Mohicans' has just gone home to his tea, and has taken his skull with him. No. 50 is, as its name implies, a group of marbles (of the school-boy character). No. 51 is a paper bag of peas, and, being too full, has "bust." "The Puzzle" (No. 52) is an old "Bradshaw." "The Instantaneous Kid Reviver" is a baby's feeding-bottle; and "The Earnest Entreaty" is the request of the ex-



hibitor that the visitors will recommend the collection to their friends.

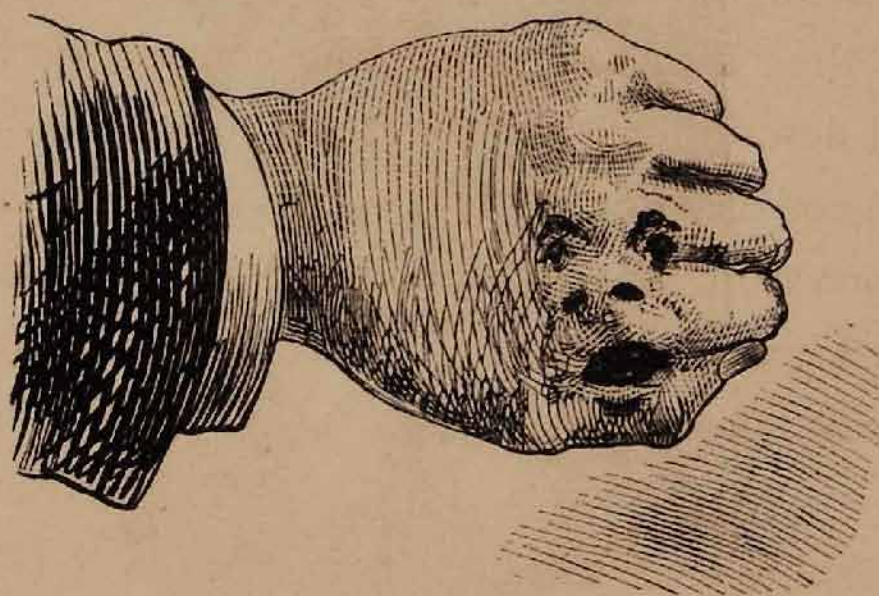
If the "showman" be possessed of a good fund of talk and a dash of dry humour, the fun of the collection may be still further enhanced by his explanations and criticism of the various objects. Poor Artemus Ward's celebrated lecture is an excellent model to copy; indeed, many of his "bits" may be stolen bodily with very satisfactory result. Even without the aid of a showman, the comparison of the poetical descriptions and the sober reality will produce a good deal of fun; but, in this case, the various *blanks* or vacant spaces to be filled up by explanation must necessarily be omitted—a good many telling items being thereby sacrificed.

### **The Talking Hand.**

This is a form of polyphony of very ancient date. It will be found depicted by Hogarth in one of the series of pictures illustrating "The Election," and was introduced by the late Albert Smith into his monologue entertainment. The "hand" is first prepared by doubling the fist, and painting thereon with water-colours the features of an elderly female, as shown in Fig. 1, the lower jaw being formed by the



thumb, and one eye by the junction of the first and second fingers. A cap or hood must be made for the old lady after the fashion shown in Fig. 2, with a little hanging drapery of the same, or some other material, to form a cloak. The hand, prepared as above, is slipped within the hood from the side, when the combined result will be as shown in Fig. 3, forming a passable representation of an old woman's

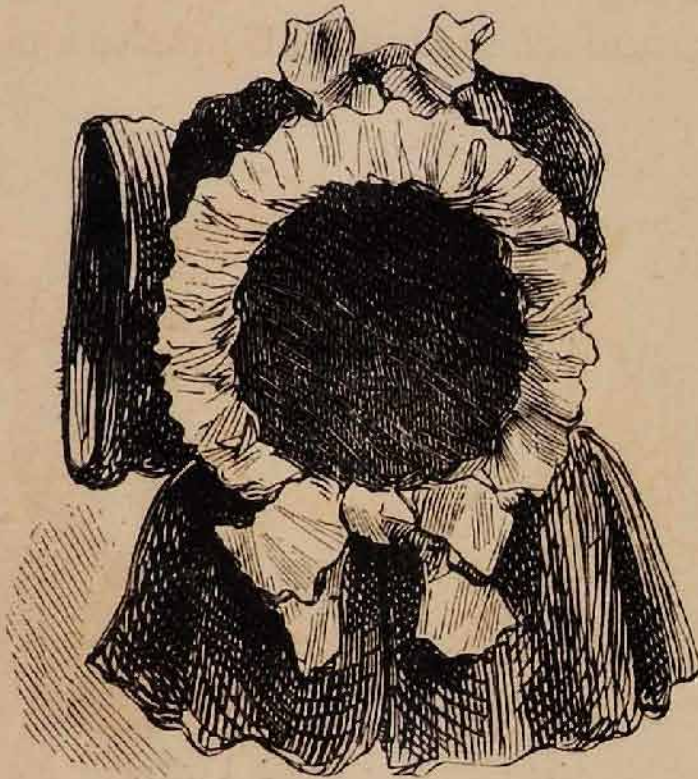


The Talking Hand, Fig. 1.

head. The performer now commences a conversation between himself (speaking in his natural voice) and the old lady, for whom he answers in a high falsetto, with as little movement of the features as possible, the thumb keeping time to what is said, so as to represent the movement of the mouth. If the performer is possessed of a fair power of mimicry, the



dialogue between the old lady and himself may be made extremely amusing ; indeed, we have seen the "talking hand" worked by a street performer with such complete illusive effect, that it was difficult to believe that the "old woman" was not really the speaker. The precise "patter" is, of course, quite a



The Talking Hand, Fig. 2.

matter of taste. Something like the following will answer the purpose :—

*Performer.* Well, Granny, and how are you to-night ?

*Old Woman (with a strong Irish accent).* I'm very poorly, Georgie—very poorly. It's them dratted boys ; they've been a worriting of me again.



*Performer.* Why, Granny, I thought you were very fond of the boys. What have they been doing to you now?

*Old Woman.* Oh, yes, I'm very fond of 'em; I only wish I was behind 'em wid a stick!

*Performer.* But what have they done?

*Old Woman.* They've upset my basket, and stolen my apples, and chivied me all up the cour-r-rt, they have.



The Talking Hand, Fig. 3.

*Performer.* Dear me, that was too bad, upon my word.

*Old Woman.* Ah! and that worn't all, Georgie.

*Performer.* What! worse than that? I can't believe it.

*Old Woman.* Oh, yes, worse than that. You don't know what they called me.



*Performer.* Not too late for dinner, I hope.

*Old Woman.* Oh dear, a great deal worse than that!

*Performer.* You don't mean it! What did they call you then, Granny?

*Old Woman.* They called me (*sobbing*) a drunken old Irishwoman, Georgie (*sob*). Me, that niver takes a dhrop at all at all—except now and then for the toothache—the little thieving divils! Bad cess to 'em! My heart's broke intirely wid 'em, Georgie.

*Performer.* Oh no, not so bad as that, I hope. Come, cheer up, Granny! How's trade in the apple business?

*Old Woman.* Och, wirra, Georgie, sorra a sixpence have I tuk to-day! It's all along o' them murdering Roosians, and Mистер Gladstone, and Docthor Kenealy, and such like, bad luck to them!

*Performer.* Why, Granny, what have Dr. Kenealy and Mr. Gladstone got to do with the sale of apples?

*Old Woman.* Ah, sure, arn't they always aggravatin', and speechifying, an' playing the divil with iverything? And how, in the name of the Blessed Vargin, can a man ate apples whin he's got his belly full o' thim cussed pollytics?

*Performer.* Oh, that's it, is it, Granny? I must



confess I never thought of the matter in that light. But, at any rate, if apples fail, you've always got your beautiful voice to fall back upon. Come now, just, for old acquaintance' sake, sing me one of your nice songs.

*Old Woman.* Ah! Georgie, I can't sing. Sure, it's kilt intirely I am wid a cowld in the chest.

*Performer.* Oh! we'll make allowances for that. Come, Granny, if you'll sing us a song, I'll give you a little drop of something I've got in my pocket. Look here, here's a flask of whisky, the finest thing in the world for a cold on the chest.

*Old Woman.* Ah! Georgie, get out wid ye, then, trying to put the comether upon me wid yer whisky. Whisht, Georgie, darlin', is it rale Irish?

*Performer.* The very best Coleraine, made where no exciseman ever put his ugly nose. Come now, Granny, it's a bargain,—No song, no whisky!

*Old Woman.* Ah! Georgie, ye have such a sootherin' way wid ye, there's no refusing annythin' ye ax. And what will I sing ye? Will I sing ye "Barney O'Hooligan's Weddin'," in ninety-five iligant verses, and a sayquel tellin' how they christened the first baby?

*Performer.* Well, I think that would be rather long. Haven't you anything shorter?



*Old Woman.* Ah! thin, ye're sure it's rale Irish whisky, Georgie? I'll sing ye "The Harp that wonst——" Will that do?

*Performer.* That will do capitally. Attention for Granny's song!

*Old Woman sings* "The Harp that once in Tara's Halls," *in a high falsetto voice. At the end of the first verse she says:—*

"I don't think I can recollect any more, Georgie."

*Performer.* Oh, nonsense! try again. Come, no whisky till you have finished, you know.

*Old Woman.* Ah! Georgie, ye wouldn't have the heart to refuse me just a little dhrop, and me wid such a bad cowl'd?

*Performer.* No, no, I told you beforehand you must finish the song first, and then I will give you a drop of whisky.

*Old Woman.* Oh, Georgie, ye're very hard on poor old Granny. But I'll try what I can do. (*Sings second verse.*) And now ye'll gie' me a sup o' the cratur, won't ye, Georgie?

*Performer.* Here you are then (*takes a flask from his pocket and puts it to the mouth of the old lady, who appears to drink with great relish*)!

*Old Woman.* Ah! thin, Georgie, that's the right sort. Sure, it warms a poor old body's hear-r-t, just



to smell it. Here's luck, Georgie, and may we live all the days of our lives! &c., &c. \* \* \*

It would be foreign to the purpose of this book to attempt to give instructions in ventriloquism, properly so called, which is an art to be attained only by natural aptitude, cultivated by long and assiduous practice. In the illusion of the "Talking Hand," however, ventriloquism, in the higher sense of the word, is unnecessary. The performer should stand with his head slightly turned away from the audience, and with his eyes steadily fixed upon the supposed old woman. This attitude will not only be in strict accordance with his professed occupation of conversing with the old woman, but will tend to prevent the audience noticing the play of the mouth, which it is (for an amateur at any rate) extremely difficult to disguise. The voice of the old woman should be a high falsetto, spoken with the mouth as nearly closed, and with as little movement of the jaws, as possible. When speaking in his proper character, on the other hand, the performer should, for the sake of contrast, make his voice as manly and outspoken as he can. The dialogue should be carried on briskly, the one voice immediately following, and, so to speak, interrupting the other.



**Punch and Judy.**

It is a curious illustration of the depravity of human nature, that this eccentric drama, in which vice is throughout triumphant, and law and order go to the



Punch and Judy, Fig. 1.

wall, has maintained its popularity for so many generations. Before the run of "Punch and Judy" even that of the perennial "Our Boys" sinks into insignificance.



The hunch-backed hero still flings his offspring out of window ; still playfully murders his lawful spouse ; and admiring audiences not only pardon, but applaud the merry old rascal for his many iniquities ; nor will he be found a whit less popular when transplanted from the street corner to the drawing-room, after the manner we are about to describe.

The first requirement of the performance will naturally be the *dramatis personæ*. These, in the drama as usually played, are as follows :—

1. Punch. 2. Judy. 3. The Baby. 4. The Dog Toby. 5. The Clown. 6. The Policeman (or Beadle). 7. The Hangman. 8. The Doctor. 9. The Ghost. The head for each character must be carved out of wood, with a tubular cavity in the neck large enough to admit the first joint of the performer's forefinger. Wooden arms and legs must next be prepared. These need only extend to the elbow and knee, and the Baby will require arms only. Appropriate costumes must next be manufactured. Mr. Punch will have the usual conical hat, and Judy a frilled cap with black ribbons. The body of each figure is a mere bag, just large enough to admit, through an opening behind, the hand of the performer, whose forefinger is thrust into the hollow of the neck, and the thumb and second finger into the



sleeves, thereby giving motion to the arms, after the manner depicted in Figs. 2 and 3.\*

The robes of the various characters are firmly



Punch and Judy, Fig. 2.

attached to the respective heads, and the arms glued just within the lower part of the sleeves. By slip-

\* Very good sets of Punch-and-Judy characters, dressed ready for use, with puppet-show complete, may be obtained of Messrs. W. and F. Hamley, at the "Noah's Ark," No. 231 High Holborn. The price ranges from about fifteen shillings to five guineas per set,



ping his hand therefore within the robe, his forefinger being inserted into the hole in the neck, and his thumb and middle finger into the sleeves, as above mentioned, the performer not only keeps the robe



Punch and Judy, Fig. 3.

properly distended, but is able to impart the requisite appearance of vitality to the figures.

Having described the characters, it next becomes necessary to say a few words as to the "stage"



whereon they perform. Most of our readers will be familiar with the portable theatre of the genuine street artists; a sentry-box-like wooden framework with a green baize cover (*see* Fig. 4), within which

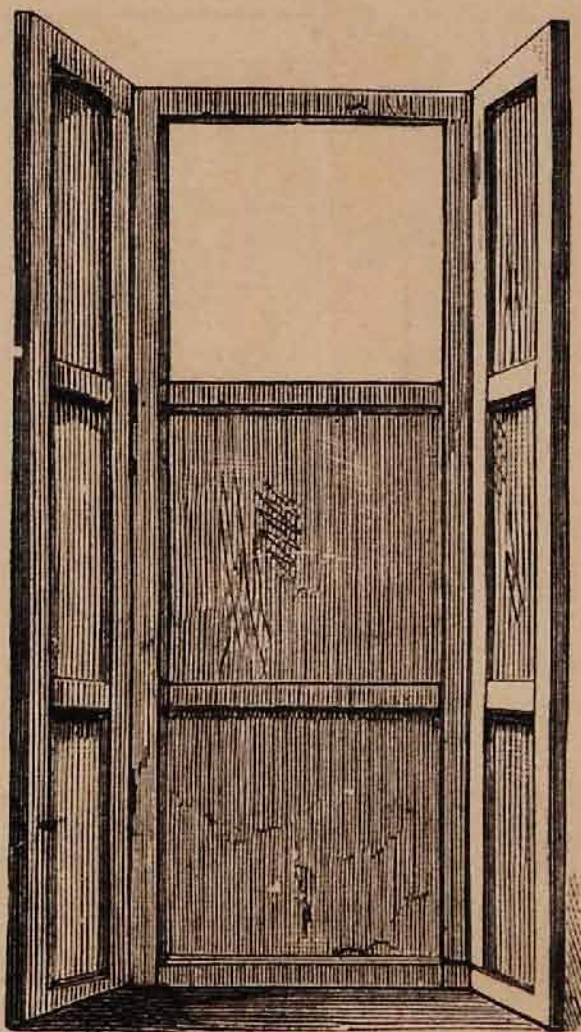


Punch and Judy, Fig. 4.

the performer stands, while a movable shelf in front of him supports the box which contains the puppets and other "properties" of the mimic drama. A little simple stage-carpentering will transform the domestic clothes-horse into a capital Punch-and-



Judy theatre. Some sort of ornamental framework or border should be tacked all round the outer edge of the opening, by way of a kind of proscenium, and a slip of thin board, three or four inches in width,



Punch and Judy, Fig. 5.

should be nailed horizontally across from side to side, to form the stage.\* The remainder should be covered with green baize, tammy, or any other available material, reaching to the ground. The appear-

\* Inadvertently omitted in our illustration.



ance of the whole will then be as shown in Fig. 5. The structure should be placed against a wall or window curtain, which will close its vacant side, and form a convenient background.

Where even this simple arrangement is deemed too elaborate, an open door, with a slip of wood tacked across it about six feet from the floor, and a



Punch and Judy, Fig. 6.

cable-cover hanging from this by way of curtain, will serve as a tolerable makeshift.

The "properties" of the drama are not numerous. They consist of a gallows, designed after the pattern shown in Fig. 6 (and made to fit, when in use, into a mortise cut in the piece of wood which forms the stage), a couple of wooden sticks, about a foot in



length and half an inch in diameter, and an instrument known as the "squeaker," which is said to be used to produce those peculiar vocal effects in which Mr. Punch delights. It consists of a couple of pieces of tin, each about an inch and a quarter in length, and three-quarters in breadth. These, which are slightly curved in the direction of their length, are laid one against the other (the concave faces inwards), with a piece of tape or China ribbon, of the same breadth, stretched tightly between them, and the whole bound firmly together with thread. This instrument is placed in the mouth, and is asserted to produce the Root-i-too-ti-too! and other eccentricities of the Punch language, and it is possible that, in the hands (or rather the mouths) of those who cultivate the art professionally, it really does so. We must confess, however, that our own attempts in that direction have not been successful, and after several very narrow escapes of swallowing the instrument, we have come to the conclusion that a less perfect Root-i-too, produced by natural means, is on the whole to be preferred. Should any reader, after this warning, still be disposed to run the risk of choking himself in the pursuit of artistic effect, far be it from us to discourage his noble ardour.

It is customary to have a second or assistant show-



man, who stands outside the theatre, and forms the orchestra, for which purpose he is supplied with a set of Pandean pipes and a drum, or, for lack of these, with the best substitutes available. In a drawing-room, some obliging young lady at the piano-forte will generally render the performance independent of his musical aid. But he has a second function, somewhat akin (*magnis componere parva*) to that of the "Chorus" of a Greek play. His duty is to converse with Mr. Punch, to "draw him out," to elicit his views on things in general, and his own domestic arrangements in particular, and last, but not least, by judicious repetition, in the form of questions or otherwise, to translate, so to speak, his observations to the audience.

The drama of Punch and Judy is based on tradition. The plot is pretty much the same in all cases, but the dialogue varies according to the taste and invention of the individual performer. We subjoin a specimen, representing pretty nearly the popular version, on which the reader may engraft such variations as he pleases.

*Punch* (heard below). Roo-it-oot-i-too-it!

*Showman*. Good morning, Mr. Punch!

*Punch*. Good morning, Mr. Showman. Have you seen my Judy?



*Showman.* Have I seen your Judy? No, sir, I don't know the lady.

*Punch.* She's such a beauty! I'll call her. Judy, my dear! Judy!

*Enter Judy.*

*Judy.* Well, Mr. Punch, what do you want?

*Punch.* Why, I want to give you a kiss, to be sure. (*They embrace, then dance.*)

*Punch.* Now Judy, my dear, go and fetch the baby. (*Exit Judy.*) Such a beautiful baby! Just like me!

*Showman.* Just like you, is he? Then he *must* be a beauty!

*Punch.* Oh, here he is! Dance a baby-diddy! (*Judy appears with baby, which she hands to Punch, and exit.*)

*Punch.* There's a little popsy-wopsy! (*Nurses baby and sings*),

“Hush-a-bye, baby,  
On the tree-top;  
When the wind blows  
The cradle will rock;  
When the wind ceases  
The cradle will fall,  
Down will come cradle  
And baby and all.”

(*Baby cries, Punch slaps it, and continues*)—



“Hush-a-bye, baby,  
 Sleep while you can ;  
 If you live till you're older,  
 You'll grow up a man.”

Oh, you little duck ! There never was such a good child.

*Master Punch (cries).* Mam-ma-a-a !

*Punch (knocking the Baby's head against the wall).*  
 Go to sleep, you naughty boy ! (*Resumes his song.*)

“Hush-a-bye, baby——”

*Master Punch (louder).* Mam-ma-a-a-a !

*Punch (hitting harder).* Hush-a-bye !

*Master Punch (yells).* Ya-a-a-ah-ah !

*Punch (hitting him).* Be quiet, can't you ? Bless him, he's got his father's nose ! (*The child seizes Punch by the nose.*) Murder ! Let go ! There ! go to your mother, then. (*Throws Master Punch into interior of show, calls, “Judy, my dear ! Judy !” then sings*)—

“She's all my fancy painted her,  
 She's lovely, she's divine !”

*Enter Judy.*

*Judy.* Where's the baby ?

*Punch.* The baby ?

*Judy.* Yes.

*Punch.* What ! did you not catch him ?



*Judy.* Catch him?

*Punch.* Yes; I threw him out of window. I thought you might be passing.

*Judy.* Oh, my poor child!

*Punch.* Why, he was as much mine as yours.

*Judy.* Oh, you cruel monster! I'll tear your eyes out!

*Punch.* Root-to-to-to-too-it! (*They fight. Ultimately Punch ducks down, and brings up stick, and, after a further scrimmage, hits Judy on the head and kills her. The body remains hanging over front of stage. Punch dances.*)

*Policeman* (*brandishing his staff*). Hullo! hullo! hullo! Here I am!

*Punch.* Hullo! hullo! hullo! And so am I! (*Whacks Policeman over the head.*)

*Policeman.* Do you see my staff, sir?

*Punch.* Do you feel mine, sir? (*Hits him again.*)

*Policeman.* No nonsense, Mr. Punch! You have committed murder, and you must answer for it to the laws of your country.

*Punch.* We don't keep it.

*Policeman.* No nonsense, Mr. Punch! I am a Policeman.

*Punch.* And so am I!

*Policeman.* You a Policeman?



*Punch.* Yes.

*Policeman.* Where's your authority ?

*Punch.* There it is ! (*Knocks him down.*)

*Policeman (rising).* Mr. Punch, you are an ugly, ill-mannered fellow !

*Punch.* You're another !

*Policeman.* Take your nose away from my face, sir !

*Punch.* Take your face away from my nose, sir !

*Policeman.* Pooh !

*Punch.* Pooh ! (*Hits Policeman again.*)

*Policeman.* You have committed an aggravated assault and contempt of court, and I am under the painful necessity of taking you up.

*Punch.* And I am under the painful necessity of knocking you down. (*Kills him with a blow of his stick.*)

*Punch (dancing).* Root-to-to-to-too-it !

*Showman.* Hullo, Mr. Punch, you've done it now !

*Punch.* Oh yes, I've done it. What a day we are having ! (*Dances again.*)

(*Mysterious music. The Ghost rises and places its hands upon the bodies of Punch's victims. The bodies rise slowly and disappear.*)

*Punch (sings)—*

“ Rum-ti-um-ti-iddity-um,  
Pop goes—— ”



*Ghost.* Boo-o-o-o-oh!

*Punch.* A-a-a-ah! (*He throws up his hands, and kicks wildly.*)

*Ghost.* Boo-o-o-o-oh!

*Punch.* Oh, dear! oh, dear! It wasn't me!

*Ghost (points at Punch).* Boo-o-o-o-oh! (*Punch faints. The Ghost sinks.*)

*Punch.* Oh, dear! I'm a dead man; somebody fetch a doctor.

*Enter Doctor.*

*Doctor.* Who wants the doctor? Why, I declare it is my old friend Punch. What's the matter with him, I wonder? (*Feels the patient's pulse.*) Fifteen—sixteen—eleven—nineteen—six. I don't believe he's quite dead, though. Punch, *are you dead?*

*Punch (starting up and hitting him).* Yes, quite dead. Please bring me to life again.

*Doctor.* Where are you hurt? (*Examines him. When he reaches the legs, Punch kicks him in the eye.*) Oh, my eye, my eye! I must go and fetch you some physic. [*Exit.*]

*Punch.* A pretty sort of doctor, to come without any physic!

*Re-enter Doctor with stick.*

*Doctor.* Now, Mr. Punch, we'll soon see whether



you are dead? (*Beating him.*) Physic! physic!  
physic!

*Punch.* What sort of physic do you call that,  
Doctor?

*Doctor.* Stick-liquorice! stick-liquorice! stick-  
liquorice! (*Repeats the dose.*)

*Punch.* Stop a bit! Give me the bottle in my  
own hands. (*Takes stick from the Doctor, and thrashes  
him with it.*) Physic! physic! physic!

*Doctor.* Oh!

*Punch.* Don't you like your own physic? (*Hitting  
him again.*) Stick-liquorice! stick-liquorice! stick-  
liquorice!

*Doctor.* For goodness' sake, Punch, pay me my fee,  
and let me go!

*Punch.* What is your fee? (*Lays down stick.*)

*Doctor.* A five-pound note.

*Punch.* Give me the change out of a twopenny-  
halfpenny postage stamp.

*Doctor.* I want five pounds.

*Punch.* Let me feel for my purse. (*Takes up the  
stick and hits Doctor.*) One! two! three! four! five!  
(*Delivers five blows, and Doctor falls lifeless.*) The  
bill's settled, and so is the doctor. Root-to-to-to-too-it!  
(*Sings and dances.*)



*Enter Foey, the Clown.*

*Foey.* Hullo, Mr. Punch! (*Disappears again.*)

*Punch.* Who called me? (*Looks round, and seeing no one, resumes his song.*)

“I dreamt that I dwelt in marble halls,  
With vassals and serfs at my si-i-ide——”

(*Foey rises, and taking up the dead body of the Doctor, bobs its head in Punch's face.*)

*Foey.* Boo!

*Punch.* Who said “Boo?”

*Foey* (*pushing Doctor into his face again*). Boo!  
boo! boo!

*Punch.* Boo! boo! boo! (*Knocks Doctor out of sight, and discovers Clown.*) Ah, Joey! was that you?

*Foey.* No, it was I.

*Punch.* Well, don't do it again, because I'm nervous. Come and feel how my hand shakes. (*Clown approaches. Punch tries to hit him, but he ducks and avoids the blow.*) Come a little nearer; I won't hurt you. (*Foey again approaches Punch, and again avoids the blow intended for him.*) There! it didn't hurt you, did it?

*Foey.* No.



*Punch.* Nor that? (*Makes another failure.*)

*Joey.* No.

*Punch.* Nor that?

*Joey.* Not a bit.

*Punch.* Then what are you afraid of? Come and shake hands. (*Joey approaches, but has to duck down as before, to avoid a blow which Punch makes at his head.*) Joey, you're a coward!

*Joey.* Come on, then.

(*Music. Terrific combat between Punch and Clown. The Clown dodges all Punch's blows, and after bobbing up and down in every direction, suddenly appears behind Punch.*)

*Joey.* Hullo, Punch! (*Disappears.*)

*Punch.* Where are you, Joey?

*Joey* (*appearing behind Punch*). Here I am. (*Disappears again.*)

*Punch.* I see you. (*Peeps round cautiously and comes into collision with Joey. Both start back. Punch lays down his stick and peeps cautiously round the curtains.*) I've got him now!

*Joey* (*rising behind him, and seizing stick*). And how do you like him? (*Cudgels Punch.*)

*Punch.* Murder! fire! thieves! Toby, come and help your master! (*Toby barks below. Exit Clown.*)



*Enter Toby.*

*Punch.* Good doggy! I knew you'd come to help your master. Poor little Toby! (*Rubs his head against the dog's face.*) Ain't you fond of your master? (*Toby snaps.*) Oh, my nose! Now, be a good dog, and you shall have a pail of water and a broomstick for supper. (*Toby snaps again.*) Be quiet, sir, or I'll knock your brains out! (*Toby barks, and Punch attempts to strike him, but at the same instant Foey rises again.*)

*Foey.* Hullo! Why, that's my dog Toby. Toby, old fellow, how are you? (*Toby barks.*)

*Punch.* He isn't your dog.

*Foey.* Yes, he is!

*Punch.* No, he isn't!

*Foey.* He is, I tell you! A fortnight ago I lost him.

*Punch.* And a fortnight ago I found him.

*Foey.* We'll soon settle which of us the dog belongs to, Mr. Punch. We'll fight for him. (*Ducks down and comes up with a stick.*) Now, don't you begin till I say "Time." (*Punch knocks Foey down.*) Mr. Punch, that wasn't fair.

*Punch.* Why, you said "Time."

*Foey.* I didn't.



*Punch.* What did you say, then ?

*Foey.* I said, "Don't you begin till I say 'Time.'"

*Punch* (*knocking him down again*). There ! you said it again.

*Foey.* Toby, assist your master. (*Toby flies at Punch.*)

*Punch.* It isn't fair ; he didn't say "Time."

*Foey.* At him again, Toby ! (*Toby barks, and Clown thrashes Punch.*)

*Punch.* Murder ! call him off !

*Foey.* Oh, you've had enough, have you ? Very well. Come along, Toby ! (*Exit with Toby.*)

*Punch* (*calling after them*). I wouldn't have him at a gift ; he's got the distemper ! Root-to-to-to-too-it !

*Enter Hangman with gallows.*

*Hangman.* Mr. Punch, you are my prisoner.

*Punch.* What for ?

*Hangman.* For having broken the laws of your country.

*Punch.* Why, I never touched them.

*Hangman.* At any rate you are to be hanged.

*Punch.* But I never was tried and condemned.

*Hangman.* Never mind ! We'll hang you first and try you afterwards.

*Funch.* Hanged ? Oh, dear ! oh, dear !



*Hangman.* Yes ; and I hope it will be a lesson to you. (*Erects the gallows on the stage.*)

*Punch.* Oh, my poor wife and sixteen small children ! most of them twins, and the oldest only three years of age.

*Hangman.* Now, Mr. Punch, you are ordered for instant execution.

*Punch.* What's that ?

*Hangman.* You are to be hanged by the neck till you are dead ! dead ! dead !

*Punch.* What ! three times ?

*Hangman.* No ; once will be enough. Place your head in the centre of this noose.

*Punch.* Stop a bit ; I haven't made my will.

*Hangman.* We can't help that. Come, put your head in.

*Punch* (*putting his head one side of the noose*). Where ? There ?

*Hangman.* No ; higher up.

*Punch* (*putting his head over*). There ?

*Hangman.* No ; lower down.

*Punch.* Well, I never was hanged before, so how should I know how it's done ?

*Hangman.* I suppose I must show you the way. Now, then, keep your eye on me. I put my head in the noose—so ! (*Puts his head in the noose.*)



*Punch.* Oh, like that, is it? (*Pulls the rope tightly, and hangs the Hangman.*) Oee! oee! oee! I understand all about it. Root-to-too-it! Here's a man tumbled into a ditch, and hung himself up to dry.

Hurra! hurra! I've done the trick!  
Jack Ketch is dead, and Punch is free!

(*Ghost rises, and taps Punch on the shoulder.*)

*Ghost.* You're wanted.

*Punch.* Oh, dear! oh, dear! What for?

*Ghost.* In the other world, to answer for your misdeeds.

*Punch.* Stop a bit! whom were you to ask for?

*Ghost.* Why, Punch, the man who was to be hanged.

*Punch.* Oh, the man that was to be hanged; then that's the gentleman you want! (*Points to Hangman.*)

*Ghost.* Oh! I beg your pardon! Good night!  
(*Carries off Hangman.*)

*Punch* (*hitting the sinking Ghost with the stick.*)  
Good night! Pleasant journey to you! (*Sings.*)

Root-to-too-it! serves him right,  
All my foes are put to flight;  
Ladies and gentlemen all, good night,  
To the freaks of Punch and Judy!

(*Curtain falls.*)



**The Fantoccini.**

This is a form of puppet-show of Italian origin. It differs from Punch and Judy mainly in the fact that the figures are not worked by the insertion within them of the operator's hand, but by threads from above. This necessitates a corresponding difference in the form of the show or theatre employed for their exhibition. The theatre, in the present instance, is like that of Punch and Judy turned upside down; the opening of the proscenium being on a level with the floor, and the upper part forming the screen to hide the mode of working the puppets.

We cannot give a better notion of the arrangement than by quoting the following description, which we borrow from Routledge's "Every Boy's Book":—\*

"About sixty years ago, a puppet-show was exhibited at the west-end of London, with the Italian title of Fantoccini, which greatly attracted the notice of the public, and was spoken of as an extraordinary performance; it was, however, nothing more than a revival of the old puppet-show, which drew crowded and fashionable audiences during the reign of Queen Anne, and rivalled the more pompous exhibitions of the larger theatres. In the present day Fantoccini

\* Messrs. George Routledge and Sons.



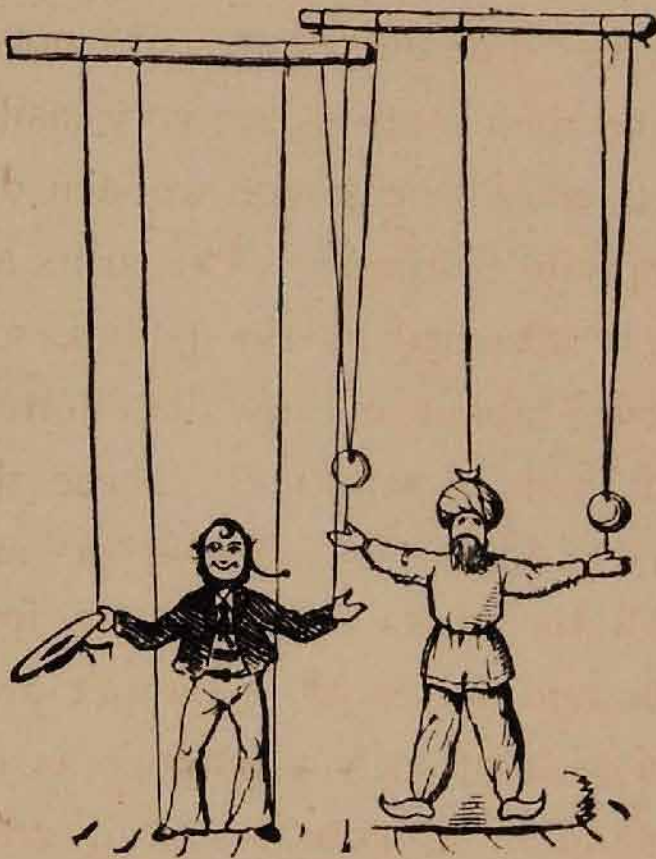
are exhibited in the open streets by the itinerant showman, whose ragged coat and battered hat show how puppets have fallen in the estimation of the fashionable public.

“Any ingenious youth may amuse and astonish a large circle of friends with an exhibition of dancing puppets, as the different figures are not difficult to construct, and their motions are very easily managed. The puppets may be common wooden dolls dressed up in appropriate costumes. The arms and legs are to be loosely attached to the bodies, so that they may be moved about in any direction by threads fastened to their extremities. These threads may be formed of black sewing-silk, or strong black cotton. All the threads proceeding from the different limbs and joints of a puppet are to be attached to a stick in such a manner as to allow the figure to stand in a natural attitude; the annexed engraving shows two puppets thus supported.

“The puppet-show may be formed in the following simple manner:—Take a tall, three-sided clothes-horse, and place its outer edges against the wall so that it may enclose a square space; then hang curtains or shawls over the horse, leaving no part uncovered except a rectangular space close to the floor in front; to this opening you may, if you think



proper, fix a painted proscenium. Now place a small towel-horse, hung with black stuff, at the distance of a foot behind the proscenium, to serve as a background to the stage, and to conceal your legs while you are engaged in working the puppets ;



Fantoccini.

having done this, lay down a little green-baize carpet on that part of the floor which represents the stage, and your puppet-show will be complete. The puppets may be illuminated by candles placed on the floor in front of the proscenium. The spectators are to be stationed as far from the show



as possible, so that they may not perceive the threads.

“The performer takes his seat behind the small horse, and, holding the stick to which the threads are fastened in his left hand, he manages the motions of the puppet with the fingers of his right hand. When the motions are very complicated, the showman may attach the stick to a string hanging from a rod placed across the top of the show, and employ the fingers of both hands in working the figures. With very little practice the amateur puppetman may acquire great proficiency in the art of giving lifelike movements to the dolls.

“The reader may dress up his puppets in any fancy costumes, but he must endeavour to give to each its appropriate action. The following characters may, perhaps, be allowed to figure in his *Fantoccini* :—

#### “The Sailor.

“This puppet, which is represented in our illustration, is a popular favourite. The doll should have whiskers of Berlin wool glued on its cheeks, and a trim black silk pigtail attached to the back of the head. It is to be dressed in the conventional naval costume, namely, a blue jacket, loose white trousers, and a straw hat. On its entrance it should be made



to bow to the audience in a characteristic manner, by inclining its body and kicking one leg behind it. The 'Sailor's Hornpipe' is then to be struck up by the pianist, and the puppet made to dance to the music. If the showman can manage six strings at once, two threads, not shown in our illustration, may be attached to the knees.

### **"The Juggler**

May be dressed in a fanciful Eastern costume; a string is to be attached to the head, and another to each of the hands. A gilded ball, having a hole pierced through it, is strung on each hand-thread, and to each ball a fine silken thread is attached. Our illustration shows how the five threads are to be attached to the supporting-stick. A little practice will enable the showman to work this puppet so dexterously that the spectators will be fairly puzzled to tell how the rapid tossing and catching of the balls is managed.

### **"The Headless Man.**

"This puppet may be dressed according to the reader's fancy; its head is not fastened to the body, but is strung on a thread attached to the neck. When the showman has made the doll dance for a short time, he pulls the head from the body by



means of a thread fastened to it, and makes the headless puppet dance on as if nothing had happened.

**“The Milkwoman.**

“A puppet, dressed like a woman with a yoke of milk-cans, makes its appearance, and performs a country jig. Before the dance is concluded, a little white doll jumps out of each can. The milkwoman tries to catch the dolls, but they fly out of sight. The trick is easily managed: to the head of each little doll is fastened a thread, which the showman pulls at the proper time. The yoke may be cut out of a piece of soft deal, and the cans may be made of pasteboard covered with tinfoil.”

If only a sufficiently dark background is used, the threads, by gas or candlelight, will be absolutely invisible. It will be found a good plan to have a horizontal wooden bar running right across the puppet-show, a little higher than the top of the proscenium, with two or three projecting pins in it; holes to correspond being made through the centre of each of the supporting-sticks, so that, at any desired moment, it may be slipped on one of the pins, and so leave the performer's hands free to



manipulate a second puppet, or for other requirements.

A skeleton, worked after the manner of the "headless man," forms a very effective puppet. The two little dolls mentioned in connection with the milkmaid may be arranged after the manner of the "balls" in the case of the juggler, one thread being attached to the doll itself, and one passing right through it, and being attached to the bottom of the pail. The feet of the little dolls should be slightly weighted with lead. Thus arranged, they may be made to hop into and out of the milk-pails in a most amusing manner.\*

\* Messrs. W. and F. Hamley, of No. 231, High Holborn, already referred to in connection with "Punch and Judy," keep also a large and varied assortment of Fantoccini, and among others a special and very ingeniously-constructed Fantoccino, which we have never met with elsewhere. This figure, which is of large size, is dressed in Turkish costume, and is first made to dance after the ordinary manner. One leg then detaches itself from the original puppet, transforms itself into an independent figure, and dances off. Next, the other leg in like manner, then the arms, one by one, then the body, and lastly the head, each turning into a new figure, and executing a *pas seul* before it retires.



## CHAPTER VIII.

## AMATEUR THEATRICALS.



AMATEUR dramatic performances may fairly claim a first place, if not indeed *the* first place, among Drawing-room Amusements. There is to most people, at any rate under the age of thirty, a peculiar charm attached to the very idea of "acting." Why the stage should exercise this special fascination we cannot undertake to decide. Probably its deepest root lies in the love of *change* inherent in human nature. We all find our greatest recreation in change of some kind—change of air, change of scene, change of occupation. On the stage we experience, for the time being, a still greater change—the transformation of our very identity. Another element of the glamour that invests the actor's art may, perhaps, be found in the universal love of *applause*, which, somehow or other, never seems so sweet as across the footlights. Whatever be the cause, for those who have any special talent in that direction (and, unfortunately, for a good many who have none whatever), Amateur Theatricals possess a never-failing fascination, and



many even of those who have no ambition to take an active part in the performance find equal pleasure in the less showy but scarcely less important *rôle* of spectators.

We propose to give a few instructions for the organization of Drawing-room Theatricals. It will be our endeavour to combine the *minimum* of trouble and expense with a fair degree of completeness in the arrangements and accessories. It is a sound maxim that whatever is worth doing at all is worth doing well, and the saying has a very pertinent application to this particular subject. Indeed, we might even go further, and say that, if a dramatic performance is *not* done fairly well, it is much better left alone altogether.

In the first place, we would strongly counsel amateur companies *not to attempt too much*. The lamented Artemus Ward used to remark, on the subject of his vocal powers, "I am always saddest when I sing. So are those who hear me. They are *sadder even than I am!*" In like manner, there is only one thing sadder than the performance of (say) one of Shakspeare's plays by an average amateur company, and that is, the position of the unhappy persons who are compelled to listen to it. If an amateur is fired with a noble ambition to play Shakspeare, let



him join a regular company (when, after much study and rehearsal, he may, possibly, be sent on in a procession to carry a banner, and will, at any rate, do no harm to anybody). We would not for a moment suggest to any individual reader that he, personally, is not equal to any given part in any given drama. We prefer to base our advice on the ground that the most gifted aspirant cannot possibly act the piece throughout by himself, and that the greater the number of performers, and the more they have to do, the less likely it is, as a question of ordinary probabilities, that they will all do it well. We should strongly recommend amateurs to limit themselves to plays of (at most) three acts, and employing a comparatively small number of characters.

The first step, where Amateur Theatricals are contemplated, is to get together the "company;" and herein there is room for the exercise of considerable tact and discretion. Consider carefully the qualifications of your friends, invite only the most capable to assist, giving the preference to such (if any) as have acted before; as a person who has made even one solitary appearance in public has many advantages over an absolute novice. An absolute beginner is sometimes stricken, at the moment of first facing an audience, with what is called "stage fright," a sudden



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unreasoning terror depriving him of speech and motion ; but if he has passed the ordeal of a first appearance without mishap, he is much less likely to suffer in this way on a second occasion. Having formed your company, select your "stage manager." On a judicious selection in this respect the fate of your performance will materially depend. A good stage manager will drill even a company of comparative "sticks" (not to speak it profanely) into creditable working. Lacking efficient guidance in this particular (even given individual talent), the performance will be crude and disjointed ; in truth, it will be half a dozen individual performances, instead of one harmonious whole.

It naturally follows, that as the performance as a whole should represent, so to speak, the reading of the stage manager, he must be autocratic. If the judgment of an individual member of the company runs counter to that of the stage manager, such individual must without hesitation surrender his private opinion for the general good. The manager should even have full power, if he discovers during rehearsals that a given character is not adequately represented, to take the part out of the hands of the intended representative, and entrust it to some one who may be better adapted to do it justice. Such a necessity



is not pleasant for the rejected one, but he must take such comfort as he can from the reflection that amateur dramatic performances are conducted on true Benthamite principles, for the greatest happiness of the greatest number, and that persons in other elevated positions (*e.g.*, in University boats' crews and crack elevens) are liable to be supplanted in the same way, for the same reason.

Having got together the raw material (so to speak) of the company, and appointed the stage manager, the first point will be to ascertain and classify the available talent. The stage manager may or may not himself act; indeed, in some particulars, it is preferable that he should not do so, as he will have quite enough to occupy his attention, and the members of the company are more likely to yield implicitly to his decisions where they cannot possibly be ascribed to any imaginary rivalry. In fact, where a perfect result is the first consideration, we should strongly recommend the employment of a professional actor in this capacity. There are many little technical matters in which no amount of talent will supply the place of practical knowledge, and a few guineas judiciously expended in this direction will be far more than compensated by the improved result obtained.\*

\* We remember to have heard of an amateur performance in which



The old-fashioned classification of dramatic artists was as follows:—

*Males.*—Tragedians, Light Comedians, Low Comedians, Walking Gentlemen, Old Men, General Utility, and Supernumeraries, more generally known as “Supers.”

*Females.*—Tragediennes, First Comedy Ladies, Walking Ladies, Chambermaids, Old Women, General Utility, Supers.

In the olden time of the drama, plays were expressly written to suit the above classification; and a few words of explanation may not be out of place as to the characteristics of the various divisions.

Tragedians, of whom Edmund Kean, Macready, and Kemble may be taken as types, played such parts as demanded more especially dignity of carriage and the expression of intense emotion.

Comedians, it will be observed, are divided into two classes, “light” and “low.” The late Charles Mathews was essentially a light comedian; Liston, Wright, and Paul Bedford were low comedians; the former term indicating the representative of drawing-room comedy, the latter the exponents one of the characters, “looking off, L.,” exclaimed, “Lo, here he comes!” and forthwith the expected arrival entered R., *i.e.*, from immediately behind him. The stage management must have been decidedly loose at the performance in question.



of parts involving broader fun or more eccentric character.

The "Walking Gentleman," or "Juvenile Lead," is the *jeune premier* of the French stage. He plays young lovers, scapegrace nephews, &c., &c., parts demanding rather a light and gentlemanly manner than any special display of histrionic talent.

"Old Men" demand but little explanation—*e.g.*, the stern parent, who, after behaving like a brute throughout four acts, softens down into a miracle of benevolence in the fifth; the family lawyer, who draws up the marriage settlements, and the old family retainer, who conducts the bride to the carriage, are played by actors of this denomination.

The "General Utility" actor is, like Buckingham, "everything by turns, and nothing long." If two walking gentlemen are required, and the company boasts only one, he will undertake the other. If a "heavy father" is lacking, General Utility will don a bald wig and give away the bride; and he is equally prepared to play, if necessary, a comic man-servant or a mute at a funeral.

The "Supers" are the underlings who carry banners in processions, form the rank and file of stage armies, or "go on" as members of an excited populace. If they exhibit special merits, they may



be promoted to deliver a message, or to announce, "My lord, the carriage waits."

Among the ladies, the only class that demands any special explanation is that known as the "Singing Chambermaid," equivalent to the *soubrette* of the French stage. It must by no means be imagined that the estimable ladies who enjoy this title play nothing but chambermaids. The name is conventional, the character being, in truth, the feminine equivalent of the "low comedian." Mrs. Keeley and Madame Vestris were representatives of this class, which, as will be readily seen, involves the representation of a tolerably wide range of characters.

At the present day, the above classification is, to a great extent, superseded. The stage is less conventional than it used to be. Authors no longer write, and actors no longer act, to a set pattern. Dramatists are beginning to realize that life is neither all comedy nor all tragedy, but that the one and the other are equally interwoven into the fabric of our existence. "Life is not all beer and skittles" even to the most jovial of Mark Tapleys, neither is it the "waste of wearisome hours" which another class of philosophers would make it. This truth being once fairly recognized by author and artist, the old hard-and-fast lines which separated the



tragedian from the walking gentleman, and the walking gentleman from the comedian, have become gradually broken down. It was found that an actor like Robson, who under the old *régime* would have been regarded simply as a low comedian, could on occasion display tragic powers of a high order, and that the selfsame actor who had but a moment ago convulsed the audience with laughter, could with equal ease thrill them with sudden horror, or move them to sympathetic tears. In like manner, it was not uncommon to find the so-called walking gentleman or walking lady develop, as opportunity served, a power of genuine comedy hitherto unsuspected; and we have even seen an eminent tragedian play, not without applause, the low-comedy part of "Jingle." In truth, artistic ability is not to be measured by any conventional classification. We could name half a dozen actors of the present day who, whether cast for light comedy, low comedy, or a mere walking gentleman's character, would play the part assigned to them with equal artistic finish; and a similar compliment might be paid to many ladies now upon the stage.

