

Consequences.

This is a capital indoor table game, especially when there are some ten or a dozen players to keep the game alive.

It is founded upon the absurd incongruities that result when a number of people combine together to make one connected sentence, each taking his own part irrespective of each and all of the others.

Just as in the preceding game a connected drawing was made by uniting three several parts, each drawn in ignorance of the other two, so in this the several component parts of a sentence are written down by a number of players separately and without collusion, and then joined together in one.

We will suppose eleven players are sitting round the table, severally provided with a pencil and a strip of paper. Each writes on the top of his paper one or more adjectives attributable to a man, folds his paper down over the writing, and passes it to his left-hand neighbor, receiving one in return from him on his right; and proceeding in the same order he writes in succession,

Adjectives suitable to a man,

A man's name,

Adjectives suitable to a woman,

A woman's name,

The name of a place,

Some productions of ditto,

A date,

A short sentence suited to a man,

A woman's reply,

The consequences, and

What the world said.

As an example we will suppose the following to have been written down on one of the papers:

The irascible and enthusiastic—Paul Pry—The pious and charitable—The Queen of the Cannibal Islands—Coney Island—Bloaters and ginger beer—Christmas Day, B.C. 450—

Have you seen Jumbo?—Ask mamma—They both perished miserably—It always knew how it would be.

When all have been filled up, the president takes the papers and reads them out; the one instanced above reading thus:

The irascible and enthusiastic Paul Pry met the pious and charitable Queen of the Cannibal Islands at Coney Island, famous for its bloaters and ginger beer, on Christmas Day, B.C. 450. He asked her in tender strains, "Have you seen Jumbo?" To which she replied, with a modest blush, "Ask mamma." As a natural consequence they both perished miserably; and the world said it always knew how it would be.



This is also a very amusing game. One of the players writes a letter, which of course he does not show, leaving a blank for every adjective. He then asks each player in turn round the table for an adjective, filling up the blank spaces with the adjectives as he receives them.

The following short letter will explain the game better than a long description:

MY detestable FRIEND,

In answer to your *amiable* letter, I am *silly* to inform you that the *dirty* and *degraded* Miss Jones sends you her most *fallacious* thanks for your kindness, and bids me tell you she will always think of you as the *vainest* and most *adorable* friend she ever had. As for that *sagacious* fellow, Smith, he is such a *delightful* ass, such a *filthy* and *eminent* muff, you need not fear he will prove a very *complicated* rival.

Believe me, my *foolish* fellow,

Yours, etc.



This is a game only for those who have some facility in rhyming and versifying; with half dozen such it will always afford unlimited amusement. It is played as follows:

The players sit round the table, each with a pencil and two slips of paper; on one he writes a question—any question that occurs to him, the quaintest the better—and on the other, a noun.

These slips are put into two separate baskets or hats, and shaken up well, so as to be thoroughly mixed. The hats or baskets are then passed round, and each player draws two slips at random, one from either basket, so that he has one slip with a question and one with a noun.

The players thus furnished now proceed to write on a third slip each a practical answer to the question before him. The answer must consist of at least four lines, and must introduce the afore-mentioned noun.

For instance, supposing a player to have drawn the question, *Who killed Cock Robin?* and the noun *Jaw*, he might answer it somewhat as follows;

“I, said the Sparrow,
With my bow and arrow,
If you'd known him too
You'd have wished him at Harrow;
With his cheek, and his jaw,
And his dandy red vest,
He became such a bore.
Such a regular pest!
'Twas really no joke:
Such troublesome folk
Must not be surprised if they're promptly suppressed.”

Or, as a more concise example, question asked, *Do you bruise your oats?* Noun, *Cheese*. Answer,

As I don't keep a steed,
For oats I've no need;
For myself, when my own private taste I would please,
I prefer wheaten bread to oat-cake with my cheese.

Here is another example of veritable crambo rhymes. The question was, “Can you pronounce Llyndgynbwllch?” and the noun “Oil.” Answer as follows:

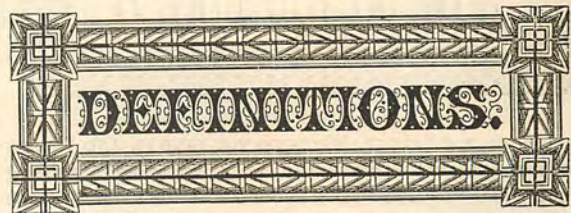
“Pronouncing Llyndgynbwllch
My glottis will spoil,
Unless lubricated
With cocoa-nut oil.”

There happened to be cocoa-nut cakes on the table. These will be amply sufficient as guides to the method of playing the game. They are not offered as models of poetry or diction, but as just the sort of things anybody might write on the spur of the moment, and therefore better suited for our purpose than any more finished and elaborate productions.