There is, however, a certain amount of convenience in the old-fashioned classification, as affording a rough-and-ready mode of characterizing the mem-



bers of a company, and of selecting pieces to suit them. The tailor's proverb, as to the expediency of "cutting your coat according to your cloth," will here apply with much cogency. If the star of your company is a low comedian, it will be well to select a piece in which a low comedian plays the principal part, and so on, according to the circumstances of the particular case. There is an excellent manual published, under the title of "The Amateur's Guide," by Mr. French (the well-known theatrical bookseller, of 89, Strand), which gives a variety of useful hints in relation to Amateur Theatricals, and, among other valuable information, a lengthy catalogue, or rather series of catalogues, arranged in various ways, of pieces suitable for amateur representation. From this book, to which we are indebted for much valuable information, we borrow the following list, arranged with special reference to the above principle:—

*For Two Characters only.*

TWO IN THE MORNING (a farce). Scene, a bedroom. *A light comedian\** and a low comedian.

\* The part italicized indicates in each case the principal character. The letter c. indicates a costume piece, *i.e.*, one which is played otherwise than in ordinary every-day attire, or involves a certain amount of "dressing-up." A numeral affixed indicates the number of acts: the absence of any such, that the piece is in one act only.



NO. I, ROUND THE CORNER (farce). Scene, a modern room. One *light comedian* and one low comedian.

A MORNING CALL (comediotta). *Light comedian* and lady comedian.

LOVE AND RAIN. Ditto.

*For Three Characters.*

BOX AND COX (farce). Scene, a lodging-house bedroom. Two *low comedians* and an old woman.

COX AND BOX (musical version of the above). In this case a third male character (an old man) is substituted for the old woman.

A SILENT WOMAN (farce). For old man, light comedian, and walking lady.

DELICATE GROUND (c. drama). For *light comedian*, lady ditto, and walking gentleman. Time, French Republic, and costumes, of course, to correspond. (With good acting, this is a very effective piece.)

SENT TO THE TOWER. A dress farce for three male characters.

TAMING A TIGER.

MORE FREE THAN WELCOME.

A VERY PLEASANT EVENING.

{ Three farces for  
old man, light  
comedian, and  
low comedian,



THE ANGEL OF THE ATTIC (C. drama). Scene, an attic. Period, French Revolution. For *tragedian*, low comedian, and *lady tragedian*.

*For Four Characters.*

BETSY BAKER. A rollicking farce for light comedian, *low comedian*, lady comedian, and chambermaid. Scene, a drawing-room.

THE INTRIGUE. Two light comedians, one low comedian (with songs), and singing chambermaid.

ONLY A HALFPENNY (farce). *Low comedian*, old man, lady comedian, and chambermaid. Scene, a drawing-room.

*For Five Characters.*

OUR WIFE (C. comic drama, 2). Tragedian, *light or low comedian*, old man, *lady comedian*, and walking lady.

BORROWED PLUMES. A capital farce for low comedian, light comedian, old man, lady comedian, and chambermaid.

A CURIOUS CASE (drama, 2). Scene, a drawing-room. *Tragedian*, light comedian, two walking gentlemen, and *lady tragedian*.

AS LIKE AS TWO PEAS (farce). Two *low comedians*, walking gentleman, and two chambermaids.

DONE ON BOTH SIDES (farce). Scene, a small



parlour. Light comedian, *low comedian*, old man, old woman, and chambermaid.

THE SPITALFIELDS WEAVER (C. drama). For *tragedian*, light comedian, low comedian, walking gentleman, and chambermaid.

WHITEBAIT AT GREENWICH (farce). *Low comedian*, light comedian, old man, old woman, and chambermaid.

COOL AS A CUCUMBER (farce). Scene, a drawing-room. *Light comedian*, old man, walking gentleman, lady comedian, and chambermaid.

DID YOU EVER SEND YOUR WIFE TO CAMBERWELL? (farce). For *low comedian*, old man, old woman, and two chambermaids.

*For Six Characters.*

THE LOAN OF A LOVER (comediotta). Walking gentleman, low comedian (with songs), two old men, lady comedian, and *singing chambermaid*.

A PHENOMENON IN A SMOCK FROCK (comic drama). Two old men, two *low comedians*, lady comedian, and chambermaid.

A WONDERFUL WOMAN (C. drama, 2). Time, Louis Quatorze period. Two *light comedians*, low comedian, walking gentleman, *lady comedian*, and chambermaid.



NAVAL ENGAGEMENTS (comedieta). For *light comedian*, two old men, one Irishman, old woman, and lady comedian.

ANYTHING FOR A CHANGE (comedy). Scene, a drawing-room. *Light comedian*, two old men, two lady comedians, and chambermaid.

TRYING IT ON (farce). *Light comedian*, walking gentleman, old man, old woman, lady comedian, and chambermaid.

LITTLE TODDLEKINS (comic drama). *Light comedian*, walking gentleman, old man, lady comedian, and two chambermaids.

A THUMPING LEGACY (farce). *Low comedian*, old man, tragedian (made comic), two walking gentlemen, and chambermaid.

JOHN DOBBS (c. farce). Scene, a drawing-room. *Light comedian*, *low comedian*, old man, walking gentleman, and two lady comedians.

*For Seven Characters*, we have—

|                                    |                                           |
|------------------------------------|-------------------------------------------|
| THE CLOCKMAKER'S HAT (farce).      | } For four<br>males and<br>three females. |
| MAD AS A HATTER (farce).           |                                           |
| MY WIFE'S DENTIST (c. farce).      |                                           |
| THE WANDERING MINSTREL (farce).    |                                           |
| WOODCOCK'S LITTLE GAME (farce, 2.) |                                           |
| THE QUAKER (operetta, 2).          |                                           |



|                                    |                                              |
|------------------------------------|----------------------------------------------|
| THE CHIMNEY CORNER (drama, 2).     | } For five<br>males and<br>two fe-<br>males. |
| THE FIRST NIGHT (c. drama).        |                                              |
| A FISH OUT OF WATER (farce).       |                                              |
| THE IRISH TIGER (farce).           |                                              |
| LEND ME FIVE SHILLINGS (c. farce). |                                              |
| SLASHER AND CRASHER (farce).       |                                              |
| DIAMOND CUT DIAMOND (interlude).   | } Six males<br>and one<br>female.            |
| BRIGAND OF CALABRIA (c. drama).    |                                              |
| DOMESTIC ECONOMY (farce).          | } Three<br>males and<br>four fe-<br>males.   |
| ICI ON PARLE FRANÇAIS (c. farce).  |                                              |
| EVERYBODY'S FRIEND (comedy, 3).    |                                              |
| MY AUNT'S HUSBAND (drama).         |                                              |
| CRUEL TO BE KIND (farce).          | } Two males<br>and five fe-<br>males.        |
| I COULDN'T HELP IT (farce).        |                                              |

The above list will afford a very fair selection where very light pieces are desired and where intrinsic merit rather than novelty is the first consideration. Where the aspirant for dramatic honours desires a wider range of choice, he cannot do better than either obtain the "Guide" already referred to (*see* page 227), or write to the publisher, Mr. French, for his "Descriptive Catalogue of Plays and Dramatic Works." This catalogue, which is forwarded gratui-



tously, contains the names of many hundreds of pieces, carefully arranged and classified, each of which (including those we have mentioned) is published in a separate form, price, in most cases, sixpence each. From this catalogue the intending actor will be enabled to select three or four pieces appearing to meet his requirements as to number and description of characters, &c. Having made his preliminary selection, he will be enabled, by the outlay of half a dozen sixpences, to procure the plays themselves in print, and to select at his leisure such one or more as may most completely meet his views. The same catalogue will afford him a variety of useful information as to how and where to obtain costume plates, sketches of scenery, stage wings, and other appliances, to which we shall refer more particularly hereafter.

Having decided that he will act, and what he will act, the next consideration of the amateur will naturally be—

### **The Construction of the Stage.**

This is a matter in which there is room for very various modes of operation, according to the taste, the ingenuity, and the length of purse of the parties concerned. First and foremost, we may instance the *very* drawing-room performance, in which the



opening of the domestic folding-doors is made to form the proscenium, and the doors themselves the curtain. There seems at first sight no sufficient reason why drawing-room plays should not be acted with complete artistic finish under such circumstances ; but, as a matter of fact, they have a much smaller chance of being so. Where the promoters of a performance are of opinion that any sort of makeshift will serve the purpose of a theatre, the "company" are very apt to consider that any sort of acting will do also. There is no absolute reason why ladies and gentlemen should not appear at a carpet dance in ordinary morning costume, but there would be a slovenliness about such an arrangement which would go far to destroy all pleasure to be derived from it ; and, on the same principle, a theatrical performance, to be worthy of the name, demands a *theatre*, of some sort, for its due exhibition. It must not, however, be imagined that the arrangement of a theatre, such as we have in our mind, is a very serious matter, either in point of trouble or expense, or (greatest bugbear of all to Paterfamilias) that its erection need "knock the house to pieces."

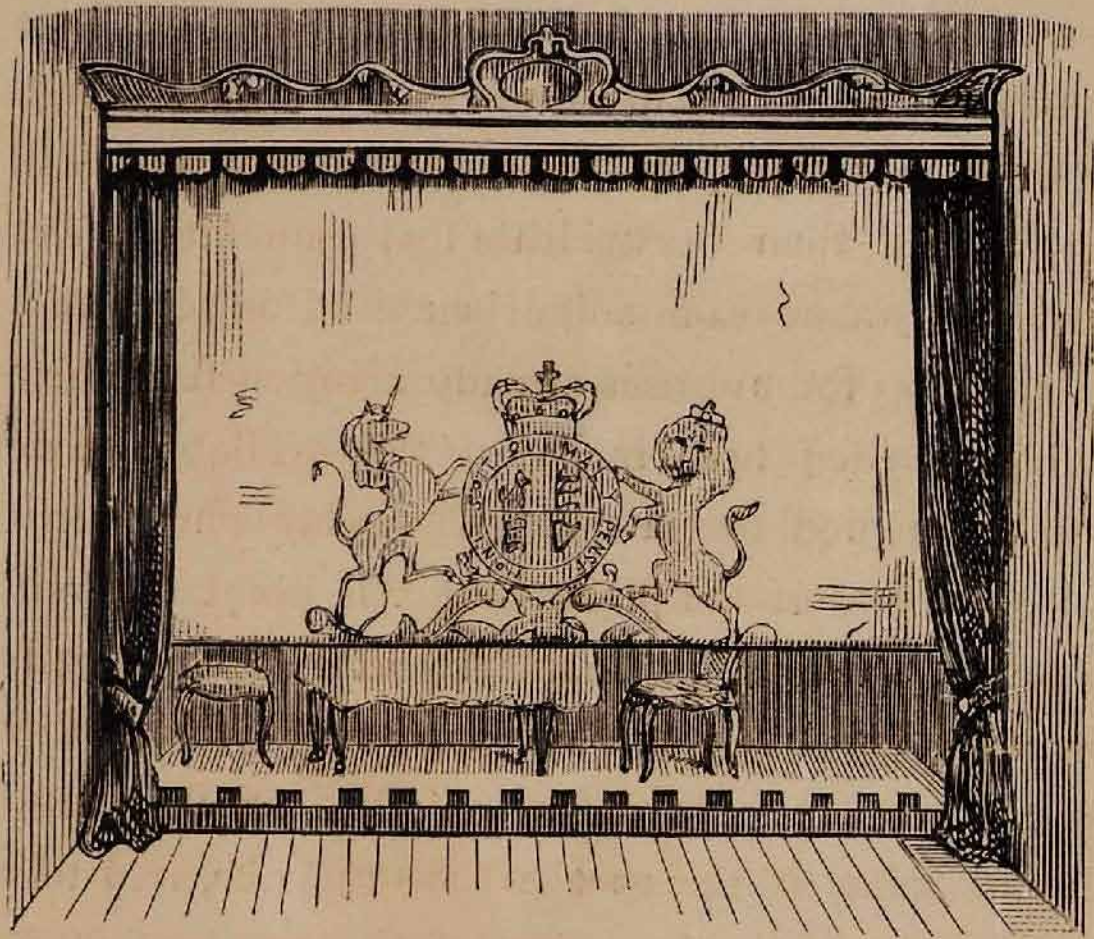
Where the house boasts a couple of good-sized rooms divided by folding-doors, they should by all means be utilized, though not quite in the rough-and-



ready way above referred to. The doors should, in the first place, be taken off their hinges. This is an affair of five minutes and a screw-driver. The opening thus left will have a bare and naked appearance, which we proceed to remove, by forming a "proscenium" on the side towards the audience. The simplest mode of doing this is to procure a batten of deal an inch thick, five inches wide, and about two feet longer than the width of the opening. This should be screwed or nailed in a horizontal position to the top of the architrave moulding, over which it will project about four inches. (N.B.—The top of the architrave moulding never being visible to human eye, save that of the paper-hanger in his professional capacity, Paterfamilias cannot reasonably object to the use of a screw or two in that quarter.) Next take a couple of ordinary window curtains, rep, damask, or cretonne, as the case may be, and tack them to the projecting edge of the wooden batten, one at each end, and over these nail a valance, either of the same material, or of fringe to match. These curtains are not intended to "draw," but simply to form a framework to the picture. Where the establishment possesses a curtain pole, or gilt cornice, of sufficient dimensions, it may be used to support the valance and curtains, in place of the deal batten. A second piece of deal, six inches wide, and covered



with some dark material, should be fastened in an upright position on the floor across the lower part of the opening, each end being hidden by the drapery. This is designed to form a screen to the footlights.



Stage Construction, Fig. 1.

A curtain being added, after the manner hereafter described, the appearance of the whole will be pretty nearly as shown in Fig. 1.

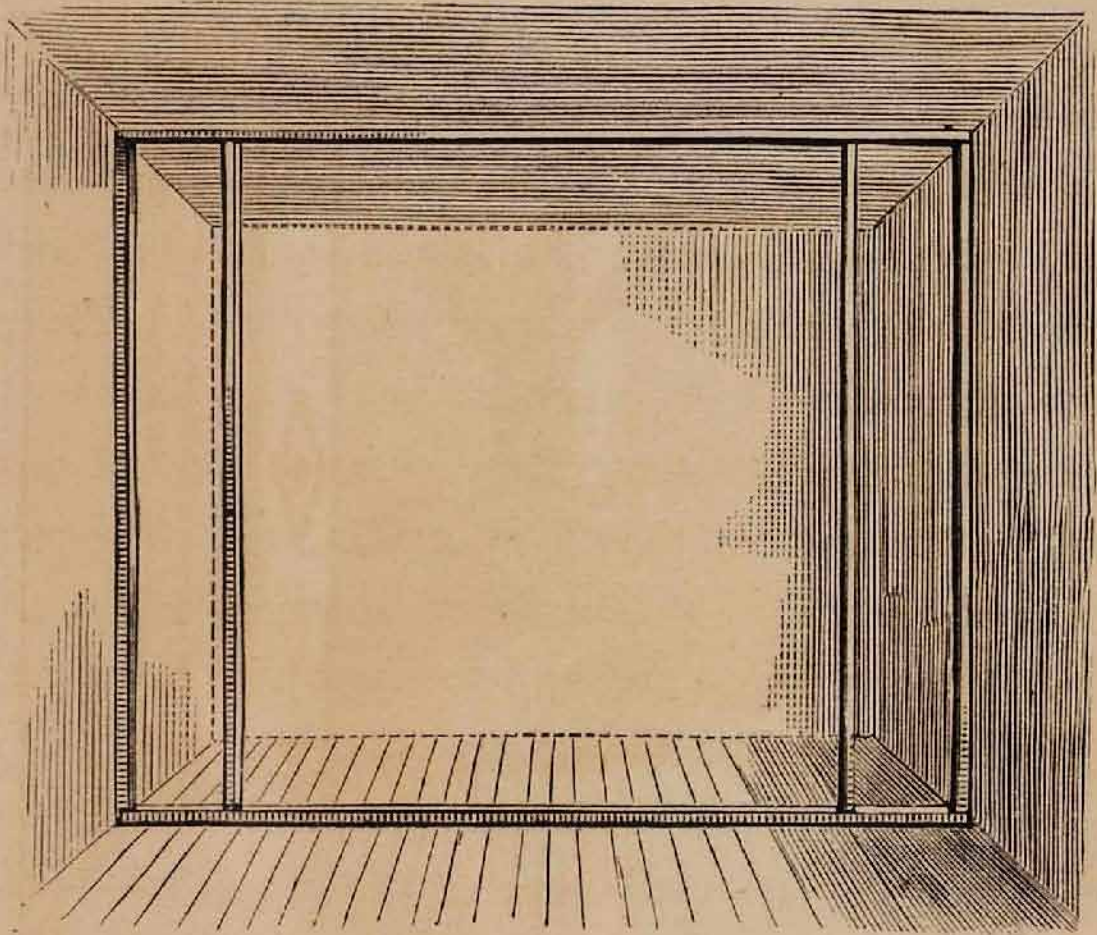
Where there are no folding-doors, and one long room has to be divided into stage and auditorium, a rather more elaborate arrangement must be adopted; but even in this case there will be no great difficulty.



We will suppose that the room or hall at our disposal is thirty feet in length, twenty in width, and fifteen in height. We shall require in this instance *two* deal battens, each one an inch thick, five inches wide, and a fraction under twenty feet long. In each of these, at about four feet from each end, we cut a hole or mortise, one and a half inch square, right through the wood. We next procure two more pieces of deal, three inches square and a little less than fifteen feet long, and square each end of these so as to form a tenon fitting the mortises already mentioned. Then, having decided how much of the available space is to be devoted to the "stage," we lay one of our two battens across the floor at this point, and nail it down securely. A couple of long French nails driven through the wood into the floor will be amply sufficient, and will pass through the carpet (if any) without doing it the smallest injury. Next fit the two uprights into their respective holes, and on to their upper ends fit the remaining cross-piece, which must be kept in position by a couple of strong hooks driven into the wall on each side, and which hooks form really the only encroachment on the integrity of the original premises. The result will be as seen in Fig. 2, constituting, as will be seen, a regular framework right across the room.



The side spaces have now to be filled up, and this may be done either with hanging drapery nailed to the upper cross-bar, or canvas may be tacked over the openings, and a light wall-paper pasted over this. If the space is very large, light cross

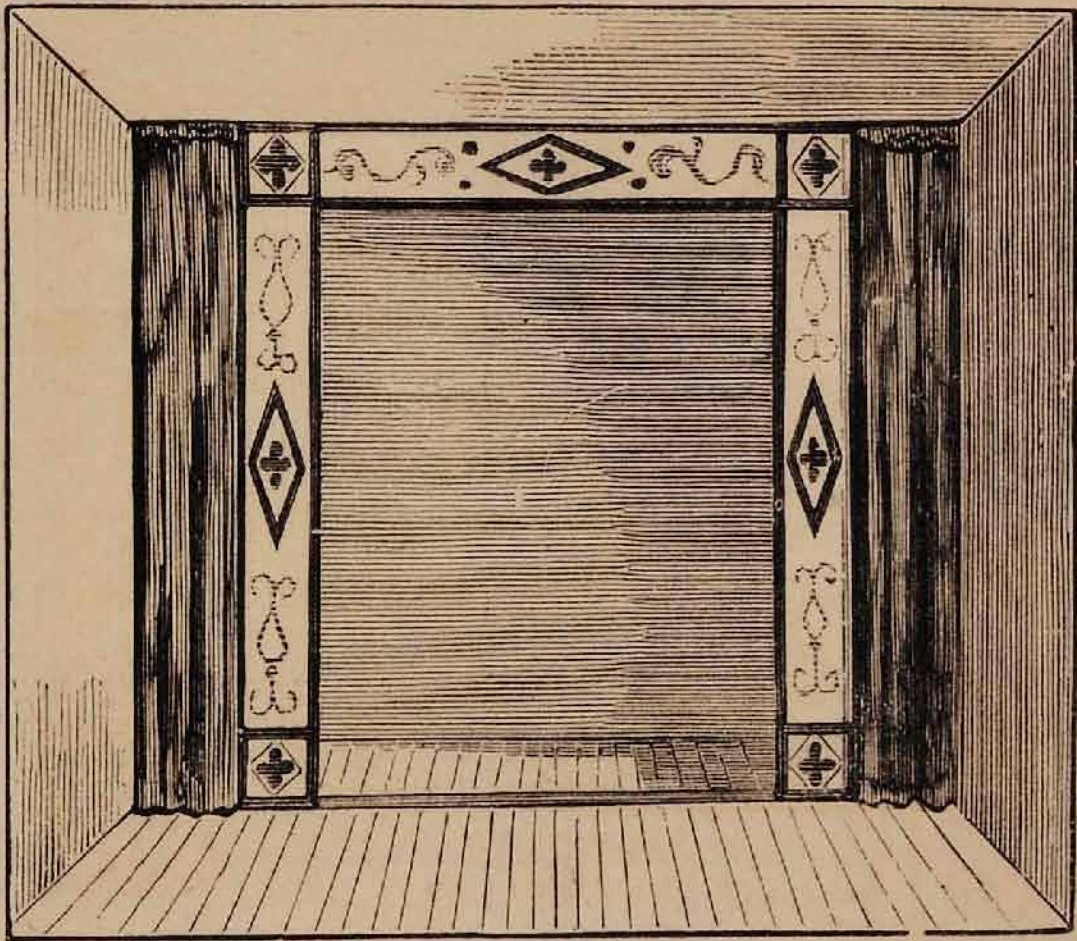


Stage Construction, Fig. 2.

battens may be nailed diagonally across the open spaces at the sides, so as to strengthen the framework, and facilitate the covering of the openings. Where, as in the case supposed, the height of the room is greater than the width of the opening, a cross batten



may be fixed from side to side of the latter, at such a height as to diminish it to pretty nearly a square, and the space above may be filled up with paper and canvas, after the manner just explained. The arrangement of the curtains, already described, may

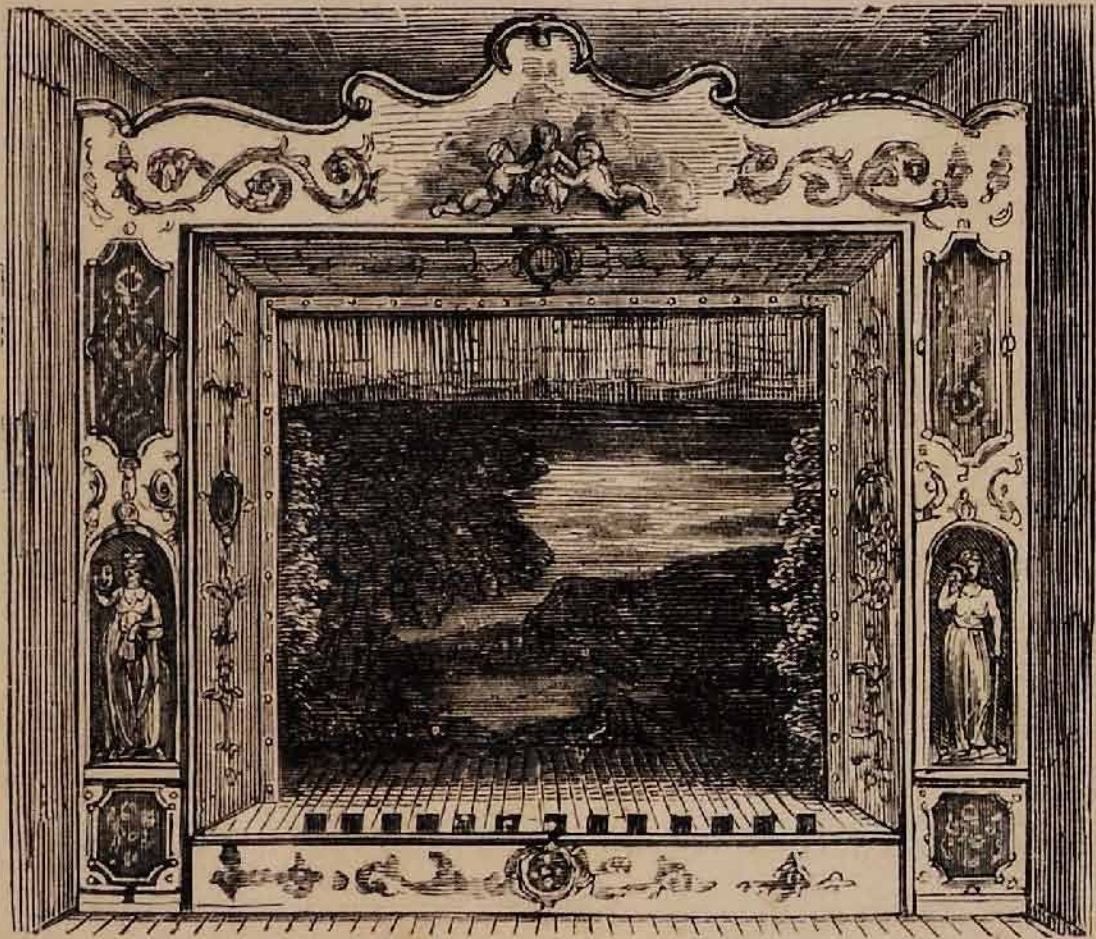


Stage Construction, Fig. 3.

form the proscenium, or, where a panelled proscenium is preferred, it may be simply constituted as follows:— Having taken the precise dimensions of the intended opening, make two deal frames, of wood two inches wide and half an inch thick. Each of these frames



is to be eighteen inches wide, and in length eighteen inches more than the height of the opening. A third frame must be made of the same width, and equal in length to the width of the intended opening. Each of these frames is covered with canvas, over which is



Stage Construction, Fig. 4.

pasted wall-paper in panels, after the manner shown in Fig. 3. The two first-named frames are then placed on end, and attached to the uprights by means of thumb-screws passing through the latter from behind, and between them is placed the third,

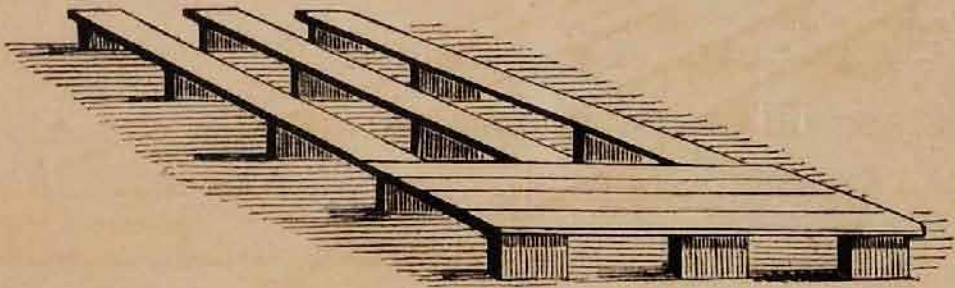


attached to the cross-piece in like manner. The lower edge of the latter may be slightly scalloped, to render it more ornamental. A still more complete form of proscenium, with the green curtain in the act of rising, is shown at Fig. 4; but for the manufacture of this, unless the reader is a more than average amateur mechanic, the assistance of a professional carpenter will be required.

Where the height of the room and other circumstances permit, it is very desirable to have the floor of the stage a foot or so above the level of that of the auditorium. This would at first sight appear a rather troublesome matter to arrange, but in reality it need not occasion any serious difficulty. Procure three deal planks, eleven inches by three, and as long as the depth of the intended stage. Take a fourth plank of the same thickness, and cut it into (say) twelve-inch lengths. Screw three of these at right angles to each of the three planks before mentioned, one at each end, and the others at equal intervals. You will thus have three rough "benches," something after the manner of school forms. Place these parallel with one another, as shown in Fig. 5, and across them lay nicely planed inch floor-boards, of such a length as to correspond with the intended width of your stage. Fasten each down with a



screw at each end, and you will have a good solid stage. If time is an object, it will be sufficient to screw down every third or fourth board. The arrangement above given will suffice for a stage of say nine feet by twelve. If a larger stage be desired, the number of supports must be proportionately increased. Where necessary, two boards, end to end, may be used, instead of one, to cover the width, bearing in mind that the point of junction must be



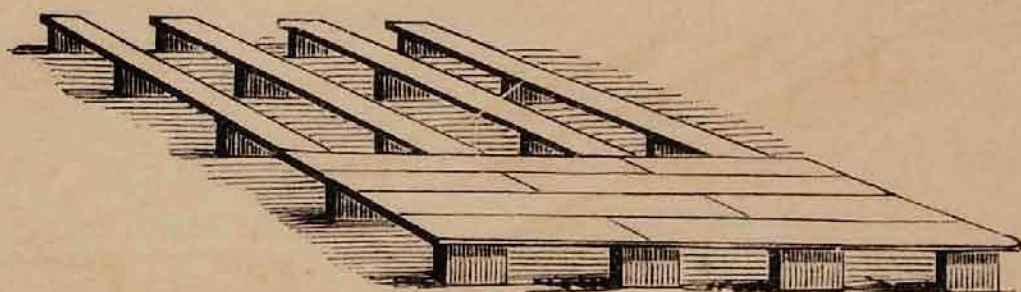
Stage Construction, Fig. 5.

immediately above the centre of one or other of the supporting planks. Where four planks are used, the boards may be laid one long and one short, alternately (as shown in Fig. 6).

The open space in front must of course be properly boarded in, and between the enclosure and the stage a small space may be left for the footlights. These should consist of a length of gas-pipe, with burners (fitted with glass chimneys) at regular inter-



vals, and connected by means of an indiarubber tube with the domestic gas supply. These burners should be controlled by a single tap, which should be placed at the left or "prompt" side, so as to be within the reach of the prompter. Two other lengths of gas-pipe, fitted with similar burners, should be fixed in a vertical position at each wing, so as to throw a side light also on the actors, whose bodies, but for this precaution, would cast dark heavy shadows on the



Stage Construction, Fig. 6.

scenery behind them. Upon a stage of any magnitude, a fourth "string-light" should extend across the top of the inner side of the proscenium, just above the curtain. Each set of lights should be protected by a semi-cylindrical sheet of tin, acting as a reflector, behind it, and by wire-netting in front, rendering it impossible for ladies' dresses, &c., to come in contact with the flame. Where a coloured light is required, this effect may be produced by placing what are called "mediums," or narrow screens of silk or



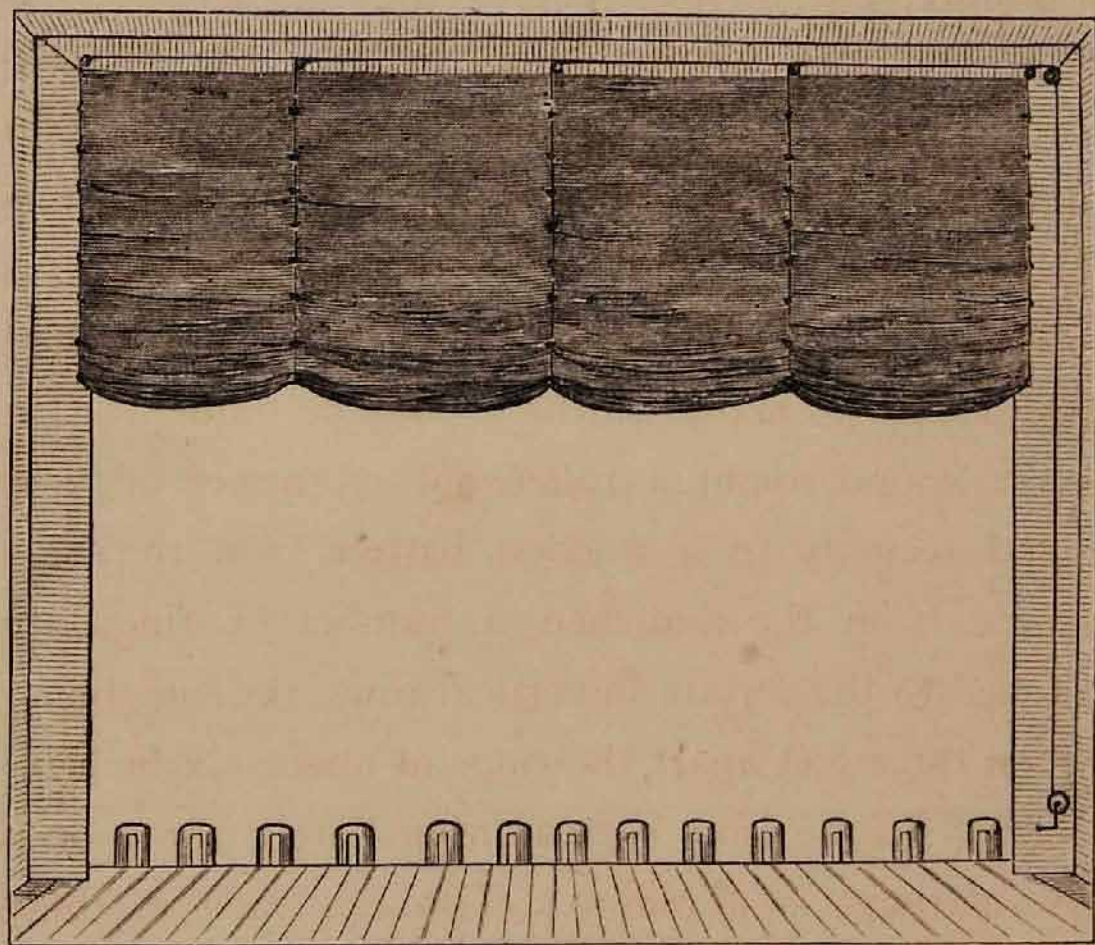
tammy (red, green, or blue, as the case may be), in front of the string-lights.\*

Just within the proscenium is placed the curtain. In very small theatres this may be of green union or tammy, and mounted on a roller after the manner of an ordinary window-blind, or may be made to open in the middle, drawing off simultaneously to either side, after the fashion of what are known as French curtains. The orthodox green curtain is constructed as follows:—Its material is baize, joined together in as many widths as may be requisite. It is not wound round a roller, but its upper edge is nailed securely to a wooden batten. On the side remote from the audience, a number of rings are stitched to the curtain in vertical rows, the rows being two or three feet apart, the rings at about six-inch intervals. In the cross batten, immediately above each row of rings, is a pulley. Through each of these pulleys a cord passes, travels down through the rings, and is attached to the lower edge of the curtain, in the hem of which are sewn bags of shot to make it

\* We purposely refrain from describing the method of producing the lime-light, as we have no desire to tempt our readers to blow themselves up—an extremely likely result of the use of the oxy-hydrogen apparatus in unpractised hands. In the rare cases in which the lime-light is needed for private theatricals, the best and safest plan is to hire the apparatus complete (with a competent person to manage it), from some theatrical furnisher, or optician.



descend swiftly and steadily. The other end of each cord travels over the top of the batten and through another pulley at the side, whence, in large theatres, it is carried to a windlass. In theatres on a smaller



Stage Construction, Fig. 7.

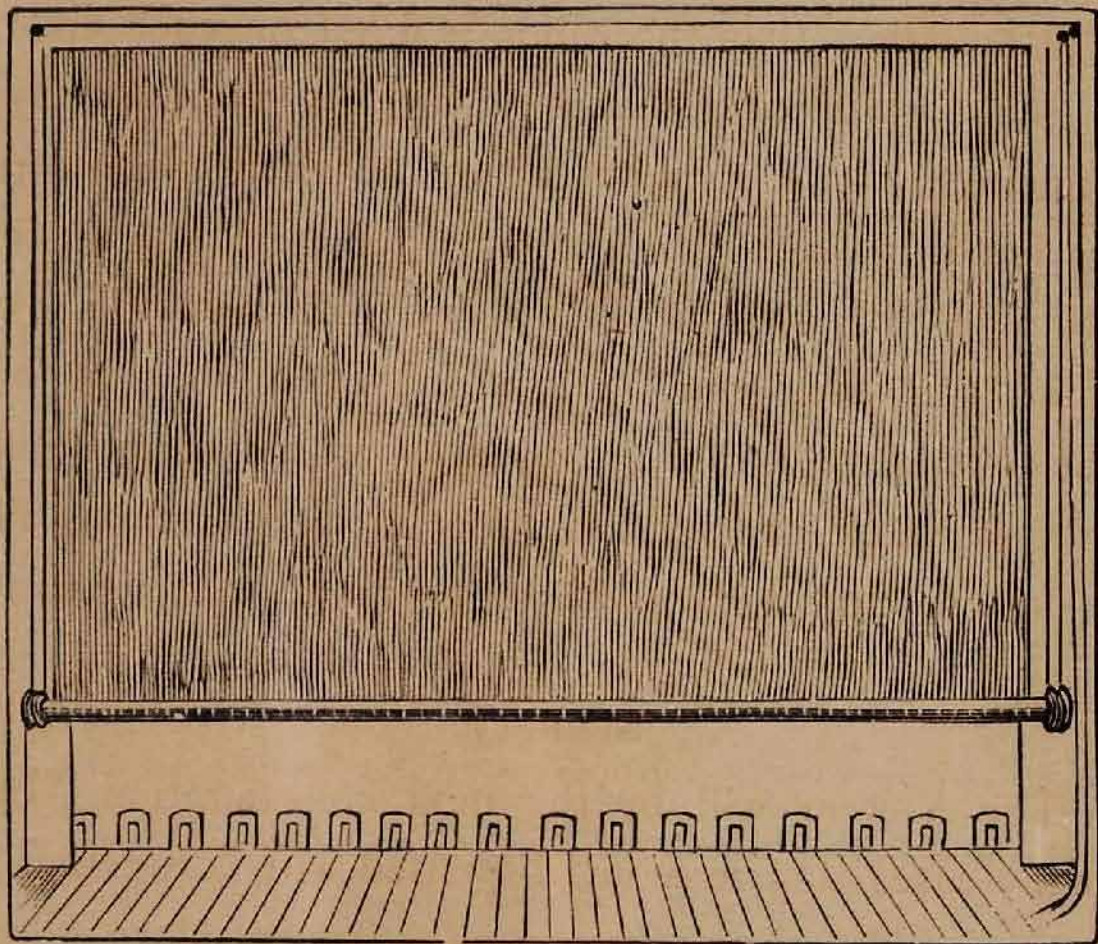
scale, the various cords are merely tied together, and all drawn simultaneously by hand, and secured by being twisted round a cleat.\* Whichever be the plan

\* Messrs. J. Avery & Co., of 81, Great Portland Street, W., supply curtains arranged after either of the fashions above described, and undertake all other mechanical arrangements connected with the amateur stage, including, where desired, the construction of portable theatre, with all appliances complete.



adopted, the result is the same. On the cords being drawn, the curtain rises, being "reefed up" after the manner shown in Fig. 7, representing the process as seen from the stage.

Where it is desired to have the arrangements as



Stage Construction, Fig. 8.

complete as possible, what is called an "act-drop" is used in addition to the green curtain; the latter being lowered before and after the piece as a whole, the former between the acts. The act-drop is usually of an ornamental character, highly artistic execution



being frequently displayed in its decoration. It is obvious that a curtain of this character would not stand the rough-and-ready mode of treatment adopted in the case of the green baize, and accordingly a roller is used, not, however, at top, but at bottom. A grooved wheel or flange, in diameter a little larger than the roller, is fixed on each end: a stout cord, one end of which is permanently attached to the wooden beam to which the drop is fixed, passes round this wheel and up again through a pulley in the beam itself (*see* Fig. 8). Each end thus forms a loop, in which one end of the roller rests, and when, by drawing the cords, this loop is made shorter, the roller is raised, turning as it does so, and thereby rolling up the curtain.

### Scenery.

The *Scenery* will be the next consideration. In many cases this may be dispensed with altogether; for example, where the action is supposed to take place in an ordinary drawing-room, and an ordinary drawing-room forms the actual stage.

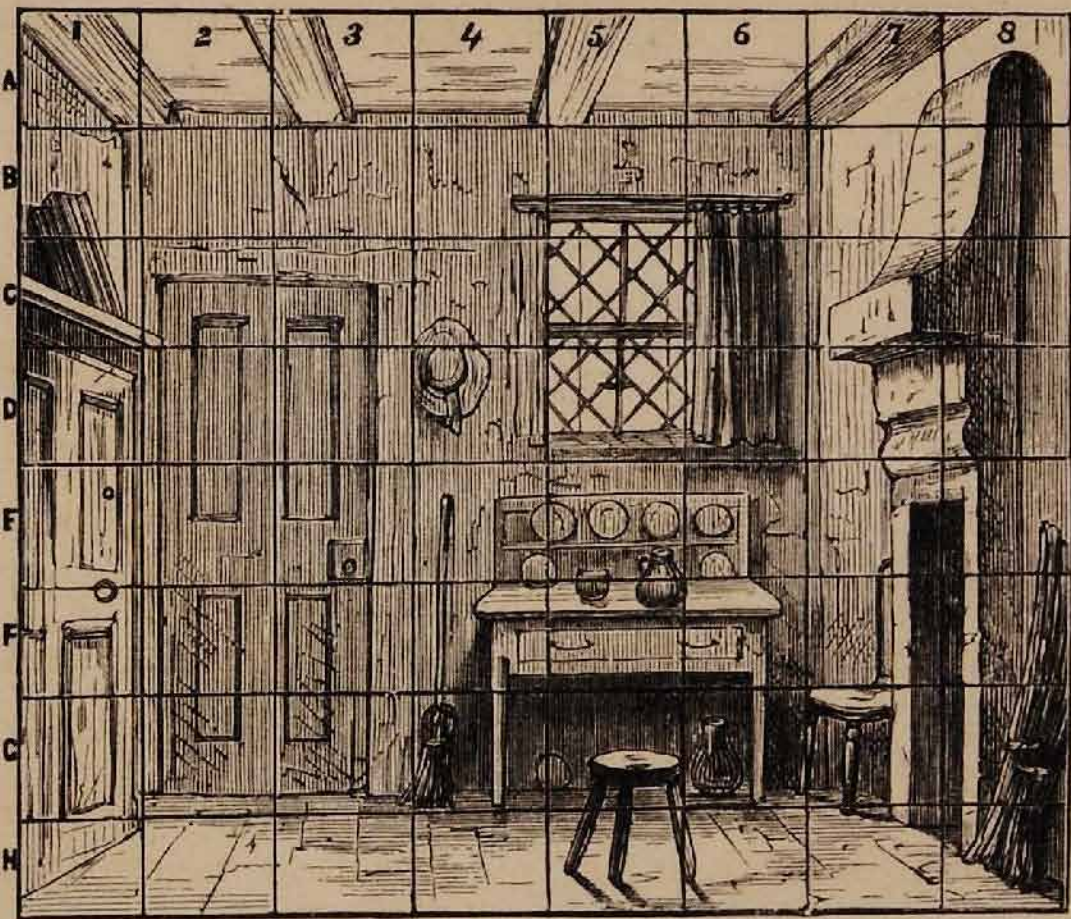
Where, on the other hand, the aspirants have selected a piece involving out-door or otherwise elaborate scenery, we should strongly recommend them not to endeavour to paint it for themselves, but



to hire what they may require from a theatrical furnisher. This arrangement will be found both less expensive, and more satisfactory. We might fill any number of pages with a dissertation on "profile" and "scruto," "cloth" and "set scene," "flat" and "rise and sink." We might lead the reader over "flies" and "gridiron," through "star-" and "vampire-traps," and down to "mazarine" and "cellar." We might bother him with "cuts" and "grooves," "monkey-poles" and "sloats," "sliders" and "sky borders," "sheepskin" and "distemper." All these, in their proper place, are matters of deep interest and importance, but to do them full justice would demand not only much more complete practical knowledge than we can claim to possess, but far greater space than we have at our disposal; and we much fear that after the reader had diligently perused the best instructions we could give him, he would be still as far as ever from being able to turn scene-painter (or even scene-shifter) with any considerable prospect of success. If, notwithstanding this friendly discouragement, the aspirant persists in trying his hand with the brush, he will find elementary instructions in the "Amateur's Guide" already mentioned, and a very able series of papers on Stage Furniture and Decoration, by Harry



Lancaster, in the third and fourth volumes of the *Furniture Gazette*. There is, however, one little "tip" which we may here set down for the benefit of the amateur scene-painter, as we are not aware that it is given in either of the works named. It is intended

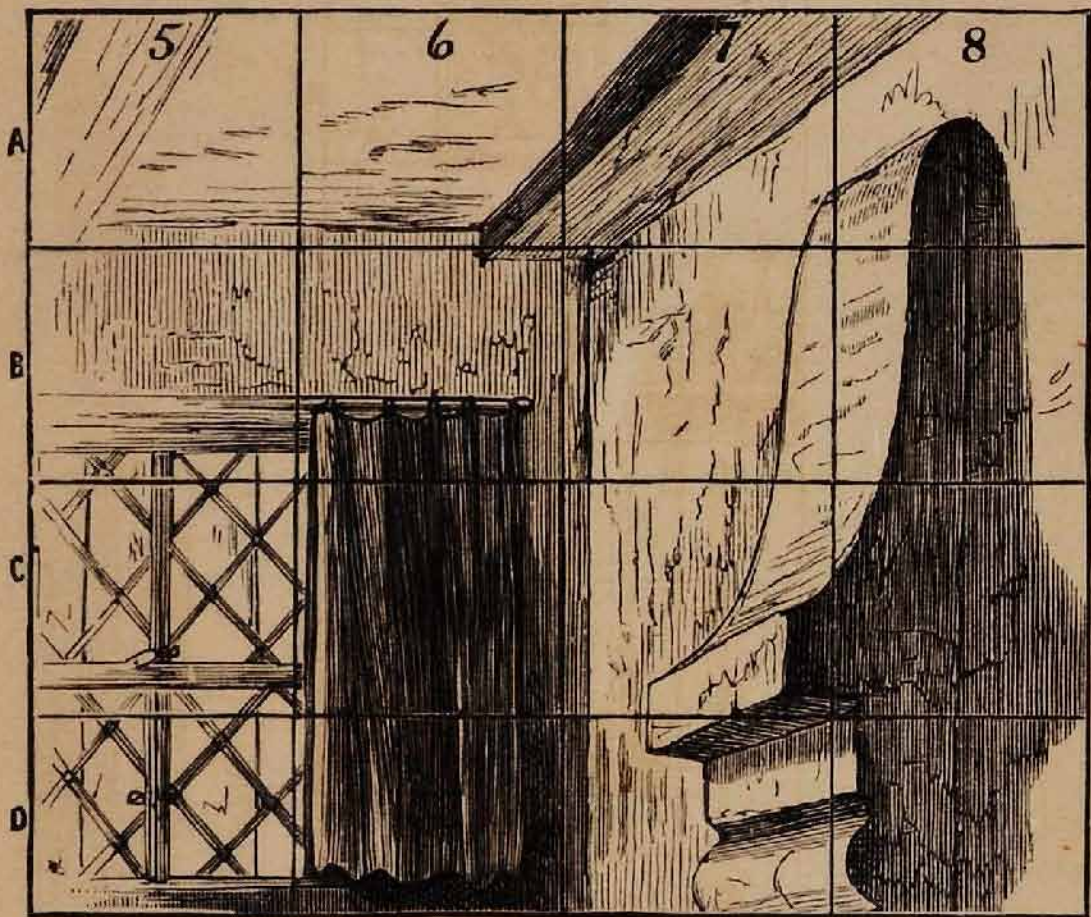


Scenery, Fig. 1.

to meet the difficulty of producing a replica of a given picture in a greatly increased size. This is one of the first bugbears of the amateur, who generally finds it extremely difficult to retain due proportion in his enlargement. The best way out of the difficulty



is as follows:—Having first sketched the intended picture on a small scale (we may note, by the way, that Mr. French publishes a model series of such sketches, ranging from baronial hall to lowly cottage), we draw across it straight lines, dividing it longitudinally into

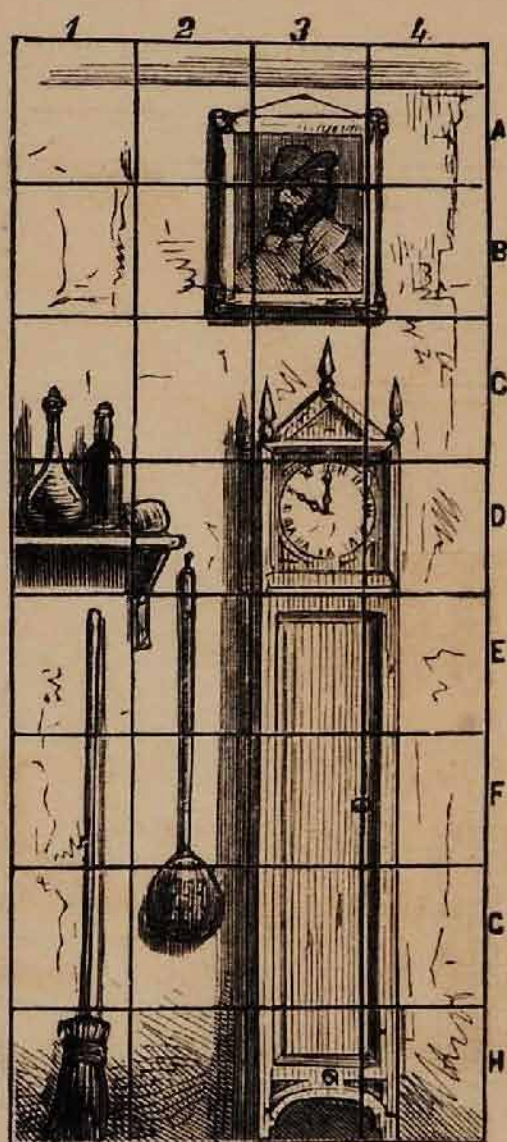


Scenery, Fig. 2.

four, eight, or sixteen equal portions, after the manner shown in Fig. 1, and distinguish the several rows, commencing from the top, by the letters A, B, C, D, and so on. We then divide the picture by vertical lines in the same manner, and denote the vertical



divisions by numerals, 1, 2, 3, &c. Then, taking the fabric on which our scene is to be painted, which (if a "cloth") will be calico well covered with "sheepskin"

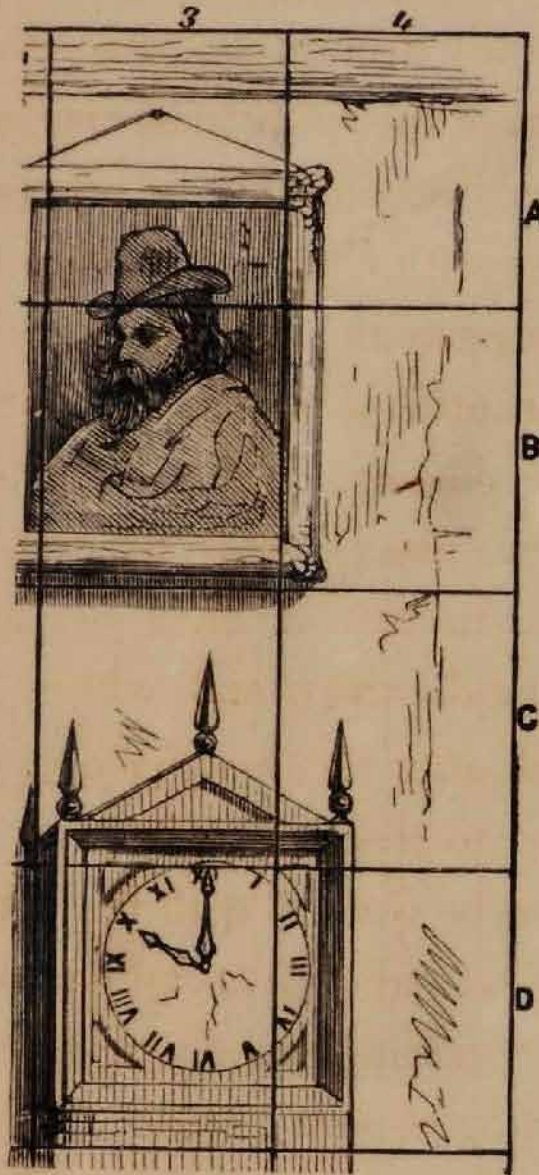


Scenery, Fig. 3.

(*i.e.*, whitening and size), we divide it into the same number of divisions, and designate each by the same letters and numbers, 1A, 2B, &c. The artist has then only to copy the contents of each small square into



the corresponding large one, which is a comparatively easy matter. Fig. 2 exhibits a portion of the larger canvas, subdivided as above, and Figs. 3 and 4 a "wing" treated after the same manner.



Scenery, Fig. 4.

It sometimes becomes necessary, however, even where a room is used in its own character, to alter it by cutting off a corner or otherwise, or to add



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a "practicable" door (*i.e.*, a door through which a person can really pass) in a place where a door does not already exist. This is a matter which is fairly within the scope of amateur ingenuity. First procure a supply of wall-paper to match that with which the room is already decorated. Ascertain the precise height and width of the space to be enclosed, and make a frame or frames accordingly to occupy such space. Cover them first with canvas, nailed to the frames all round, and then paste the wall-paper over this,—using grained oak or other fancy paper at the lower part to imitate the skirting. Where a practicable door is required, the process will be one degree more elaborate. The framework must now extend round the space of the doorway, and within this must be hung by hinges, after the manner of a clothes-horse, a smaller frame to represent the door. This smaller framework must be covered with the oak paper above mentioned, similar paper of a lighter or darker shade being used to represent the architrave and panels. A screen thus arranged may be placed across the corner of a room (of course quite close to the wall at each side), or two of them may be made to stand side by side, occupying the whole width of the stage, and so constituting a "flat." The mode in which they are fixed must depend a good deal on the circumstances



of the particular case. What are termed "looking-glass plates" (*i.e.*, the small brass plates by which chimney-glasses are attached to the wall) may be fixed to their lower edge, and will form a ready and harmless means of attachment by nails to the floor. The simplest mode of supporting the scene at top is to have a strong hook driven into the wall at either side, and a cord tightly stretched between these, passing through three or four screw-eyes driven at intervals into the back of the frame at top. This, however, is only available for a single scene. Where two or three different scenes are to be used in succession, or where two or three sets of wings are necessary, the best plan will be to fix a second framework, similar to that depicted at page 238 at the back of the stage, and to join front and back together by two stout wooden battens, beneath each of which an iron rod is fixed, supported by hooks after the manner ordinarily adopted for curtain-rods. On these rods are placed strong curtain-hooks (the upper portion encircling the rod, the lower forming the 'hook'), which may be pushed backwards or forwards as may be required. A "wing" may hang from a single hook, and a pair (one on each rod) will carry a sky-border or a complete scene. In order to economize space, it is well to have all scenes,



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wings, &c. painted on both sides. Wings may be changed by simply turning them round, but with large scenes, the best plan is to have them painted "head and tail," so to speak, the hinder scene for the time being upside down. All "cloths" should have a roller at top and bottom, when, by hooking up the bottom roller and letting fall the top one, the scene is in effect turned completely over, the side which was previously behind being now brought in front, and the picture on it at the same time made to appear in its proper position.

### Costume and Make-up.

With respect to costume, it is impossible to give any instructions of universal application. Costume, to be appropriate, will vary, not only according to the piece performed, but to the actors who take part in it. One point, however, should always be borne in mind, namely, that each actor, when on the stage, forms a part of a living *picture*, and particular care should therefore be taken, especially in the case of female characters, that the prevailing hue of any costume does not clash, either with that of any other character, or with that of the scene itself. Thus a green dress and a green grass plot will mutually "kill" each other; and the same effect will happen



where one lady character is habited in red, and another in pink, although either dress, seen singly, may be the perfection of elegance. Hence the necessity of a committee of taste, particularly among the ladies, at an early period of the rehearsals, as a lack of mutual understanding on this point may be productive of disastrous results. Where farces or modern comedies are played, the actors may pretty safely be left to their own discretion in point of costume; but where they soar into the regions of melodrama, or of what are called "costume" plays, *i.e.*, plays involving the assumption of the habit of any given period, or the attire of Brigands, Pages, Indian Princes, Swiss Girls, Court Ladies, Court Jesters, or the like, some sort of model will be found almost indispensable. Mr. French's Catalogue, to which we have already had occasion to refer,\* will be found to contain a list of some 200 coloured prints of historical and fancy costumes, either one of which can be purchased separately, at a low price. With these to work from, the labour of the costumier is greatly simplified.

Where the intending actors are in or near London, they will save both trouble and expense by hiring their costumes complete from a regular theatrical

\* See page 232.



costumier ; though, where this is not the case, and local talent has to be employed to provide the dresses, the use of the pictorial models above mentioned will be found of the greatest possible assistance. In like manner, it will be found a good plan, where practicable, to hire the necessary wigs from a theatrical perruquier, and to let him send with them a skilled artist to make up the faces of the characters. Make-up is a distinct art, and demands for its artistic execution not only some natural aptitude, but long practice and experience. As, however, skilled professional assistance is not always attainable, we will do our best to give the reader some slight instructions in this particular. We may here remark, by the way, that even among professional "dressers" there are very various degrees of skill. The first-class dresser knows not only the precise effect that is required to be produced, but the exact touches that are necessary to produce it. A make-up by a person of this class is a genuine work of art ; but these high-class manipulators are not always to be met with. The besetting sin of most dressers, for amateur purposes, is, that they *will* make up for great distances. It is obvious that the same lines, wrinkles, &c., which may be very effective as seen on the stage of Covent Garden Theatre, will



degenerate into a coarse caricature when viewed at the close range of a private drawing-room. The amateur will do well to use a little personal discretion in this particular, and if he finds that his make-up tends too much in the direction of the Richardsonian drama, to insist upon having it toned down to greater moderation.

The articles most in use for this purpose are as follows \* :—

*Prepared Fuller's Earth.*—To powder the face before making up.

*Powdered Blue.*—To imitate the colour of the shaven chin.

*Pearl Powder.*—To whiten the complexion, hands, arms, &c.

*Rouge.*—To give colour. This is absolutely indispensable in the glare of the footlights, however perfect the natural complexion.

*Ruddy Rouge.*—For tanned or sunburnt complexion.

*Dutch Pink.*—For sallow complexions.

*Mongolian.*—For Orientals, North American Indians, &c.

\* All of the articles comprised in the above list are procurable from Mr. French, 89, Strand; as also a little manual entitled "How to Make-up," to which we are indebted for a considerable portion of the information which follows.



*Powdered Antimony.*—To produce the effect of hollows under the eyes, cheek-bones, &c.

*Chrome.*—For sallow complexions, and for lightening the natural colour of the moustache, whiskers, &c.

*Carmine.*—To produce a red tint in same.

*Prepared Whitening.*—For Clown's faces, statuary, &c.

*Prepared Burnt Cork.*—For Christy Minstrels, &c.

*Email Noir* (Black Enamel).—For "stopping out" front teeth.

*Joining Paste.*—For concealing the junction of the front of a "bald" wig with the forehead, &c.

*Paste Powder.*—For altering the shape of the nose, &c.

*Crape Hair.*—Artificial hair, sold in plaits, for the purpose of forming wigs, moustaches, eyebrows, &c.

*Spirit Gum.*—For attaching crape hair, &c., to the face.

*Crayons d'Italie.*—To produce the appearance of veins.

*Eyebrow Pencils.*

*Camels' hair brushes, powder-puffs, hares' feet, cotton-wool, pins, needles, hair-pins, &c.*

Boxes containing a complete assortment of the above articles cost fifteen shillings to a guinea each. Singly, the articles range from sixpence to a



shilling. The average cost of stage wigs, to purchase, is, for gentlemen, fifteen to thirty shillings ; ladies one to two guineas. They may, however, be procured on hire from the theatrical perruquiers at very much lower rates.

Assuming that the amateur has made due provision of the articles above mentioned, we proceed to give him some elementary instructions as to their use. For greater facility of explanation, we shall suppose that the reader is smooth shaven, after the fashion of the professional actor. If otherwise, and his moustache or whiskers, however becoming, are not appropriate to the character he assumes, we cannot doubt that he will be ready to sacrifice them to the exigencies of dramatic art. We will ask the reader to imagine that the features depicted in Fig. 1 are his own features (without make-up), and we shall endeavour, so far as is possible without the aid of colour, to show how the self-same face, by the aid of "make-up," can be made to represent in turn youth, manhood, and middle and old age, with the broadest diversities of appearance and character. Thus, in the first place, we will suppose that the actor is to represent a young man of twenty. In this case but little make-up will be required. The first step, as indeed in all make-up,



should be to wash the face thoroughly, as the presence of the least greasiness on the skin will materially interfere with the proper application of the various cosmetics. This having been done, the face and throat should be well powdered with pearl or violet powder. A little rouge should then be

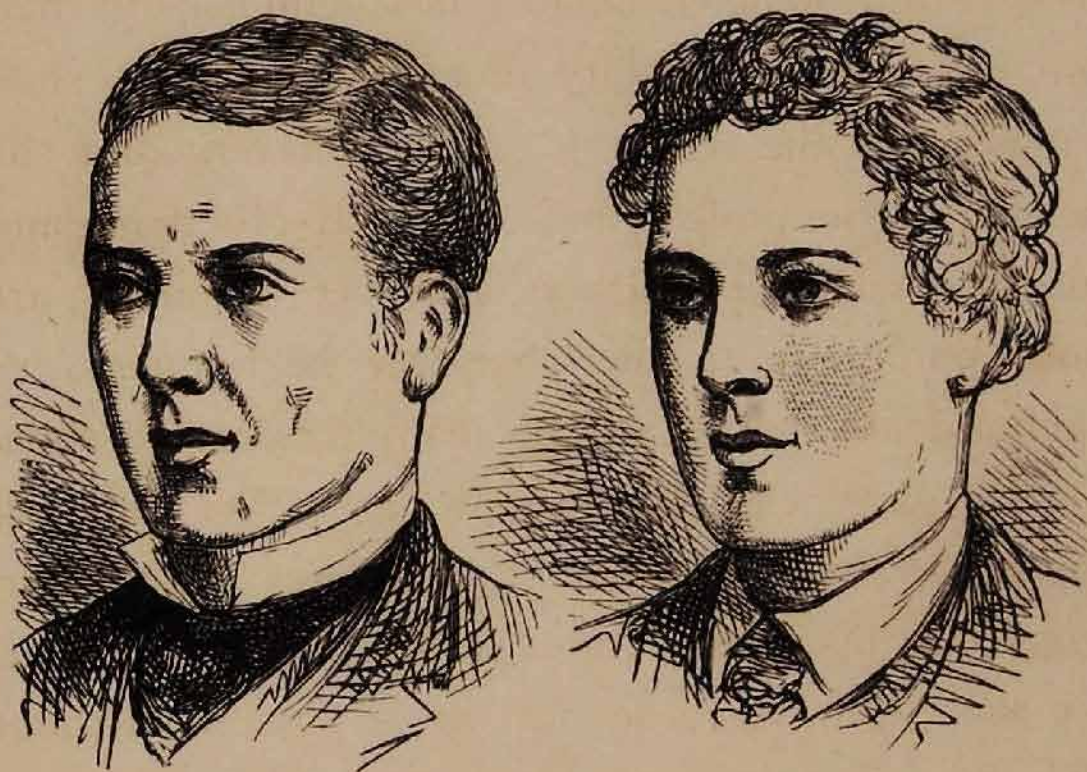


Fig. 1.

Fig. 2.

Make-Up.

applied to the cheeks, and under the eyebrows. This is generally done with a hare's-foot, with which the colour should be nicely shaded off, working it well up towards the eyes, as a dab of rouge low down on the cheek will look more like the hectic of consumption than the natural bloom of youth. Then, with a camel's-hair pencil, draw a fine line of burnt



umber just under the lower eyelash. This gives brightness and expression to the eyes, but demands considerable delicacy of treatment ; for, if overdone, the effect will be the very reverse of what is intended.

The actor may either wear his own hair, a slightly

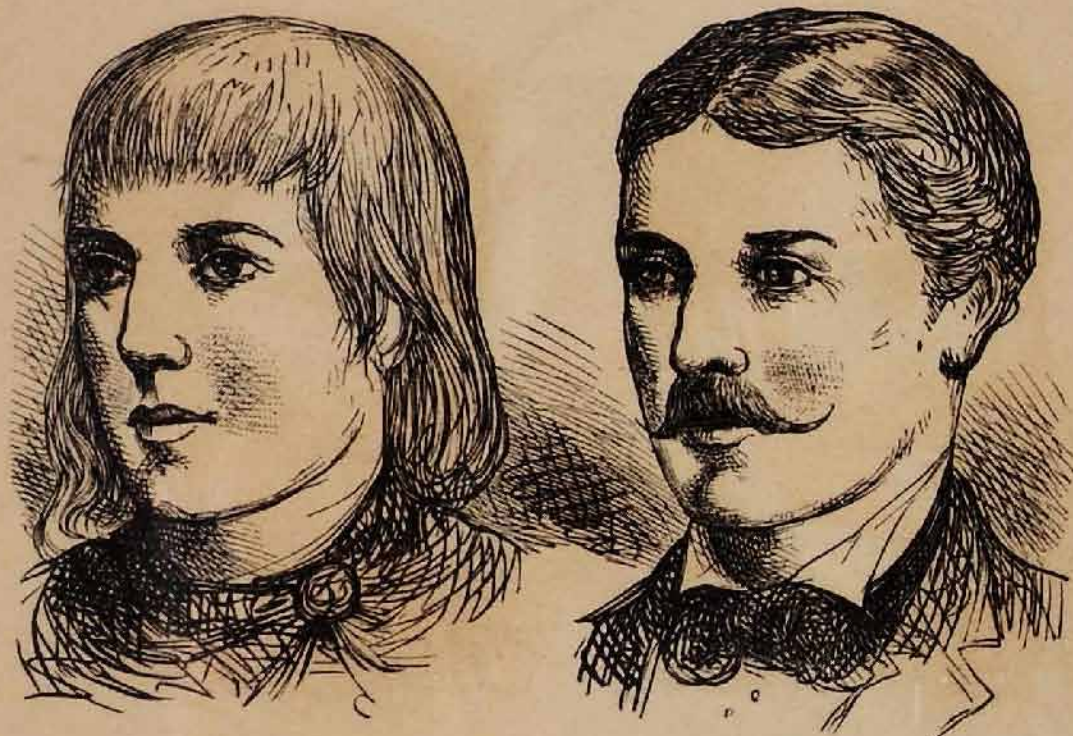


Fig. 3.

Make-Up.

Fig. 4.

curled modern wig (when his appearance will be as shown in Fig. 2), or a mediæval wig, with hair cut short over the forehead, when he will appear as in Fig. 3.

Fig. 4 represents the same features\* made up to

\* The reader may find some difficulty, at first sight, in believing that the various illustrations depict the same set of features. Such is, however, strictly the fact, as any one may readily satisfy himself by tracing the outlines of the features in either of them, and then laying the tracing so obtained over the others in succession.



represent a later stage of manhood, say from five-and-twenty to thirty. The face having been treated as already described, we add, with the camel's-hair pencil and burnt umber, two or three very fine lines at the outer corner of each eye. The *older* the character, the more marked should be these lines.



Fig. 5.

Fig. 6.

Make-Up.

If the personage represented is of a cheerful temperament, these lines should have a downward tendency; if the reverse, they should tend slightly upwards. The reader will note, upon comparison of Figs. 4, 5, 6, the singular difference of expression which this upward or downward turn gives to the face. With this exception, and the addition of various forms of



whisker and beard, the make-up of the face in Figs. 5 and 6 is almost identical.

Fig. 7 represents the same face made up to represent middle age (say forty to fifty). What is called a half-bald wig may here be employed. To conceal the junction with the forehead, the inside of the front



Fig. 7.



Fig. 8.

Make-Up.

edge of the wig, and also the forehead beneath it, are slightly rubbed with "joining paste" (a kind of flesh-coloured cosmetique). The wig should be then worked down into position, and a little more of the joining paste rubbed on the outer part, just where it meets the forehead. Powder the face and throat with prepared fuller's earth (which is used in prefer-



ence to pearl powder for other than very youthful complexions), then with a hare's-foot apply just a suspicion of rouge over the whole, taking special care that the tone of the forehead shall match that of the artificial scalp. A little additional rouge may be added on the cheeks and beneath the eyebrows. If a grey wig is used, the eyebrows may be made to match it by first rubbing them with a little joining paste or cosmetique, and then powdering them with flour or prepared whitening.

The lines of the face will in this case be both more numerous and more marked than in the previous figures. In addition to those leading from the outer corners of the eyes, as above directed, there should be one or two more drawn from the inner corners of the eyes towards the cheekbones. There should also be one or two short vertical lines between the eyes, and two or three more drawn horizontally across the forehead. These are best determined by frowning slightly (not in a ferocious, but in a thoughtful manner), and following the lines thus indicated. A line should be drawn from each side of the nose down towards the corner of the mouth, and a shorter line from the corner of the mouth and in the dimple of the chin. If the actor wears no beard, a suspicion of powdered blue may be applied



to the shaven portions of the face. If the artist should at any time chance to make the lines a little too marked, they may be toned down by powdering them over with pearl powder or fuller's earth, as the case may be, according to the general tone of the complexion.

Old age is depicted in Figs. 8 and 9, the only differ-

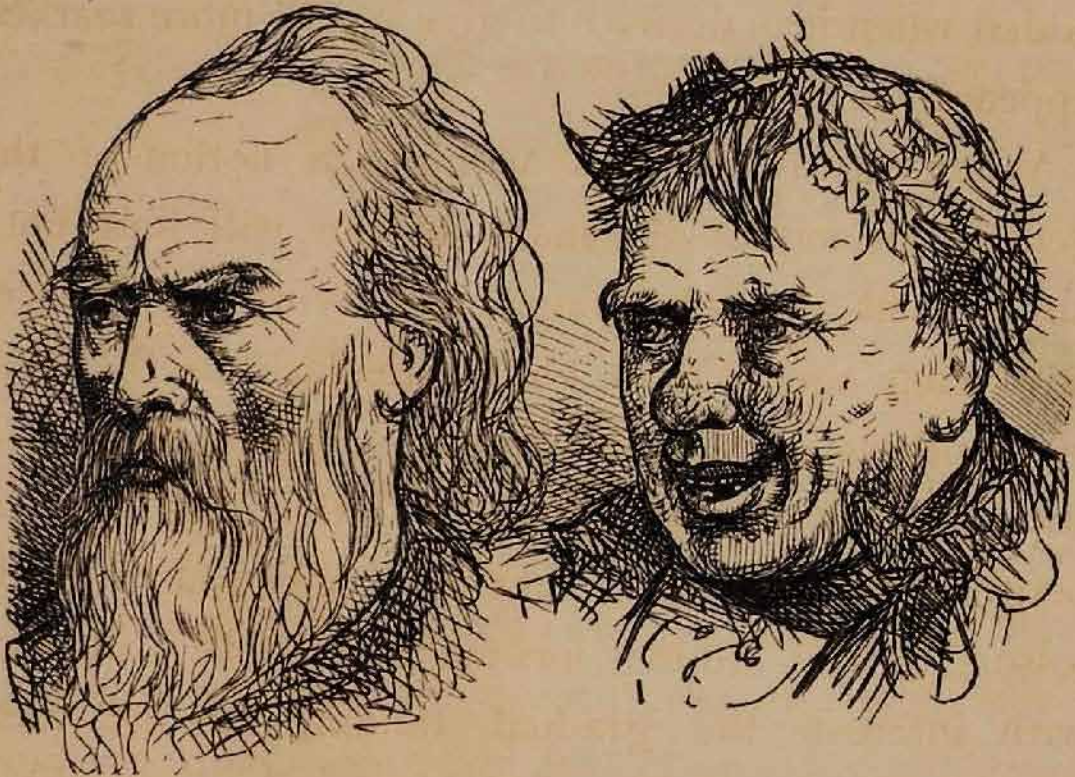


Fig. 9.

Fig. 10.

Make-Up.

ence between them lying in the hair and beard. The lines on the forehead are here not only more marked, but extend further, travelling round to the temple. The lines in the opposite corners of the eyes now meet beneath them, all the depressions of the face being first delicately darkened with burnt umber,



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and still darker lines painted over this. Additional and stronger lines may be added around the mouth, and two or three curved lines tending downwards from each cheek under the jaw. If the character is of a sombre or melancholy disposition, the hollows of the cheeks may be shaded with powdered anti-mony. Two or three lines round the neck may be added when it is desired to give a still more marked appearance of age.

When the reader has acquired a notion of the general principles of make-up, he will find both amusement and advantage in studying the lines of advancing age in real life, particularly in the faces of members of the same family. Where there is a strong family likeness between father and son, or between two brothers, they will afford a valuable lesson to the student in make-up. He will note with interest the gradual tanning of the complexion, the hardening of the features, the insidious collection of loose skin around the eyes, the deepening furrows in the forehead, the gradual hollowing of the cheeks; and if he studiously imitates the effects thus noted on his own face, he will, after a short time, acquire a power of make-up far beyond anything which conventional rules will give him. Meanwhile, however, he will find that, by carefully fol-



lowing the directions we have given, he can produce very respectable results. For special cases, we may add the following:—

For sailors, countrymen, farmers, ostlers, and other characters who may be supposed to have a more or less sunburnt appearance, a slight tint of the dark or ruddy rouge, toned down with pearl powder or the prepared fuller's earth, should be applied all over the face and neck, then adding the "lines," rouge on the cheeks, &c.

For American Indians, gipsies, and others demanding a red-brown complexion, what is called *Mongolian* is used. This may either be mixed with water, and so applied to the face, the "lines" being added after it is dry, or the lines may be first painted, and the Mongolian mixed with cold cream and applied to the face afterwards, carmine being added on the cheeks to give the necessary colour.

For a very dark or olive complexion, first powder the face with the prepared fuller's earth, then colour with a mixture of the ruddy rouge and Dutch pink, using carmine to give colour to the cheeks, and making the burnt umber line under the lower eyelashes rather stronger than usual.

Where it is desired to heighten the appearance of old age, and particularly where it is desired to make



it repulsive or grotesque, a good effect may be produced (*see* Fig. 10) by "stopping out," as it is called, one or more of the front teeth. This is effected by first wiping the tooth perfectly dry, and then applying, with a camel's-hair brush, a coating of *émail noir* (black enamel). This is a kind of black japan, which dries almost instantly. At a little distance the tooth thus blackened is quite invisible, a vacant space being apparently left between the two adjoining teeth. When no longer needed, the enamel can be readily scraped off with the finger-nail. In default of the black enamel, a small piece of black court-plaster may be made to answer the same purpose, but it is hardly so reliable.

*Fews* should be made up with rather dark complexions. The effect of an aquiline nose may be produced by slightly darkening with burnt umber that portion of the bridge just between the eyes. This causes the portion so marked to (apparently) recede, and so brings the lower part of the nose into greater prominence. There should be a strongly marked line from each side of the nose towards the corners of the mouth, and the inside of the nostrils should be darkened with burnt umber. The lower lip may be made to look fuller by the application of grenadine or carmine.



In some instances, where the performer is not endowed by nature with the appropriate nose for the part he has to play, he remodels it to his liking. This is done by mixing paste powder with water to the consistency of a stiff putty, attaching it to the nose with spirit gum, and then moulding it into the desired shape, and colouring as may be desired. The cheeks or chin may be treated in the same manner. We should not, however, counsel a novice to attempt this save in a low-comedy part, where any defect would be of little importance. For drunkards, or other characters demanding a bloated, bulbous proboscis, wool, attached by spirit gum (*see* Fig. 10), may be used in place of the paste, and cut and pressed into shape, then duly coloured. Warts and pimples on the face may be simulated in like manner, and coloured with ruddy rouge or Mongolian.

Where the part demands bushy eyebrows, the natural eyebrows may either be made more prominent by rubbing them with dark cosmetique, or new eyebrows may be manufactured. To do this, take a small portion, say about an inch, of the "crape hair" (this is sold in plaits of about half an inch wide, and when unplaited retains a frizzy, curly appearance), pull it apart, roll it between the hands into a rough



resemblance to an eyebrow, and stick it on with spirit gum. (This latter is a glutinous fluid, which combines the advantages of drying very rapidly and adhering very firmly.) When dry, trim the eyebrow with a pair of scissors to the requisite dimensions, and darken or lighten it with cosmetique, chrome, or whitening, as the case may require.

The "crape hair" above mentioned may be obtained in four or five different colours, and will be found useful for a variety of purposes. With a supply of this and a bottle of spirit gum, a very respectable moustache, a pair of mutton-chop whiskers, or the soft curly fringe of hair over a lady's forehead, may be produced at the shortest possible notice; and it is even possible at a pinch to extemporize a very tolerable wig out of the same material.

The effect of weeping is given by slightly reddening the eyelids with rouge. Where it is desired also to give a poverty-stricken, half-starved appearance, a little antimony should be rubbed under the eyes and on the cheeks, below the cheekbones.

The amateur should specially study the effect of the shape and arrangement of the hair. The very same wig, pulled an inch farther over the forehead, will transform a gentlemanly, intellectual-looking person into a vulgar ruffian.



The hue of *death* is given by powdering the face well with prepared whitening, then applying a colouring of Dutch pink, and darkening the hollows of the eyes, cheeks, and temples with powdered antimony. Paint the lines to indicate the age of the character, as already directed ; and lastly, put a



Fig. 11.

Make-Up.

Fig. 12.

little powdered blue on the lips, and a suspicion of chrome on the eyelids and down the bridge of the nose.

The directions we have given for lining the faces of male characters will equally apply, *mutatis*



*mutandis*, to the make-up of female characters. In this case, also, the arrangement of the hair will be found of the greatest importance. A powdered wig, a touch of rouge, and a patch or two will convert the belle of a modern drawing-room into a living likeness of Pope's Belinda, or of her own great-great-



Fig. 13.

Make-Up.

Fig. 14.

grandmother at nineteen (*see* Figs. 11, 12); while a false front, a pair of spectacles, and a tooth "stopped out," will, as if by magic, effect the conversion of a comely middle-aged lady (*see* Figs. 13, 14) into a Gamp-like harridan or toothless Hecate.



### The Prompter.

We have hitherto said nothing about this very important member of the dramatic company; but when once we get fairly into rehearsal, we shall quickly discover how much depends upon his activity and energy. The popular idea of the prompter's duty is simply the giving of a cue when needed to a forgetful actor; but this, in truth, is a very small portion of the prompter's work. He not only has to prompt, but on him rests the responsibility of seeing that each actor is "called" in time to go on at the right moment. He sees that all the necessary "properties" are in readiness, and either on the stage in the first instance, or handed to the actor who is to take them there. He further conducts, and in a great measure performs, all "business" off the stage, as ringing of bells, knocking at doors, tramping of feet, firing of pistols, &c. He has the control (where there is no gasman) of the gas arrangements, and regulates the elements, in the shape of thunder, lightning, and rain. In a word, he is the *factotum*—all those little duties which must be done by somebody, but are yet assigned to nobody in particular, are performed by the prompter. To facilitate the discharge of his



multifarious duties, in which he is assisted by a junior known as the "call-boy," complete and orderly system is necessary. To ensure, in the first place, that each actor shall be ready at the wing when it is his turn to go on, a mark is made in the prompter's copy of the piece at a point just forty-two lines (known as a "length") before such actor is actually wanted. Each call is distinguished by a number: thus the first call in the piece will be marked 1, with a circle round it thus (1), to render it more conspicuous. The second call will be marked (2), and so on. Corresponding numbers are marked on a slip of paper, together with the names of the person or persons to be included in the call, and a memorandum of any "properties" they are to bring on with them. This slip of paper is known as the "entrance plot," and is handed to the call-boy, who may be regarded as the movable portion of the prompter.

As soon as the prompter calls a given number, the call-boy refers to that number in the "entrance plot," sees what actor is referred to, and forthwith goes and "calls" him accordingly, at the same time handing him any "property" which he finds set against his name, and returning to the side of the prompter as quickly as he can.

In addition to the "entrance plot," a "property



plot" will be necessary. This is a list of all the articles to be used for the business of the piece—distinguishing whether such article is to be placed on the stage or carried thereon by any actor. If the latter, his name is set against the "property" in question, and, as we have already seen, a similar note is put against his name in the "entrance plot," and the article is handed to him by the call-boy on his call.

In a piece involving a change of scenery, a "scene plot" is used in addition, arranged as follows:—

## SCENE PLOT.

| Scene. | Wings. | ACT I.—Description.              | Groove. |
|--------|--------|----------------------------------|---------|
| No. 1. | Hall.  | Baronial Hall.<br>With, &c., &c. | 3.      |

The reader will perceive that the first column indicates the *number* of the scene in a given act; the second column the kind of "wings" to be used; the third a description of the scene, with notes of any details to be specially looked after; and the fourth the "groove," *i.e.*, the particular part of the stage



(back, front, or middle at which the scene in question is to be set.

In discharging the special duty from which he derives his title, the prompter should be always vigilant, but never hasty. He should follow the piece with the utmost closeness, as nothing is more adapted to unhinge a nervous actor than to find the prompter wool-gathering when a cue is wanted. On the other hand, he should not prompt until he is quite sure that help is needed ; and when he does so, it should be in a low but distinct voice, so as to be clearly audible to the actor, but not, if he can possibly help it, to the audience. A thorough prompter will study the idiosyncrasies of the various actors with whom he has to deal. To one, a single word will be an ample cue. Another will need a whole sentence. One will catch the softest whisper, another will require the most uncompromising clearness of utterance.

Having said thus much (but, we venture to think, by no means too much) about the duty of the prompter, we have next to counsel the actors so to study their parts as to render his office (so far as prompting is concerned) a sinecure. There is great moral force in the knowledge that the prompter is ready to give you a lift if you want it, but,



barring exceptional cases, the aspirant *ought not* to want it, save at a few of the earlier rehearsals. To reach this desirable consummation, however, the actor must have carefully studied his part. The first step to this is to write it out, with the proper "cues." This is sometimes made part of the prompter's duty; but we should strongly advise the amateur to do it for himself, as, if he does it carefully, he will find that he has unconsciously done a great deal towards getting it by rote. The actor should first read the whole piece carefully once or twice, so as to get a clear idea of the meaning of his part, which he should then write out by itself, taking from the remainder only such words or concluding phrases of a sentence of somebody else as form a cue to a sentence of his own.

The left wing (looking from the stage towards the audience) is technically known as the "prompt side," and here the prompter generally takes up his position. The rule, however, is not inflexible, being mainly governed by the position of the actors' dressing-rooms. If these are on the right side, that will be made the prompt side in that particular theatre. In theatres where the stage is very large (Covent Garden, for instance), a prompter at the wing could not (without the aid of a speaking-trumpet) effectually prompt



an actor in the centre. In this case the prompter is placed beneath the stage, the desk of the leader of the orchestra (the back of which is in such case removed), forming a shelter for his head.

We have already impressed on the tyro the necessity for being perfect in his part. To this end, he must not only know the words, but have studied what they mean, and act accordingly. Our next advice would be, "Don't hurry." The besetting sin of amateurs is playing *too fast*. Thirdly, "speak up." Amateurs frequently imagine that they are positively shouting when they are scarcely speaking loud enough to carry the voice across an ordinary room. Always try to fancy that you are playing for the benefit of the most distant member of the audience. If he hears, all the others will hear. As a rough test, note whether your voice seems to strike against the opposite wall and *come back* to you. If it does not, you are not speaking loud enough.

Lastly, don't fidget about or use extravagant gesture. Try to behave just as you would if called upon to say the same words under the same circumstances in private life. An experienced stage-manager will readily suggest little bits of "business" which may be introduced with effect; but don't fidget about merely for the sake of doing *something*. If



you disregard this advice, you may possibly make a tolerable marionette, but you will certainly not make an actor, and you may tempt your audience to recall a Shakspearian quotation: "Oh, there be players that I have seen play, and heard others praise, and that highly, that not to speak it profanely, neither having the accent of Christians, or the gait of Christian, pagan, nor man, have so strutted and bellowed, that I have thought that some of Nature's journeymen had made men, and not made them well, they imitated humanity so abominably."

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# AN AWFUL TOOTHACHE.

*A Drawing-Room Farce in One Act.*

—♦—  
*DRAMATIS PERSONÆ.*

MR. ODONTO JONES (a Wealthy Dentist).

FRANK IRVING.

JIMMY TWIST }  
BOB GUFFIN } (Burglars).

SMALLBONES (a Man-servant).

MRS. ODONTO JONES.

BELINDA (her Daughter).

SCENE—Mr. JONES' *House in the Regent's Park.*

TIME—*Evening, Half-past Ten.*

SCENE.—*A Room in MR. JONES' house. Doors, R., L., and C. Window, R. C. Sideboard, R. Sofa, large easy-chair, table, chairs, &c. Tray of dental instruments on table, and stoppered bottle, supposed to contain chloroform.*

*Enter* SMALLBONES, C., *ushering in* FRANK IRVING

SMALLBONES. This way, sir, if you please ; master's partickler engaged just this minute ; but if you'll



take a seat, he'll be down in a jiffey. What name was you pleased to say, sir?

IRVING. Name? Oh! Say a patient wishes to see him. (*Exit SMALLBONES, C.*) I've disturbed the old boy at his supper, I suppose. Old Jones doesn't know me by sight, luckily, so there is no fear of immediate detection. Well, here I am in the enemy's territory, at any rate; that's one step gained. Now, to remain here for a couple of hours, that's the next question. Let me review the situation. Since I met Belinda at Ramsgate, I've been doing my little possible to become old Jones' son-in-law; but the old fool won't hear of it at any price, or even give me an interview, because, forsooth! he has arranged with his friend, Soper, the tallow-chandler (I should like to knock their stupid old heads together), that my adorable Belinda shall marry Soper's noodle of a son. So, as Mr. Jones is determined Belinda shan't have me by fair means, I must try the other persuasion. Well, now for my plot. The point is to remain in this house till a little past twelve o'clock, when a cab will be waiting at the corner, and my lovely Belinda has promised to leave the roof of her stern parent, and come to the arms of a loving husband. It's now half-past ten (*looks at his watch*), and Jones retires



to his pillow at half-past eleven, and is snoring violently by twenty minutes to twelve ; that much I know. Now for the means ! (*Takes out a newspaper.*) Here's the paragraph that suggested the glorious idea. *Daily Telegraph.* Here we are (*reads*). "MELANCHOLY OCCURRENCE.—A gloom has been thrown over the town of Chicklebury Parva by the sudden death of one of its most respected inhabitants. The unfortunate deceased, Mr. Wiggins, a wealthy maltster, had been suffering from severe toothache for some days, and on Saturday last decided to have the cause of his suffering extracted. Chloroform was administered, and the operation successfully performed, but the unfortunate gentleman remained insensible for a long time, and on examination it was found that life had departed. It was afterwards discovered that deceased was labouring under extensive disease of the heart." That's the dodge I intend to try on the venerable Jones. I took chloroform four times last night, to practise coming to myself without opening my eyes, or kicking up any shindy. I've got a grinder I've wanted to get rid of for a long time, so I don't mind the sacrifice, and I rather expect that when Jones wants the unfortunate gentleman to come to himself, the unfortunate gentleman will "remain insensible



for a long time," &c. He can't, with any decency, turn the unfortunate gentleman's corpse out of the house, so here I remain, till I resuscitate myself to elope with my beloved Belinda. It's quite true, I might have waited outside, and Belinda might have come to me. But that wouldn't have suited *her*, dear little romantic soul! She must have a "sensation," and I flatter myself I've got the very thing to suit her. Hush, here he comes! Oh, my prophetic soul, my uncle!—I should say, "my father-in-law!" Now for it! (*puts his handkerchief to his face.*)

*Enter* JONES, C.

JONES. Good evening, sir.

IRVING. You will excuse my disturbing you so late, Mr. Jones, but I am suffering from the most excruciating toothache, and after trying various remedies in vain, I have decided on parting with the offending member.

JONES. Will you take this seat, sir? If you will allow me, sir, I will just examine your mouth. Permit me (*looks into his mouth*). Dear, dear, this is very sad. The two molars on the left of the lower jaw, with the eye-tooth on the same side, and the carious incisor on the right, must come out; and then you'll be tolerably comfortable.



IRVING. Comfortable? I'll be d—d if I should! You must excuse my swearing, doctor; but when you talk of a man's favourite grinders in that cold-blooded manner——

JONES. My dear sir! I regret that I should have wounded your feelings. We like to do these little things as thoroughly as possible. However, which is the tooth which more particularly troubles you?

IRVING. This is the one (*puts his finger on it*). It's been hollow for a long time, and lately it's made me hollo, I can tell you. You'll excuse the badness of the joke; I'm always like that when I'm in extreme agony. I'll trouble you to use chloroform, by the way. Though my tooth and I haven't been quite friendly lately, I fear I should feel the parting.

JONES. Chloroform! Certainly, if you wish it. I will just call up my man-servant to help me to administer it, and then I am at your service. (*Rings the bell, and selects instruments.*)

IRVING (*aside*). So far, so good. Now, then, another ten minutes, and I shall be as dead as mutton.



*Enter* SMALLBONES, C.

JONES. Smallbones, I shall require your assistance here to administer chloroform. A jug of warm water and a napkin, directly. (*Exit* SMALLBONES, C. *To* IRVING) Delightful change in the weather, sir; I fancy we shall have a warm summer.

SMALLBONES (*returning*). Wery warm, sir?

JONES. How dare you join in the conversation, sir? Go and fetch what I told you.

SMALLBONES. I worn't a-joining in no conversation. I was only arxing if you wanted the water wery warm?

JONES. Oh! the water? No, lukewarm, of course.

SMALLBONES (*aside*). Look warm, indeed! How the dooce is water to look warm if it ain't warm?

[*Exit.*

JONES. What an annoyance these servants are, sir. Our last man left us in a hurry, two days ago, and I took this fellow without a character. I fear I shall have to send him away; he is so exceedingly vulgar! and his awkwardness is beyond everything.

IRVING. Perhaps you took him on the strength of his looks. He has a very prepossessing appearance.

JONES. Oh, I don't mind looks, if that was all; but—oh! here he is!



*Enter* SMALLBONES, C., *with water and napkin.*

Come here, Smallbones. Now, I want you to hold this pocket-handkerchief close to this gentleman's nose. (*Moistens the napkin from bottle.*)

SMALLBONES (*aside*). Blow the genelman's nose! What next, I should like to know! First I'm to get the water to look warm, and now I'm to 'old a 'andkerchief to the genelman's nose. And the governor put in the adwertisement as 'this was a *serious* family. Blow'd if it ain't the funniest family *I* ever come across!

JONES. Now, Smallbones. (*Gives him the handkerchief, and IRVING leans back in the chair.*) Now, then, not too near—about half an inch from the face.

IRVING. Stop a bit; let's have no mistake—no taking a mean advantage of my helpless situation. Mind, *this* is the tooth! Smallbody, or whatever your name is, come here. I take you to witness. Never mind if a few more are out of repair; I prefer them like that.

SMALLBONES. Right you are, sir—last but one in your left underchopper.

JONES. Smallbones, if you wish to remain in a



professional family, you really must drop those horribly unprofessional expressions. Now then, Sir!

(IRVING *again leans back.* SMALLBONES, *under JONES' directions, applies the chloroform.* IRVING *becomes insensible, and the tooth is extracted.*)

SMALLBONES. My eyes! if that ain't a rummy caper!

JONES. Smallbones, I really must discharge you if you continue to use such vulgar language.

SMALLBONES. Wery sorry, sir. (*Aside*) I intend to discharge myself to-night, old chap, and I rather calculate that you'll be looking out for another Buttons to-morrow!

(JONES *fans IRVING with a pocket-handkerchief, and sprinkles water on his face, but he does not revive.*)

JONES. Dear, dear, I hope he'll come to himself!

SMALLBONES. You don't expect he's a-coming to anybody else, do yer? 'cos, if so, I'll go downstairs; I ain't accustomed to transmigrations.

JONES. No, no, stay here, stupid! Dear, dear, this is very extraordinary! I never had any one so long in coming to before. Go and ask your mistress



for some smelling-salts. Stay,—no, I'll fetch them myself. [Exit C.]

SMALLBONES (*stands with his hands in his pockets, and contemplates IRVING*). Well, master *have* been and gone and done it now, I calkerlate. Shall I fetch the perlice? P'raps I'd better not; the perlice is allays so wery sorry to part with me when they meets me. Wot's the odds to me? only, as I couldn't rekindle it to my conscience to have a governor what has chloroformed a unsuspectin' patient, why, I'll leave the sitiuation this wery evening, as I said afore. In fact, I wouldn't stop another night in the house—no, not for the wages of Creases!

*Re-enter* JONES.

JONES. Dear! dear! hasn't he recovered yet? and I can't find the salts. I'm afraid this is serious. Good heavens! what am I to do? (*Shakes IRVING, who still appears insensible, and then stands at a little distance, trembling.*) Ask him if he feels a little better, Smallbones.

SMALLBONES. What's the good o' arxing him questions, arter the genelman's dead?

JONES. Dead! No, no, Smallbones, don't say *dead!*



SMALLBONES. In course he is, as dead as Moses, so it's no good making no bones about it.

JONES. No, no, don't say it! I'm beginning to feel quite alarmed, Smallbones.

SMALLBONES. Well, it's no interest o' mine; but wot's the good o' saying as he ain't when he is? Is there anythink partickler you'd like done with the corpse?

JONES. C-c-corpse! don't say corpse—say—say *remains*; it doesn't sound quite so horrible. Oh dear! oh dear! I feel quite ill. There's a little silver in the pocket of my overcoat upstairs. I shan't want it; you may have it, Smallbones.

SMALLBONES. Thank ye kindly, sir; I'll go and fetch it. (*Runs to door, but is stopped by JONES.*)

JONES. No, no, Smallbones—dear Smallbones, you can get it by-and-by. Don't leave me alone with the—the remains!

SMALLBONES. But hadn't we better kiver up the remains, as you calls 'em, 'cos missus 'll be here presently, and she mightn't like 'em lying about? Shall I go and arx her where she'd like 'em put?