Of course this game *can* be played by those who will take an interest in it, and who possess some little facility of

versification. A player who, after half an hour or so spent in puzzling his brain and beating about for rhymes and sense, cannot succeed in turning out a few lines of doggerel, had better, for his own sake and that of others, turn his attention to other and less intellectual amusements.

But we would not alarm any timid players—we have no wish to seem to require any great poetical gifts in the player, though, of course, the more witty and brilliant they are, the more delightful and interesting the game: the merest doggerel is quite sufficient for all purposes, and the facility of stringing verses together will be found to increase rapidly with every days' practice. None but a veritable dunce need despair of taking at least a creditable part in this very amusing game.



The theory of this game is very simple, but the opening it gives for wit and satire is simply unbounded, and for pure intellectuality it stands unrivaled amongst evening games.

The players sit round a table each with a pencil and piece of paper; a noun is then selected at random from a list, or in any convenient way, and each is then bound to furnish an original definition. This done, another is given out and similarly defined.

When a convenient number have been thus disposed of, the papers are handed up to the president, who is chosen for the occasion, and the several definitions read aloud.

Some very brilliant impromptus are sometimes flung off in this manner; and we would strongly advise, where the game is much played, that a book should be kept for the enshrinement of the special flowers of wit.

We offer a few here as examples, not so much for imitation, but as illustrations of the *modus operandi*, or perhaps we might rather say, *ludendi*.

NOUN—MIRROR.

DEFINITIONS.

- (a) The rarest gift the fays can gie us—
We see ourself as ithers see us.
- (b) The vain man's most intimate friend; the wise man's acquaintance.
- (c) The type of perfect unselfishness, giving away all that it receives and retaining nothing for itself.
- (d) The hermit of modern life: it spends all its time reflecting on the vanities of the world.

NOUN—PROSPERITY.

DEFINITIONS.

- (a) The reward of exertion.
- (b) Man's greatest temptation.
- (c) The world's touchstone of merit.
- (d) What each man most thinks he has a right to expect for himself and is least inclined to desire for his neighbor.
- (e) The pass-key that unlocks the gates of society.
- (f) A prize in the lottery of fate.

NOUN—HUMANITY.

DEFINITIONS.

- (a) The best abused virtue in the calendar.
 (b) The highest triumph of civilization.
 (c) The basis of Christian charity.
 (d) The most God-like of virtues.
 (e) A common cloak for cupidity.
 (f) The begging impostor's Tom Tiddler's ground.
 (g) The weakness of the many, the virtue of the few.



HOW DO YOU LIKE IT, WHEN DO YOU LIKE IT, AND WHERE DO YOU LIKE IT?—This is also, like "Proverbs," a guessing game. One player, as before, goes out of the room while the others fix upon a word. He then returns, and puts to them severally in turn the question, "How do you like it?" and then, having completed the circle, "When do you like it?" and thirdly, in like manner, "Where do you like it?" To each of which questions the other players are bound to return a satisfactory reply.

At the end of these questions, or at any time in the game, the questioner may make a guess at the word, being allowed three guesses in all, as before in "Proverbs." If he succeed in guessing rightly, he points out the player from whose answer he got the right clue, who therefore pays a forfeit and takes his place, and the game goes on as before. If he do not succeed in guessing rightly, he himself pays a forfeit and goes out again.

The great secret of the game is to select words that, though pronounced alike (spelling does not matter), have two or more meanings.

For instance, Z goes out, and the word "bow" is chosen. He asks of each, "How do you like it?" A answers "In a good temper" (*beau*); B, "With long ends" (a bow tied in a ribbon); C, "Very strong" (an archer's bow); and so on, ringing the changes upon three different sorts of bow.

In the next round the players are not bound to adhere to the same meaning they selected before, but may take any meaning they think most likely to puzzle the questioner.

Thus, to the question "When do you like it?" the answers may quite legitimately be as follows: A, "When I am dressing"; B, "When I want exercise;" C, "When I am going to a party." And to the last question, "Where do you like it?" A answers, "Under my chin;" B, "At my feet;" C, "Outside on the lawn."

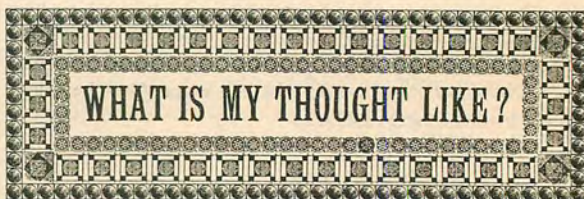
If there be only three to be questioned, this would prove hard enough to find out, though "Under the chin" might perhaps give a clue. Z's chance lies in the number of answers that have to be given to the same question, and in the short

time each has to prepare a satisfactory answer—one that shall satisfy all conditions and yet give no clue to the word.