JONES. Oh, no, no! not on any account. We must conceal it from the family. Your mistress never liked my using chloroform; she was always afraid of some



accident happening. We'll put the poor young man in the next room for to-night (*points to door, L.*), until I can consider what to do. Oh, dear! my head feels quite muddled; I feel so dreadfully ill! Open the sideboard, Smallbones; here's the key (*gives it*), and give me a wineglassful of brandy; and perhaps you'd like a drop yourself. You're looking rather pale, Smallbones.

SMALLBONES. You're wery kind, sir (*they drink*).

JONES. And I say, Smallbones, there's my diamond scarf-pin, I never wear it, except on Sundays. You're very welcome, if you think you'd like it, Smallbones!

SMALLBONES (*endeavouring to lift the supposed corpse*). You're wery kind, sir. P'raps you wouldn't mind catching hold o' one end o' the remains, sir. The genelman's rather heavy!

JONES. Me? Oh, I couldn't for the world! A little more brandy, Smallbones. (*They drink again.*) Try and lift it yourself, Smallbones, and it shall be considered in your wages. There's my new silk umbrella you're quite welcome to, and my opera-glass; but perhaps you don't go to the opera much, Smallbones?

SMALLBONES. Thankye, sir, I'm very fond o' music, when it's good. Here's luck, and many 'appy returns



o' the day, sir! (*Drinks, and proceeds to drag IRVING through door, L.*)

JONES. *Happy* returns! I shall never be happy again. Oh dear! oh dear!

SMALLBONES (*from next room*). Don't go a-groaning that way, now, 'cos you make a fellow nervous. There, I've shoved him under the sofa! (*Enters again.*)

JONES. Thank you, Smallbones; you don't know how much I am obliged to you. If you'll come upstairs, I've got a few things I shan't wear again, if they'd be any use to you, Smallbones. Give me your arm; I feel very bad. Perhaps you'd better bring the brandy, we might want it! Oh dear! oh dear!

(*Exeunt R., unsteadily, SMALLBONES carrying the bottle.*)

*Enter MRS. JONES, C., with open letter in her hand.*

MRS. J. Dear! dear! wherever can Jones be? I must show him this letter. Where can he have got to? That stupid man said a patient wanted him, and I haven't seen him since. I haven't heard the gentleman go away, but he doesn't seem to be here. It's very extraordinary! (*Goes to door, R. H., and calls out*) Odonto! Odonto!



*Enter* BELINDA, C.

BELINDA. What is it, mamma dear? Has the gentleman gone who was with papa? (*Aside*) I wonder if it was my Frank!

MRS. J. I can't find your papa, my dear, anywhere, nor the gentleman either. I've been looking for Smallbones, to tell him to find your father, but he has disappeared too, and it's all but bedtime. I'm really getting quite nervous! So late, too! (*Goes to door and calls*) Odonto!—Mr. J.!

BELINDA. Shall I run up to his room, and see if he is there, mamma? (*Aside*) I really begin to feel fidgetty about Frank. He wrote me such a dear little note, saying that he had a plan, by which he intended to get into the house to-night, and that I was to be ready with my bonnet; and, above all, not to be surprised at *anything*. I'm getting quite frightened.

MRS. J. Can your papa have gone out? No, there's his hat in the hall. He must be about the house somewhere.

BELINDA. It's very peculiar, mamma. I hope there's nothing wrong. (*Aside*) Frank couldn't have had a quarrel with pa, and killed him? (*Aloud*) Oh, ma! I'm *so* frightened.

MRS. J. Don't be silly, child! but I *should* like



to know where your father is. (*Calls*) Odonto!  
Odonto!

JONES (*outside*). C-c-coming, my dear, d'reckly!

MRS. J. Oh! there's your pa; but whatever is the matter with his voice?

(*Enter* JONES, R., *with* SMALLBONES, *both decidedly tipsy. SMALLBONES dressed up in JONES' clothes, which are much too small for him, and carrying the empty bottle.*)

JONES. Aw'r-r-right, my dear! I've—hic—only been giving a few things to—hic—Shmallbones, to make him look—hic—'shpectable Shundays.

MRS. J. Jones, Jones, what *have* you been doing? Why, you're positively intoxicated! (*Notices SMALLBONES.*) And, I declare, that rascally man has got on your best dress-coat, and your Sunday waistcoat! Oh! that I should live to see this day. And you have given them to him? Oh, Jones, Jones!

BELINDA. Ma, dear! they've been drinking the brandy. Look! Smallbones has the bottle in his hand.

MRS. J. So it is! Oh you two disgusting sots! That decanter was half full this morning, and now not a drop remains.







JONES (*with a start of horror*). Ugh! *Remains!*

MRS. J. Don't repeat my words, Mr. Jones! Smallbones, take off those things, *instantly*—do you hear?—or I will call a policeman! Take them off, sir, I *command* you!

SMALLBONES (*aside*). We don't want no perlicemen here. (*Aloud*) Well'm, the guvenor guv 'em to me hissself, he did. "Smallbones," sez he (them was his wery words), "Smallbones," sez he, "them trousers is too tight for me," he says, "which you're wery welcome to 'em, as you're about my figger, Smallbones," he sez. But in course, ma'am, you knows best (*strips off the coat and waistcoat, and flings them at MRS. J.'S feet*). There's yer old swallertail, ma'am, and there's yer four-and-ninepenny west, ma'am. P'raps you'd like me to take the trousers off too, mem. On'y say the word.

MRS. J. Get out of my sight, sir, *instantly!* get out of my sight! Oh! Mr. Jones! Mr. Jones! before I'd have seen this day, I'd rather have had you lie a corpse at my feet!

JONES. C-c-corpse! don't talk about a c-corpse. It sounds so horrible, Araminta.

BELINDA. What became of the gentleman who was here this evening, papa? Did you cure his toothache?



JONES. Oh, yes. I c-c-cured his toothache—didn't I, Smallbones? (*Aside to SMALLBONES*) She wants to know what became of him. You won't betray me, will you, Smallbones?

MRS. J. Jones, don't stand there chattering with your accomplice, but go to *bed*, sir, instantly! Belinda, my dear, support your misguided father. Oh! Mr. Jones, is *this* the fruit of all the care I've taken of you all these years—and you a deacon of the chapel, too! You ought to be *ashamed*, sir! (*To SMALLBONES*) Smallbones, bring the candle. You leave this house to-morrow morning, sir, mind that!

SMALLBONES (*aside*). You don't catch me in this here establishment to-morrow morning—not if *I* knows it; leastways, not if Jimmy Twist and Bob Guffin keeps their little appointment to-night. (*Aloud*) We parts friends I hope, ma'am. I never bears no malice, myself. Arter you, ma'am!

(*Exeunt, R., JONES, supported by MRS. J. and BELINDA; SMALLBONES pushing him behind and carrying the candle.*)

*Re-enter IRVING, L., cautiously.*

IRVING. Well, the coast's clear at last, and deuced glad I am to be able to stretch my legs. It's



uncommon stiff work being a corpse, I find. Oh dear, oh dear, what hard work it has been to keep from laughing, and to maintain a *grave* expression, as became a respectable corpse! And how the two beggars took it all in! I'm quite surprised I was successful. I was precious glad Jones couldn't find those smelling-salts; I'm sadly afraid I couldn't have stood that. By the way, I owe that pampered menial a grudge, for the clumsy way in which he trundled my poor carcass about; and then to stick me *under* the sofa, the villains! They might have put me *on* it, at any rate. Oh Jones! Jones! you deserve to suffer for your unnatural conduct to your unoffending son-in-law. However, I think papa-in-law has got the worst of it this time, after all; how Mrs. J. did pitch into him! I could hear, though I couldn't see. My word, Jones is having pepper now, I'll bet a sovereign. And then the prize of success, my lovely Belinda! I hope she got my note all right. What a sell if she didn't! However, I don't leave this house without her, that's poz, even if I have to seek her in the sanctuary of maiden innocence, and carry her off in her *bonnet de nuit*. Hush! I hear a footstep (*listens*). 'Tis she! Oh, my prophetic soul! No, it isn't; it's that lumbering fool of a footman. I must get under the sofa again.



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(*Exit, L. Enter SMALLBONES, R., with a carpet-bag and basket and MR. JONES' umbrella, rather unsteadily.*)

SMALLBONES. Here we are again! as the clown says in the play; and I reckon it's about time for my affectionate pals to make their apperience. Dooeed dark it is! but that's easy mended.

(*Lays down his burden, and produces a small bull's-eye lantern, which he opens for an instant, then shuts again and places it on the table; then advances to the window, R. C., and carefully raises the sash. He then gives a low whistle, which is answered from outside.*)

TWIST (*outside*). All right, Bill!

SMALLBONES. Come along, then. (*The two burglars climb up outside, and prepare to get in.*) Be keerful as yer come in, for the weights o' this blessed winder is broke, and it won't 'old up of itself. It's gently as does it. Hold 'ard a bit, and I'll hold it up for yer. (*They get in.*)

GUFFIN. Is the fam'ly asleep?

SMALLBONES. Sound as churches, if snorin's a sign, all on 'em. The old woman and the little 'uns quite well, Bob?



GUFFIN. Pretty bobbish, thankye, Bill.

SMALLBONES. Jimmy, you ain't a family man, you ain't; there ain't no little Twistes to inquire arter.

TWIST. Not if *I* knows it. But I say, old pal, I'm afeard you've been lushing a bit; 'aven't yer, now?

SMALLBONES. Well, I won't say I 'aven't 'ad a drop, for master has been coming down precious liberal, and being my last evening, I thought it was a pity to discourage him. My eyes, how tight he did get! Sich a game as we've been 'aving here this evening. But I'll tell yer all about it presently. You're a-wisiting of me now, yer know, and, in course, when a couple o' pals drops in, why, I ain't a-going to send 'em away without a crust of bread-and-cheese and a pickle. I can't give yer yer lush hot, 'cos missus is very partickler to see as the fires is all out, afore she tumbles in; but you ain't above doing it cold without, are yer?

GUFFIN. Not exactly; *we* ain't partickler—are we, Jimmy?

SMALLBONES. Well, then, I'll fetch it up. We'll have just a little blow-out, and then proceed to business. Pleasure fust, business arterwards; that's my motto. [Exit, c.

TWIST. I say, Bob, I'm afeard our pal has had



jist the leastest drop too much. 'Adn't we better get to business, and be hoff.

GUFFIN. That's jist like you, you're always nervous, you are! When I comes to see a pal, and he treats me 'andsome, why, I likes to treat him 'andsome, and drink his 'elth, if it's only in 'arf-and-'arf. Don't go a-spoiling the 'armony of the evening.

TWIST. I arn't a-going to say nothing. You're the oldest, and the ugliest, and in course you ought to know best; only, if we gets nabbed, jist remember I purtested.

*Enter SMALLBONES, C., with tray and decanter.*

SMALLBONES. Here yer are! Now then, fall to. I've bin and got all the things packed up—spoons, candlesticks, and the inside o' the cash-box, all in this here carpet-bag, with a lot o' little things master guv me afore he went to bed. My eyes, such a jolly lark!

*(He arranges the supper on the table, and turns the lantern so as to throw its light upon it, leaving the door of the room in which IRVING is concealed in comparative darkness. They begin to eat.)*

I haven't had sich a game for an age. Brew yer grog, and I'll tell yer all about it.



IRVING (*peeps in cautiously. Aside*) A very nice little party! I saw a policeman pass the window just now, I think I'll mention it to him. Oh, you dear boys! [*Exit.*]

SMALLBONES (*takes a pull at the grog*). Here's luck! Well, now, here's how it was. It was jist about when the family was a-thinking of going to bed, when in comes a gent with a awful toothache, and in course he wanted it distracted. Mr. Jones, that's the guv'nor, was jist a-going to operate, when the gent stopped him and sez he wanted somethin' else—law reform, I thought he said. Sez I to myself, "That's what a good many people have been kicking up a row about, but they don't seem to get it," I sez. However, it warn't that, after all, but some smelling stuff that master kep in a bottle; and he took some out and put it on a handkercher, and made me 'old it for the gent to sniff, and when he sniffed, he fainted right clean dead away. Master he laid hold, and took the grinder out, as clean as anythink; but arterwards, when he expected the gent to revive, why he didn't. Lor', wasn't master in a dooce of a funk! We shoved the corpse in that 'ere room, under the sofy, and the guv'nor kep a-mugging of hissself with the brandy, till he went to bed as drunk as anythink; and he guv me that ere umbrella, and



pretty near heverythink he'd got, not to split on him.

GUFFIN. My eyes, that was a game! But ye don't mean to say as the corpus is in that room now?

SMALLBONES. I do, though—quite comfortable under the sofy.

IRVING (*peeping in. Aside*) That's all *you* know about it!

GUFFIN. Was he a swell cove, Billy, my boy?

SMALLBONES. Rather! White hat, thunder-and-lightning necktie, stunning ticker—

GUFFIN. Let's have a look at that ticker, Bill.

SMALLBONES. Who, me? I haven't got it. It's in the waistcoat-pocket of the remains this wery minute.

GUFFIN (*reprovingly*). Oh! Bill, you've got a deal to learn of your perfession. You don't mean to say as you was a-goin' to leave these premises *without* that little harticle?

SMALLBONES. I'm wery sorry, Bob. I didn't think of it, upon my honour as a genelman! I ain't such a old 'and as you, Bob, yer know.

GUFFIN. Well, there ain't no harm done, as it happens; but in course we must have that 'ere ticker afore we leaves this house.



IRVING (*aside*). I don't think you will ; I want it myself.

SMALLBONES. You shall 'ave it, Bob, as soon as yer like. Suppose we go and take it at once ?

TWIST. Let's make haste and get it hover, then ; I don't like interfering with corpseeses.

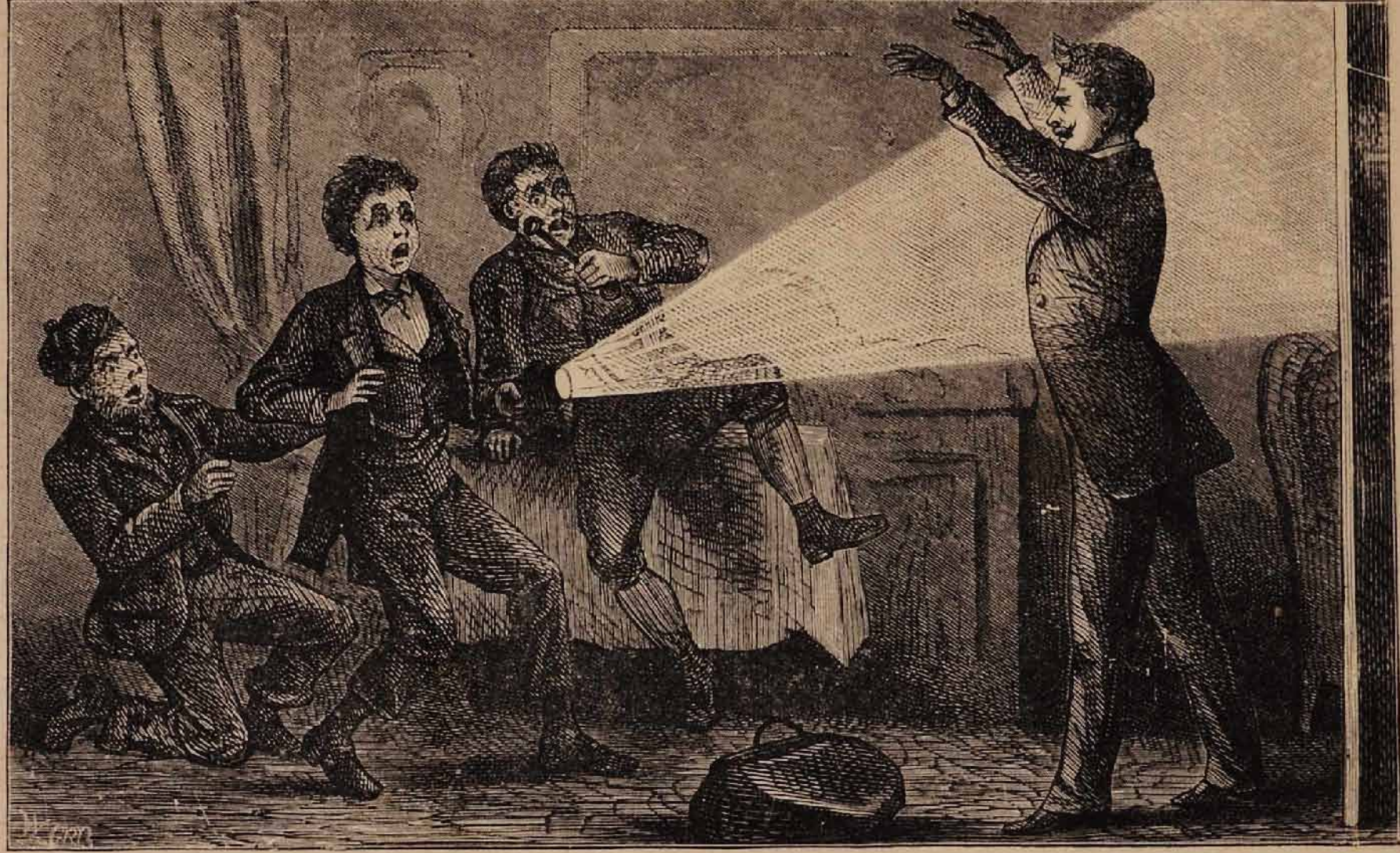
IRVING (*aside*). "Come one, come all, &c."

*(They get up and advance unsteadily, SMALLBONES carrying the lantern, to the door where IRVING is. He advances a few steps into the room, and stands still, assuming a threatening expression, and holding up his right arm. They do not perceive him until they are close to him, when the light of the lantern falls full on him, and they fall back in horror.)*

SMALLBONES. Oh lor' ! it's the *remains* ! It's the gent as was chloroformed—it's a g-g-ghost !

TWIST (*gets behind SMALLBONES, and falls on his knees*). Oh lor' ! oh lor' ! I know'd what 'ud happen, a-interfering with corpseeses. 'Tworn't me, sir. S'elp me, it wasn't ! Let me off this once, Mr. Ghost, and I won't do it no more. I won't prig no more, and I won't drink no more grog, only let us off this once !







(GUFFIN stands with his mouth open, leaning against the table, and staggering with drunken terror.)

IRVING (slowly lets fall his arm, and points to the window). Begone! (in a sepulchral tone).

(They rush to the window. SMALLBONES and TWIST get clear out, but as GUFFIN attempts to follow them, the sash falls on him, and he is left struggling, half in and half out of the room, the lower part of his body inside. IRVING, resuming his natural air, advances to the window and bestows a sound kick on him.)

Pray don't let me detain you.

(He raises the sash, and GUFFIN falls through, head first. IRVING looks out.)

Have you got them, policeman?

POLICEMAN (outside). All right, sir. We've collared 'em.

IRVING (closes window, and advances into the middle of the room). Well, my respectable papa-in-law owes me one little obligation, at any rate. Considering it's the first time I ever was a ghost, I think I did it pretty well. By Jove, how frightened the rascals



were! I didn't anticipate the little additional adventure; but I'm glad I've saved the family spoons, anyhow (*takes one out of the bag*). They may figure on Mrs. Frank Irving's table one of these days. Didn't the rascals walk into the brandy! I shouldn't mind a nip myself, by the way, for I'm beginning to feel chilly; and as I've got the credit of being a ghost, why, a little *spirit* won't be out of character. I wish the villains had left a clean glass. Smallbags might have put out another while he was about it. If ever Jones asks me to dinner, I hope he won't produce those contaminated tumblers. Never mind, Thingumbob's the mother of What-you-may-call-it, so here goes for a spoon. (*Fills and drinks from the tablespoon two or three times.*) Not bad brandy that. It's cold work being a corpse, I find. I wish Belinda would come; I shall have to go upstairs and fetch her, I'm afraid, after all. Hush! somebody's coming (*listens*). That's Belinda, for sixpence. How cautiously she comes! Here she is, bless her heart! I'll surprise her!

(*Door opens, R. Enter JONES, in dressing-gown, nightcap, and slippers, with a bedroom candle in his hand. IRVING springs from behind the door, and catches him in his arms, then springs back discomfited.*)



(*Aside*) Jones, by the powers! What a sell! I must dissemble again (*draws himself up, and resumes his ghostly attitude*).

JONES. It's his spectre! Oh, mercy, mercy!

(IRVING *advances a step, with his hand uplifted.*

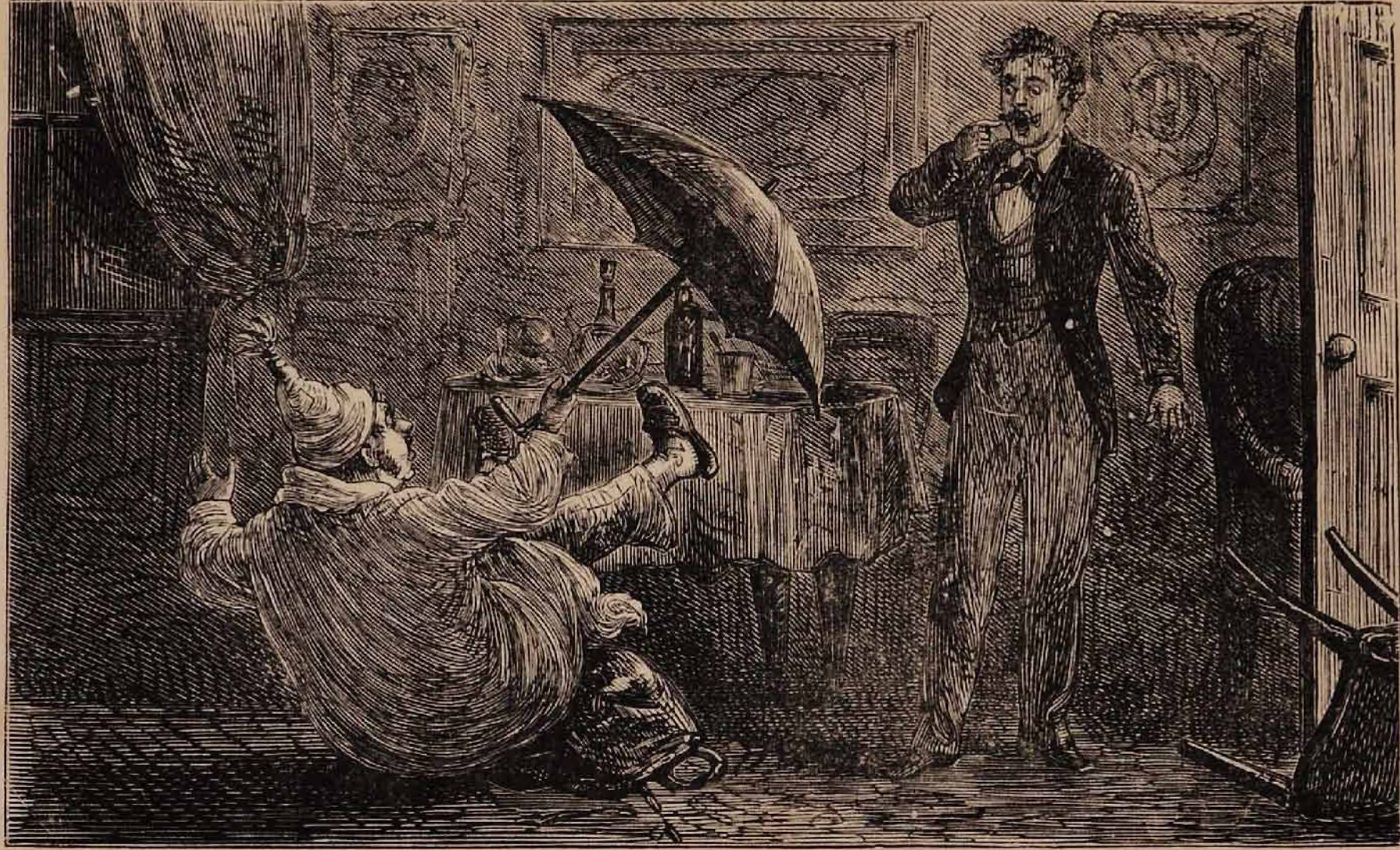
JONES *places the candlestick on the table, and catches up the umbrella and places it as a shield between himself and IRVING, crying, "Mercy, mercy!" He retreats backwards round the room, shielded by the open umbrella, IRVING following him, with his right arm pointing at him, and his left forefinger on the spot whence the tooth was extracted.*)

JONES. You *would* have chloroform; you know you would! Don't look at me like that, please don't! Oh dear! oh dear! and I never believed in ghosts. Oh dear! Is there anything I can do for you? I didn't mean to do it; you know I didn't. I'm sure my hair's turning grey; I can feel it going!

(*They get round the room again as far as the door, R. II., when JONES falls backwards over the carpet-bag.*)

Oh lor'! oh lor'! it's all over with me now! I'm a dead man! Murder! Murder!







*Enter* BELINDA, R., *in bonnet and shawl, hastily, and, without perceiving* JONES, *flings her arms round IRVING'S neck.*

BELINDA. My darling Frank!

JONES (*sitting on the floor, with the carpet-bag between his legs*). Whoo! whisht! off! Don't touch him, Belinda! He's a spectre!

BELINDA. He isn't, or he wouldn't squeeze so hard!

IRVING (*melodramatically*). I am thy father's victim!

BELINDA. Papa here! and on the floor in his nightcap! (*disengages herself from IRVING*). Why, Frank, dear, what *is* this?

JONES. Don't touch him, I tell you he's a ghost!

IRVING. Excuse my contradicting your papa, my dear, but, I assure you, I'm nothing of the sort!

JONES. Hey, what! Then I say, young man, why the dooce did you say you were, eh?

IRVING. Excuse me, Mr. Jones, but I'm not aware that I said anything of the kind. The fact is, you must have given me rather a powerful dose of chloroform, for I did not recover my senses until just now, when I found myself under the sofa in that room.



(*Aside*) I wonder if he'll swallow that! (*Aloud*) Why you put me under the sofa perhaps you will explain presently. There are reasons for everything, and I daresay you had your reasons for putting me under the sofa; but it wasn't hospitable, I must say. Well, while under the sofa, I became aware that a burglary was about to be committed in this house by the aid of your man-servant. From a friendly feeling to—ahem!—the family, I wished to prevent it. And the result of my measures is, that your property lies there, as it was packed by the thieves for removal (you are sitting on it at this moment, indeed), and they themselves are now in the hands of the police.

JONES. You'll excuse me, young man, but I must say you've chosen a d——d queer way of doing it. If you're not dead, why the devil did you frighten me in that unchristian way? And what makes you and my daughter so precious thick, I should like to know?

*Enter* MRS. JONES, *half dressed*, R.

MRS. J. Oh, Mr. Jones! Mr. Jones! *this* is your treatment of your suffering wife, is it? Belinda, my dear, I leave this house to-morrow. I'll not sleep



another night under the same roof with such a monster! Oh, you wretch! not content with making a beast of yourself once in the day, you must actually leave your bed to come and continue your drunken orgies! (*points to supper-table*). Belinda, my child, I was awaked just now by a dreadful noise. Naturally alarmed, I put out my hand and felt for Jones—for your unworthy father, my dear; but the monster had left me, and I grasped instead his dirty boots—his nasty Wellingtons—which the creature, in his drunken frenzy, had actually flung into the bed! Oh! was ever a poor wife so served? Oh dear! oh dear! (*puts her face into her handkerchief and sobs*).

JONES. But, my dear——

MRS. J. Don't answer me, Mr. Jones! Oh, you unfeeling ruffian! You heartless monster! Is this your treatment of the woman you promised to love and cherish? Eh, tell me that?

JONES. Well, my dear——

MRS. J. Don't answer me, I say! Oh, you cruel, cruel, HEARTLESS, UNFEELING man!

*(She rushes at him as he sits on the ground, and shakes him vigorously at each epithet, and finally snatches the nightcap from his head and flings it viciously at him, then sinks*



*exhausted on the sofa. BELINDA goes to her and fans her.)*

• IRVING. Permit me (*picks up the nightcap and replaces it on JONES' head*). If you will allow me, madam, I think I can explain this little domestic difficulty. There has been an attempt at burglary here, and Mr. Jones, no doubt being awakened by the noise, and unwilling to disturb you, came down to see what it was—prepared to do battle like a hero in your service. *I had already disposed of the house-breakers ; but I fear I startled Mr. Jones, and he stumbled over the carpet-bag, where you now see him. The fact is, I thought for the moment you were another burglar, Mr. Jones.*

MRS. J. It's all very fine, and who are you, young man, pray ?—a policeman ?

IRVING. Well, madam, not precisely. A sort of special constable, for this night only. Here is my card (*produces it*). I am clerk to the Patent Safety Strike-only-on-the-Box Insurance Company, with a salary of £300 a year, and hopes of a yearly addition. (*Aside*) Not exactly to my salary, but no matter ! (*Aloud*) My acquaintance with Mr. Jones, madam, commenced this evening, when I became his patient for the first time, and he put me under the sofa !



JONES. Well, it's a relief to find you're not a ghost after all. But you don't mean to tell me, Mr. What's-your-name, that you remained insensible from the effects of that chloroform until just now?

IRVING. Fact, I assure you!

JONES. Well, all I can say is, it's the most extraordinary case I ever heard of. I'll write to the *Lancet* and the *Dental Journal* to-morrow (*stands up*).

MRS. J. (*examining card*). Irving? Irving? Frank Irving? Dear me, aren't you the young man——?

IRVING. Yes, Mrs. Jones, I *am* the young man, as you observe. I had the honour of making your daughter's acquaintance at Ramsgate last year, and have since in vain sought an interview with yourselves. Allow me now in person to press on you my suit. I am proud to have had the opportunity of rendering you some slight service; and now, Mr. Jones, in return for sacrificing my tooth (not to mention being put under the sofa), preserving your candlesticks and cash-box, relieving yourself from the unpleasant apprehension of having made me a ghost, and restoring your domestic peace, I ask but one return—your blessing, and—Belinda!

JONES. Sir, we are flattered by your proposal, and under other circumstances we might have possibly



entertained it ; but there is an insuperable obstacle. The hand of our daughter is already promised to the son of an old friend. I need not remark that the word of a Jones is sacred ; and therefore——

MRS. JONES. Be quiet, Jones, and let *me* speak. You don't know anything about it. The obstacle you speak of is removed. A letter came from your friend Soper this evening, which I was about to show you, when I found you so dreadfully intox—excited. Mr. Soper is sorry to have to tell us that the projected match cannot take place, as his son Peter yesterday morning ran away with the cook !

IRVING. Bravo, young Soapsuds ! About the very finest thing he could have done. You'll excuse my emotion ; but the idea of that lovely girl (*BELINDA hides her face*) being thrown away on a Soapsuds !

JONES. Soper, sir, *Soper* !

IRVING. Soper, then ; what's the odds as long as you're happy ? You see, Mr. Jones, Heaven smiles (I might almost say chuckles) on our union. Belinda, dear, join your supplications to mine. Beloved parents—your blessing !

JONES. Well, as young Soper is now, of course, out of the question, I don't know, subject to your better judgment, my dear, that I have any *great* objection.



BELINDA. There's a dear pa! (*kisses him*).

JONES. What do you say, my dear?

MRS. JONES. Me? oh, *I* don't object! I never did like that Peter Soper—the nasty, low-minded little hypocrite—with his *cooks*, indeed! I'd *cook* him! But we mustn't stand talking here at this time of night; I shall catch my death of cold. Jones, I insist that you come away to bed at once (*takes up candle*).

JONES. Coming, my dear, coming directly. Well, Mr. Irving, I'm uncommonly glad to find you're not a ghost. What a fright you did give me, to be sure! However, we'll talk it over to-morrow, if you'll shake down on the sofa till breakfast time.

IRVING. Not *under* it this time. Thank you!

JONES. I want to talk to you very seriously about one or two of your back teeth. Perhaps we shall have something to say about some other little matters of interest. And I only hope our little family arrangement may give as much satisfaction to all our friends as it has done to ourselves.

BELINDA, IRVING, MR. JONES, MRS. JONES.

CURTAIN.



## CHAPTER IX.

## TABLEAUX VIVANTS.

THERE are few better amusements for a large party in the same house, with plenty of time on their hands, than the organization of *Tableaux Vivants*. Though by no means equal to private theatricals, it frequently happens that *Tableaux* are practicable, where an actual dramatic performance is for some reason impossible. For example, there are many people who would be struck dumb with "stage fright," if required to utter even six lines in character, and who will yet volunteer, with even excessive confidence, to take part in a *tableau vivant*. Some people, indeed, have an erroneous idea that *tableaux vivants* can be knocked up on the spur of the moment, like *extempore* charades. This, however, is quite a mistake. *Tableaux*, to be successfully represented, demand quite as much attention to detail, and scarcely less careful rehearsal, than a theatrical performance.

The first element of success, as in the case of a regular dramatic performance, is a competent stage



manager. His artistic taste should be beyond all question, and his will should be law among the members of his *troupe*. The essentials of a "living picture" are very much the same as those of a picture of the inanimate description, viz., form, colour, and arrangement. If, therefore, you can secure for the office of stage manager a gentleman of some artistic skill, by all means do so, as his technical knowledge will be found of the greatest possible service.

Before proceeding to plan your series of pictures, it will be necessary to provide the "frame" in which they are to be exhibited. If the room which you propose to use has folding-doors, they will of course be used. A curtain, preferably of some dark colour, should be hung on each side, and a lambrequin, or valance, across the top. Where circumstances admit, the directions we give elsewhere as to the construction of a stage and proscenium for private theatricals, may be followed with advantage. In any case, a piece of fine gauze should be carefully stretched over the whole length and depth of the opening. This is found, by producing softer outlines, materially to enhance the pictorial effect. If it is practicable to have a raised stage, it will be found a great addition. Where this cannot be arranged, it is well to place a board, six inches in width, and covered with the same material as the rest of the



frame, across the floor (on edge) from side to side, in the position which the footlights would ordinarily occupy.

The next consideration will be the curtain. The ordinary domestic curtains, hung by rings from a rod or pole, and opening in the middle, will serve as a makeshift; but where a really artistic series of tableaux is contemplated, the regular stage-curtain of green baize is decidedly to be preferred.\*

The question of "background" will be the next point to be attended to. *Tableaux vivants* may be divided into two classes, the *dramatic*, *i.e.*, representing some incident, *e.g.*, a duel, or a trial in a court of justice; and the simply *artistic*, *viz.*, such as portray merely a group, allegorical or otherwise, without reference to any particular plot or story. For the former, an appropriate scene is required, varying with each tableau represented; for the latter, all that is necessary is a simple background of drapery, of such a tone of colour as to harmonize with, and yet to give full prominence to, the group of actors. The material of the latter, as also the covering of the floor, should be of woollen or velvet, so as to absorb rather than reflect light. A lustrous background, as of satin or glazed calico, will completely destroy the effect of an otherwise effective *tableau*.

\* See page 244.



The lighting is a point of very considerable importance—the conditions appropriate to an ordinary theatrical performance being here reversed. In an ordinary dramatic performance all shadow is a thing to be avoided, the point aimed at being to secure a strong bright light, uniformly distributed over the stage. In a *tableau vivant*, on the contrary, the skilful manipulation of light and shade is a valuable aid in producing artistic effect. Footlights should, in this case, either be dispensed with altogether, or at any rate used very sparingly, the stronger light coming from one or the other side. A good deal of experiment, and some little artistic taste, will be necessary to attain the *juste milieu* in this particular. Where gas is available, it will afford the readiest means of illumination. What is called a “string-light,” viz., a piece of gaspipe with fishtail burners at frequent intervals, connected with the permanent gas arrangements of the house by a piece of india-rubber tube (as described in our chapter on Private Theatricals), and fixed in a vertical position behind each side of the temporary proscenium, will be found very effective; one or the other set of lights being turned up as may be necessary. Where a green or red light is desired, the interposition of a strip of glass of that colour, or of a “medium”\* of red or green silk or

\* See page 243.



tammy, will give the necessary tone. Coloured fires are supplied for the same purpose, but are subject to the drawback of being somewhat odoriferous in combustion. Where, as is sometimes the case, a strong white light is required, this may be produced by burning the end of a piece of magnesium wire in the flame of an ordinary candle.

These points being disposed of, costume and make-up will be the next consideration. As to the latter, the reader will find full instructions in the chapter devoted to private theatricals. With respect to costume, as the characters are only seen for a few moments, and in one position, this point may be dealt with in a much more rough-and-ready manner than would be advisable in the case of a regular dramatic performance. The aspiration of Mrs. Peck's little boy with the very ragged trousers, who wished (*see* Tom Hood) that he was "all front," may be realized by the actor in a *tableau vivant*. For stage purposes he *is* all front. The royal crown need only be golden—the royal robe need only be trimmed with ermine—on the side towards the spectators; indeed, the proudest of sovereigns, from the audience point of view, may, as seen from the rear, be the humblest of citizens. Even on the side towards the spectators a great deal of "make-believe" is admissible. Seen through the intervening gauze, the cheapest cotton



velvet is equal to the richest silk ; glazed calico takes the place of satin ; and even the royal ermine may be admirably simulated by tails of black worsted stitched on a ground of Saxony flannel. Honiton and Valenciennes may be manufactured from cut paper, and a shilling's worth of tinsel will afford jewels for a congress of sovereigns. Of course, if the performer be hyper-conscientious (like the honest country actor who blacked himself all over to perform Othello), there is not the least objection to his wearing a crown of the purest gold, or diamonds of the finest possible water (if he can get them), but they will not look one whit more effective than the homely substitutes we have mentioned.

A "ghost effect" may, where necessary, be produced by the aid of a magic lantern ; the other lights of the tableau being lowered in order to give sufficient distinctness to the reflection.

Dramatic tableaux may often be exhibited with advantage in two or more "scenes ;" the curtain being lowered for a moment in order to enable the characters to assume a fresh position. Examples of this will be found among the *tableaux* which follow.

Having indicated the general arrangements of *tableaux vivants*, we append, for the reader's assistance, a selection of effective subjects, both simply pictorial, and dramatic.



**Tableaux Vivants.—Pictorial.**

*With background of plain drapery, remaining unchanged.*

*Dignity and Impudence.*

A magnificent flunkey, in a gorgeous suit of livery, standing (with left hand on hip, right hand in breast),



*Tableaux Vivants—Dignity and Impudence.*

side by side with a very small and saucy “boy in buttons,” upon whom he looks down superciliously.



Boy with both hands in trouser-pockets, and gazing up at his companion with an expression of impertinent familiarity.



*Tableaux Vivants—The Fortune-Teller.*

*The Fortune-Teller.*

A pretty girl, in simple outdoor costume, standing sideways to the spectators, with downcast eyes, and a half-smiling, half-frightened expression. The fortune-teller faces her, and holds the young lady's



right hand in her left, while her own right holds a coin with which she is apparently tracing the lines of the young lady's palm, at the same time gazing with an arch expression into her face, as though to note the effect of her predictions. The fortune-teller should be in gipsy costume, a short, dark skirt, and a hood of some brighter material thrown carelessly over her head. She should be of a swarthy complexion, with a good deal of colour, and jet-black hair. (See our directions as to "make-up" in Chapter VIII.).

### *Faith.*

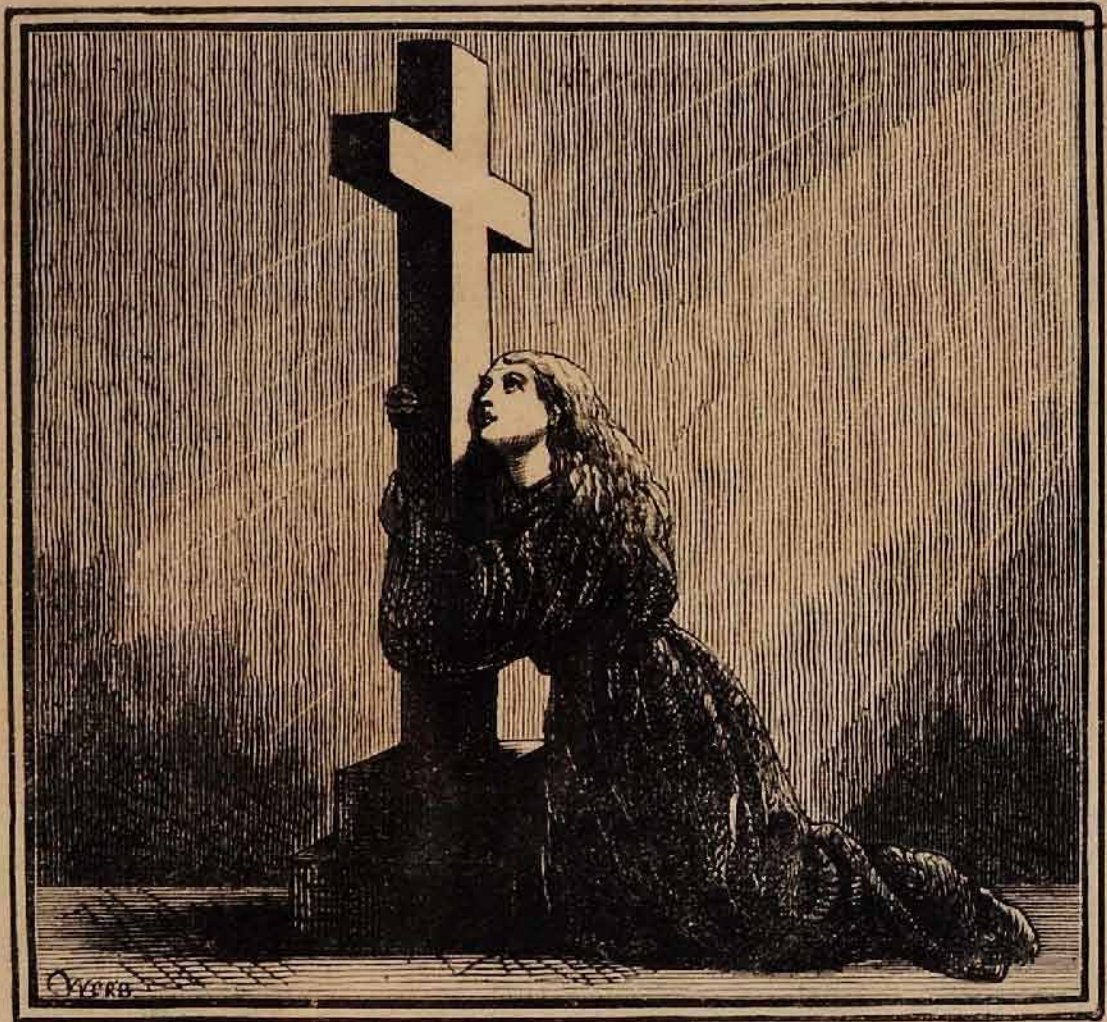
A large cross, apparently of white marble (really of deal, well washed with whitening and size) occupies a diagonal position across the centre of the stage, facing slightly towards the left. Its base or plinth is formed of two or three successive platforms or steps of the same material. At the foot a woman kneels, clasping her arms around the cross, as though she had just thrown herself into that position in escaping from some danger. Her gaze should be directed upwards. A loose brown robe and hood, the latter thrown back off the head, will be the most appropriate costume.

Magnesium light from above, L.



*Hope.*

A female figure, clothed in sober grey, and seated on a very low stool, facing R., and gazing heavenwards. (If a "sky" background is procurable,

*Tableaux Vivants—Faith.*

a single star should be visible, and should be the object of her gaze.)\* Her right elbow rests upon her right knee, and her right hand supports her chin.

\* Painted backgrounds suitable for *Tableaux Vivants* may be procured of any of the larger dealers in photographic apparatus.



Her left hand hangs by her side, and at her feet lies the emblematic anchor.

Red light, not too strong.



*Tableaux Vivants—Hope.*

*Charity.*

A ragged boy, barefooted, and clasping a worn-out broom, sits huddled on the ground L., but facing R. His arms are folded and rest on his knees, and his head is bent down upon them, so as to hide his face. A girl, in nun's costume, is touching him on the shoulder, and apparently proffering help and sympathy.



In the remaining, or dramatic, series of tableaux, it will be remarked that the same characters appear in



*Tableaux Vivants—Charity.*

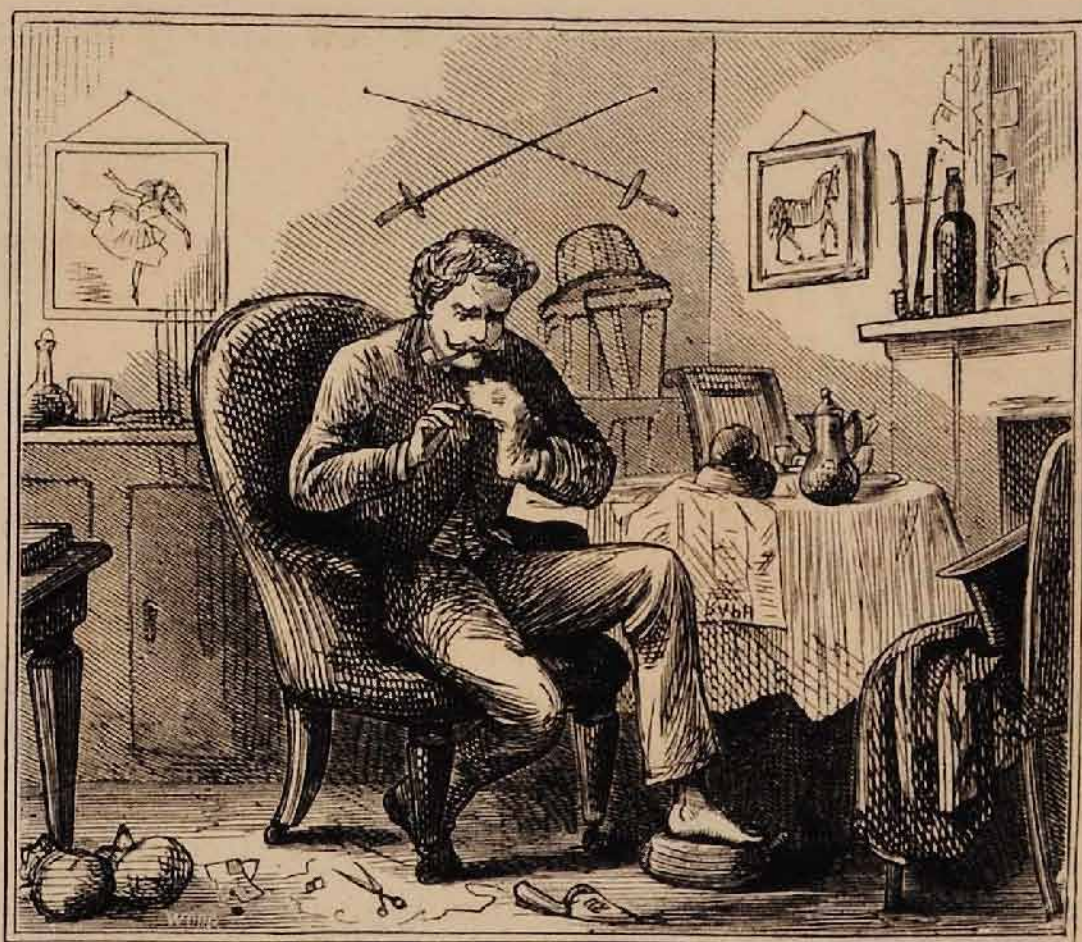
two or three successive scenes. Special backgrounds will here be indispensable.

### *Single Life.*

Scene—a tolerably well-furnished but untidy sitting-room, with numerous traces of bachelor



occupation, such as crossed foils on the wall, a set of boxing-gloves under a side-table; boots, hats, and walking-sticks lying about in various directions. On one corner of the table some one



*Tableaux Vivants—Single Life.*

has apparently breakfasted in rather higgledy-piggledy fashion. Near the table sits a young man, with a short pipe in his mouth, and one foot bare, while he is endeavouring to darn an extremely dilapidated sock.



*The Wooing O't.*

A rural background, representing a rustic lane and stile. The stile should be of the "practicable" order, the heroine being seated upon its lowest step. Her eyes are cast down on the ground ;



*Tableaux Vivants—The Wooing O't.*

while the same young man who appeared in the last tableau, now attired in velveteen jacket and wideawake hat, stands beside her, holding both



her hands in his, and apparently urging his suit with tender eloquence. The young lady is of course in out-door costume—the details may be left to her own taste, but we may suggest that nothing is more effective than a simple white piqué or muslin dress, with black trimming, a bow of bright-coloured ribbon at the throat being added to give warmth to the picture. The light should be not too bright. A tinge of rosy-red may be added, as typical of the state of mind of the young couple.

Music—"Love's Young Dream."

*Wooed and Married and A'.*

In this scene we see the same room which was shown in "Single Life," but greatly altered for the better. The scattered bachelor belongings are now gathered into sober order. A bouquet of flowers stands in a vase on the table, and a shaded table-lamp throws a softened lustre on the scene. The same young couple whom we saw in the preceding tableau reappear in this. The young man, now the husband, is seated at the table, with an open book before him, while the young lady, needlework in hand, sits on a hassock by his side. Both appear to have been drawn aside from their respective occupa-



tions by some object of interest in a cradle, which stands on the floor beside them, and smile amiably a composite smile, directed partly into the cradle and partly at each other.



*Tableaux Vivants*—Wooded and Married and A'.

Subdued light, and piano playing, *very softly*,  
 "Home, Sweet Home!"

*The Tar's Farewell.*

Scene, a cottage home. A young man, in sailor costume, and with a bundle on his shoulder, stands



with his right hand on the latch of the door, R.C., but looking back with a sorrowful expression at his wife (personated by a young lady in short black or blue skirt, red or white Garibaldi, and white mob-cap), who sits with her apron up to her eyes in an apparent



*Tableaux Vivants—The Tar's Farewell.*

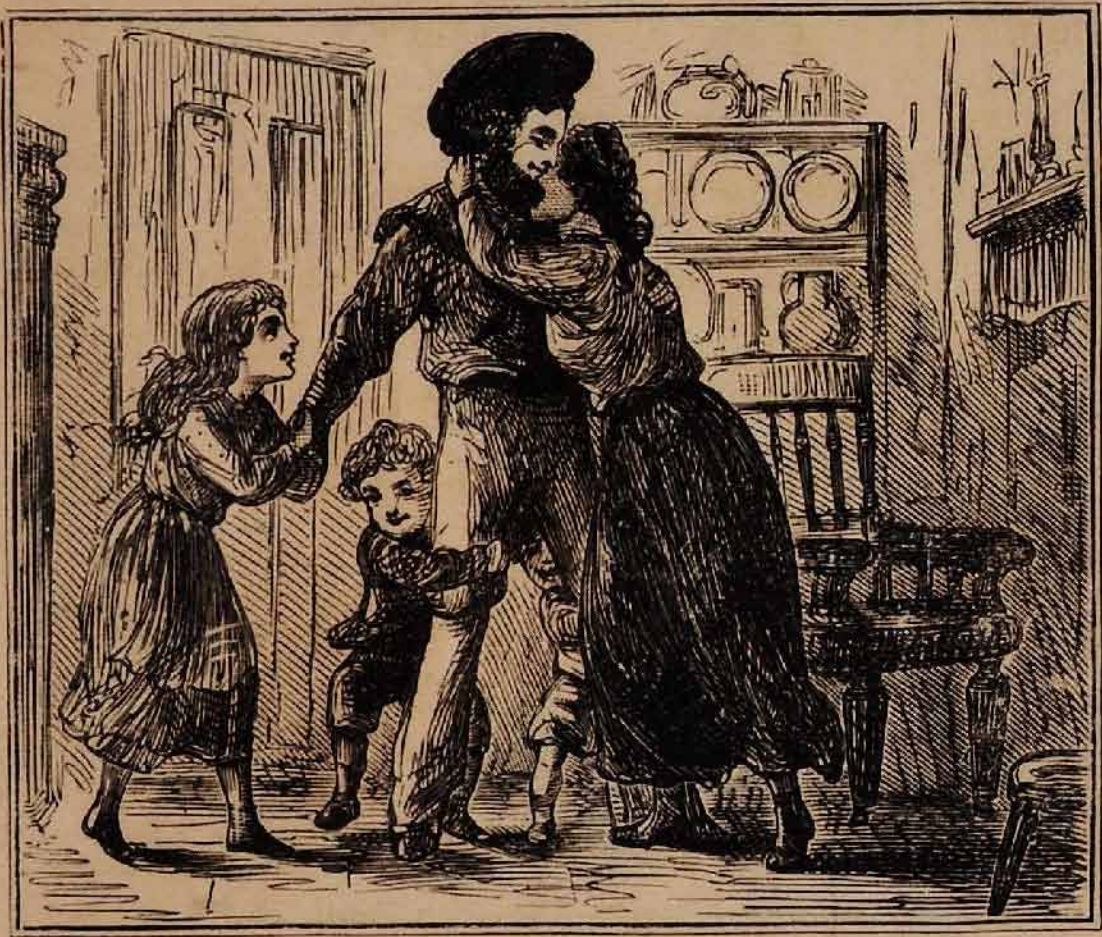
agony of grief. Three children are present, the two elder crying for sympathy, the youngest sitting in a crib or cradle, and amusing himself with some toy, in apparent unconsciousness of his father's approaching departure.



Soft blue light from L. Music, "The Minstrel Boy."

*Home Again!*

The same scene. Children a couple of years older. (This may be effected by suppressing the



*Tableaux Vivants—Home Again!*

youngest, and introducing a fresh eldest, as much like the others as possible.) The sailor of the last scene, slightly more tanned, and with a fuller beard (see directions for "make-up"), has apparently just



entered. The wife has both arms round his neck, her face being hidden in his bosom. Of the children, the eldest has seized and is kissing her father's hand, while the two younger each cling round one leg.

Soft red light. Music, "A Lass that Loves a Sailor," or "There's nae Luck about the House," followed by "When Johnny comes Marching Home again."

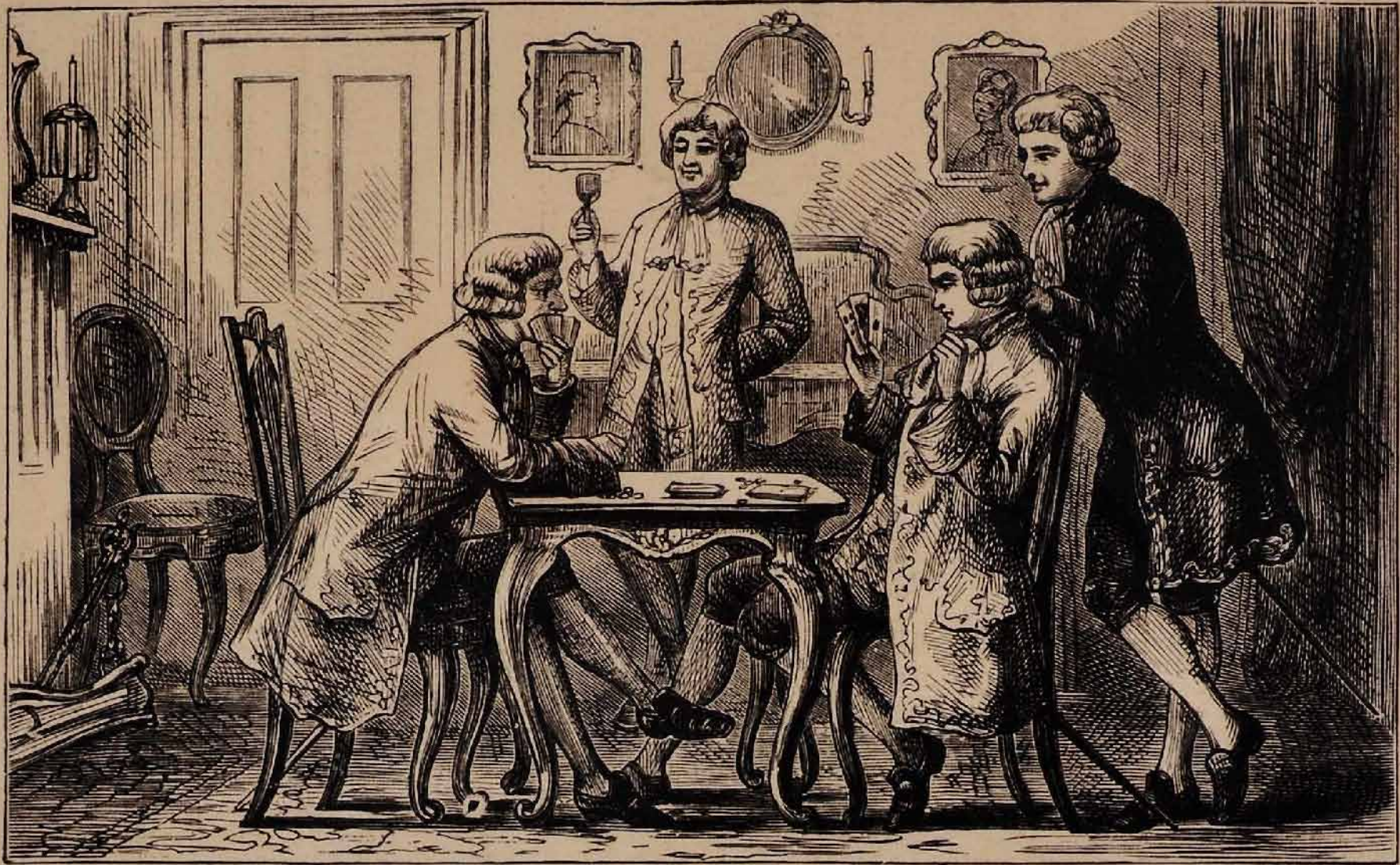
### *The Gamester (Three Scenes).*

This series of tableaux is most effective in "powder" costume, *i.e.*, with the characters attired in the silken coats and powdered wigs of the Queen Anne period. The stage furniture should, if possible, harmonize with this—ormolu tables and chairs, gilt clocks, brocaded curtains, &c., &c. Scene I we will call—

### *The Victim.*

The back of the scene is occupied by a sideboard or buffet, on which are placed decanters and glasses of various descriptions. In the foreground is a card-table, on opposite sides of which two players are seated, engaged at a game of *écarté*. The deal has just taken place. Each player holds five cards,





*Tableaux Vivants*—The Gamester, Scene 1.

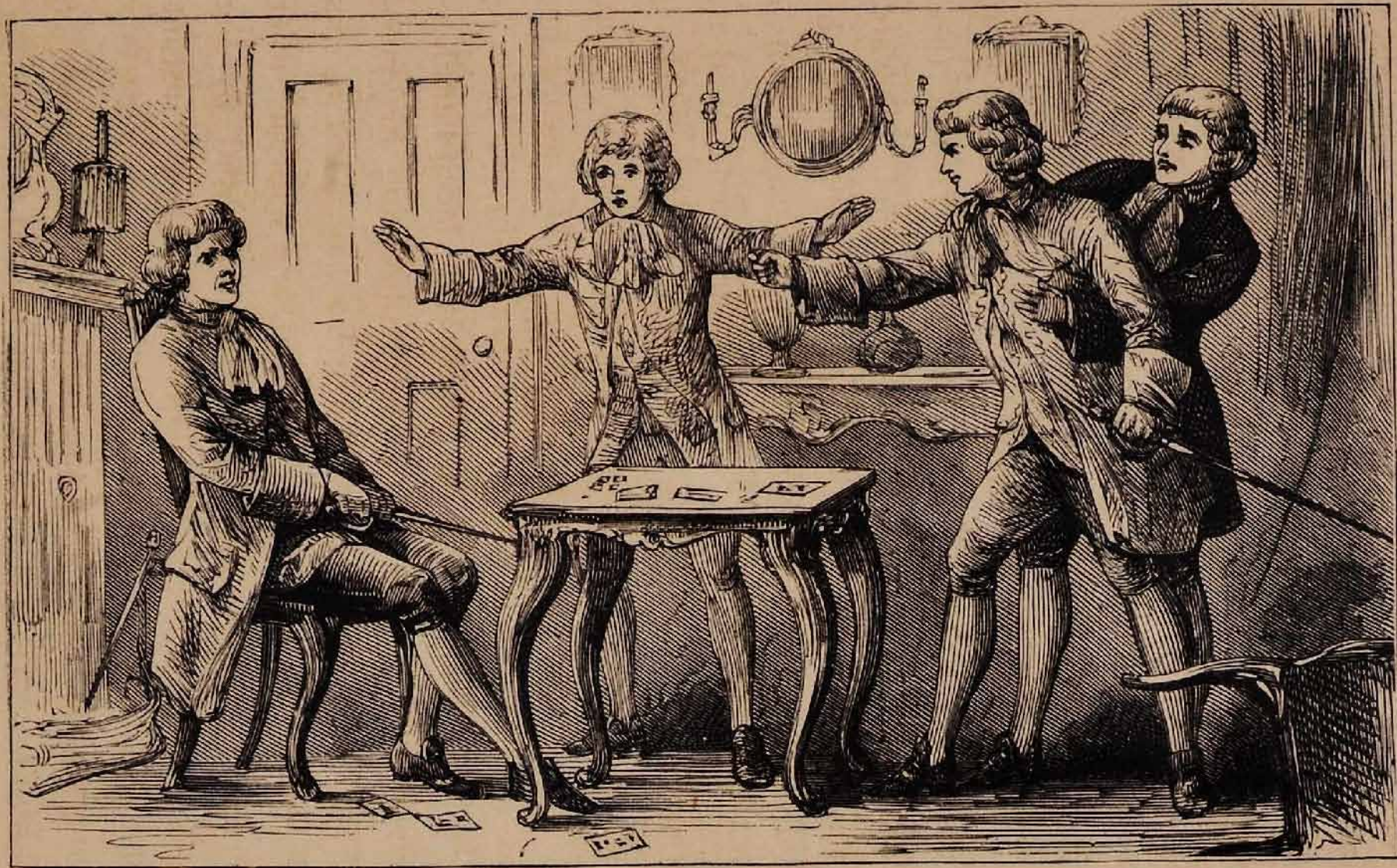


and a king is turned up by way of trump. One player (the one seated R.) is a middle-aged man of rakish appearance, and is covertly observing his antagonist above the top of his cards. His antagonist is a much younger man, of a frank and open cast of countenance, but wearing an air of annoyance, and frowning at the cards in his hand, as though the luck was against him. Each player has a pile of gold and bank-notes on the table beside him. A third personage stands behind the younger man's chair, and glances in a meaning way from his cards to his antagonist. A fourth man leans against the buffet already mentioned, holding a glass of wine to his lips, and watching the group with a cynical smile.

*Scene 2. Foul Play.*

In this scene the characters have considerably changed their positions. The younger player is supposed to have detected the other (to whose side of the table the gold and notes have now almost entirely passed) in the act of cheating. He has sprung to his feet (in so doing upsetting his chair), and flung his cards in his opponent's face, the person who previously stood by the buffet apparently holding him back from greater violence. His antagonist





*Tableaux Vivants*—The Gamester, Scene 2.



sits back in his chair, his right hand on the hilt of his sword, which is half drawn. The fourth man stands with hands extended between the combatants, as though endeavouring to act the part of a mediator.

*Scene 3. The Duel.*

In this scene the chairs, tables, &c., are piled on on another at the rear of the stage. Two or three cards still lie scattered about the ground. Towards the back of the stage lies the younger gambler, his eyes closed, and his face ghastly white, supported in the arms of the man who in the first scene stood by the buffet, and who now kneels beside him. He is stripped to his shirt, to the breast of which his second is holding a bloody handkerchief. His sword lies at his feet. The other duellist, also in his shirt, is wiping his sword with an elaborately laced handkerchief, at the same time coolly observing his prostrate foe. The fourth man, who has acted as his second, has one hand on his arm, and with the other is calling attention to the hour indicated by the clock, apparently urging the necessity of instant flight.

Music is best dispensed with in this series of tableaux. They should be well lighted, but without





*Tableaux Vivants—The Gamester, Scene 3.*



colour, save in the last scene, when a green light (not too powerful) may be used with good effect.

We have not space to give the complete *mise en scène* of a larger number of tableaux, but subjoin a list of favourite subjects, leaving their actual arrangement to the taste and intelligence of the reader:—

*King John Signing Magna Charta.*

*Choosing the Wedding Gown.* A charming scene, after Mulready, from the "Vicar of Wakefield."

*William Penn Signing the Treaty with the Indians.*

*Faust and Mephistopheles,* with the vision of Marguerite\* (*see* Illustration).

*Scene from Pickwick.* Mr. Pickwick, with Mrs. Bardell in his arms, surprised by his four friends, whose countenances are just visible in the open doorway. (*See* Illustrations to "Pickwick Papers.")

*The Drunkard's Home.* }

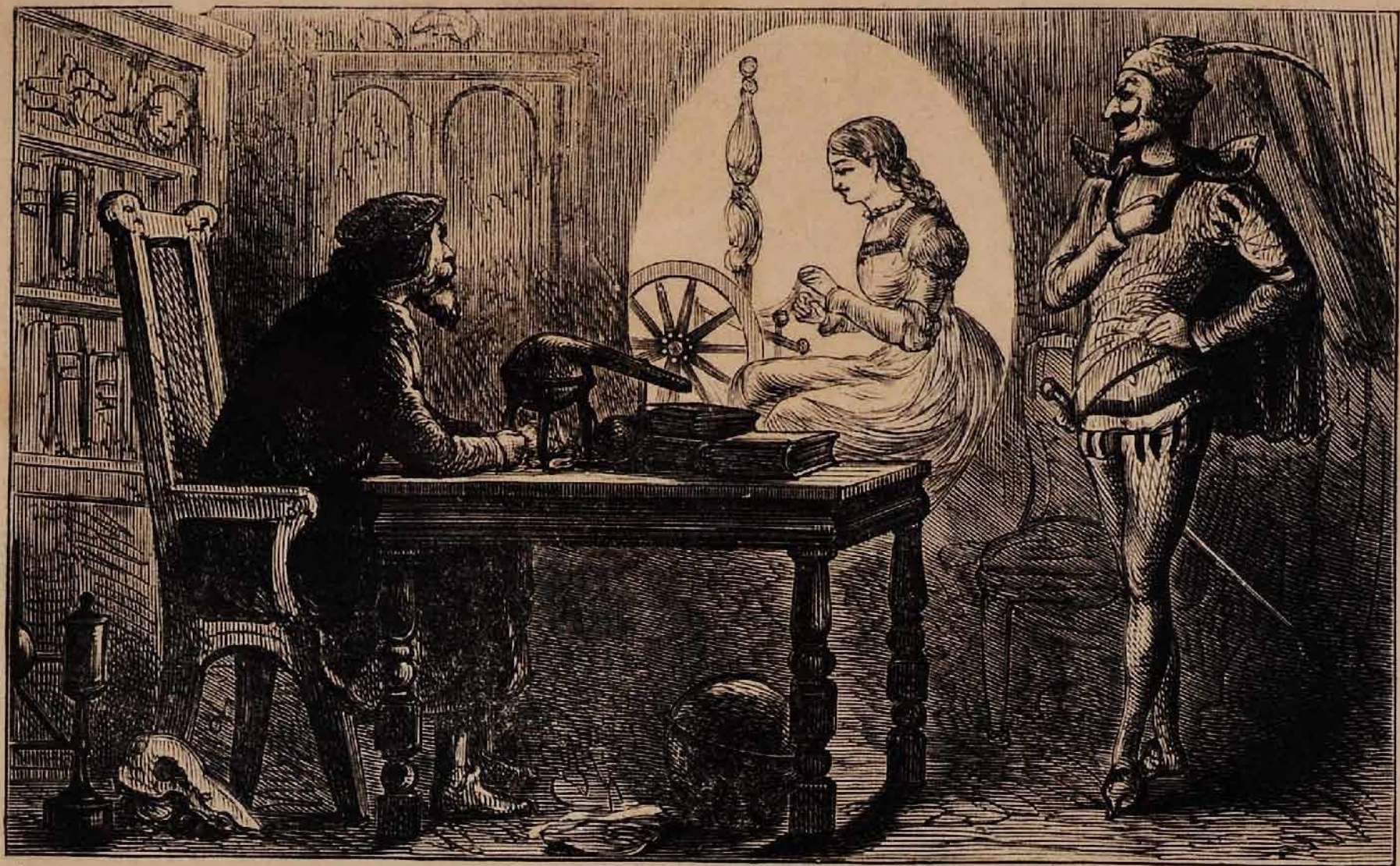
*Signing the Pledge.* }

*The Temperance Home.* }

*The Execution of Lady Jane Grey.*

\* This effect is produced by having an oval piece cut out of the scene, and the opening covered with gauze. Behind this sits the living Marguerite, illuminated by the magnesium light. The foreground should be illuminated with a dull red light.





*Tableaux Vivants—Faust and Mephistopheles.*





*Tableaux Vivants*—The Temptation of St. Anthony.



*Mary Queen of Scots and the Four Maries.*

*Mr. Pecksniff dismissing Tom Pinch.*

*The Song of the Shirt.*

*The Earl of Surrey and the Vision of Geraldine.*

*Little Red Riding-Hood.*

*The Duel from the "Corsican Brothers."*

*The Temptation of St. Anthony (see Illustration).*

*Héloïse in her Cell.*

*Simon the Cellarer.*

*William Tell Shooting the Apple from his Son's  
Head.*





## CHAPTER X.

## THE (LIVING) WAXWORK EXHIBITION.



THE idea of this capital form of amusement originated, we believe, with our American cousins, among whom it has attained great and deserved popularity. In England it is a comparative novelty, and is at present but little known. It shares with private theatricals and *Tableaux Vivants* the merit of giving employment to several performers at once, and has the special advantage of being far more easily organized.

Not to keep the reader longer in suspense, the idea is that of a Waxwork Exhibition, the characters being personated, after a burlesque fashion, by living performers. Each "figure" is first duly described by the exhibitor, and then "wound up," and made to go through certain characteristic movements. The catalogue of the most popular American



“collection” is before us ;\* and we propose to select from this a few of the most prominent characters, with their costumes and descriptions. With the hints thus afforded, the ingenious exhibitor will have no difficulty in arranging fresh “figures” to suit the capabilities of his assistants.

The collection (*see* Frontispiece) is supposed to be that of the far-famed Mrs. Jarley, of “Old Curiosity Shop” celebrity. She may be assisted, if thought desirable, by “Little Nell,” and a couple of manservants, John and Peter. The costume of Mrs. Jarley is a black or chintz dress, bright shawl, and huge bonnet ; that of Little Nell may be a calico dress, and white apron, with hat slung over her arm. John and Peter may be dressed in livery suits, and should be provided with a watchman’s rattle, screw-driver, hammer, nails, and oil-can. At the rise of the curtain the figures are seen ranged in a semicircle at the back of the stage, and Little Nell is discovered dusting them with a long feather brush. Mrs. Jarley stands in front, and delivers her descriptive orations, directing her men to bring forward each figure before she describes it.† After having been duly described,

\* Mrs. Jarley’s Far-famed Collection of Waxworks, as arranged by G. B. Bartlett, of Concord, Mass. Samuel French, New York, 122, Nassau Street : London, 89, Strand.

† A very slight advance forward from the semicircle will be sufficient,



the figure is "wound" up, and goes through its peculiar movement, and when it stops it is moved back to its place.

If the stage is small, or it is desired that the same actors shall appear in various characters in succession, the figures may be exhibited in successive groups or compartments, the curtain being lowered to permit one party to retire, and another to take their places. After the whole of the figures of a given chamber have been described, the assistants wind them all up, and they go through their various movements simultaneously, to a pianoforte accompaniment, which should gradually grow faster, coming at last to a sudden stop, when the figures become motionless, and the curtain falls.

If it is found impracticable to procure a lady to deliver the descriptions effectively, Mrs. Jarley may be made a silent character, sitting on one side, and occasionally making believe to dust or arrange a figure, while the "patter" is delivered by a male exhibitor. Or Mrs. Jarley may, if preferred, be suppressed altogether, and the exhibitor appear as (say) Artemus Ward, or in ordinary evening costume, without assuming any special character. A good deal

and it is questionable whether the removal is not better omitted altogether.



of fun may be made of the supposed tendency of any particular figure to tip over, and the application, by John and Peter, of wooden wedges, penny pieces, &c., under its feet to keep it upright. Supposed defective working, causing the figure to stop suddenly in the middle of its movement, and involving the re-winding or oiling of its internal mechanism, will also produce a good deal of amusement. The "winding up" may be done with a bed-winch, a bottle-jack key, or the winch of a kitchen range, the click of the mechanism being imitated by means of a watchman's rattle, or by the even simpler expedient of drawing a piece of hard wood smartly along a notched stick. (This, of course, should be done out of sight of the audience.) The movement of the figure should be accompanied by the piano, to a slow or lively measure, as may be most appropriate.

The arrangement being complete, and the curtain raised, Mrs. Jarley delivers her opening speech, as follows:—\*

"Ladies and Gentlemen,—You here behold Mrs. Jarley! one of the most remarkable women of the world, who has travelled all over the country with

\* In the following description of the characters, we quote, with but slight variation, from Mr. Bartlett's catalogue, already alluded to, to which we refer the reader. The complete collection contains a very much larger number of figures than are here described.



her curious Collection of Waxworks. These figures have been gathered, at great expense, from every clime and country, and are here shown together for the first time. I shall describe each one of them for your benefit, and, after I have given you their history, I shall have each one of them wound up, for they are all fitted with clockwork inside, and they can thus go through the same motions they did when living. In fact, they execute their movements so naturally that many people have supposed them to be alive; but I assure you that they are all made of wood and wax;—blockheads every one.

“Without further prelude, I shall now introduce to your notice each one of my figures, beginning, as usual, with the last one first.”

### **The Chinese Giant.**

*A man or woman standing on a high stool, chintz skirt round the waist, long enough to hide the stool, Chinese over-dress, hat, pig-tail, and moustache. (See Frontispiece.)*

“This figure is universally allowed to be the tallest figure in my collection; he originated in the two provinces of Oolong and Shang-high, one province not being long enough to produce him. On account of his extreme length it is impossible to give any



adequate idea of him in one entertainment; consequently he will be continued in our next.

“He was the inventor, projector, and discoverer of Niagara Falls, Bunker’s Hill Monument, and the Balm of Columbia. In fact, everything was originally discovered by him or some other of the Chinese. The portrait of this person, who was a high dignitary among them, may be often seen depicted on a blue china plate, standing upon a bridge, which leans upon nothing at either end, and intently observing two birds which are behind him in the distance.

“John, wind up the Giant.”

MOVEMENT.—*The Giant bows low, then wags his head three times, and bows as before, and after a dozen motions slowly stops.*

“You will observe that I have spared no expense in procuring wonders of every sort, and here is my crowning effort or *chef-d’œuvre*.”

### **The Curious Two-Headed Girl.**

“A remarkable freak of Nature, which impresses the beholder with silent awe. ‘Observe the two heads and one body.’ ‘See these fair faces, each one lovelier than the other.’ No one can gaze upon them without a double sensation ‘of sorrow and of joy’—



sorrow that such beauty and grace were ever united, and joy that he has had the pleasure of contemplating their union.

“Wind them up, Peter.”

MOVEMENT.—*This figure is made by two young ladies standing back to back wrapped in one large skirt. They hold their arms out with their hands hanging, and slowly revolve when they are wound up.*

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“John, bring out the Sewing Woman, and let the ladies behold the unfortunate seamstress who died from pricking her finger with a needle while sewing on Sunday. You see that the work which she holds is stained with gore, which drips from her finger on to the floor. (Which is poetry!) This forms a sad and melancholy warning to all heads of families immediately to purchase one of Wheeler and Wilson’s sewing-machines, for this accident never could have happened had she not been without one of those excellent machines, as no family should be.”

COSTUME.—*Optional.*

MOVEMENT.—*When wound up the figure sews very stiffly and stops slowly.*



**Mrs. Winslow—Inventress of the “Soothing Syrup.”**

“To the heads of families in my audience it is only necessary to point out my next figure, for she will at once be recognized by them as their principal support in times of distress—the children’s friend, the parent’s assistant, the mother’s hope,—Mrs. S. A. Winslow, a nurse of thirty years’ standing. She holds in her hand a bottle of that wonderful syrup which has soothed the sorrows of so many suffering sisters. I cannot do better justice to this remarkable fluid than by quoting a few stanzas from the celebrated poet Ossian in his great melodramatic poem of ‘Marmion’—‘Soothing Syrup adds new lustre to the cheek of beauty, smooths the wrinkles from the furrowed brow of age, and is also excellent for chilblains.’

“Wind up the figure, John, and show the ladies the natural manner in which this delicious dose is administered. ‘Children cry for it,’ and the baby which she carries on her left arm would cry if its crier was not out of order, but I have given orders to have it re-leathered next week, when if you come again you will have the pleasure of hearing it cry as natural as life.”



COSTUME.—*Black dress, white apron, kerchief and cap. Sits in a chair, holding a doll on left arm, and small bottle in right hand. (See Frontispiece.)*

MOVEMENT.—*Mrs. Winslow tosses the baby with her left arm and plies the bottle with her right.*

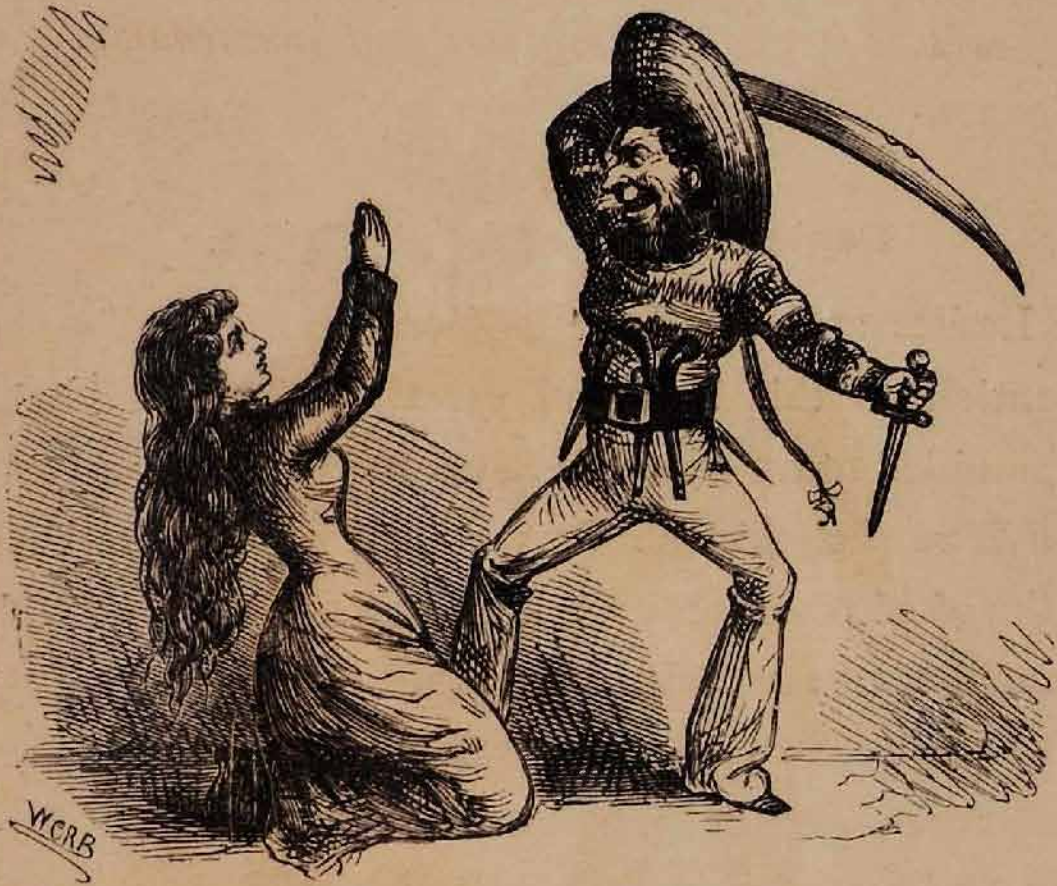
### **Captain Kidd and his Victim.**

“Ladies and Gentlemen,—Permit me to call your attention to this beautiful group, which has lately been added at an enormous expense to my collection. You here behold the first privateer and the first victim of his murderous propensities. Captain Kidd, the robber of the main, is supposed to have originated somewhere down east. His whole life being spent upon the stormy deep, he amassed an immense fortune, and buried it in the sand along the flower-clad banks of Cape Cod, by which course he invented the Savings Banks, now so common along shore. Having hidden away so much property, which, like so many modern investments, never can be unearthed, he was known as a great sea-cretur. Before him kneels his lovely and innocent victim, the Lady Blousabella Infantina, who was several times taken and murdered by this bloodthirsty tyrant, which



accounts for the calm look of resignation depicted upon her lovely countenance.

“Wind 'em up, John.”



Captain Kidd and his Victim.

*COSTUMES.*—*Captain Kidd*—*White pantaloons, blue shirt, sailor hat, pistol, and sword.*

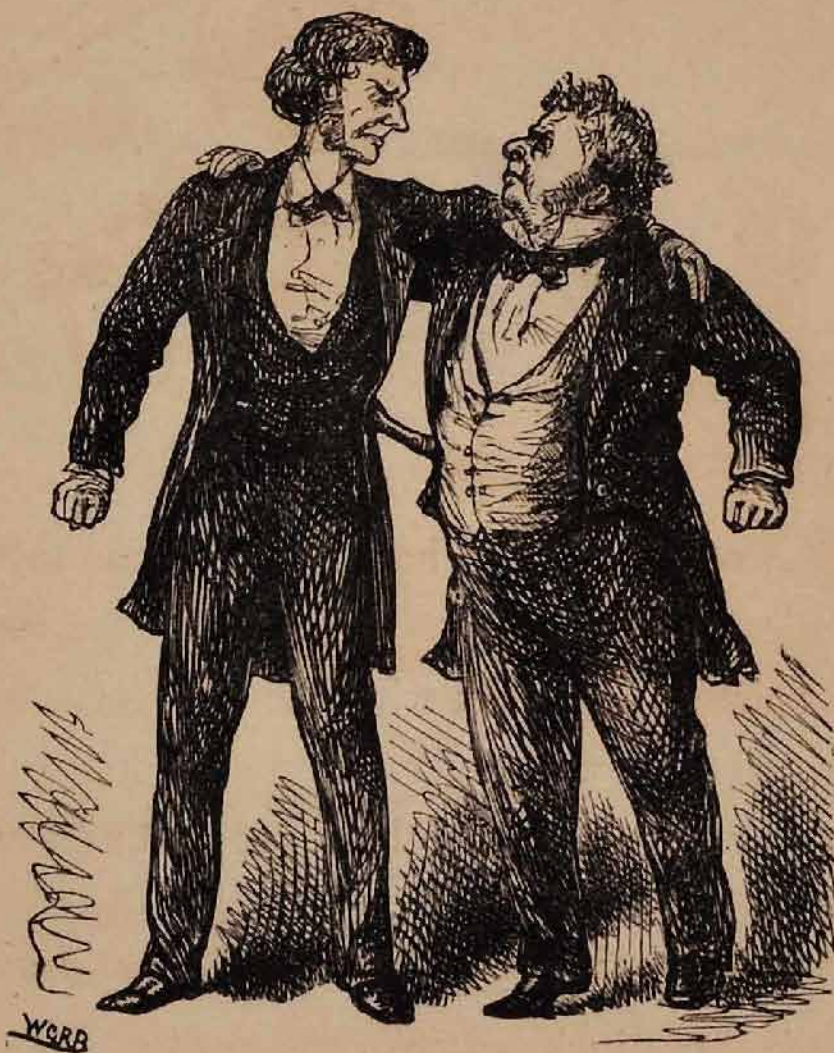
*Victim.*—*Lady with flowing hair, white dress.*

*MOVEMENT.*—*The Captain's sword moves up and down, and the Victim's arms go in unison.*



**The Siamese Twins.**

*Two gentlemen dressed alike in ordinary costume; with a large bone (attached by wire or string) between them. One arm of each over the other's neck. Pugnacious expression of countenance.*



The Siamese Twins.

“The Wonderful Siamese Twins compose the next group. These remarkable brothers lived together in the greatest harmony, though there was always a



bone of contention between them. They were never seen apart, such was their brotherly fondness. They married young, both being opposed to a single life. The short one is not quite so tall as his brother, although their ages are about the same. One of them was born in the Island of Borneo, the other on the southern extremity of Cape Cod."

MOVEMENT.—*When wound up they begin to fight, continue for a moment, and stop suddenly.*

### **The Celebrated Welsh Dwarf.**

*Boy with red cloak, long white wig, bowl and spoon.*  
(See Frontispiece.)

"This wonderful child has created some interest in the medical and scientific world, from the fact that he was thirteen years old when he was born, and kept on growing older and older until he died, at the somewhat advanced age of two hundred and ninety-seven, in consequence of eating too freely of pies and cakes, his favourite food. He measured exactly two feet and seven inches from the crown of his head to the sole of his foot, and two feet and ten inches from the sole of his foot to the crown of his head. Was first discovered ten miles from any land, and twelve miles from any water, making the enormous total of



ninety-one, which figure was never before reached by any previous exhibition. Wind him up, John."

MOVEMENT.—*Dwarf eats very stiffly with a large spoon in his right hand; in his left hand he holds a bowl, which falls on the floor after a moment, and is broken.*

"John, get your tools and screw up that dwarf's hand, for it has become so loose that it costs a fortune for the crockery he breaks."

*John screws up the hand, gets a new bowl, and again winds up the figure, which now moves with much greater energy.*

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"Bring out the Vocalist.

"I now call your attention to the most costly of all my figures. This wonderful automaton singer represents Signorina Squallini, the unrivalled Vocalist, whose notes are current in every market, and sway all hearts, at her own sweet will.

"Wind her up, and let her liquid notes pour forth."

MOVEMENT.—*She gesticulates wildly, and sings a few notes in a very extravagant manner, then stops with a hoarse sound.*

Mrs. J. "John, this figure needs oiling. Why do you not attend to your duties better?"



*John gets oil-can, which he applies to each ear of the figure, which strikes a high note, and sings with much*



Signorina Squallini.

*expression and many thrills, then makes a gurgling sound, as if running down, and suddenly stops again.*

*COSTUME.—Full evening dress, low-bodied.*



**The Yankee.**

DESCRIPTION.—*A tall, thin man, clean shaven but for a tuft on chin, dressed in black, with broad-brimmed straw hat. He is seated on a low rocking-chair, with his legs resting on the back of another chair. He holds a wooden stick, which he is whittling with a jack-knife.*



The Yankee.

“You here behold a specimen of the irrepressible, indomitable, native Yankee, who has been everywhere, seen everything, and knows everybody. He



has explored the arid jungles of Africa, drawn forth the spotted cobra by his prehensile tail, snow-balled the Russian bear on the snowy slopes of Alpine forests, and sold wooden nutmegs to the unsuspecting innocents of Patagonia. He has peddled patent medicines in the desert of Sahara, and hung his hat and carved his name on the extreme top of the North Pole. The only difficulty I find in describing him is that I cannot tell what he cannot do. I will therefore set him in motion, as he hates to be quiet."

MOVEMENT.—*When wound up he pushes his hat back on his head and begins to whittle.*

### **The Cannibal.**

"Here you behold a curious Cannibal from the Feejee Islands, first discovered by Captain Cook, who came very near being cooked by him. In that case the worthy Captain would never have completed his celebrated voyage round the world. This individual was greatly interested in the cause of foreign missions. Indeed, he received the missionaries gladly, and gave them a place near his heart. He was finally converted by a very tough tract distributor, who had been brought up in a Bloomsbury boarding-house,



and was induced to become civilized. One of his evidences of a change of life was shown by his statement that he now had but one wife, like the English. 'What have you done with the other twelve which



The Cannibal.

you said you had a month ago?' asked the tract distributor. 'Oh, I have eaten them!' replied the gentle savage. This Cannibal was very fond of children, especially those of a tender age; he holds



in his hand a war-club, with which he prepared his daily meals, also a war-whoop, which is an original one."

*COSTUME.*—*Brown jersey and drawers, face and hands coloured to match, very short skirt, feather head-dress, large rings in nose and ears. One hand holds a war-club, the other a child's hoop.*

*MOVEMENT.*—*When wound up he brandishes his club and raises hoop to his mouth.*

### **The Babes in the Wood.**

*Two men, the bigger the better, one dressed as a very small boy, the other as a little girl; each holds a penny bun. (See Frontispiece.)*

"In the next group you behold the Babes in the Wood, who had the misfortune to have an uncle. This wicked man hired a villain to carry these babes away into the wood and leave them to wander until death put an end to their sorrow, and the little robins covered them up with leaves. These lifelike figures represent the children just after taking their leaves of the villain. By a master stroke of genius the artist has shown very delicately that human nature is not utterly depraved, for the villain has placed in the hand of each of the innocents a penny bun as a parting present. I have been often asked 'why I



did not have a figure of the villain also added to the group?' but my reply always is, 'Villains are too common to be any curiosity.'

"Wind 'em up, John."

MOVEMENTS.—*Each Babe offers to the other a bite of bun alternately.*

### **Little Red Riding-Hood.**

*A young lady carrying a basket on her arm. Costume in accordance with the story.*

"Here you behold Little Red Riding-Hood, a model of grand-filial devotion, for she was so fond of her granny that she wandered through the forest to take the old lady's luncheon, and was eaten by the wolf for so doing, which is a warning to all children to be careful how they do much for their grandmothers, unless they are rich and can leave them something in their wills. This personage was an especial favourite with children, who love to read about her, and shed tears over her unhappy fate, although some of them think that had she been as smart as her dress, she would have been too smart to have mistaken the wolf for her grandmother, unless *she* had been a very homely old lady, or *he* had been much better-looking than most wolves."



MOVEMENT.—*When wound up, the figure curtseys and hold out her baskets.*

### **The Fair One with Golden Locks.**

*Young lady, with long fair hair, flowing over her shoulders; holds bottle (labelled Mrs. Allen's Hair Restorer) and curling-tongs.*

“This is one of the most expensive of my costly collection, for blonde hair is very high, and you see how heavy and long are the golden locks which adorn her beautiful face. I cannot pass this figure without saying a few words in praise of the wonderful Hair Restorer, for this image had grown so bald from the effect of long journeys by road or rail that she was exhibited for two years as the Old Man of the Mountain. One bottle of the wonderful fluid, however, restored her hair to its present growth and beauty, and a little of the fluid being accidentally spilled upon the pine box in which the figure was carried, it immediately became an excellent hair-trunk. For the truth of this story I refer you to Mr. Alexander Ross, of Holborn, who knew all about it at the time.”

MOVEMENT.—*When wound up the lady applies the hair-restorative and curls her hair.*



**Mrs. Jarley's Closing Speech.**

“You have all gazed with rapture upon my wonderful Collection, and your bewildered senses may now prepare for a new sensation, as I am about to wind up all these beautiful and lifelike figures at once, so that you can see them all work together in harmony.

“John, set all the Waxworks going.

“I thank you for your attention and attendance, and cordially invite you all to come again to-morrow and see ‘Jarley's Far-famed Waxworks.’”

*All the figures being wound up at once go through their motions in unison, until the*

CURTAIN FALLS.





## CHAPTER XI.

## SHADOW PANTOMIME.



THIS is a form of dramatic performance which is best suited to rather young players, but, properly managed, it may not only be made great fun to the performers, but a fertile source of amusement to the spectators. It is a further development of the principle of "Shadow Buff," described at page 9, but worked up to a far higher degree of completeness, being in this instance not a mere game, but the performance of a regular drama.

The "screen" should be tightly stretched on a wooden frame, and should consist of the kind of muslin used for transparencies, which may be had very wide without a seam. For lack of this a fine sheet will make a very fair substitute; but if this latter be used it should be *wetted*, in order to render it more transparent. In any case care should be taken to secure a closely woven



material, as any rays of light shining between the threads would have a very bad effect. All lights should be put out on the spectator's side of the screen, and the opposite side should be lighted by one lamp only. This should be a low flat lamp, fitted with a Silber or duplex burner of tolerably large size, and burning the very best kerosene (a purified paraffin) oil. This lamp should be placed in a box or case purposely made to receive it, and which should be closed on every side save that looking towards the sheet, and should be only so high as just to admit the lamp, and to allow of some sort of guard over the chimney, to prevent the top of the box being scorched by the intense heat. The box should be substantial enough to prevent its being readily kicked over, and, if practicable, screwed down to the floor. The inside should be lined with bright tin, or, better still, a concave reflector should be fixed at the back of the box, just behind the light. Gas may be used, if preferred, but it must be remembered that to render the shadows sharp and well defined, all the light must proceed from a single burner; indeed, so essential is it that all the rays should originate in one single point, that where a flat-flame burner is used, it is found necessary to turn it *edgeways* to the screen. If such a box as above



described is not available, a four-legged wooden stool may be used as a substitute, a tin or iron plate being fixed beneath to prevent the charring of the wood. Some performers use an unguarded light, with a stool placed *behind* it, for the performers to step up and down from ; but there is far too much risk about this plan, as the accidental kicking over of the lamp might readily turn the pantomime into a very serious tragedy. The plan we have recommended, though it involves a little more trouble, will be found in every way more satisfactory.

The position of the light above described will be referred to as the "first," or ordinary position, and in default of special mention to the contrary, it will be assumed that the lamp is thus placed. A couple of feet or so behind the box in question there should be a stool or table about two feet high, to which the lamp may be transferred at pleasure. This will be referred to as the "second" position.

To produce clear and sharply defined shadows on the screen, the objects to be reflected, whether animate or inanimate, should be as close to it as possible. Living actors should always be seen in profile, and to ensure this will require diligent rehearsal under the guidance of a careful stage manager, for the actor cannot himself see whether his reflection is as it



should be. If he turns ever so little to try to catch sight of his features, the profile is a profile no longer. For like reasons, the actors must avoid standing one in front of another, or their shadows will instantly become confused. If the action requires that two actors should pass each other, they should do so as rapidly as possible, and if they are required to turn round, they must do so with an instantaneous "right about face," bringing the features again into profile from the opposite side. Furniture, in like manner, will demand special treatment. An ordinary dining-table, when reflected against the screen, would look something like a carpenter's bench, or an old-fashioned square piano, the width of the top being transformed, in shadow, into apparent depth. Where it is not required that a table or chair should, in stage parlance, be "practicable," *i.e.*, capable of being used as a table or chair, its representation may be cut out of pasteboard, and pinned or otherwise fastened to the screen. But where a table is required to place articles upon (as for a stage banquet, or the like), the best plan is to make, or get made by a carpenter, a table of very light deal. In length it will be of the actual length of which it is intended to appear; but in width it should not be more than six or eight inches. Of course the slightest and roughest work-



manship will suffice. Other articles of furniture may be constructed on the same principle.