The whole fun in this game, as in "Proverbs," depends entirely upon the wit and spirit of the players. To be seen at its very best it should be played by a party of really clever grown-up people. The contest of wit is then, as Mr. Cyrus Bantam would say, "to say the least of it, re-markable."

Below will be found a few words, taken almost at random, suitable for this game:

Air—Heir	Bowl	Mail—Male
Ant—Aunt	Cask—Casque	Main—Mane
Bow—Bough	Cell—Sell	Pear—Pair
Bow—Beau	Chord—Cord	Fair—Fare
Flour—Flower	Chest	Sail—Sale
Bale—Bail	Club	Rain—Rein
Band	Corn	Vale—Veil
Aisle—Isle	Drop	Tale—Tail
Bar	Gum	Note
Bill	Kite	Poll
Ball	Dram—Drachm	Roll
Buoy—Boy	Draft—Draught	Stole
Balm—Barm	Knight—Night	Box
Arms—Alms	Hair—Hare	Game, etc.



This game is somewhat like the last, only that the questioner does not leave the room, and the onus of the game lies on the questioned, not on the questioner.

The players being seated in a semicircle round the questioner, he thinks of something or a person—it matters not what—and demands of each player, "What is my thought like?" The answers, of course, being given without any clue to the word thought of, are of the most incongruous nature.

This, however, is only the commencement of the fun. Having taken and noted each player's simile, the questioner now reveals the word he had thought of, and demands of each a verification of his simile under penalty of a forfeit.

As the answer must be given promptly, without time to arrange an elaborate defense, much quickness of wit and readiness of resource is required to avoid the forfeit for failure.

If the whole party succeed in justifying their similes, the questioner pays a forfeit, and a new questioner is appointed.

The decision as to an answer being satisfactory or not lies in disputed cases with the whole party of players.

An illustration of the working of the game may be, perhaps, not out of place.

We will suppose that Z, the questioner, has thought of a *baby*, and has asked the question, "What is my thought like?" all round, and received the following answers:

A, "A lump of chalk;" B, "Alexander the Great;" C, "The Great Eastern;" D, "A gooseberry;" E, "A fishing-rod;" F, "A carpet bag;" and so on.

Z now tells them he thought of a *baby*, and calls upon them each severally to justify his simile.

A, "It is like a lump of chalk because it is white." (Allowed.)

B, "It is like Alexander because it cries for what it can't get." (Allowed.)

C, "It is like the Great Eastern because it costs a great deal of money before it makes any returns." (Disputed as rather too fanciful, but finally allowed.)

D, "It is like a gooseberry because it is soft and red." (Not allowed. It had previously been likened to chalk as being white; red, therefore, cannot stand, and softness is not a sufficiently characteristic. Forfeit.)

E, "It is like a fishing-rod because it has many joints." (Allowed by general acclaim.)

F, "It is like a carpet bag because it has most elastic capacities of stowage." (Allowed after some discussion.)

Of course, it is easy enough in most cases to find some sort of justification of almost any simile if time be allowed, though even then one sometimes comes across one that would puzzle the most ingenious; but in the actual game the explanation must be found on the spur of the moment, and herein consists half the fun.

This game, like all others of its kind, is entertaining exactly in proportion to the wit and capacities of the players. Even the most witty and most learned may join in it without derogating from their dignity, and with a certainty of deriving from it a fund of endless and highly intellectual amusement.



This is a very good mental exercise for all, and is capital fun even for adults; indeed, the better educated and the more clever the players are the more fun is there to be got out of the game, as it gives ample occasion for the exercise of wit of the highest quality.

One player goes out of the room, and the rest, being seated in a circle, fix upon a proverb, which should not be a very long one. The first player being now recalled, he begins at player number one in the circle and asks any question he likes; the answer must contain the first word of the proverb. He then tries the next, whose answer must contain the second word, and so on.

He is allowed to go completely round the circle if it be a large one, or twice if it be a small one, and then must either guess the proverb or go out again and try a new one. If he guess rightly, he has to declare the answer that gave him the clue, and the player who gave it has to go in his stead.