Where scenery is required, it may be cut out of stiff white or brown paper (according to the degree of opacity required), and pinned to the screen.

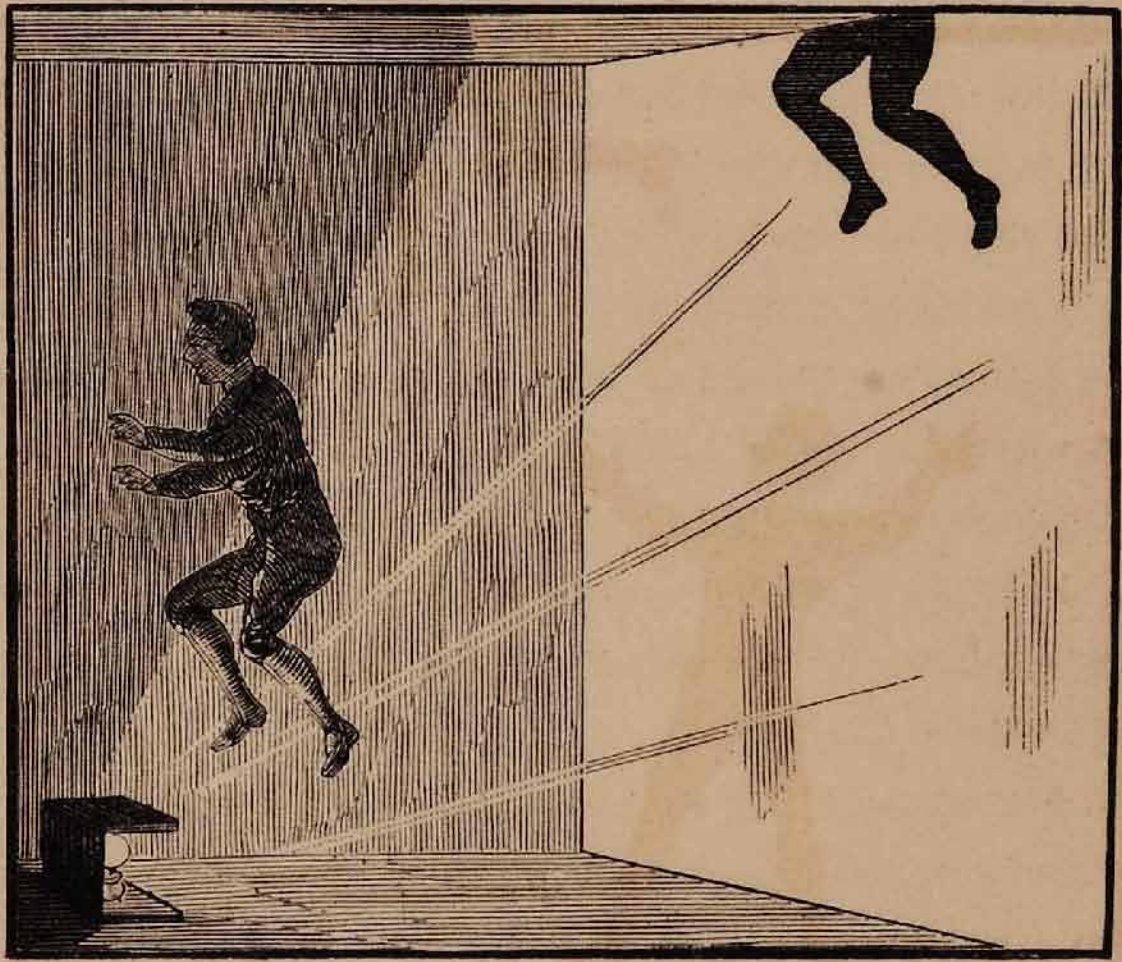


Shadow Pantomime, Fig. 1.

The point that most puzzles the uninitiated with reference to a shadow pantomime is the extraordinary manner in which the characters make their entrances and exits. Instead of coming on at the side, after



the ordinary fashion (though this is sometimes done, by way of variety), they generally enter by dropping down, apparently from the ceiling, and *exeunt* by flying up there again in a most weird and uncanny manner (*see* Fig. 1). This curious effect is produced



Shadow Pantomime, Fig. 2.

by jumping *over the light*, and the reader will now see the object of the substantial box or case we have described. The performer can jump on or off the top of a box so arranged with perfect safety; but where he has to jump over a naked light on to a



box behind it, there is a constant element of danger. A reference to Fig. 2 will show more clearly how this curious effect of vanishing into space is produced.

The light only throws a shadow on the screen within the limits of imaginary straight lines drawn from the light to the extreme corners of the screen. So long as any object remains within these limits it is visible on the screen, but the moment it passes outside them it is no longer between the light and the screen, and therefore no longer throws a shadow.

Necessary articles of furniture, or the like, are introduced or got rid of over the light in like manner; the stage manager holding them, when wanted, just within arm's reach, but outside of the line of shadow. The effect of a chair or table floating gently down from above to the hand of the performer is most absurd.

As *outline* is the only consideration, not only the manufacture of stage properties, but the make-up of the performers is an extremely easy process. Pasteboard is the universal material. From swords and axes to beer-jugs and coal-scuttles, a few sheets of pasteboard will furnish all that is required. A hump on the back, or a horse's head, may be manufactured in like manner. A false nose or chin is equally within its range. All that you have to do is to cut



out the desired feature (say a nose) in duplicate. Glue together the portions forming the projecting part of the nose, and the unglued portions will form a convenient clip to embrace the natural organ. To secure the pasteboard feature in position, you may either use a piece of diachylon plaster, or a thread passing round the head and tied behind. Fluids, as for instance beer poured from a jug, are represented by sawdust or sand, a paper-bagful of which, stuck just inside the waistcoat, will enable a wounded combatant to bleed in the most copious and affecting manner.

A curious effect may be produced by holding objects cut out in pasteboard first at right angles to the screen, and then gradually shifting them round till they are parallel with it. In the former position the article throws merely an upright streak of shadow on the screen, thence gradually developing to its full form and dimensions.

Many of the small pantomime tricks used in the miniature theatres for which Mr. Clarke, of Garrick Street, is famous, may be enlarged with very good effect for the purpose of the Shadow Pantomime. Other expedients will be indicated in the course of the thrilling drama which we append by way of illustration.



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 THE CANNIBAL ISLANDERS AT HOME.\*
 

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## CHARACTERS.

*Kamehaha*, King of the Cannibal Islands.

*Ochee Pokee*, Son of Kamehaha.

*An Infant Feejee*.

*Rev. Mr. Sleek*, a Missionary, short, plump, and juicy.

## COSTUMES.

*Kamehaha*. *In tights, with short skirt reaching just above the knee. Woolly head, and three feathers stuck upright on back of head. Projecting nose, with ring hanging from it. Woolly beard on chin.*

*Ochee Pokee*. *Also in tights and short skirt; nose and ring having a strong family likeness to those of Kamehaha. No feathers on his head.*

*Sleek*. *Long frock-coat and pantaloons. Broad-brimmed hat. Exaggerated clerical "bands." Closely-*

\* The Shadow Pantomime which we have selected by way of illustration is borrowed, with but little alteration, from the very excellent American work entitled "What Shall We Do To-night?" referred to at page 27.



*fitting scalp covering his natural hair, and a long-haired wig over the scalp.*

• Infant Feejee. *In tights altogether, and tight-fitting scalp.*

The preparation of the costumes will involve but little trouble. The tights may consist of ordinary merino under-shirts, drawers, and stockings. A horsehair wig, such as is used by negro-minstrels, may be worn, if procurable. For lack of this, a wig may be made of cotton-wool sewed on to a tight-fitting calico skull-cap. If possible, however, a "trick-wig" should be obtained for Kamehaha, which allows of the hair on the top of the head being pulled upright by means of a string. Sleek's collar and bands may be made of stout paper.

A rag-figure resembling Sleek should be prepared ; the head, arms, and legs being sewn on in such a manner that they will hold together, but allow of being easily separated.

*Properties :—Umbrella ; Book ; Bow and Arrow (of cane) ; Tomahawk ; Butcher's-knife ; Egg ; Chicken ; another Chicken, with an arrow stuck through it. (These latter may be of card-board.)*



## SCENE.

L. *The entrance to a hut.* R. *A large gipsy kettle hanging between poles in the usual way.*

The hut is made of thin transparent paper, and should only take up just so much of the width of the



Shadow Pantomime, Fig. 3.

curtain as is necessary to show the entrance ; this latter should have a double thickness of the paper,



so as to be nearly or quite opaque, thus giving the effect of shade.

- The pot or kettle should be made of pasteboard, with a wire handle, and suspended by a stout cord from two slips of wood which serve for poles. These are fastened at top, and secured against the frame of the curtain in such a position that the kettle hangs on the stove with its side against the frame. The kettle should be about two feet high, and eighteen inches wide, and beneath it should be imitation flames made of red tissue paper (*see* Fig. 3). Immediately over the kettle screw a small eyelet into the frame which keeps the sheet extended, and fix a similar eyelet in the frame just over the centre of the scene. Pass a piece of fine sewing thread through each; at one end of each thread fasten a hooked pin, and secure the other ends on separate nails on the side of the frame. On the string at the side, hook a chicken, and on that in the middle, the other chicken with the arrow in it; haul the latter up out of sight over the curtain, and let the former hang down behind the kettle. In front of the fire lay a few sticks on the ground.

Commence with the light in the "first position."  
(*See* p. 369.)



Enter *Kamehaha* with bow and arrow and tomahawk, over light.

*Kamehaha* looks right and left, dips finger in pot, tastes it, shakes his head ; goes into hut, comes out again, stands at entrance ; points at kettle, then at his open mouth ; shakes his head ; claps his hands.

(Enter *Ochee Pokee* over light.)

Threatens *Ochee Pokee*, points at kettle, squats down near hut, and goes to sleep.

*Ochee Pokee* puts his fingers to his nose, cuts a caper, and picking up sticks throws them into the fire. Runs into hut,\* returns with bellows, blows fire. Kettle boils. (*A mouthful of cigar-smoke puffed from the side, as if issuing from the kettle, produces the appearance of steam.*) Cuts another caper, runs into hut again, and fetches an egg, which he drops into the kettle, and then squats down in front of his father and nods, as if asleep.

*Kamehaha* wakes up, sees *Ochee Pokee* asleep, and hits him on the head with his bow to wake him.

*Ochee Pokee* wakes up with a start, rubs his eyes and turns to *Kamehaha*, who points to kettle. He

\* The effect of running into hut is produced by simply running off at side.



then goes to kettle to get the egg, looks into kettle, then starts back in amazement. Beckons his father, who looks over his shoulder in the pot. (*The chicken behind the kettle is now hauled up by jerks.*) At each movement of the chicken both start with surprise. The chicken disappears over the curtain; both point to the place. (*A strip of cardboard with BAD EGG cut out in it may be held for a moment from the side of the curtain over the kettle. The chicken is now drawn down again by means of a stick with a hook at the end, the operation being performed so as to produce no shadow on the curtain.*)

*Kamehaha* points to the words BAD EGG and hits *Ochee Pokee* on the head.

*Ochee Pokee* falls down, jumps up again, runs into hut and brings out another egg.

*Kamehaha* snatches the egg, smells it, shakes it, nods his head in approval, drops it in kettle, and turns round to *Ochee Pokee*, shaking his fist. (*The chicken is meanwhile hauled up near to the top of the curtain, in full sight of the spectators, but unobserved by the players.*) *Kamehaha* turns again and looks into kettle, when the chicken is let down, so as to appear as if standing on his head.

*Ochee Pokee* claps his hands and points at chicken.

*Kamehaha* looks up, and sees the chicken (*which*



is quickly drawn up out of sight); runs into hut for bow and arrow; appears again at entrance and shoots up (so that the arrow will fall beyond the curtain. The chicken in the centre is now let down, fluttering, as if wounded).

Both fall down afraid.

Ochee Pokee makes a grab at it, but it is hauled quickly up again.

Both shake fists at one another and stamp.

Kamehaha kicks Ochee Pokee over light and exit into hut.

Ochee Pokee comes out of hut, pushing infant Feejee before him up to the kettle.

Infant turns round, with hands together, and begs to be spared.

Ochee Pokee boxes his ears, and carefully puts him in the kettle (i.e., down behind it), and exit, L.

Kamehaha, putting out his head from hut, watches these proceedings with satisfaction, withdrawing his head when Ochee Pokee leaves.

(Enter Sleek, R., with umbrella under arm, and book in left hand, as if reading. See Fig. 3.)

Sleek, making gestures with right hand, as if preaching, advances slowly; starts, looks around



him, dips finger in kettle, withdrawing it quickly, as if burned; blows on his finger, and examines it closely. He again looks in kettle, and discovers infant Feejee; lays down book and umbrella; holds up hands in horror; lifts infant out and places him carefully on the ground.

*Infant* runs off, R.

*Kamehaha* puts his head out of hut and draws it in again.

*Ochee Pokee* comes out of hut on all-fours, and goes towards Sleek.

*Sleek* turns suddenly, sees the hut, and steps towards it, but tumbles over *Ochee Pokee*; gets up slowly, rubbing himself; tries to grasp *Ochee Pokee*, who jumps over light.

*Kamehaha* appears at door of hut, with bow and arrow. (*He must shoot so as to hit the book, which Sleek holds conveniently for the purpose.*) Holds up hands in amazement at his shot being warded off; kneels down and kisses Sleek's feet in token of submission.

*Ochee Pokee* enters, R., behind Sleek, looks in kettle, finds the infant gone, turns round, sees Sleek, creeps up to him, runs knife round his head and scalps him (*i.e., lifts his wig off*), and throws scalp to *Kamehaha*.



*Sleek* puts his hands to his head and stamps with pain.

*Kamehaha* runs into hut, returns with tomahawk, hits *Sleek* on head, knocking him down. (*General scuffle on top of Sleek, affording opportunity for Sleek to roll away back under light, and the dummy figure to be rolled into his place; during this the light must be raised up gradually about two feet, and then transferred to the "second position."* See p. 369.)

Both get up slowly, one at each end of the figure.

*Kamehaha* lifts one leg of figure and lets it drop.

*Ochee Pokee* lifts one of the arms and drops it again; lifts the figure to a standing position (*holding it by the middle of back with one hand*).

*Kamehaha* examines arm, leg, &c., rubs his stomach, then rubs his hands with satisfaction and goes into hut.

*Ochee Pokee* lets the figure slope backward, as if heavy, and pushes it upright again, staggering. Same business repeated.

*Kamehaha* comes out of hut with butcher's knife, seizes an arm, and cuts it off. Takes hold of the figure and hands the arm to *Ochee Pokee*.

*Ochee Pokee* takes it to the kettle, drops it in, cuts a caper, and looks in after it. (*The arm stretches up out of the kettle, hits Ochee Pokee on the head, and falls*



back into the kettle. This is done by the manager, from the side, using his own arm and fist.) He rubs his head, turns round, and takes the figure again from Kamehaha.

*Kamehaha* cuts the other arm off, and holds the figure as before.

*Ochee Pokee* takes the arm to the kettle, again receiving a blow on the head, which knocks him backward, upsetting the figure and *Kamehaha*; general fight again, ending by their resuming their former positions.

The same business is repeated with the legs, which are in turn cut off and transferred to the kettle; last of all the head.

*Kamehaha* examines the body, and sits down on it.

*Both* rest a moment, watching the pot, which begins to steam.

*Kamehaha* gets up, goes to the pot, pulls out a leg, tries it with his teeth, struggling violently to bite a piece. No go; throws it back in pot. (*The body has meanwhile been withdrawn by means of a hooked stick.*) Goes back to seat himself again, and tumbles over backward; looks around for the body; it is gone; takes hold of *Ochee Pokee*, points to the spot where the body was lying, and boxes his ears. Points to kettle, shoves *Ochee Pokee* towards it.



*Ochee Pokee* looks in kettle, lifts an arm half out, which knocks him down.

*Kamehaha* picks him up, kicks him, goes to kettle, and is also knocked down by a leg; sits up, rubs his eyes; gets up and looks again in kettle, puts his hand in, but finds nothing. (*The chicken is now let down from the side on to his head, and the manager crows*); looks up quickly, sees chicken (*which is drawn up with a single jerk*); rubs his eyes, looks up where the chicken disappeared; looks again in kettle, and, finding nothing, gets in a passion; turns round, stumbling over *Ochee Pokee*; gets up and faces *Ochee Pokee*; points to his arms and then to the kettle, to his legs and head, and again to the kettle; makes a motion, as much as to say, "They are all gone." Points again at kettle.

*Ochee Pokee* looks at kettle also. (*The head sticks out of the pot with a Ha! ha! This is, of course, Sleek himself, at the side.*)

*Both* start, and run into hut, returning cautiously on tiptoe.

Light is replaced in "first position," while both are in hut.

*Sleek*, dressed as before, with wig and hat on, enters slowly, R., exactly as at first.

*Kamehaha* sees him first, and his hair stands on



end with fear. Trembles excessively and jumps over light.

• *Ochee Pokee* then sees *Sleek*, and rolls over back into the hut.

*Sleek* points at him and then at the book, which he holds up aloft as the triumph of civilization over barbarism. (*A low chair or stool is handed him over the light.*) Puts the chair in centre of curtain, mounts it, and gesticulates as if preaching, moving continually, to hide the effect of the change of position in the light, which should be very gradually raised perpendicularly from its position to about five feet from the ground. When it reaches that height, he finally makes a bow, and steps down from the chair straight back under the light. (*To the spectators he will appear to have sunk down into the ground.*)

CURTAIN.

### **Multiplying Shadows.**

Before quitting the subject of the Shadow Pantomime, we may give a passing mention to the subject of the curious optical illusion called "The Multiplying Shadows," sometimes also known, from one form in which it is presented, as *The Witches'*



Dance. A glance at our illustration will go far to explain it. A dummy figure (suppose that of a witch, riding on the conventional broomstick) is suspended by fine threads or wires on the side of the screen remote from the spectators. Behind this are



The Witches' Dance.

ranged, one behind the other, and at right angles to the screen, a row of lighted candles. Being all in the same line, they throw one shadow only on the screen. The figure is now made to oscillate slightly, so as to impart some little motion to the shadow.



One of the candles is now removed from its place in the row, and waved gently about, now high, now low, the effect to the spectators being that a second shadow springs out of the first, and dances about it on the screen. A second and third candle is then removed, and waved up and down, each candle as it leaves its place in the line producing a separate shadow. It is well to have three or four assistants, each taking a candle in each hand.





## CHAPTER XII.

## DRAWING-ROOM MAGIC.\*

**Card Tricks.**

WE shall devote the next following Chapters to the explanation of a few elementary feats of Drawing-Room Magic. We have already, in a volume specially devoted to this subject, gone somewhat deeply into its mysteries. In the present pages we propose to limit our descriptions to such illusions as demand a comparatively small amount of personal dexterity, and little or no "apparatus."

We will commence with the ever popular class of tricks performed with playing cards, and for this purpose it will be necessary in the first instance to describe two or three sleight-of-hand processes on

\* *Modern Magic* (George Routledge & Sons), in which the whole art of Conjuring, with and without apparatus, will be found minutely explained. This and the succeeding Chapters are condensed from the work above mentioned.



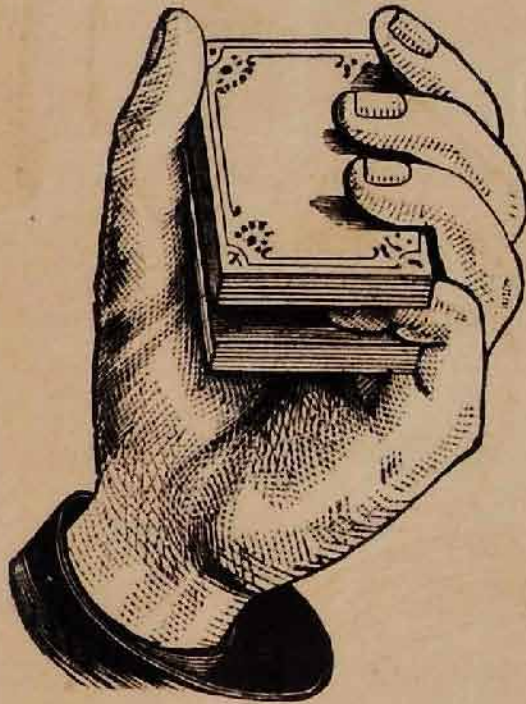
the use of which the higher-class card tricks mainly depend. To facilitate their acquirement, we should recommend the amateur, where practicable, to use cards of a small size. The common French cards answer the purpose very well; and still better the small cards of the French pattern made by De la Rue & Co. for use in France, or those known as the "Tankerville" cards, made by Bancks Brothers, of Glasshouse Street, W. In any case, it is well to use only the piquet pack of thirty-two cards (the twos, threes, fours, fives, and sixes being removed), the complete whist pack being inconveniently bulky for sleight-of-hand purposes.

#### To Make the Pass.

(*Sauter la Coupe*).—The effect of this sleight, which is the very backbone of card-conjuring, is to reverse the respective positions of the upper and lower halves of the pack, *i.e.*, to make those cards which at first formed the lower half come uppermost, when those cards which at first formed the upper half will of course be undermost. It is used by card-sharpers, immediately after the cards have been cut, to replace them in the position which they occupied before the cut, and from this circumstance derives its French name. It is performed as follows:—



Hold the pack in the left hand, lengthways, with the face downwards, as if about to deal at any card game. In this position the thumb will naturally be on the left side of the pack, and the four fingers on the other. Insert the top joint of the little finger immediately above those cards which are to be brought to the top of the pack (and which are now

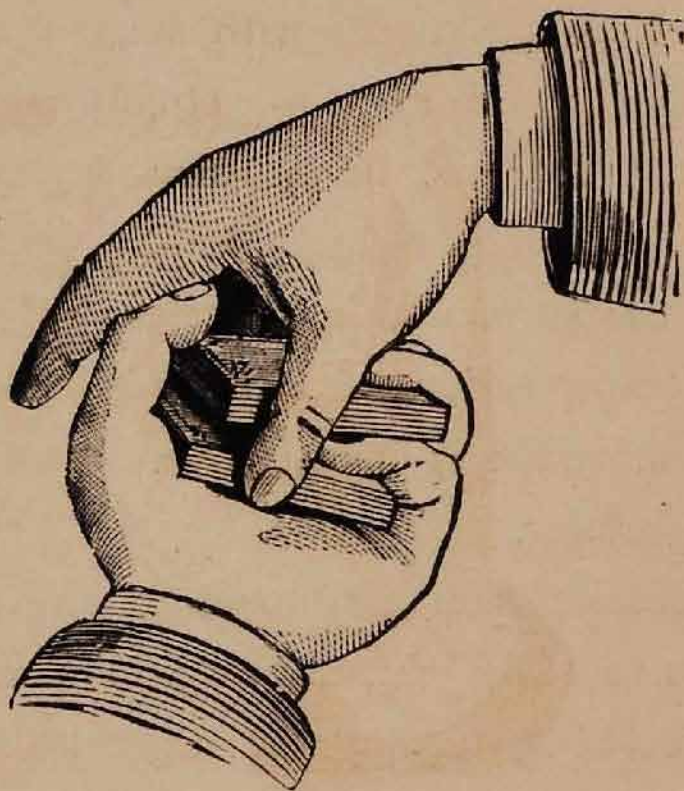


Drawing-Room Magic, Fig. 1.

undermost), and let the remaining three fingers close naturally on the remaining cards, which are now uppermost. (*See Fig. 1.*) In this position you will find that the uppermost part of the pack is held between the little finger, which is underneath, and the remaining fingers, which are upon it. Advance the right hand,



and cover the pack with it. Grasp the lower portion of the pack lengthways between the second finger at the upper and the thumb at the lower end, the left thumb lying, slightly bent, across the pack. Press the inner edge of the lower packet into the fork of the left thumb, so that the two packets will be as



Drawing-Room Magic, Fig. 2.

shown in Fig. 2. Next draw away the upper packet, by slightly extending the fingers of the left hand, at the same time lifting up the *outer* edge of the lower packet, till the edges of the two packets just clear each other (*see* Fig. 3), when by the mere act of closing the left hand they will be brought together as at



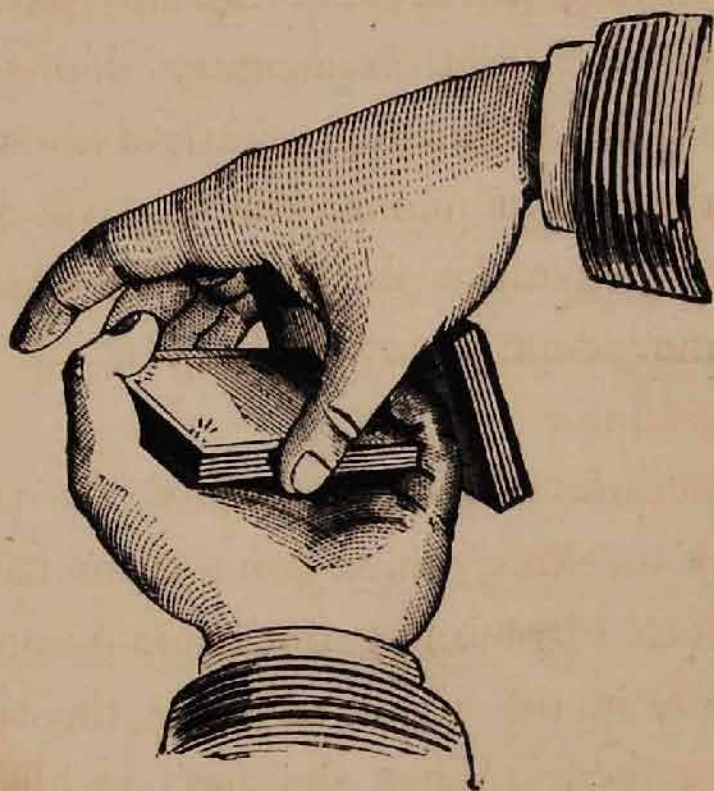
first, save that they will have changed places. Do this at first very slowly, aiming only at neatness and noiselessness of execution. At the outset the task will be found somewhat difficult, but gradually the hands will be found to acquire a sort of sympathetic action ; the different movements which we have above described will melt, as it were, into one, and the two packets will change places with such lightness and rapidity that they will seem to actually pass through each other. A slight momentary depression and elevation of the hands (apparently a mere careless gesture) in the act of making the pass will completely cover the transposition of the cards, which in the hands of an adept is invisible, even to the most watchful spectator.

It is sometimes necessary to cause the two halves of the pack to "kiss," *i.e.*, to bring them face to face. This is effected by turning the original upper packet face upwards in the act of bringing the transposed packets together. When the pass in the ordinary form is fairly mastered, this slight variation will occasion no additional difficulty.

In this, as in all other branches of prestidigitation, the student will find it of the greatest possible advantage to practise before a looking-glass. By this means, better than any other, he will be enabled



to judge how far his movements succeed in deceiving the eyes of a spectator. One caution may here be given with advantage: the student of legerdemain must learn to perform all necessary movements *without looking at his hands*, unless for some special reason he desires the spectators to look at them also. In every case, wherever the performer desires his audience to look, his own eyes must take that same



Drawing-Room Magic, Fig. 3.

direction; and wherever he desires his audience *not* to look, he himself must carefully abstain from looking. Let us suppose, for instance, that a person has drawn a card, and has replaced it in the middle of the pack. The performer desires to bring it to



the top, for which purpose it is necessary to introduce the little finger above the card in question, and to make the pass, as above described. When the card is replaced in the pack, the eyes of the drawer are naturally directed towards it ; and if the performer were himself to look downward at the cards, it would multiply tenfold the chances of detection. He should pause for a moment, and, looking full at the person who drew the card, ask, "You are certain that you will know that card again?" or make any similar observation. As he speaks, a natural impulse will draw the eyes of the audience to his own face, and he may then make the pass without the slight necessary movement attracting the least attention.

#### **To "Force" a Card.**

By this phrase is signified the compelling a person to draw such card as you desire, though he is apparently allowed absolute freedom of choice. Your first step is to get sight of the bottom card, or, if you want to force a predetermined card, to get that card to the bottom. Having done this, take the pack in the left hand, and insert the little finger halfway down, in readiness for the pass. Make the pass as above described, but, before uniting the two halves of the pack in their new



position, again slip the little finger of the left hand between them. (The two halves will now be united at the end which is towards the spectators, but divided by the little finger at the end nearest to yourself; and the original bottom card, which is the one you desire to force, is now at the bottom of the upper heap, resting on the little finger.) Using both hands, with the thumbs above and the fingers below the pack, spread out the cards fanwise from left to right, at the same time offering them to the person who is to draw, and requesting him to select a card. Keep the little finger of the left hand still on the face of the card to be chosen, or you may now use, if more convenient, the same finger of the right hand, both being underneath the cards. As the person advances his hand to draw, move the cards onward with the thumb, so that the particular card shall reach his fingers just at the moment when he closes them in order to draw; and, if you have followed these directions properly, it is ten to one that he will draw the card you wish.

It may possibly be imagined that forcing a card is a very difficult matter, and requires an extraordinary degree of dexterity; but this is by no means the case. The principal thing against which a beginner must guard, is a tendency to offer the particular



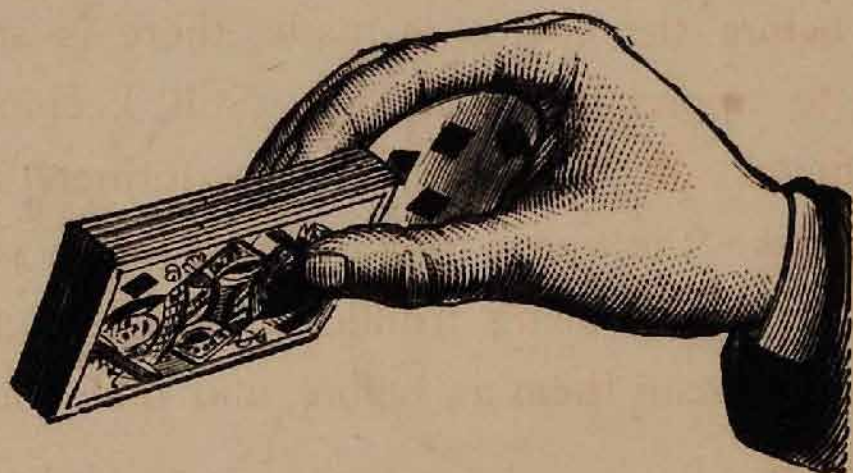
card a little *too soon*. When the cards are first presented to the drawer, the pack should be barely spread at all, and the card in question should be ten or fifteen cards off. The momentary hesitation of the drawer in making his choice will give time, by moving the cards quicker or slower, as may be necessary, to bring that card opposite his fingers at the right moment. Should the performer, however, miscalculate his time, and the card pass the drawer's fingers before the choice is made, there is still no reason to apprehend a failure. Still keeping the little finger on the card, the performer should sharply close the cards, and making some remark as to the drawer being "difficult to please," or the like, again spread them as before, and offer them for the choice.

#### **To "Palm" a Card.**

Bring the card which you desire to palm (by the pass or otherwise) to the top of the pack. Hold the pack face downwards in the left hand, covering it lengthways with the right. With the left thumb push the top card till it projects about an inch beyond the edge of the pack. With the third finger of the left hand, which is now immediately below the card, press it upwards into the right



hand, which should half close over it. You must not mind about bending the card, which will lie curled up against the inside of the hand. You may either let the hand drop negligently to your side, or, still better, take the pack between the fingers and thumb of the same hand (*see* Fig. 4) and offer it to be shuffled. This will give you the opportunity, often very valuable, of seeing what the card in



Drawing-Room Magic, Fig. 4.

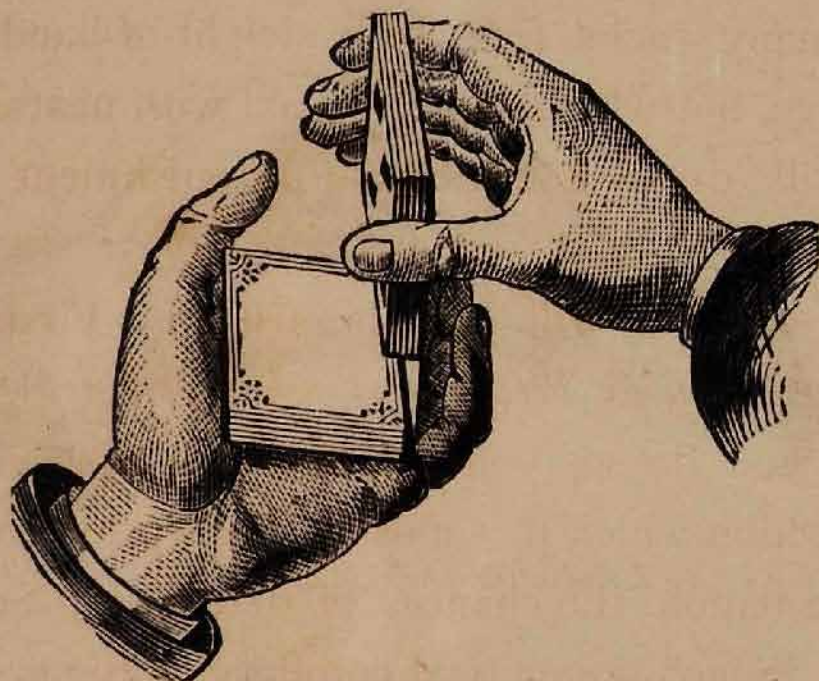
question is. When it becomes necessary to return the card to the pack, the mere motion of taking the pack in the right hand, whether from the left hand or from the table, will effect that object in the most natural manner.

#### To "Slip" a Card.

Hold the pack in the left hand, having first slightly moistened the fingers, which should rest



upon the back of the cards. Open the pack book-wise, at an angle of about  $45^{\circ}$ , holding the upper packet lengthways between the thumb and second finger of the right hand. Draw this upper packet smartly upwards to a distance of two or three inches from the lower packet. (See Fig. 5.) The top card of the upper packet, being held back by



Drawing-Room Magic, Fig. 5.

the pressure of the fingers upon it, will not move upwards with the rest of the packet ; but immediately the remaining cards are clear, will fold itself down on the top of the lower packet. If the top card of the lower packet be examined before and after the slip, the card will appear to have changed, the fact being



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that the original top card becomes the second after the slip, the slipped card covering it.

The various sleights above described will cost the student some little time and perseverance before they are fairly mastered, and until they are so it is hopeless to attempt any of the more brilliant feats. In the meantime, however, he will find in the following pages many tricks for which sleight-of-hand is not necessary, but which, if performed with neatness and tact, will cause considerable astonishment to the uninitiated.

Two cautions will here be useful. First, *Never tell your audience beforehand what you are going to do.* If you do so, you at once give their vigilance the direction which it is most necessary to avoid, and increase tenfold the chances of detection. Secondly (this is, indeed, a practical corollary of the first rule), *Never perform the same trick twice on the same evening.* The best trick loses half its effect on repetition, but, besides this, the audience know precisely what is coming, and have all their faculties directed to find out at what point you cheated their eyes on the first occasion. It is sometimes hard to resist an *encore*, but a little tact will get you out of the difficulty. Thirdly, the student must cultivate



from the outset the art of "talking," and especially the power of using his eyes and his tongue independently of the movement of his hands. To do this, it will be necessary to prepare beforehand not only what he intends to *do*, but what he intends to *say*, and to rehearse frequently and carefully even the simplest trick before attempting it in public. It is surprising how many little difficulties are discovered on first attempting to carry into effect even the clearest written directions; and nothing but practice will overcome these difficulties.

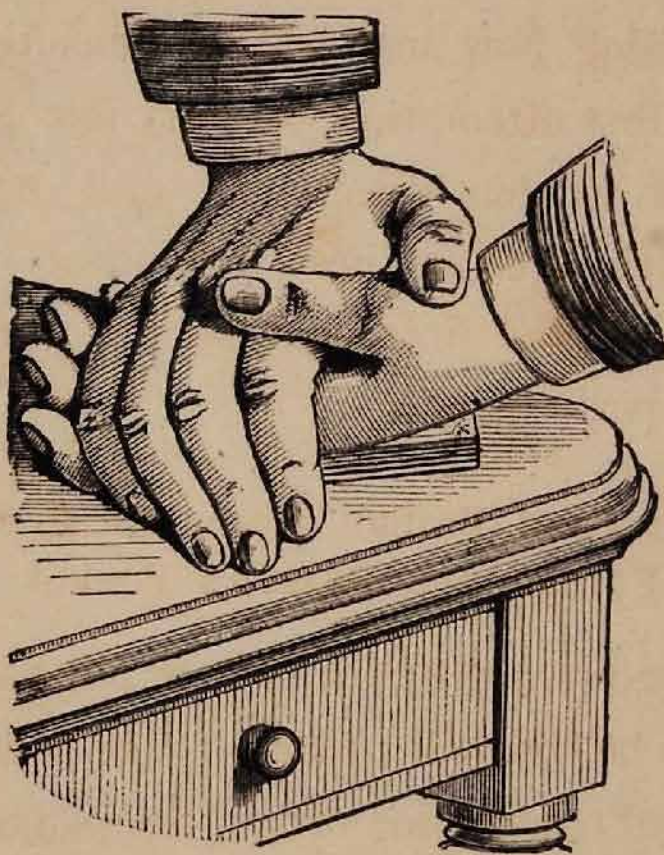
With this brief introduction we proceed from precept to performance.

**To Make a Card Vanish from the Pack, and be Found in a Person's Pocket.**

Slightly moisten the back of your left hand. Offer the pack to be shuffled. Place it face downwards on the table, and request one of the company to look at the top card. Request him to place the back of his left hand upon the cards, and press heavily upon it with his right. In order that he may the better comprehend your meaning, place your own hands as described (*see* Fig. 6), and request him to imitate you. When you remove your left hand, the back being moistened, the card will stick to it. Put your hands carelessly



behind you, and with the right hand remove the card. All will crowd round to see the trick. Pretend to be very particular that the person who places his hand on the card shall do so in precisely the right position. This will not only give you time, but draw all eyes to his hands. Meanwhile, watch your oppor-



Drawing-Room Magic, Fig. 6.

tunity and slip the card into the tail-pocket of one or other of the spectators. Now announce that you are about to order the top card, which all have seen, and which Mr. A. is holding down so exceedingly tight, to fly away from the pack and into the pocket



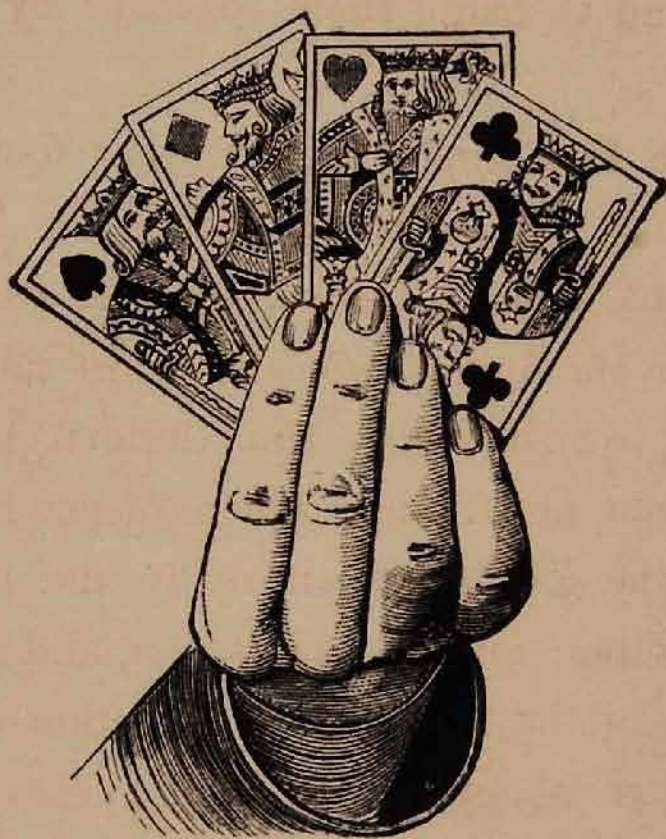
of Mr. B. (making the choice apparently hap-hazard). On examination your commands will be found to have been fulfilled. It has a good effect, when practicable, to slip the card into the pocket of the same person who is pressing upon the pack.

**To Place the Four Kings in Different Parts of the Pack, and to bring them together by a Simple Cut.**

Take the four kings (or any other four cards at pleasure), and exhibit them fanwise (*see* Fig. 7), but secretly place behind the second one (the king of diamonds in the figure) two other court cards of any description, which, being thus hidden behind the king, will not be visible. The audience being satisfied that the four cards are really the four kings, and none other, fold them together, and place them at the top of the pack. Call attention to the fact that you are about to distribute these four kings in different parts of the pack. Take up the top card, which, being really a king, you may exhibit (without apparent intention) and place it at the bottom. Take the next card, which the spectators suppose to be also a king, and place it about halfway down the pack, and the next, in like manner, a little higher. Take the fourth card, which,



being actually a king, you may show carelessly, and replace it on the top of the pack. You have now really three kings at the top and one at the bottom, though the audience imagine that they have seen them distributed in different parts of the pack, and are proportionately surprised, when the cards are cut,



Drawing-Room Magic, Fig. 7.

to find that all the kings are again together. It is best to use two knaves for the two extra cards, as being less distinguishable from the kings, should a spectator catch a chance glimpse of their faces.

There are other and better modes of bringing



together four apparently separated cards by the aid of sleight-of-hand, which will be explained in due course ; but we have thought it well to give also this simpler method, as it is always an advantage to possess two different modes of performing the same feat.

**The Four Kings being placed under the Hand of one Person, and the Four Sevens under the Hand of Another, to make them Change Places at Command.**

Exhibit, fanwise, in one hand the four kings, and in the other the four eights. Behind the hindmost of the kings, and so as not to be noticeable by the audience, secretly place beforehand the four sevens. Hold the four eights in the other hand in such manner that the lower of the two centre pips of the foremost is concealed by the first and second fingers. The same pip on each of the other cards will be concealed by the card immediately before it, so that the four cards will to the spectators appear equally like the sevens. Place the pack face downwards on the table. Draw attention to the fact that you hold in one hand the four kings, and in the other the four sevens (really the disguised eights). Fold up the supposed sevens, and place them on the pack. Fold up the kings, and



place them on the top of the supposed sevens. As the real sevens were behind the last of the kings, they are now on the top, with the kings next, though the audience are persuaded that the kings are uppermost, and the sevens next following. Deal off, slowly and carefully, the four top cards, saying, "I take off these four kings," and lay them on the table, requesting one of the spectators to place his hand firmly upon them. Do the same with the next four cards (which are really the kings). Ask if the persons in charge of the cards are quite sure that they are still under their hands, and, upon receiving their assurance to that effect, command the cards they hold to change places, which they will be found to have done.

**Four Packets of Cards having been Formed Face Downwards on the Table, to Discover the Total Value of the Undermost Cards.**

This trick must be performed with the piquet pack of thirty-two cards. Invite one of the spectators to privately select any four cards, and to place them, separately and face downwards, on the table; then, counting an ace as eleven, a court card as ten, and any other card according to the number of its pips, to place upon each of these four so many cards



as, added to its value thus estimated, shall make fifteen. (It must be remembered that *value* is only to be taken into consideration as to the original four cards, those placed on them counting as one each, whatever they may happen to be.) You meanwhile retire. When the four heaps are complete, advance to the table, and observe how many cards are left over and above the four heaps. To this number mentally add thirty-two. The total will give you the aggregate value of the four lowest cards, calculated as above mentioned.

You should not let your audience perceive that you count the remaining cards, or they will readily conjecture that the trick depends on some arithmetical principle. You may say, "You will observe that I do not look even at one single card;" and, so saying, throw down the surplus cards with apparent carelessness upon the table, when they are sure to fall sufficiently scattered to enable you to count them without attracting observation.

### **To Name all the Cards in the Pack in Succession.**

This is an old trick, but a very good one. To perform it, you must arrange the cards of a whist pack beforehand, according to a given formula, which forms a sort of *memoria technica*. There are several



used, but all are similar in effect. The following is one of the simplest :—

“Eight kings threatened to save  
Ninety-five ladies for one sick knave.”

These words suggest, as you will readily see, eight, king, three, ten, two, seven, nine, five, queen, four, ace, six, knave. You must also have a determinate order for the suits, which should be red and black alternately, say, diamonds, clubs, hearts, spades. Sort the pack for convenience into the four suits, and then arrange the cards as follows :—Take in your left hand, *face upwards*, the eight of diamonds, on this place the king of clubs, on this the three of hearts, then the ten of spades, then the two of diamonds, and so on, till the whole of the cards are exhausted. This arrangement must be made privately beforehand, and you must either make this the first of your series of tricks, or (which is better, as it negatives the idea of arrangement) have two packs of the same pattern, and, at a suitable opportunity, secretly exchange the pack with which you have already been performing for the prepared pack. Spread the cards (which may previously be cut any number of times), and invite a person to draw one. While he is looking at the card, glance quickly at the card next above that



which he has drawn, which we will suppose is the five of diamonds. You will remember that in your *memoria technica* "five" is followed by "ladies" (queen). You know then that the next card, the one drawn, was a queen. You know also that clubs follow diamonds: *ergo*, the card drawn is the queen of clubs. Name it, and request the drawer to replace it. Ask some one again to cut the cards, and repeat the trick in the same form with another person, but this time pass all the cards which were above the card drawn, below the remainder of the pack. This is equivalent to cutting the pack at that particular card. After naming the card drawn, ask if the company would like to know any more. Name the cards next following the card already drawn, taking them one by one from the pack and laying them face upwards on the table, to show that you have named them correctly. After a little practice, it will cost you but a very slight effort of memory to name in succession all the cards in the pack.

**The Cards being Cut, to tell whether the Number  
Cut is Odd or Even.**

This is another trick performed by the aid of the prepared pack last described, and has the advantage of being little known, even to those who are acquainted



with other uses of the arranged pack. Notice whether the bottom card for the time being is red or black. Place the pack on the table, and invite any person to cut, announcing that you will tell by the weight of the cards cut whether the number is odd or even. Take the cut cards (*i.e.*, the cards which before the cut were at the top of the pack), and poising them carefully in your hand, as though testing their weight, glance slyly at the bottom card. If it is of the same colour as the bottom card of the other or lowest portion, the cards cut are an even number; if of a different colour, they are odd.

**The Whist Trick.—To Deal yourself all the Trumps.**

The cards being arranged as above mentioned, you may challenge any of the company to play a hand at whist with you. The cards are cut in the ordinary way (not shuffled). You yourself deal, when, of course, the turn-up card falls to you. On taking up the cards, it will be found that each person has all the cards of one suit, but your own suit being that of the turn-up card, is, of course, trumps; and having the whole thirteen, you must necessarily win every trick.



**To allow a Person to Think of a Card, and to make that Card appear at such Number in the Pack as Another Person shall Name.**

Allow the pack to be shuffled and cut as freely as the company please. When they are fully satisfied that the cards are well mixed, offer the pack to any of the spectators, and request him to look over the cards, and think of any one, and to remember the number at which it stands in the pack, reckoning from the bottom card upwards. You then remark, "Ladies and gentlemen, you will take particular notice that I have not asked a single question, and yet I already know the card; and if any one will kindly indicate the place in the pack at which you desire it to appear, I will at once cause it to take that position. I must only ask that, by arrangement between yourselves, you will make the number at which the card is to appear higher than that which it originally held." We will suppose that the audience decide that the card shall appear at number 22. Carelessly remark, "It is not even necessary for me to see the cards." So saying, hold the pack under the table, and rapidly count off twenty-two cards from the bottom of the pack, and place them on the top.\* You then continue,

\* When the number named is more than half the total number of



“Having already placed the card thought of in the desired position, I may now, without suspicion, ask for the original number of the card, as I shall commence my counting with that number.” We will suppose you are told the card was originally number 10. You begin to count from the top of the pack, calling the first card 10, the next 11, and so on. When you come to 22, the number appointed, you say, “If I have kept my promise, this should be the card thought of. To avoid the suspicion of confederacy, will you please say, before I turn it over, what your card was?” The card being named, you turn it up, and show that it is the right one.

In all tricks which depend on the naming of a card drawn or thought of, it adds greatly to the effect to have the card named before you turn it up.

This trick, unlike most, will bear repetition; but it is well on a second performance to vary it a little. Thus you may on the second occasion say, when the card has been thought of, “I will choose for myself

the pack (*i.e.*, more than 16 in a piquet pack, or more than 26 in a whist pack), it is quicker, and has precisely the same effect, to count off the difference between that and the total number from the top, and place them at the bottom. Thus, in a piquet pack, if the number called be 12, you would count off 12 from the bottom, and place them on the top; but if the number called were 24, you would achieve the same object by counting 8 from the top, and passing them to the bottom.



this time ; your card will appear at number thirty." It is desirable to name a number very near the total number of the pack (which we are now supposing to be a piquet pack), as the difference between that and the total number being very small, it is easy to see at a glance the number of cards representing such difference, and pass them to the bottom of the pack. You take in this instance two cards only, that being the difference between thirty and thirty-two, and pass them to the bottom, when the card will, as you have announced, be the thirtieth.

If you are able to make the pass, you will, of course, avail yourself of it to transfer the requisite number of cards to the top or bottom of the pack.

#### **The Cards Revealed by the Looking-Glass.**

This is rather a joke than a feat of magic, but it will create some fun, and may often be kept up for some time without being discovered. Take up your position on one side of the room, facing a good-sized mirror or chimney-glass. Make your audience stand or sit facing you, when they will, of course, have their backs to the glass. Offer the cards to be shuffled and cut. Take the top card and hold it high up, with its back to you and its face to the



audience. As it will be reflected in the mirror opposite you, you will have no difficulty in naming it, or any other card in like manner, till your audience either find you out, or have had enough of the trick.

### **To Guess Four Cards Thought of by Different Persons.**

Offer the pack to be shuffled. Place it on the table, and taking off the four top cards with the right hand, offer them to any person, and ask him to notice one of them, shuffle them, and return them to you. When they are returned, place them, face downwards, in your left hand. Take the next four cards, and offer them to another person in the same way. Proceed in like manner with a third and fourth group of four. When all the sixteen cards are returned, deal them out in four heaps, face upwards. Ask each person in which heap his card now is. That of the first person will be the uppermost of his heap, that of the second person second of his heap, and so on. It will sometimes occur that two of the cards chosen are in the same heap, but the rule will still apply. Should there be three persons only to choose, you should



give them three cards each; and deal in three heaps.

### **The Pairs Re-paired.**

After performing the last trick, you may continue, "As you have not yet found me out, I will repeat the experiment, but in a slightly altered form. This time I will invite you to think of two cards each, and all present may join if they please." After giving the pack to be shuffled, you deal out twenty cards, face upwards, but placing them in couples. Invite as many of the company as please each to note any particular couple they think fit, and to remember those two cards. When they have done so, gather up the cards, picking them up here and there in any order you please, taking care, however, that none of the pairs are separated. You now deal them out again, face upwards, in rows of five, according to the following formula: *Mutus dedit nomen Cocis*, which, being interpreted, signifies, "Mutus gave a name to the Coci," a people as yet undiscovered. On examining the sentence closely, you will observe that it consists of ten letters only, m, u, t, s, d, e, i, n, o, c, each twice repeated. This gives you the clue to the arrangement of the cards, which will be as follows:—



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|    |   |    |   |   |
|----|---|----|---|---|
| M  | U | T  | U | S |
| 1  | 2 | 3  | 2 | 4 |
| D  | E | D  | I | T |
| 5  | 6 | 5  | 7 | 3 |
| N  | O | M  | E | N |
| 8  | 9 | 1  | 6 | 8 |
| C  | O | C  | I | S |
| 10 | 9 | 10 | 7 | 4 |

You must imagine the four words printed as above upon your table. You must deal your first card upon the imaginary M in MUTUS, and the second on the imaginary M in NOMEN, the two next cards on the two imaginary U's, the two next on the two T's, and so on. You have now only to ask each person in which row his two cards now appear, and you will at once know which they are. Thus, if a person says his two cards are now in the second and fourth rows, you will know that they must be the two cards representing the two *I*'s, that being the only letter common to those two rows. If a person indicates the first and fourth rows, you will know that his cards are those representing the two *S*'s, and so on.

### **The Magic Triplets.**

This trick is precisely similar in principle to the last, but twenty-four (instead of twenty) cards are



used, and they are dealt in triplets, instead of pairs. After the spectators have made their selection, you take up the cards as directed for the last trick, taking care to keep the respective triplets together. You then deal them in rows of six, the formula in this case being :

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| L | I | V | I | N | I |
| L | A | N | A | T | A |
| L | E | V | E | T | E |
| N | O | V | O | T | O |

### **Another Mode of Discovering a Card Thought of.**

Have the pack well shuffled. Then deal twenty-five cards, in five rows of five cards each, face upwards. Invite a person to think of a card, and to tell you in which row it is. Note in your own mind the first or left-hand card of that row. Now pick up the cards in vertical rows, *i.e.*, beginning at the last card of the last row, placing that card face upwards on the last of the next row, those two on the last of the next row, and so on. When you have picked up all the cards in this manner, deal them out again in the same way as at first. You will observe that those cards which at first formed the first cards of each row, now themselves form the first row. Ask the person in which row his card



now is. When he has told you, look to the top row for the first card of the original row, when the card thought of will be found in a direct line below it. As you have just been told in which lateral row it is, you will not have the least difficulty in discovering it, and by a slight effort of memory you may even allow several persons each to think of a card, and name it. A comparison of the subjoined tables, showing the original and subsequent order of the cards, will explain the principle of the trick.

*First Order.*

|    |    |    |    |    |
|----|----|----|----|----|
| 1  | 2  | 3  | 4  | 5  |
| 6  | 7  | 8  | 9  | 10 |
| 11 | 12 | 13 | 14 | 15 |
| 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 |

*Second Order.*

|   |    |    |    |    |
|---|----|----|----|----|
| 1 | 6  | 11 | 16 | 21 |
| 2 | 7  | 12 | 17 | 22 |
| 3 | 8  | 13 | 18 | 23 |
| 4 | 9  | 14 | 19 | 24 |
| 5 | 10 | 15 | 20 | 25 |

Thus we will suppose you are told that the card thought of is originally in the third line. Remember the first or key-card of that line, designated in the table as 11. If the card is in the fourth line after the second deal, you look to the top line for the



key-card, and on finding it you have only to observe which card in the fourth row is immediately beneath it, to be sure that that card (in this instance designated by the number 14) is the card thought of.

You may perform the trick with either sixteen, twenty-five, thirty-six, or forty-nine cards, either of these being a "square" number, and thus making the number of cards in a row equal to the number of rows, which is essential to the success of the trick.

**To Guess, by the aid of a Passage of Poetry or Prose, such one of Sixteen Cards as in the Performer's Absence has been Touched or Selected by the Company.**

This feat is performed by confederacy, the assistance of the confederate being open and avowed, but the mode in which the clue is given constituting the mystery. You allow the pack to be shuffled, and then deal sixteen cards, the first that come to hand, either face upwards or face downwards, in four rows on the table. The sole preparation on the part of yourself and your confederate is to commit to memory the following simple formula—*animal, vegetable, mineral, verb*, signifying respectively one, two, three, and four.

You retire from the room while the card is chosen,



your confederate remaining. Upon your return your confederate selects and hands for your perusal a passage in any book which the audience may point out, only taking care that the first word in such passage which comes within either of the four categories above mentioned, shall be such as to represent the number of the row in which the card is, and that the second word which comes within either of those categories shall represent the number at which the card stands in that row. We will suppose, for instance, that the passage handed to the performer is that portion of Hamlet's soliloquy commencing, "Oh, that this too too solid *flesh* would *melt*." Here the first word which comes within either of the four categories is "flesh," which being clearly animal (1), indicates that the chosen card is in the first row. The second word coming within either of the categories is "melt," which being a verb (4), indicates that the chosen card is the *fourth* of its row. Had the passage been, "*To be, or not to be, that is the question,*" the two verbs would have indicated that the card was the fourth of the fourth row. "*How doth the little busy bee,*" etc., would have indicated the first of the fourth row, and so on. With a little tact and ingenuity on the part of the operators, this may be made an admirable trick, and



unlike most others, will bear being repeated, the mystery becoming deeper as passages of varying character and different length are employed.

**To Detect, without Confederacy, which of Four Cards has been Turned Round in your Absence.**

It will be found, upon examining a pack of cards, that the white margin round the court cards almost invariably differs in width at the opposite ends. The difference is frequently very trifling, but is still sufficiently noticeable when pointed out, and may be made available for a trick which, though absurdly simple, has puzzled many.

You place four court cards of the same rank, say four queens, in a row, face upwards, taking care that the wider margins are all one way. You then leave the room, and invite the company to turn round lengthways during your absence any one or more of the four cards. On your return you can readily distinguish which card has been so turned, as the wider margin of such card will now be where the narrower margin was originally, and *vice versa*.

There is so little chance of the trick being discovered, that you may, contrary to the general rule, repeat it if desired. Should you do so, it is better not to replace the cards already turned, as this might



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give a clue to the secret, but carefully note in your own mind their present position, by remembering which you can discover any card turned just as easily as at first.

**To Arrange Twelve Cards in Rows, in such a manner that they will Count Four in every Direction.**

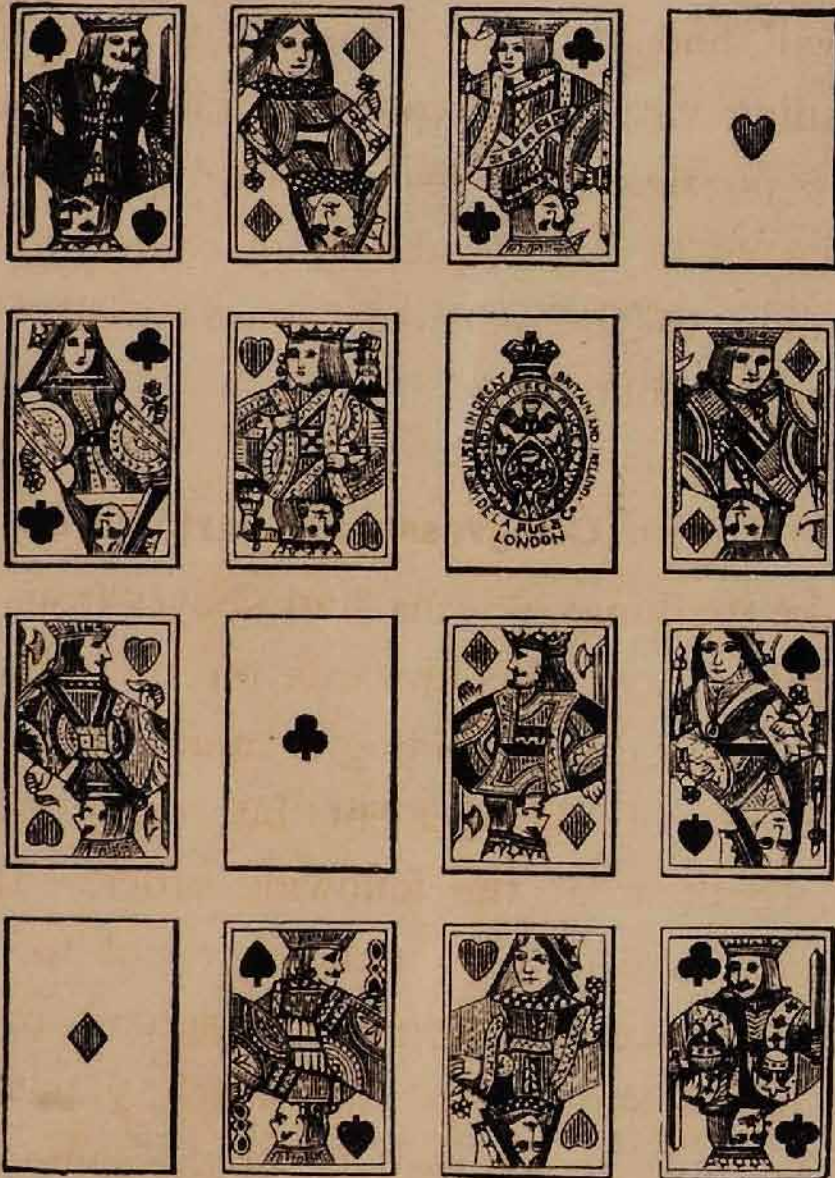
This is rather a puzzle than a conjuring trick, but may sometimes serve as an interlude to occupy the minds of your audience while you are preparing for some other feat. The secret is to place nine of the twelve cards in three rows, so as to form a square; then place the remaining three cards as follows; the first on the first card of the first row, the second on the second card of the second row, and the last on the third card of the last row,

**To Place the Aces and Court Cards in Four Rows, in such a manner that neither Horizontally nor Vertically shall there be in either Row two Cards alike either in Suit or Value.**

This also is a puzzle, and a very good one. The key to it is to begin by placing four cards of like value (say four kings) in a diagonal line from corner to corner of the intended square, then four other



cards of like value (say the four aces) to form the opposite diagonal. It must be borne in mind that of whatever suit the two centre kings are, the two



Drawing-Room Magic, Fig. 8.

aces must be of the opposite suits. Thus, if the two centre kings are those of diamonds and hearts, the two centre aces must be those of clubs and



spades ; and in adding the two end aces you must be careful not to place at either end of the line an ace of the same suit as the king at the corresponding end of the opposite diagonal. Having got so far, you will find it a very easy matter to fill in the remaining cards in accordance with the conditions of the puzzle. The sixteen cards, when complete, will be as in Fig. 8, subject, of course, to variation according to the particular cards with which you commence your task.

### **The Congress of Court Cards.**

Take the kings, queens, and knaves from the pack, and place them face upwards on the table in three rows of four each, avoiding as much as possible the appearance of arrangement, but really taking care to place them in the following order:—In the first row you have only to remember not to have two of the same suit. Begin the second row with a card of the same suit with which you ended the first, let the second card be of the same suit as the first of the first row, the third of the same suit as the second of the first row, and so on. The third row will begin with the suit with which the second left off, the second card will be of the same suit as the first of the second row, and so on. Now pick



up the cards in vertical rows, beginning with the last card of the bottom row. The cards may now be cut (not shuffled) any number of times, but, if dealt in four heaps, the king, queen, and knave of each suit will come together.

### **The "Alternate Card" Trick.**

Privately arrange beforehand the thirteen cards of any given suit, or mixed suits, according to the following formula, placing the first face upwards on the table, the next in succession upon it, and so on.

*Seven, ace, queen, two, eight, three, knave, four, nine, five, king, six, ten.*

Place the cards thus arranged at the top of the pack. In exhibiting the trick you begin by counting off, without disturbing their order, thirteen cards from the top. Then announce, that by a strong effort of the will, you will make every alternate card appear in regular order. Place the top card beneath, and place the next face upwards on the table, saying "One!" Place the third card underneath, and turn up the fourth, which will be a "two." Place the fifth underneath and turn up the "three," and so on, and continuing in the same manner throughout the thirteen cards, which will appear in regular order.



**The "Spelling Bee" Trick.**

This is a variation of the trick last described. The exhibitor, taking thirteen cards as before, begins to spell "o-n-e, one," passing one card underneath for each letter, and turning up the fourth, which is found to be an ace. He then spells "t-w-o, two," passing three cards more beneath, and turning up the next following, which proves to be a two. "T-h-r-e-e, three," and so on.

The formula for producing the cards as above is as follows :—

*Three, eight, seven, ace, king, six, four, two, queen, knave, ten, nine, five.*

**To Distinguish the Court Cards by Touch.**

This trick is performed by means of a preliminary preparation of the court cards, to be made as follows: Take each court card separately, edge upwards, and draw a tolerably sharp knife, with the blade held sloping backwards at an angle of about  $45^{\circ}$ , once or twice along the edge from left to right. This will be found to "turn the edge" of the card, so to speak, and to leave on each side a minute ridge, not noticeable by the eye, but immediately perceptible, if sought for, to the touch. Prepare the opposite edge of the card in the same way, and again mix the court cards with the pack, which is now ready for use.



Offer the prepared pack to be shuffled. When the pack is returned to you, you may either hold it above your head, and, showing the cards in succession, call "court card" or "plain card," as the case may be; or you may offer to deal the cards into two heaps, consisting of court cards in one heap and plain cards in the other, every now and then offering the cards to be again shuffled. You can, of course, perform the trick blindfold with equal facility.

You should endeavour to conceal, as much as possible, the fact that you distinguish the court cards by the sense of touch, and rather seek to make your audience believe that the trick is performed by means of some mathematical principle, or by any other means remote from the true explanation. This advice, indeed, applies more or less to all conjuring tricks. Thus your knowledge of a forced card depends, of course, on sleight-of-hand; but you should by no means let this be suspected, but rather claim credit for some clairvoyant faculty; and *vice versa*, when you perform a trick depending on a mathematical combination, endeavour to lead your audience to believe that it is performed by means of some impossible piece of sleight-of-hand. Further, endeavour to vary your *modus operandi*. If you have just performed a trick depending purely on sleight-of-hand, do not let the next be of the same



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character, but rather one based on a mathematical principle, or on the use of special apparatus.

**To Name any Number of Cards in Succession  
without Seeing them.**

The performer takes the pack, and secretly notices the bottom card. He then announces that he will name all the cards of the pack in succession without seeing them. Holding the pack behind him for an instant, he turns the top card face outwards on the top of the pack; then holding the pack with the bottom card towards the audience, he names that card. From the position in which he holds the pack, the top card, which he has turned, is towards him, and in full view. Again placing his hands behind him, he transfers the last named to the bottom, and turns the next, and so on in like manner.

**To Nail a Chosen Card to the Wall.**

Procure a sharp drawing pin, and place it point upwards on the table, mantelpiece, or any other place where it will not attract the notice of the spectators, and yet be so close to you that you can cover it with your hand without exciting suspicion. Ask any person to draw a card. When he returns it to the pack,



make the pass to bring it to the top, palm it, and immediately offer the pack to be shuffled. While this is being done, place your right hand carelessly over the pin, so as to bring the centre of the card as nearly as possible over it, and then press gently on the card, so as to make the point of the pin just penetrate it.

When the pack is returned, place the palmed card upon the top, and thus press home the pin, which will project about a quarter of an inch through the back of the card. Request the audience to indicate any point upon the woodwork of the apartment at which they would like the chosen card to appear ; and when the spot is selected, stand at two or three feet distance, and fling the cards, backs foremost, heavily against it, doing your best to make them strike as flat as possible, when the other cards will fall to the ground, but the selected one will remain firmly pinned to the woodwork. Some little practice will be necessary before you can make certain of throwing the pack so as to strike in the right position. Until you can be quite sure of doing this, it is better to be content with merely *striking* the pack against the selected spot. The result is the same, though the effect is less surprising than when the cards are actually thrown from the hand.



### The Inseparable Sevens.

Place secretly beforehand three of the four eights at the bottom of the pack, the fourth eight, which is not wanted for the trick, being left in whatever position it may happen to occupy. (The suit of this fourth eight must be borne in mind, for a reason which will presently appear.) Now select openly the four sevens from the pack, and spread them on the table. While the company are examining them, privately slip the little finger of the left hand immediately above the three eights at the bottom, so as to be in readiness to make the pass. Gather up the four sevens, and place them on the top of the pack, taking care that the seven *of the same suit as the fourth eight* is uppermost. Make a few remarks as to the affectionate disposition of the four sevens, which, however far apart they are placed in the pack, will always come together; and watch your opportunity to make the pass, so as to bring the three eights, originally at the bottom, to the top. If you are sufficiently expert, you may make the pass at the very instant that you place the four sevens on the top of the pack; but, unless you are very adroit, it is better to bide your time and make it a little later, when the



attention of the audience is less attracted to your hands. You then continue, "I shall now take these sevens (you can see for yourselves that I have not removed them), and place them in different parts of the pack." At the words, "You can see for yourselves," etc., you take off the four top cards, and show them fanwise. In reality three of them are eights, but the fourth and foremost card being actually a seven, and the eighth pip of each of the other cards being concealed by the card before it, and the audience having, as they imagine, already seen the same cards spread out fairly upon the table, there is nothing to suggest a doubt that they are actually the sevens. (You will now see the reason why it is necessary to place uppermost the seven of the same suit as the *absent* eight. If you had not done so, the seven in question would have been of the same suit as one or other of the three sham sevens, and the audience, knowing that there could not be two sevens of the same suit, would at once see through the trick.) Again folding up the four cards, you insert the top one a little above the bottom of the pack, the second a little higher, the third a little higher still, and the fourth (which is a genuine seven) upon the top of the pack. The four sevens, which are apparently so well distributed throughout the pack,



are really together on the top, and you have only to make the pass, or, if you prefer it, simply cut the cards, to cause them to be found together in the centre of the pack.

**A Card having been Thought of, to make such Card Vanish from the Pack, and be Discovered wherever the Performer pleases.**

This trick should be performed with twenty-seven cards only. You deal the cards, face upwards, in three packs, requesting one of the company to note a card, and to remember in which heap it is. When you have dealt the three heaps, you inquire in which heap the chosen card is, and place the other two heaps, face upwards as they lie, upon that heap, then turn over the cards, and deal again in like manner. You again inquire which heap the chosen card is now in, place that heap undermost as before, and deal again for the third time, when the card thought of will be *the first card dealt* of one or other of the three heaps. You have, therefore, only to bear in mind the first card of each heap, in order to know, when the proper heap is pointed out, what the card is. You do not, however, disclose your knowledge, but gather up the cards as before, with the designated heap undermost ; when the cards are turned over, that



heap naturally becomes uppermost, and the chosen card, being the first card of that heap, is now the top card of the pack. You palm this card, and hand the remaining cards to be shuffled. Having now gained not only the knowledge, but the actual possession of the chosen card, you can finish the trick by reproducing it in any way you please. For instance, you may name the chosen card, and announce that it will now leave the pack, and fly into a person's pocket, or any other place you choose to name, where, it being already in your hand, you can very easily find it.

Some fun may also be created as follows:—You name, in the first instance, a wrong card—say the seven of hearts. On being told that that is not the right card, you affect surprise, and inquire what the card thought of was. You are told, let us say, the king of hearts. “Ah,” you remark, “that settles it; I felt sure you were mistaken. You could not possibly have seen the king of hearts, for you have been sitting on that card all the evening. Will you oblige me by standing up for a moment?” and, on the request being complied with, you apparently take the card (which you have already palmed) from off the chair on which the person has been sitting. The more shrewd of the company may conjecture that you



intentionally named a wrong card in order to heighten the effect of the trick ; but a fair proportion will always be found to credit your assertion, and will believe that the victim had really, by some glamour on your part, been induced to imagine he saw a card which he was actually sitting on.

This trick is frequently performed with the whole thirty-two cards of the piquet pack. The process and result are the same, save that the card thought of must be one of the twenty-seven cards first dealt. The chances are greatly against one of the last five cards being the card thought of, but in such an event the trick would break down, as it would in that case require four deals instead of three to bring the chosen card to the top of the pack.

It is a good plan to deal the five surplus cards in a row by themselves, and after each deal turn up one of them, and gravely study it, as if these cards were in some way connected with the trick.



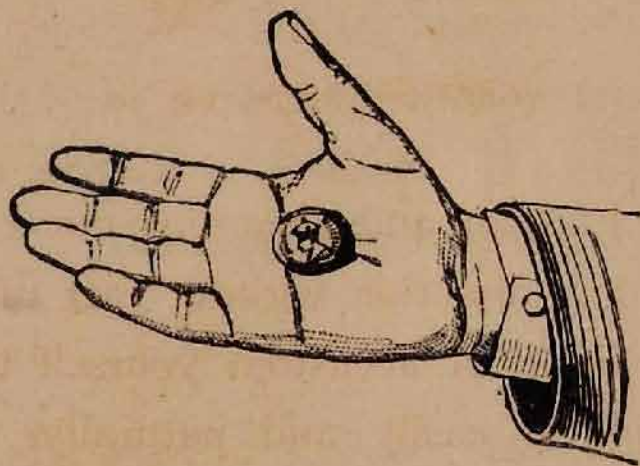


## CHAPTER XIII.

## DRAWING-ROOM MAGIC.

**Coin Tricks.**

COIN-CONJURING, like card-conjuring, has its own peculiar sleights, which it will be necessary for the student to practise diligently before he can hope to attain much success in this direction.

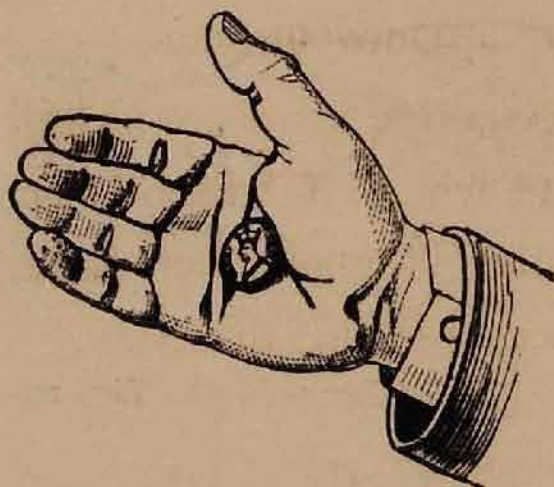


Drawing-Room Magic, Fig. 9.

The first faculty which the novice must seek to acquire is that of "palming"—*i.e.*, secretly holding



an object in the open hand by the contraction of the palm. To acquire this power, take a half-crown, florin, or penny (these being the most convenient in point of size), and lay it on the palm of the open hand. (See Fig. 9.) Now close the hand very slightly, and if you have placed the coin on the right spot (which a few trials will quickly indicate), the contraction of the palm around its edges will hold it



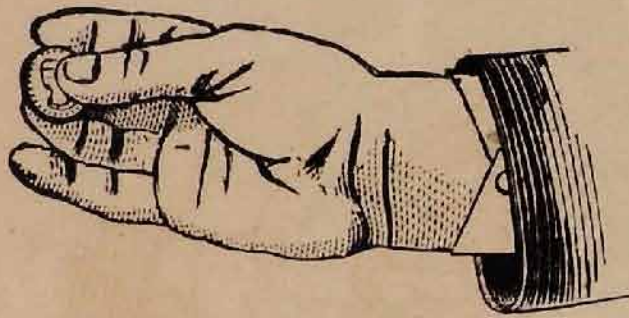
Drawing-Room Magic, Fig. 10.

securely (*see* Fig. 10), and you may move the hand and arm in any direction without fear of dropping it. You should next accustom yourself to use the hand and fingers easily and naturally, while still holding the coin as described. A very little practice will enable you to do this. You must bear in mind while practising always to keep the inside of the palm either downwards or towards your own body,



as any reverse movement would expose the concealed coin.

Being thoroughly master of this first lesson, you may proceed to the study of the various "passes." All of the passes have the same object—viz., the apparent transfer of an article from one hand to the other, though such article really remains in the hand which it has apparently just quitted. As the same



Drawing-Room Magic, Fig. II.

movement frequently repeated would cause suspicion, and possibly detection, it is desirable to acquire different ways of effecting this object.\*

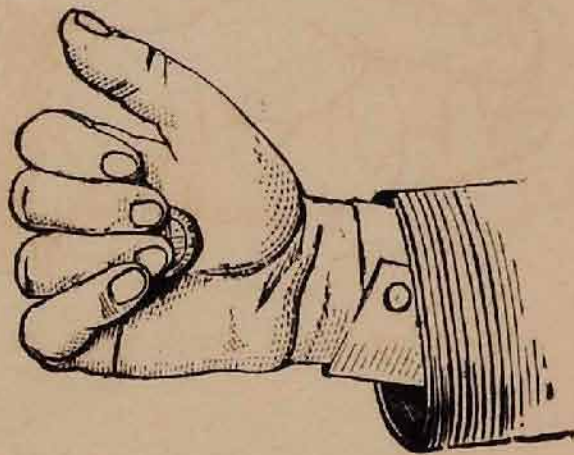
PASS I.—Take the coin in the right hand, between the second and third fingers and the thumb (*see* Fig.

\* It should be here mentioned that the term "palming," which we have so far used as meaning simply the act of *holding* any article, is also employed to signify the act of *placing* any article in the palm by one or other of the various passes. The context will readily indicate in which of the two senses the term is used in any given passage.

It is hardly necessary to remark that the illustrative diagrams represent the hands of the performer *as seen by himself*.



11), letting it, however, really be supported by the fingers, and only steadied by the thumb. Now move the thumb out of the way, and close the second and third fingers, with the coin balanced on them, into the palm. (See Fig. 12.) If the coin was rightly placed in the first instance, you will find that this motion puts it precisely in the position above described as the proper one for palming; and on



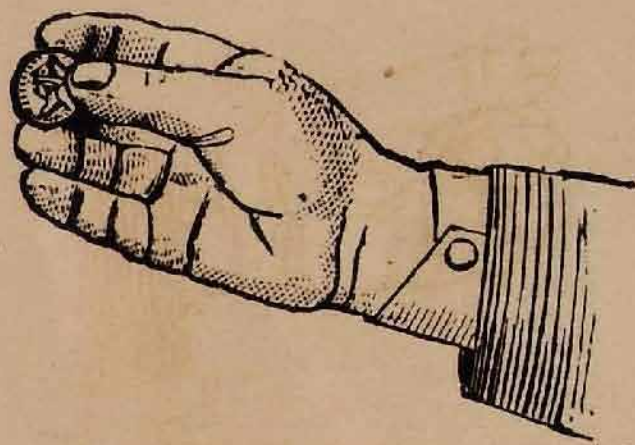
Drawing-Room Magic, Fig. 12.

again extending the fingers, the coin is left palmed, as in Fig. 10. When you can do this easily with the hand at rest, you must practise doing the same thing with the right hand in motion toward the left, which should meet it open, but should close the moment that the fingers of the right hand touch its palm, as though upon the coin which you have by this movement feigned to transfer to it. The left hand must



thenceforward remain closed, as if holding the coin, and the right hand hang loosely open, as if empty.

In the motion of "palming" the two hands must work in harmony, as in the genuine act of passing an article from the one hand to the other. The left hand must therefore rise to meet the right, but should not begin its journey until the right hand begins its own. Nothing looks more awkward or unnatural



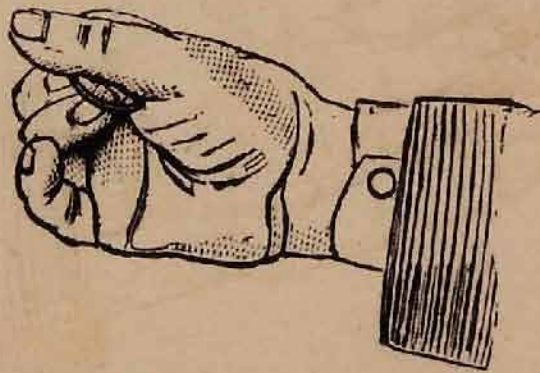
Drawing-Room Magic, Fig. 13.

than to see the left hand extended, with open palm, before the right hand has begun to move towards it.

PASS 2.—This is somewhat easier than Pass 1, and may sometimes be usefully substituted for it. Take the coin edgewise between the first and third fingers of the right hand, the sides of those fingers pressing against the edges of the coin, and the middle finger steadying it from behind. (*See Fig. 13.*) Carry the right hand towards the left, and at the same time



move the thumb swiftly over the face of the coin till the top joint passes its outer edge (*see* Fig. 14); then bend the thumb, and the coin will be found to be securely nipped between that joint and the junction of the thumb with the hand. (*See* Fig. 15.) As in the last case, the left hand must be closed the moment the right hand touches it; and the right must thenceforth be held with the thumb bent slightly inwards towards the palm, so that the coin



Drawing-Room Magic, Fig. 14.

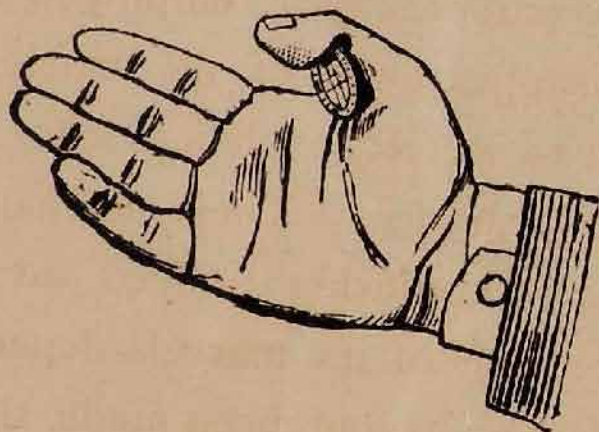
may be shielded from the view of the spectators. This is an especially quick mode of palming, and if properly executed the illusion is perfect. It is said to be a special favourite of the elder Frikell.

PASS 3.—Hold the left hand palm upwards, with the coin in the position indicated in Fig. 9. Move the right hand towards the left, and let the fingers simulate the motion of picking up the coin, and instantly close. At the same moment slightly close



the left hand, so as to contract the palm around the coin, as in Fig. 10, and drop the hand, letting it hang loosely by your side.\*

A word of caution may here be desirable. These "passes" must by no means be regarded as being themselves *tricks*, but only as processes to be used in the performance of tricks. If the operator, after pretending to pass the coin, say, from the right hand



Drawing-Room Magic, Fig. 15.

to the left, and showing that it had vanished from the left hand, were to allow his audience to discover that it had all along remained in his right hand, they might admire the dexterity with which he had in this instance deceived their eyes, but they would henceforth guess half the secret of any trick in which palming was employed. If it is necessary immediately to reproduce the coin, the performer should do so by appearing to find it in the hair or

\* For other "coin passes," see *Modern Magic*, p. 150, *et seq.*



whiskers of a spectator, or in any other place that may suit his purpose, remembering always to indicate beforehand that it has passed to such a place, thereby diverting the general attention from himself. As the coin is already in his hand, he has only to drop it to his finger-tips as the hand reaches the place he has named, in order, to all appearance, to take it from thence.

The various passes may be employed not only to cause the disappearance of an article, as above described, but to secretly exchange it for a substitute of similar appearance. These exchanges are of continual use in conjuring; indeed, we may almost say that three parts of its marvels depend on them. Such an exchange having been made, the substitute is left in sight of the audience, while the performer, having thus secretly gained possession of the original, disposes of it as may be necessary for the purpose of the trick.

With this brief practical introduction, we proceed to describe a few of the simpler tricks with coins.

**A Florin being Spun upon the Table, to tell Blindfold whether it Falls Head or Tail upwards.**

You borrow a florin, and spin it, or invite some other person to spin it, on the table (which must



be without a cloth). You allow it to spin itself out, and immediately announce, without seeing it, whether it has fallen head or tail upwards. This may be repeated any number of times with the same result, though you may be blindfolded, and placed at the further end of the apartment.

The secret lies in the use of a florin of your own, on one face of which (say on the "tail" side) you have cut at the extreme edge a little notch, thereby causing a minute point or tooth of metal to project from that side of the coin. If a coin so prepared be spun on the table, and should chance to go down with the notched side upwards, it will run down like an ordinary coin, with a long continuous "whirr," the sound growing fainter and fainter till it finally ceases; but if it should run down with the notched side downwards, the friction of the point against the table will reduce this final whirr to half its ordinary length, and the coin will finally go down with a sort of "flop." The difference of sound is not sufficiently marked to attract the notice of the spectators, but is perfectly distinguishable by an attentive ear. If, therefore, you have notched the coin on the "tail" side, and it runs down slowly, you will cry "tail;" if quickly, "head."

If you professedly use a borrowed florin, you must



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adroitly change it for your own, under pretence of showing how to spin it, or the like.

**Odd or Even ; or, the Mysterious Addition.**

You take a handful of coins or counters, and invite another person to do the same, and to ascertain privately whether the number he has taken is odd or even. You request the company to observe that you have not asked him a single question, but that you are able, notwithstanding, to divine and counteract his most secret intentions, and that you will, in proof of this, yourself take a number of coins and add them to those he has taken, when, if his number was odd, the total shall be even ; if his number was even, the total shall be odd. Requesting him to drop the coins he holds into a hat, held on high by one of the company, you drop in a certain number on your own account. He is now asked whether his number was odd or even ; and, the coins being counted, the total number proves to be, as you stated, exactly the reverse. The experiment is tried again and again, with different numbers, but the result is the same.

The secret lies in the simple arithmetical fact, that if you add an odd number to an even number, the result will be *odd* ; if you add an odd number to an odd number, the result will be *even*. You have only



to take care, therefore, that the number you yourself add, whether large or small, shall always be odd.

### **To Rub One Sixpence into Three.**

This is a simple little parlour trick, but will sometimes occasion a good deal of wonderment. Procure three sixpences of the same issue, and privately stick two of them with wax to the under side of a table, at about half an inch from the edge, and eight or ten inches apart. Announce to the company that you are about to teach them how to make money. Turn up your sleeves, and take the third sixpence in your right hand, drawing particular attention to its date and general appearance, and indirectly to the fact that you have no other coin concealed in your hands. Turning back the table-cover, rub the sixpence with the ball of the thumb backwards and forwards on the edge of the table. In this position your fingers will naturally be below the edge. After rubbing for a few seconds, say, "It is nearly done, for the sixpence is getting hot;" and, after rubbing a moment or two longer with increased rapidity, draw the hand away sharply, bringing away with it one of the concealed sixpences, which you exhibit as produced by the friction. Leaving the waxed sixpence on the table, and again



showing that you have but one coin in your hands, repeat the operation with the remaining sixpence.

### The Capital Q.

Take a number of coins or counters, say from five-and-twenty to thirty, and arrange them in the form of the letter Q, making the "tail" consist of some six or seven counters. Then invite some person (during your absence from the room) to count any number he pleases, beginning at the tip of the tail and travelling up the *left* side of the circle, touching each counter as he does so; then to work back again from the counter at which he stops (calling such counter *one*), this time, however, not returning down the tail, but continuing round the opposite side of the circle to the same number. During this process you retire, but on your return you indicate with unerring accuracy the counter at which he left off. In order to show (apparently) that the trick does not depend on any arithmetical principle, you reconstruct the Q, or invite the spectators to do so, with a different number of counters, but the result is the same.

The solution lies in the fact that the counter at which the spectator ends will necessarily be *at the same distance from the root of the tail as there are counters in the tail itself*. Thus, suppose that there are



five counters in the tail, and that the spectator makes up his mind to count eleven. He commences from the tip of the tail, and counts up the left side of the circle. This brings him to the sixth counter beyond the tail. He then retrogrades, and calling that counter "one," counts eleven in the opposite direction. This necessarily brings him to the fifth counter from the tail on the opposite side, being the length of the tail over and above those counters which are common to both processes. If he chooses ten, twelve, or any other number, he will still, in counting back again, end at the same point.

The rearrangement of the counters, which is apparently only intended to make the trick more surprising, is really designed, by altering the length of the tail, to shift the position of the terminating counter. If the trick were performed two or three times in succession with the same number of counters in the tail, the spectators could hardly fail to observe that the *same* final counter was always indicated, and thereby to gain a clue to the secret. The number of counters in the circle itself is quite immaterial.

### **The Wandering Sixpence.**

Have ready two sixpences, each slightly waxed on one side. Borrow a sixpence, and secretly exchange



it for one of the waxed ones, laying the latter, waxed side uppermost, on the table. Let any one draw two cards from any ordinary pack. Take them in the left hand, and, transferring them to the right, press the second waxed sixpence against the centre of the undermost, to which it will adhere. Lay this card (which we will call *a*) on the table, about eighteen inches from the sixpence which is already there, and cover such sixpence with the other card, *b*. Lift both cards a little way from the table, to show that the sixpence is under card *a*, and that there is (apparently) nothing under card *b*. As you replace them, press lightly on the centre of card *a*. You may now make the sixpence appear under whichever card you like, remembering that, if you wish the sixpence *not* to adhere, you must bend the card slightly upwards in taking it from the table; if otherwise, take it up without bending.

#### **The Magic Cover and Vanishing Halfpence.**

For the purpose of this trick you require half a dozen halfpence, of which the centre portion has been cut out, leaving each a mere rim of metal. Upon these is placed a complete halfpenny, and the whole are connected together by a rivet, running through the whole thickness of the pile. When



placed upon the table, with the complete coin upwards, they have all the appearance of a pile of ordinary halfpence, the slight lateral play allowed by the rivet aiding the illusion. A little leather cap (shaped something like a fez, with a little button on the top, and of such a size as to fit loosely over the pile of halfpence), with an ordinary die, such as backgammon is played with, complete the necessary apparatus.

You begin by drawing attention to your magic cap and die, and in order to exhibit their mystic powers, you request the loan of half a dozen halfpence (the number must, of course, correspond with that of your own pile). While they are being collected, you take the opportunity to slip the little cap over your prepared pile, which should be placed ready to hand behind some small object on the table, so as to be unseen by the spectators. Pressing the side of the cap, you lift the pile with it, and place the whole together in full view, in close proximity to the die. The required halfpence having been now collected, you beg all to observe that you place the leather cap (which the spectators suppose to be empty) fairly over the die. Taking the genuine coins in either hand, you pretend, by one or other of the "passes," to transfer them to the other. Holding the hand which is now



supposed to contain the coins immediately above the cap, you announce that they will at your command pass under the cap, from which the die will disappear to make room for them. Saying, "One, two, three! Pass!" you open your hand, and show that the coins have vanished; and then, lifting up the cap by the button, you show the hollow pile, covering the die and appearing to be the genuine coins. Once more covering the pile with the cap, you announce that you will again extract the coins, and replace the die; and to make the trick still more extraordinary, you will this time pass the coins right through the table. Placing the hand which holds the genuine coins beneath the table, and once more saying, "One, two, three! Pass!" you chink the coins, and, bringing them up, place them on the table. Again picking up the cap, but this time pressing its sides, you lift up the hollow pile with it, and disclose the die. Quickly transferring the cap, without the pile, to the other hand, you place it on the table, to bear the brunt of examination, while you get rid of the prepared coins.

We shall next proceed to describe three or four pieces of apparatus designed to cause a piece of money to disappear, and therefore well adapted for



commencing a coin trick. There are other appliances, more particularly adapted for *reproducing* a coin. Any of these will be available for the conclusion; the particular combination being at the option of the performer.

### **The Vanishing Halfpenny Box.**

*To make a Halfpenny Vanish from the Box, and again Return to it.*

This is a little round box, made of boxwood, about an inch deep, and of such diameter that its internal measurement exactly admits a halfpenny; in other words, that if a halfpenny be placed in it, it exactly covers the bottom. The top and bottom of the box are lined with some bright-coloured paper, and with it is used a halfpenny, one side of which is covered with similar paper. If, therefore, this halfpenny be placed in the box with the papered side upwards, the halfpenny is naturally taken to be the bottom of the box, which thus appears empty.

The performer begins by tendering the box for examination, keeping the while the prepared halfpenny palmed in his right hand. When the box has been sufficiently inspected, he borrows a halfpenny from the audience, and secretly exchanges it for his own, taking care that the spectators only see the un-



prepared side of the latter. He then announces that this box, apparently so simple, has the singular faculty of causing the disappearance of any money entrusted to its keeping, as they will perceive when he places in it the halfpenny he has just borrowed. He places the halfpenny in it accordingly, holding it with the uncovered side towards the audience, but letting it so fall that it shall lie in the box with the papered side upwards. He now puts the lid on, and shakes the box *up and down*, to show by the rattling of the coin that it is still there. He desires the audience to say when they would wish the coin to leave the box, and on receiving their commands, touches the lid with his wand, and again shakes the box. This time, however, he shakes it *laterally*, and as in this direction the coin exactly fits the box, it has no room to rattle, and is therefore silent. He boldly asserts that the coin is gone, and opening the box, shows the inside to the spectators, who seeing, as they suppose, the papered bottom, are constrained to admit that it is empty. Once again he closes the box, and touches it with the wand, announcing that he will compel the coin to return. Shaking the box up and down, it is again heard to rattle. Taking off the lid, he turns the box upside down, and drops the coin into his hand. This brings it out with the papered



side undermost, and so hidden. Again handing the box to be examined, he exchanges the prepared halfpenny for the one which was lent to him, and which he now returns to the owner with thanks.

A variation may be introduced by causing the borrowed halfpenny to reappear in some other apparatus, after it has vanished from the box in question. The borrowed coin may, if desired, be marked, in order to heighten the effect of the trick.

### **The Rattle-Box.**

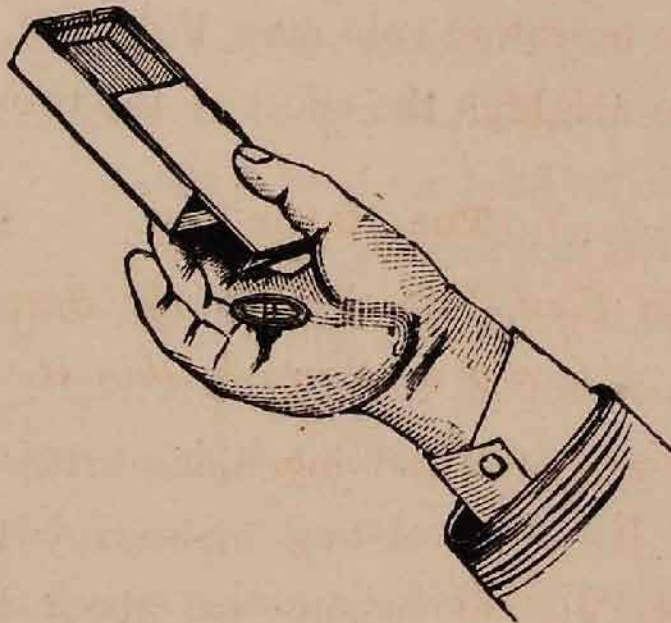
*To make a Coin Vanish from the Box, though still Heard to Rattle within it.*

This is a useful and ingenious little piece of apparatus. It is an oblong mahogany box, with a sliding lid. Its dimensions are about three inches by two, and one inch in depth externally; internally, it is only half that depth, and the end piece of the lid is of such a depth as to be flush with the bottom. Thus, if a coin be placed in the box, and the box held in such a position as to slant downwards to the opening, the coin will of its own weight fall into the hand that holds the box (*see* Fig. 16), thus giving the performer possession of it without the knowledge of the audience.

Between the true and the false bottom of the box



is placed a slip of zinc, which, when the box is shaken laterally, moves from side to side, exactly simulating the sound of a coin shaken in the box. In its normal condition, however, this slip of zinc is held fast (and therefore kept silent) by the action of a spring, also placed between the two bottoms, but is released for



Drawing-Room Magic, Fig. 16.

the time being by a pressure on a particular part of the outer bottom (the part in contact with the fingers in Fig. 16). A casual inspection of the box suggests nothing, save perhaps that its internal space is somewhat shallow in proportion to its external measurement.

The mode of using it is as follows:—The performer invites any person to mark a coin, and to



place it in the box, which he holds for that purpose, as represented in the figure; and the coin is thus no sooner placed in the box than it falls into his hand. Transferring the box to the other hand, and pressing the spring, he shakes it to show by the sound that the coin is still there; then, leaving the box on the table, he prepares for the next phase of the trick by secretly placing the coin, which the audience believe to be still in the box, in any other apparatus in which he desires it to be found, or makes such other disposition of it as may be necessary. Having done this, and having indicated the direction in which he is about to command the coin to pass, he once more shakes the box to show that it is still *in statu quo*. Then, with the mystic word "Pass!" he opens the box, which is found empty, and shows that his commands have been obeyed.

### **The Pepper-Box, for Vanishing Money.**

This is a small tinbox, of the pepper-box or flour-dredger shape, standing three to four inches high. (See Fig. 17.) The "box" portion (as distinguished from the lid) is made double, consisting of two tin tubes sliding the one within the other, the bottom being soldered to the inner one only. By pulling the bottom downwards, therefore, you draw down with it.



the inner tube, telescope fashion. By so doing you bring into view a slit or opening at one side of the inner tube, level with the bottom, and of such a size as to let a half-crown pass through it easily. (See Fig. 18.) The lid is also specially prepared. It has an inner or false top, and between the true and false top a loose bit of tin is introduced, which rattles when the box is shaken, unless you at the same time press a little point of wire projecting from one of

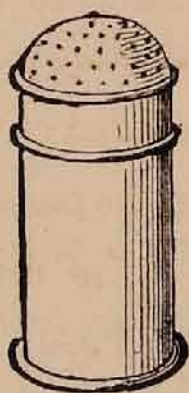


Fig. 17.

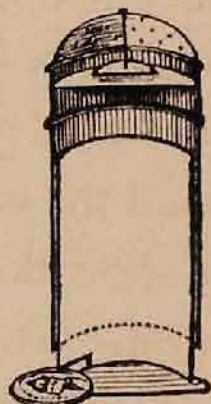


Fig. 18.

Drawing-Room Magic.

the holes at the top, and so render it, for the time being, silent.

The box is first exhibited with the inner tube pushed up into its place, and the opening thereby concealed. A marked coin is borrowed, but either before or after the coin is placed therein, as may best suit his purpose, the performer secretly draws out the inner tube a quarter of an inch or so, thus allowing



the coin to slip through into his hand. As he places the box on the table, a very slight pressure suffices to force the tube up again into its original position, and close the opening. Having made the necessary disposition of the coin, the performer takes up the box, and shakes it, to show (apparently) that the coin is still there, pressing on the little point above mentioned when he desires it to appear that it has departed, and immediately opening the box to show that it is empty. The pepper-box will not bear minute inspection, and is in this particular inferior to the rattle-box.

We have thus far discussed pieces of apparatus more especially designed to cause the *disappearance* of a coin, and thus adapted for use in the first stage of a trick. The coin thus got rid of may be reproduced in one of the modes following, such reproduction forming the second stage, or *dénouement* :—

### **The Nest of Boxes.**

This consists of half a dozen circular wooden boxes, one within the other, the outer box having much the appearance, but being nearly double the size, of an ordinary tooth-powder box, and the smallest being just large enough to contain a shilling.



The series is so accurately made that, by arranging the boxes in due order, one within the other, and the lids in like manner, you may, by simply putting on all the lids together, close all the boxes at once, though they can only be opened one by one.

These are placed, the boxes together and the lids together, anywhere so as to be just out of sight of the audience. If on your table, they may be hidden by any more bulky article. Having secretly obtained possession, by either of the means before described, of a coin which is ostensibly deposited in some other piece of apparatus, you seize your opportunity to drop it into the innermost box, and to put on the united lids. You then bring forward the nest of boxes (which the spectators naturally take to be one box only), and announce that the shilling will at your command pass from the place in which it has been deposited into the box which you hold in your hand, and which you forthwith deliver to one of the audience for safe keeping. Touching both articles with the mystic wand, you invite inspection of the first to show that the money has departed, and then of the box, wherein it is to be found. The holder opens the box, and finds another, and then another, and in the innermost of all the marked coin. Seeing how long the several boxes have taken to open, the



spectators naturally infer that they must take as long to close, and (apart from the other mysteries of the trick) are utterly at a loss to imagine how, with the mere moment of time at your command, you could have managed to insert the coin, and close so many boxes.

If you desire to use the nest for a coin larger than a shilling, you can make it available for that purpose by removing beforehand the smallest box.

#### **The Ball of Berlin Wool.**

An easy and effective mode of terminating a money trick is to pass the marked coin into the centre of a large ball of Berlin wool or worsted, the whole of which has to be unwound before the coin can be reached. The *modus operandi*, though perplexing to the uninitiated, is absurdly simple when the secret is revealed. The only apparatus necessary over and above the wool (of which you must have enough for a good-sized ball), is a flat tin tube, three to four inches in length, and just large enough to allow a florin or shilling (whichever you intend to use for the trick) to slip through it easily. You prepare for the trick by winding the wool on one end of the tube, in such manner that when the whole is wound in a ball, an inch or so of



the tube may project from it. This you place in your pocket, or anywhere out of sight of the audience. You commence the trick by requesting some one to mark a coin, which you forthwith exchange by one or other of the means already described, for a substitute of your own, and leave the latter in the possession or in view of the spectators, while you retire to fetch your ball of wool, or simply take it from your pocket. Before producing it, you drop the genuine coin down the tube into the centre of the ball, and withdraw the tube, giving the ball a squeeze to remove all trace of an opening. You then bring it forward, and place it in a glass goblet or tumbler, which you hand to a spectator to hold. Taking the substitute coin, you announce that you will make it pass invisibly into the very centre of the ball of wool, which you accordingly pretend to do, getting rid of it by means of one or other of the "passes" already described. You then request a second spectator to take the loose end of the wool, and to unwind the ball, which, when he has done, the coin falls out into the goblet.

The only drawback to the trick is the tediousness of unwinding. To obviate this, some performers use a wheel made for the purpose, which materially shortens the length of the operation.



## CHAPTER XIV.

## DRAWING-ROOM MAGIC.

*Miscellaneous Tricks.*

**To indicate on the Dial of a Watch the Hour secretly Thought of.**

THE performer, taking a watch in the one hand, and a pencil in the other, proposes to give a specimen of his powers of divination. For this purpose he requests any one present to think of any given hour. This done, the performer, without asking any questions, proceeds to tap with the pencil different hours on the dial of the watch, requesting the person who has thought of the hour to mentally count the taps, *beginning from the number of the hour he thought of.* (Thus, if the hour he thought of were "nine," he must count the first tap as "ten," the second as "eleven," and so on.) When, according to this mode of counting, he reaches the number "twenty," he is to say "Stop," when the pencil of the performer will



be found resting precisely upon that hour of the dial which he thought of.

This capital trick depends upon a simple arithmetical principle ; but the secret is so well disguised that it is very rarely discovered. All that the performer has to do is to count in his own mind the taps he gives, calling the first "one," the second "two," and so on. The first seven taps may be given upon any figures of the dial indifferently ; indeed, they might equally well be given on the back of the watch, or anywhere else, without prejudice to the ultimate result. But the eighth tap must be given invariably on the figure "twelve" of the dial, and thenceforward the pencil must travel through the figures *seriatim*, but in reverse order, "eleven," "ten," "nine," and so on. By following this process it will be found that at the tap which, counting from the number the spectator thought of, will make twenty, the pencil will have travelled back to that very number. A few illustrations will make this clear. Let us suppose, for instance, that the hour the spectator thought of was twelve. In this case he will count the first tap of the pencil as thirteen, the second as fourteen, and so on. The eighth tap in this case will complete the twenty, and the reader will remember that, according to the directions we have given, he is at the eighth tap always



to let his pencil fall on the number twelve ; so that when the spectator, having mentally reached the number twenty, cries, "Stop," the pencil will be pointing to that number. Suppose, again, the number thought of was "eleven." Here the first tap will be counted as "twelve," and the ninth (at which, according to the rule, the pencil will be resting on "eleven") will make the twenty. Taking, again, the smallest number that can be thought of, "one," here the first tap will be counted by the spectator as "two," and the eighth, at which the pencil reaches twelve, will count as "nine." Henceforth the pencil will travel regularly backward round the dial, and at the nineteenth tap (completing the twenty, as counted by the spectator) will have just reached the figure "one."

#### **To Pass a Ring through a Pocket-handkerchief.**

This trick is performed by the aid of a piece of wire, sharpened to a point at each end, and bent into the form of a ring. The performer, having this palmed in his right hand, borrows a wedding-ring and a handkerchief (silk for preference). Holding the borrowed ring between the fingers of his right hand, he throws the handkerchief over it, and immediately seizes with the left hand, through the handkerchief, apparently the borrowed ring, but really the



sham ring, which he adroitly substitutes. He now requests one of the spectators to take hold of the ring in like manner, taking care to make him hold it in such a way that he may not be able to feel the opening between the points, which would betray the secret. The ring being thus held, and the handkerchief hanging down around it, a second spectator is requested, for greater security, to tie a piece of tape or string tightly round the handkerchief an inch or two below the ring. The performer then takes the handkerchief into his own hand, and, throwing the loose part of the handkerchief over his right hand, so as to conceal his mode of operation, slightly straightens the sham ring, and works one of the points through the handkerchief, so getting it out, and rubbing the handkerchief with the finger and thumb in order to obliterate the hole made by the wire in its passage. He now palms the sham ring, and produces the real one, which has all along remained in his right hand, requesting the person who tied the knot to ascertain for himself that it has not been tampered with.

#### **To Pass a Ring through the Table.**

The necessary apparatus for this feat consists of an ordinary glass tumbler, and a handkerchief to the



middle of which is attached, by means of a piece of sewing-silk about four inches in length, a substitute ring of your own. Borrowing a ring from one of the company, you announce that it will at your command pass through the table; but as the process, being magical, is necessarily invisible, you must first cover it over. Holding the handkerchief by two of the corners, you carelessly shake it out (taking care to keep that side on which the suspended ring hangs, towards yourself), and wrapping in it apparently the borrowed, but really the suspended ring, you hand it to one of the company, requesting him to grasp the ring through the handkerchief, and to hold it securely, at the same time inviting the audience to choose at what particular spot in the table the ring shall pass through it. When they have made the selection, you place the tumbler upon the spot chosen, and request the person having charge of the ring to hold his hand immediately over the glass, around which you drape the folds of the handkerchief. "Now," you say, "will you be kind enough, sir, to drop the ring in the glass." He lets go, and the ring falls with an audible "ting" into the glass. "Are you all satisfied," you ask, "that the ring is now in the glass?" The reply will generally be in the affirmative; but if any one is sceptical, you invite him to



shake the glass, still covered by the handkerchief, when the ring is heard to rattle within it.

Your next step is to borrow a hat, which you take in the hand which still retains the genuine ring, holding it in such manner that the tips of the fingers are just inside the hat, the ring being concealed beneath them. In this condition you can freely exhibit the inside of the hat, which is seen to be perfectly empty. You now place the hat under the table, mouth upwards, relaxing as you do so the pressure of the fingers, and allowing the coin to slide gently down into the crown. Leaving the hat under the table, which should be so placed that the spectators cannot, as they stand or sit, see quite into the crown, you take hold of the extreme edge of the handkerchief, saying, "One, two, three! Pass!" jerk it away, and request some one to pick up the hat, and return the borrowed ring to the owner.

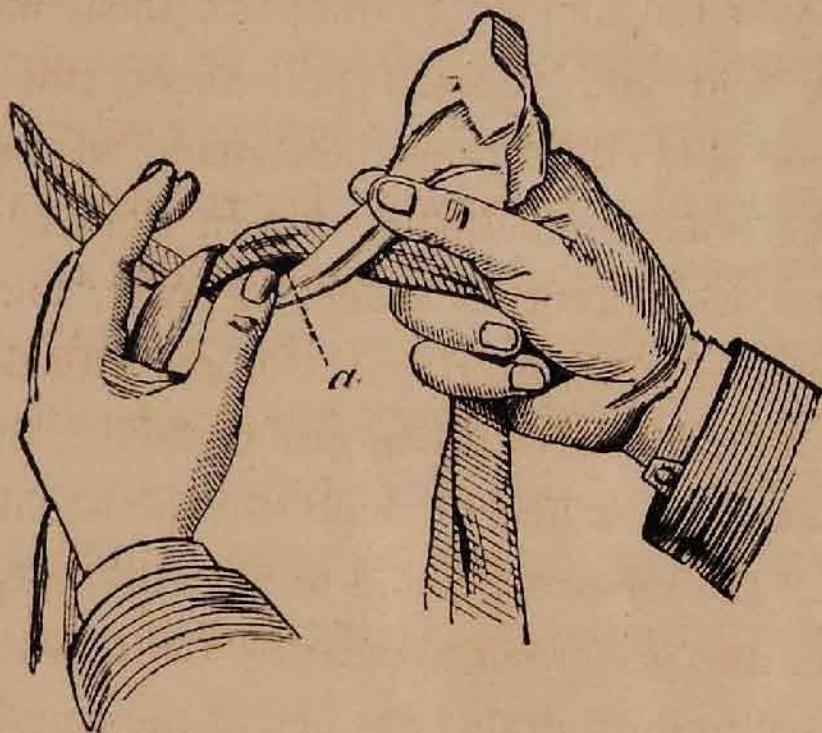
### **The Handkerchief that cannot be Tied in a Knot.**

The performer, having borrowed a handkerchief, pulls it this way and that, as if to ascertain its fitness for the purpose of the trick. Finally twisting the handkerchief into a sort of loose rope, he throws the two ends one over the other, as in the ordinary mode of tying, and pulls smartly; but



instead of a knot appearing, as would naturally be expected, in the middle of the handkerchief, it is pulled out quite straight. "This is a very curious handkerchief," he remarks; "I can't make a knot in it." The process is again and again repeated, but always with the same result.

The secret is as follows:—The performer, before



Drawing-Room Magic, Fig. 19.

pulling the knot tight, slips his left thumb, as shown in Fig. 19, beneath such portion of the "tie" as is a continuation of the end held in the same hand. The necessary arrangement of the hands and handkerchief, though difficult to explain in writing, will



be found quite clear upon a careful examination of the figure.

### **The Vanishing Knots.**

For this trick you must use a silk handkerchief. Twisting it rope-fashion, and grasping it by the middle with both hands, you request one of the spectators to tie the two ends together. He does so, but you tell him he has not tied them half tight enough, and you yourself pull them still tighter. A second and third knot are made in the same way, the handkerchief being drawn tighter by yourself after each knot is made. Finally, taking the handkerchief, and covering the knots with the loose part, you hand it to some one to hold. Breathing on it, you request him to shake out the handkerchief, when all the knots are found to have disappeared.

When the performer apparently tightens the knot, he in reality only strains one end of the handkerchief, grasping it above and below the knot. This pulls that end of the handkerchief out of its twisted condition and into a straight line, round which the other end of the handkerchief remains twisted; in other words, converts the knot into a slip-knot. After each successive knot he still straightens this same end of the handkerchief. This end, being thus



made straight, would naturally be left longer than the other, which is twisted round and round it. This tendency the performer counteracts by drawing it partially back through the slip-knot at each pretended tightening. When he finally covers over the knots, which he does with the left hand, he holds the straightened portion of the handkerchief, immediately behind the knots, between the first finger and thumb of the right hand, and therewith, in the act of covering over the knots, draws this straightened portion completely out of the slip-knot.

### **The Dancing Sailor.**

The Dancing Sailor is a figure cut out of cardboard, eight or nine inches in height, and with its arms and legs cut out separately, and attached to the trunk with thread in such a manner as to hang perfectly free. The mode of exhibiting it is as follows:—The performer, taking a seat facing the company, with his legs slightly apart, places the figure on the ground between them. As might be expected, it falls flat and lifeless, but after a few mesmeric passes it is induced to stand upright, though without visible support, and, on a lively piece



of music being played, dances to it, keeping time, and ceasing as soon as the music ceases.

The secret lies in the fact that, from leg to leg of the performer, at about the height of the figure from the ground, is fixed (generally by means of a couple of bent pins), a fine black silk thread, of eighteen or twenty inches in length. This allows him to move about without any hindrance. On each side of the head of the figure is a little slanting cut, tending in a per-



Drawing-Room Magic, Fig. 20.

pendicular direction, and about half an inch in length. The divided portions of the cardboard are bent back a little, thus forming two "hooks," so to speak, at the sides of the head. When the performer takes his seat, as before mentioned, the separation of his legs draws the silk comparatively taut, though, against a moderately dark background, it remains wholly invisible. When he first places the figure on the ground, he does so simply, and the figure naturally



falls. He makes a few sham mesmeric passes over it, but still it falls. At the third or fourth attempt, however, he places it so that the little hooks already mentioned just catch the thread (*see* Fig. 20, showing the arrangement of the head), and the figure is thus kept upright. When the music commences, the smallest motion, or pretence of keeping time with the feet, is enough to start the sailor in a vigorous hornpipe.

### **The Bottle Imps.**

These are miniature black bottles, about two inches in height, with rounded bottoms, and so weighted that, like "tumbler" dolls, they rise of their own accord to the perpendicular, and will not rest in any other position. The proprietor, however, has a charm by which he is able to conquer their obstinate uprightness. For him, and for him only, they will consent to be laid down, and even to stand at an angle of  $45^{\circ}$ , though they again rebel if any other person attempts to make them do the same.

The little bottles are made of *papier mâché*, or some other very light material, varnished black, the bottom of each being a half bullet, spherical side downwards. The centre of gravity is, therefore, at the bottom of the bottle, which is thus compelled always to stand upright. The performer, however, is



provided with one or two little pieces of straight iron wire, of such a size and length as just to slip easily into the bottle. One of these being held concealed between the finger and thumb, it is a very easy matter, in picking up the bottle, to slip it in, and this slight additional weight neutralizing the effect of the half bullet at the foot, causes the bottle to lie still in any position. Having shown that the bottle is obedient to the word of command, the performer again picks it up with the neck between the first and second fingers and thumb, carelessly turning it bottom upwards, and thus allowing the bit of wire to slip out again into the palm of his hand, when he is able to again tender the bottle for experiment.

We have not space in the present pages to go more fully into the subject of Drawing-Room Magic, and it now, therefore, only remains to give the neophyte a few parting hints of general application. In getting up any trick, even the simplest, the first task of the student should be to carefully read and consider the instructions given, and to make quite certain that he perfectly understands them. The next point will be to see whether the trick involves any principle of sleight-of-hand in which he is not thoroughly proficient; and if it does, to set to work and practise diligently, till the difficulty is conquered. The third



step is to prepare the necessary "patter," the "talkee-talkee," or dramatic portion of the trick. This should be a work of the greatest possible care, as on it the effect of the trick will mainly depend. When duly settled, it should be committed to memory, not necessarily *verbatim*, but at any rate so closely that the performer is never at a loss as to what comes next. Having thus settled in his own mind the precise course of the trick, the student should attack it as a whole, and rehearse over and over again, till from beginning to end he can work each successive step of the process with ease and finish. When he has actually made his bow to his audience, there are still one or two points that he will do well to bear in mind. They may be summarized as follows:—

1. *Don't be nervous.*—The novice may possibly consider that this is a matter in which he has no choice; but nothing could be a greater mistake. A little diffidence is excusable on the first presentation of a new programme, but never afterwards.

2. *Take your time.*—Deliver your patter like an actor playing his part, and not like a schoolboy repeating his lesson.

3. *Don't make any parade of dexterity, and don't affect any unusual quickness in your movements.*—If you are about to vanish a coin, don't play shuttlecock



with it from hand to hand as a preliminary, but make the necessary "pass" as quietly and deliberately as you possibly can. The perfection of conjuring lies in the *ars artem celandi*—in sending away the spectators (if possible) persuaded that sleight-of-hand has not been employed at all, and unable to suggest *any* solution of the wonders they have seen.

4. *Avoid personalities, and don't force yourself to be funny.*—If you are naturally humorous, so much the better; but in any case perform in your natural character.

5. *Never plead guilty to a failure.*—Keep your wits about you, and if anything goes wrong, try to save your credit by bringing the trick to some sort of a conclusion, even though it be a comparatively weak one. If you are so unfortunate as to experience an unmistakable break-down, smile cheerfully, and ascribe the *fiasco* to the moon being in the wrong quarter, or any other burlesque reason, so long as it be sufficiently remote from the true one.





## CHAPTER XV.

ACTED CHARADES.  


CHARADES may be performed after a variety of different fashions. First and foremost, we have the highly finished charade, with both speech and action carefully prepared and duly rehearsed. Secondly, there is the spoken charade, got up on the spur of the moment, words and action being alike *ex tempore*. We have seen a good deal of fun got out of charades of this description ; but unless the actors are of more than average ability, and have had some little dramatic experience, the chances are much against any very satisfactory result. On the whole, we should strongly recommend, that where a charade is got up *ex tempore*, it should be acted in pantomime only.

It is of course understood that, whatever be the particular mode of performance, a charade always represents a "word" to be guessed, with one scene to each syllable (or group of consecutive syllables), and



a final scene representing the whole word. The successive scenes are sometimes wholly independent of each other, but in the more finished class of charades are made parts of a complete drama. The following are good charade words:—

|               |              |
|---------------|--------------|
| Knighthood    | Dramatic     |
| Penitent      | Infancy      |
| Looking-glass | Snow-ball    |
| Hornpipe      | Definite     |
| Necklace      | Bowstring    |
| Indolent      | Carpet       |
| Light-house   | Sunday       |
| Hamlet        | Shylock      |
| Pantry        | Earwig       |
| Phantom       | Matrimony    |
| Windfall      | Cowhiding    |
| Sweepstake    | Pigtail      |
| Sackcloth     | Welcome      |
| Antidote      | Friendship   |
| Antimony      | Horsemanship |
| Pearl-powder  | Coltsfoot    |
| King-fisher   | Bridegroom   |
| Card-sharper  | Housemaid    |
| Footfall      | Curl-papers  |
| Housekeeping  | Crumpet      |

It will be obvious that in some of these instances, as, for instance, "Card-sharper," "Housekeeping,"



two syllables must be taken together to supply the *motif* for a single scene.

We will take the word "Windfall," as affording a ready illustration of the pantomime charade, and be it remembered that, in charades of this description, the shorter and simpler the action the better. Thus the first scene, "Wind," may be represented by a German Band, puffing away at imaginary ophicleides and trombones, with distended cheeks and frantic energy, though in perfect silence. The next scene, "Fall," may be a party of boys on a slide, who "keep the pot-a-boiling" for a moment or two, and then *exeunt*. Enter an elderly gentleman, with umbrella up; walks unsuspectingly on to the slide, and falls. It should be mentioned, that the expedient adopted in the *very* early days of the drama, of putting up a placard to notify, "This is a street," "This is the quarter-deck of H.M.S. *Thunder Bomb*," is quite *en règle* in the case of a pantomime charade. The complete word, "Windfall," may be represented by a young man sitting alone, leaning his elbows on his hands, and having every appearance of being in the last stage of impecuniosity. To produce this effect, he may go through a pantomime of examining his purse and showing it empty, searching his pockets, and turning them one by one inside out, shaking his head



mournfully, and sitting down again, throwing into his expression as much despair as he conveniently can. A postman's knock is heard: a servant enters with a legal-looking letter. The impecunious hero, tearing it open, produces from it a roll of bank-notes (these, if a due supply of the genuine article does not happen to be readily obtainable, may be of the "Bank of Elegance" description), and forthwith gives way to demonstrations of the most extravagant delight, upon which the curtain falls.

A very absurd, but not the less meritorious, charade of this class is represented as follows:—The curtain rises (*i.e.*, the folding-doors are thrown open), and a placard is seen denoting, "This is Saville Row," or any other place where the professors of the healing art most do congregate. Two gentlemen in outdoor costume cross the stage from opposite sides, and bow gravely on passing each other, one of them saying, as they do so, "Good-morning, doctor." The curtain falls, and the audience are informed that the charade, which represents a word of six syllables, is complete in that one scene. When the spectators have guessed, or been told that the word is "met-a-physician," the curtain again rises on precisely the same scene, and the same performance, action for action, and word for word, is repeated over again.



The audience hazard the same word "metaphysician," as the answer, but are informed that they are wrong,—the word now represented having only three syllables, and they ultimately discover that the word is "metaphor" (met afore).

In another charade of similar character, when the curtain rises, nothing is seen but a little wooden horse (price about sixpence in the Lowther Arcade). The spectators are told that this forms a word of two syllables, representing an island in the Ægean Sea. If the spectators are well up in ancient geography, they may possibly guess that Delos (deal 'oss) is referred to. The curtain falls, and again rises on the same contemptible object, which is now stated to represent a second island in the same part of the world. The classical reader will at once see that Samos (same 'oss) is intended. Again the curtain rises on the representation of another island. *Two* little wooden horses now occupy the scene, Paros (pair 'oss) being the island referred to. Once more the curtain rises, this time on a group of charming damsels, each reclining in a woe-begone attitude, surrounded by pill-boxes and physic-bottles, and apparently suffering from some painful malady. This scene represents a word of three syllables, and is stated to include all that has gone before. Cy-



clades (sick ladies), the name of the group to which Delos, Samos, and Paros belong, is of course the answer.\*

Another very comical pantomime charade is a performance representing the word "imitation," and known in America (though why so we cannot undertake to say) as "The Hutchinson Family." The spectators are informed that the charade about to be performed can only be exhibited to one person at a time. One person is accordingly admitted into the room in which the actors are congregated. The unhappy wight stares about him with curiosity, not unmingled with apprehension, fearing to be made the victim of some practical joke; nor is his comfort increased by finding that his every look or action is faithfully copied by each person present. This continues until he has either guessed or given up the word, when a fresh victim is admitted, and the new initiate becomes in turn one of the actors. Sometimes, however, the victim manages to turn the laugh against his persecutors. We have known a young lady, seeing through the joke, quietly take a

\* The captious reader (having slyly glanced at his Lemprière) may possibly object that the *a* in Cyclades is short, and the accent on the first syllable. We admit the soft impeachment, but we should have a very poor opinion of the man who would let such a trifle as a "false quantity" stand in the way of a charade.



chair, and remain motionless, reducing the matter to a simple trial of patience between herself and the company. On another occasion, we remember, a saucy schoolboy, finding that the company (a mixed party of ladies and gentlemen) did him the honour to imitate all his actions, after putting them through a vigorous course of calisthenics, finally stood on his head in a corner, to the complete discomfiture of the rest of the party.

We have not space to go into the more elaborate description of acted charade. Charades of this kind are, in truth, complete dramatic performances, and, to be successful, demand as much care and preparation as ordinary private theatricals, which, indeed, they are, though disguised by another name. There are numerous printed collections of charades of this kind, obtainable from any bookseller. Whatever be the particular charade selected, we cannot too strongly impress upon the reader the advantage of frequent and careful rehearsal. The instructions which we have given in Chapter VIII. as to scenery, stage construction, "make-up," &c., will be equally applicable in the present instance.



## CHAPTER XVI.

CONUNDRUMS, ENIGMAS, ETC.  


OUR task is all but over. We have placed, we venture to think, a tolerable variety of amusements before the reader. We have offered him substantial meats in the form of private theatricals and *tableaux vivants*, and light side-dishes in the shape of round games and harmless practical jokes. It only remains to supply a few "crackers," in the guise of conundrums, enigmas, &c., to be "pulled" in the intervals of more substantial fare. We have selected from the very new and the very old, the very good and the very bad; indeed, we are not quite certain whether, in this particular, the very bad are not the best. At any rate, there is plenty of choice. If one of our "nuts to crack," on being cracked, does not appear to have much of a kernel, try another, gentle reader. One caution, however, we would venture to give you. Never propound a riddle without being quite sure



of the answer, and particularly that you don't mix the question and the answer together. There is a ghastly conundrum which inquires, "Why is a pastrycook like an apothecary?" to which the answer is, "Because he sells pies and (pison) things." We once heard this asked, by a very estimable lady, as "Why is an apothecary like a man who sells pies and things?" She said she couldn't quite remember the answer, but "it was something about being a pastrycook," and she got quite angry because none of those present could see it. Trusting that the reader will take warning from this "frightful example," we proceed to interrogate him:—

1. He loved her. She hated him, but, woman-like, she *would* have him, and she was the death of him. Who was he?
2. Why is life the greatest of riddles?
3. If a church be on fire, why has the organ the smallest chance of escape?
4. Why should a sailor be the best authority as to what goes on in the moon?
5. What does a cat have that no other animal has?
6. When is a man behind the times?
7. What is the difference between a baby and a pair of boots?



8. Use me well, and I'm everybody; scratch my back, and I'm nobody.

9. What word becomes shorter by adding a syllable to it?

10. If a stupid fellow was going up for a competitive examination, why should he study the letter P?

11. Why is buttermilk like something that never happened?

12. Why is the letter O the noisiest of all the vowels?

13. Why is a Member of Parliament like a shrimp?

14. Why is a pig a paradox?

15. Why is a bad half-sovereign like something said in a whisper?

16. Why do black sheep eat less than white ones?

17. Why is a barn-door fowl sitting on a gate like a halfpenny?

18. Why is a man searching for the Philosopher's Stone like Neptune?

19. What is the difference between a much-worn fourpennypiece and a halfcrown?

20. Why is the nose placed in the middle of the face?

21. What is most like a hen stealing?

22. What is worse than "raining cats and dogs"?



23. When is butter like Irish children ?

24. Why is a chronometer like a thingumbob ?

25. Of what colour is grass when covered with snow ?

26. Name in two letters the destiny of all earthly things ?

27. What is even better than presence of mind in a railway accident ?

28. What word contains all the vowels in due order ?

29. Why is a caterpillar like a hot roll ?

30. What is that which occurs twice in a moment, once in a minute, and not once in a thousand years ?

31. What is that which will give a cold, cure a cold, and pay the doctor's bill ?

32. What is that which is neither flesh nor bone, yet has four fingers and a thumb ?

33. What is the difference between a rhododendron and a cold apple-dumpling ?

34. Why has man more hair than woman ?

35. What is that which no one wishes to have, yet no one cares to lose ?

36. Why is the letter G like the sun ?

37. Why is the letter D like a wedding-ring ?

38. What sweetens the cup of life, yet, divested of its end, embitters the most grateful draught ?



- 
39. Why should ladies not learn French ?
  40. Which tree is most suggestive of kissing ?
  41. What act of folly does a washerwoman commit ?
  42. Why should a cabman be brave ?
  43. What is the most difficult surgical operation ?
  44. Why is it difficult to flirt on board the P. and O. steamers ?
  45. What letter made Queen Bess mind her P.s and Q.s ?
  46. Why is it an insult to a cock-sparrow to mistake him for a pheasant ?
  47. What is that from which the whole may be taken, and yet some will remain ?
  48. Why is blind-man's-buff like sympathy ?
  49. When may a man be said to have four hands ?
  50. Why is it easy to break into an old man's house ?
  51. Why should you not go to London by the 12.50 train ?
  52. Why should the male sex avoid the letter A ?
  53. When does a man sneeze three times ?
  54. What relation is the doormat to the scraper ?
  55. Why does a piebald pony never pay toll ?
  56. When does a steamboat captain say that he is what he is not ?



57. Why is the letter S like a sewing-machine ?
58. Why need France never fear an inundation ?
59. What is the difference between a cow and a ricketty chair ?
60. What flower most resembles a bull's mouth ?
61. What does a stone become in the water ?
62. Why is the county of Buckingham like a drover's goad ?
63. Why are sailors bad horsemen ?
64. When was beef-tea first introduced into England ?
65. What letter is the pleasantest to a deaf woman ?
66. Why are ladies like churches ?
67. When is love a deformity ?
68. Why is a mouse like hay ?
69. Why is a madman equal to two men ?
70. Why are good resolutions like ladies fainting in church ?
71. Which is the merriest letter in the alphabet ?
72. Why is a horse like the letter O ?
73. What is the difference between a bankrupt and a feather-bed ?
74. What is that word of five letters from which, if you take away two, only one remains ?
75. Why is the letter B like a fire ?



76. What word is pronounced quicker by adding a syllable to it?

77. Which animal travels with the most, and which with the least, luggage?

78. How many sticks go to the building of a crow's-nest?

79. Which is the best-behaved food, cake or wine?

80. Which member of the House of Lords wears the largest hat?

81. Why are bakers the most self-denying people?

82. Which of the constellations reminds you of an empty fireplace?

83. What relation is that child to its own father who is not its own father's own son?

84. When does a pig become landed property?

85. Which is the heavier, the full or the new moon?

86. What is the best way to make a coat last?

87. Why is an alligator the most deceitful of animals?

88. Why are fowls the most profitable of live stock?

89. What is that which comes with a coach, goes with a coach, is of no use whatever to the coach, and yet the coach can't go without it?



90. If your uncle's sister is not your aunt, what relation is she to you?

91. Why does a duck put its head under water?

92. Why does it take it out again?

93. What vegetable products are the most important in history?

94. Why is the letter W like a maid of honour?

95. What letter is always invisible, yet never out of sight?

96. What is an old lady in the middle of a river like?

97. Why are E and I the happiest of the vowels?

98. Why is the letter F like a cow's tail?

99. On which side of a pitcher is the handle?

100. What is higher and handsomer when the head is off?

101. Why is a pig in a parlour like a house on fire?

102. What is the key-note to good breeding?

103. What is the best thing to make in a hurry?

104. What Queen Mary had before, poor thing! what King William had behind, poor thing! what Queen Anne never had at all, poor thing?

105. What do you add to nine in order to make it three less?



106. Why is a tallow-chandler like a villain exposed?

107. What is it that walks with its head downwards?

108. Why cannot Lord Beaconsfield insure his life?

109. Why is a lame dog like a schoolboy adding six and seven together?

110. Why is London Bridge like merit?

111. What we all require, what we all give, what we occasionally ask for, yet very seldom take?

112. A man remarks, looking at a portrait, "Uncles and brothers have I none, but that man's father is my father's son." What relation is the original of the portrait to the speaker?

113.

Formed long ago, yet made to-day;

Employed while others sleep;

What few would wish to give away,

Yet no one cares to keep?

114. What did Adam first plant in the Garden of Eden?

115. Four men went to sea on a marble slab. The first had no eyes, the second had no hands, the third had no legs, and the fourth was naked. The first saw a bird, the second shot it, the third ran and



picked it up, and the fourth put it in his pocket.  
What is that?

116. What is Majesty, deprived of its externals?

117. If you saw an egg on a music-stool, what  
great poem would it remind you of?

118.

Can you tell me why  
A hypocrite's eye  
Could better descry  
Than you or I  
On how many toes  
A pussy-cat goes?

119. How would you make a thin man fat?

120. What is the difference between a young maid  
of sixteen and an old maid of sixty?

121. When was fruit known to use bad language?

122. If a man gets up on a donkey, where should  
he get down?

123. Why were Adam and Eve a grammatical  
anomaly?

124. What is lengthened by being cut at both  
ends?

125. Why are men like gooseberries?

126. Why should you never write a secret with a  
quill-pen?



127. Je suis ce que je suis ; je ne suis pas ce que je suis ; si j'étais ce que je suis, je ne serais pas ce que je suis ?

128. Which is the most cautious of birds ?

129. Which is the strongest day of the week ?

130. If a pig wanted to build himself a house, how would he set about it ?

131. Why does a donkey prefer thistles to oats ?

132. Where can you always find sympathy ?

133. What is the difference between a lady and a looking-glass ?

134. Why need a man never starve in the desert ?

135. Why are oysters the best food for dyspeptic people ?

136.

If by chance a man falls  
From the top of St. Paul's,  
What does he fall against ?

137. What was Joan of Arc made of ?

138. Why is a kitten biting her own tail like a good manager ?

139. Why is the figure 9 like a peacock ?

140. Why did Adam bite the apple when Eve gave it to him ?

141. Which are the most contented birds ?

142. What animals have only one leg between them ?



**Enigmas, &c.**

143. In my *first* my *second* sat ; my *third* and  
*fourth* I ate.

144.

Cut off my head, and singular I seem ;

Cut off my tail, and plural I appear ;

Cut off both head and tail, and—wondrous to  
relate!—

Although my middle's left, there's nothing there.

What is my first? It is a sounding sea,

What is my last? It is a noble river,

And in their mingling depths I sportive play,

Parent of sweetest sounds, though mute for ever.

145.

Cato and Chloe, combined well together,

Make a drink not amiss in very cold weather.

146.

My *first's* the joy of every cozy dame,

And in my *second* o'er to England came.

My *whole* of every household forms a part.

Thou art not Science, but thou teachest art.

147.

My *first* is won, and never lost,

Reversed, it's now before ye ;

My *next*, reversed, is red as blood

In veins of Whig or Tory.



My *whole's* so wond'rous strange, that I  
Must candidly confess it,  
Though you're ingenious, it will be  
A wonder if you guess it.

148.

If I had been in Stanley's place,  
When Marmion urged him to the chase,  
A thing you quickly would espy  
Would bring a tear to many an eye.

149.

You eat me, you drink me, deny it who can,  
I'm sometimes a woman and sometimes a man.

150.

The beginning of eternity, the end of time and  
space,  
The beginning of every end, and the end of every  
place.

151. My *first* I hope you are ; my *second* I see you  
are ; my *whole* I know you are.

152. My *first* is French, my *second* English, and  
my *whole* Latin.

153.

My *first* the fair Ophelia gave the Queen ;  
My *next* a steed, as ancient legends make it ;  
If fair Ophelia's gift my *whole* had been,  
Pray, would her majesty do right to take it ?



We believe the following elegant example of the Charade is from the facile pen of W. M. Praed :—

154.

‘The canvas rattled on the mast  
 As rose the swelling sail,  
 And gallantly the vessel passed  
 Before the cheering gale.  
 And on my *first* Sir Florice stood,  
 As the far shore faded now,  
 And looked upon the lengthening flood  
 With a pale and pensive brow.  
 ‘When I shall bear thy silken glove  
 ‘Where the proudest Moslems flee,  
 ‘My ladye-love, my ladye-love,  
 ‘Oh, waste one thought on me!’

“Sir Florice lay in a dungeon-cell,  
 With none to soothe or save,  
 And high above his chamber fell  
 The echo of the wave ;  
 But still he struck my *second* there,  
 And bade its tones renew  
 Those hours when every hue was fair,  
 And every hope was true.  
 ‘If still your angel footsteps move  
 ‘Where mine may never be,



‘ My ladye-love, my ladye-love,  
‘ Oh, dream one dream of me !’

“ Not long the Christian captive pined,  
My *whole* was round his neck,  
A sadder necklace ne’er was twined  
So white a skin to deck.

Queen Folly ne’er was yet content  
With gems or golden store ;  
But he who wears this ornament  
Will rarely sigh for more.

‘ My spirit to the Heaven above,  
‘ My body to the sea,  
‘ My heart to thee, my ladye-love,  
‘ Oh, weep one tear for me !’ ”

We cannot better conclude than with the beautiful, though hackneyed, enigma on the letter H, one of the most perfect ever written. It is generally ascribed to Lord Byron, but we believe the honour of its authorship really belongs to Miss Ferrier.

155.

“ ’Twas whispered in Heaven, ’twas muttered in Hell,  
And Echo caught faintly the sound as it fell ;  
On the confines of Earth ’twas permitted to rest,  
And the depths of the Ocean its presence confessed.



'Twill be found in the sphere when 'tis riven asunder,  
Be seen in the lightning, and heard in the thunder ;  
'Twas allotted to man with his earliest breath,  
Attends at his birth, and awaits him in death ;  
Presides o'er his happiness, honour, and health,  
Is the prop of his house and the end of his wealth.  
In the heaps of the miser 'tis hoarded with care,  
But is sure to be lost by his prodigal heir.  
It begins every hope, every wish it must bound ;  
With the husbandman toils, with the monarch is  
    crowned ;  
Without it the soldier, the sailor, may roam,  
But woe to the wretch who expels it from home !  
In the whisper of conscience its voice will be found,  
Nor e'en in the whirlwind of passion be drowned.  
'Twill not soften the heart ; but, though deaf to the  
    ear,  
'Twill make it acutely and instantly hear.  
In shade let it rest—like a delicate flower,  
Oh, breathe on it softly, it dies in an hour !"

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**Answers to Conundrums, Enigmas, &c.**

1. A flea.
2. Because we must all give it up.
3. Because the engine cannot play upon it.
4. Because he has been to sea (see).
5. Kittens.
6. When he's a weak (week) back.
7. One I was and the other I wear.
8. A looking-glass.
9. Short.
10. Because P makes "ass" "pass."
11. Because it hasn't a curd (occurred).
12. Because all the rest are in-audible.
13. Because he has M.P. at the end of his name.
14. Because it is killed first and cured afterwards.
15. Because it is uttered, but not allowed (aloud).
16. Because there are fewer of them.
17. Because its head is on one side and its tail on the other.
18. Because he is a-seeking (sea-king) what never was.
19. Two-and-twopence.
20. Because it's the scenter (centre).
21. A cock robbing (cock-robin).



22. Hailing omnibuses.
23. When it is made into little pats.
24. Because it's a watch-you-may-call-it.
25. Invisible green.
26. D K.
27. Absence of body.
28. Facetiously.
29. Because it's the grub that makes the butter-fly.
30. The letter M.
31. A draught (draft).
32. A glove.
33. The one is a rhododendron and the other is a cold apple-dumpling. (You surely wouldn't wish for a greater difference than that.)
34. Because he's naturally her suitor (hirsuter).
35. A bald head.
36. Because it is the centre of light.
37. Because *we* cannot be *wed* without it.
38. Hope—hop.
39. Because one tongue is enough for any woman.
40. Yew. (This is a riddle which should be used with due precaution.)
41. Putting out tubs to catch soft water when it rains hard.
42. Because none but the brave deserve the fair (fare).



43. To take the jaw out of a woman.
44. Because all the mails (males) are tied up in bags.
45. R made her (Armada).
46. Because it is making game of him.
47. The word "wholesome."
48. Because it is a fellow feeling for another.
49. When he doubles his fists.
50. Because his gait (gate) is broken and his locks are few.
51. Because it is ten to one if you catch it.
52. Because it makes men mean.
53. When he cannot help it.
54. A step farther (step-father).
55. Because his master pays it for him.
56. When he says he's a bacca'-stopper (ease her, back her, stop her).
57. Because it makes needles needless.
58. Because in France all the water is "l'eau."
59. The one gives milk and the other gives whey (way).
60. A cowslip.
61. Wet.
62. Because it runs into Oxon and Herts (oxen and hurts).
63. Because they ride on the main (mane).



64. When Henry VIII. dissolved the Pope's bull.
65. A, because it makes her hear.
66. Because there is no living without them.
67. When it is all on one side.
68. Because the cat 'll (cattle) eat it.
69. Because he is one beside himself.
70. Because the sooner they are carried out the better.
71. U, because it is always in fun.
72. Because Gee (G) makes it Go.
73. The one is "hard up" and the other soft down.
74. Stone.
75. Because it makes oil boil.
76. Quick.
77. The elephant the most, because he never travels without his trunk. The fox and the cock the least, because they have only one brush and comb between them.
78. None ; they are all carried to it.
79. Cake, which is only occasionally "tipsy," while wine is always drunk.
80. The one who has the largest head.
81. Because they sell what they knead (need) themselves.
82. The Great Bear (grate bare).



83. His daughter.
84. When he is turned into a meadow.
85. The new moon ; because the full moon is a great deal lighter.
86. Make the waistcoat and trousers first.
87. Because he takes you in with an open countenance.
88. Because for every grain they give a peck.
89. Noise.
90. Your mother.
91. For divers reasons.
92. For sun-dry reasons.
93. Dates.
94. Because it is always in waiting.
95. The letter I.
96. Like to be drowned.
97. Because they are in happiness, while all the rest are in purgatory.
98. Because it is the end of beef.
99. The outside.
100. Your pillow.
101. Because the sooner it is put out the better.
102. B natural.
103. Haste.
104. The letter M.
105. The letter S. S(IX).



106. Because his wicked works are brought to light.

107. A nail in a shoe.

108. Because no one is clever enough to make out his policy.

109. Because he puts down three and carries one.

110. Because it is very often passed over.

111. Advice.

112. His son.

113. A bed.

114. His foot.

115. A lie, of course.

116. A jest.

117. "The Lay of the Last Minstrel."

118. A man used to deceit

Can best counterfeit (count her feet) ;

And so, I suppose,

He could best count her toes.

119. Throw him out of a second-story window, and let him come down plump.

120. The one is happy and careless, the other cappy and hairless.

121. When the first apple cursed the first pair (pear).

122. From a swan's breast.

123. Because they were two relatives without an antecedent.



124. A ditch.

125. Because women make fools of them.

126. Because it is apt to split.

127. A footman.\*

128. The dove, because she minds her peas and coos (p's and q's).

129. Sunday, because all the others are *weak* days.

130. Tie a knot in his tail, and call it a pig's tie (pig-stye).

131. Because he's an ass.

132. In the dictionary.

133. The one speaks without reflecting, the other reflects without speaking.

134. Because he can always eat the sand which is (sandwiches) there.

135. Because they die just (digest) before they eat them.

136. Against his inclination.

137. Maid of Orleans, of course.

138. Because she makes both ends meet.

139. Because without a tail it is nothing.

140. Because he had no knife.

\* This clever riddle is a play upon the two meanings of the words "*je suis*," "I am" and "I follow." The proper translation is as follows:—

"I am what I am; I am not what I follow. If I were what I follow, I should not be what I am."



141. Rooks, because they never complain without caws.

142. A pair of post-horses (which have only the postilion's leg between them).

143. Insatiate.

144. Cod.

145. Chocolate.

146. Tea-chest.

147. Won-der.

148. On! Stanley! on!--On-i-on.

149. A toast.

150. The letter E.

151. Wel-come.

152. La-tin.

153. Rhu-barb.

154. Bow-string.

155. The letter H.

THE END.