In answering the questions much ingenuity may be exercised, and much amusement created in concealing the key-words of a proverb. For instance, in "Birds of a feather

flock together" there are three dangerous words—birds, feather, and flock—all difficult to get into an ordinary sentence, and it requires much dexterity to keep them from being too prominent. Let us take this proverb as an example. A goes out, and "Birds of a feather flock together" is agreed upon. A asks of B, "Have you been out to-day?" B, "No;" but I sat at the window for a long time after sunset listening to the *birds* and watching the rabbits on the lawn; you can't think what a lot there were." A is puzzled, he has so many words to pick from, and the word, which when expected seems so prominent, falls unnoticed upon his ear. He asks C, "And what have you been doing with yourself this evening?" C, "Oh, I have been sitting with B, looking out *of* window too." Next comes D, who can have but little trouble in bringing in his word *a*, only let his answer be not too short. Then E has to bring in the word *feather*. A asks him, "What did you have for dinner to-day?" F, "Oh, roast beef, turkey, and plum pudding; but the turkey was so badly plucked, it tasted of singed *feathers*, and we couldn't eat it." This, repeated rapidly, may deceive the questioner, who goes on to E: "I saw you with a fishing-rod to-day; what did you catch?" F—who is by no means required to adhere to absolute facts, and may draw upon his imagination to any extent—replies, "Well, to tell you the truth, I did not catch any; for there was a *flock* of sheep having their wool washed ready for shearing." F brings in the *wool* to lead A off to the proverb "Great cry and little wool," as almost his only chance of concealing the real word *flock*. A then demands of G, "Do you like walking?" G, "I do if I have a companion. When Charlie and I go out *together* we always have lots of fun; but Harry is such a duffer, it's awfully slow walking with him."

If A is at all quick, he ought to have heard quite sufficient to know the proverb; he may, however, be puzzled by the complicated sentences; but after the second round at least, when the catch-words have been repeated, he must be slow indeed if he does not discover it.

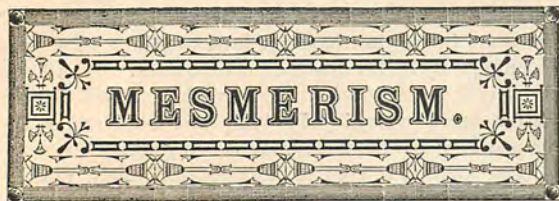
One of the party should be appointed umpire, to decide whether any answer is a fair one, and no one else should be allowed to interfere in any way; nothing is so likely to give a clue to the questioner as a dispute whether a word has been fairly introduced or not. In cases of doubt the umpire may call for a fresh question and answer. There is no reason why the umpire, who should be one of the oldest players for authority's sake, should not join in the game. He is appointed almost solely to prevent confusion, and his being a player or non-player can have no influence on his decisions.

The answers should be made with decision, and as rapidly as is consistent with distinctness—a quality upon which the umpire should insist; and the player should especially avoid giving short answers when he has a simple word, such as "of," "the," etc., and thus give the questioner the clue to the answer in which lie the catch-words, and thus aid him materially in his task. Of course, great pains must be taken not to lay any stress upon the word that has to be introduced, and not to make the answers unfairly long.

SIMULTANEOUS PROVERBS.—A very good modification of the above. No questions are asked; but the players, one for each word of the proverb, stand or sit in a semicircle, and the

player who has to discover the proverb stands in front of them. One of them, who is chosen leader, now gives the time, "One, two, three;" at the word "three" they all call out simultaneously each his own word. This they may be required to repeat once or twice, according to previous arrangement, and then the guess must be made under the same conditions as above.

A long proverb should be chosen for this, if there be enough players; the greater the number of voices, of course, the more difficult it is to discover the proverb.



This is a capital game, and, if well managed, will defy all detection. To do it well, however, requires some practice.

Two persons assume respectively the rôles of Professor of Mesmerism and Clairvoyant. The professor must have a ready wit and a good store of language, a plentiful vocabulary at his finger ends; whilst the clairvoyant must be quick of observation and retentive of memory.

A semicircle is formed by the spectators, and the clairvoyant is seated blindfold with his back to them; and the professor, after going through the usual ceremony of mesmerizing him, leaves him and crosses to the spectators, asking them for any objects they may have about them for the clairvoyant to name and describe.

If they are both well up to their work, the clairvoyant will appear to those who are not initiated into the secret to be able to see without his eyes, to their intense astonishment and admiration.

The author once thus played clairvoyant to a friend's professor at a large charade party, and deluded the whole company into a belief in the reality of the exhibition.

Robert Houdin, the great French conjurer, and his little boy made this clairvoyance one of the leading features of his entertainment, and brought the art to a wonderful pitch of perfection.

It would be impossible in the contracted space of one of these short notices to give full instructions how to produce this clever illusion; a mere outline of the method of procedure is all that can be attempted. This, however, will be amply sufficient for a boy of any intelligence to grasp the idea of the leading principles: the mere details he will soon learn to work out for himself. If he should desire any further particulars, he will find much interesting information in the "Memoirs" of Robert Houdin, which may now be procured at almost any library.

The method of procedure is as follows: The clairvoyant makes it his business to observe narrowly—unostentatiously, of course—and to catalogue in his mind the persons present, any little peculiarities in their dress, ornaments, etc., the gen-

eral arrangement of the room, and any little knickknackeries lying about. Practice only will enable him to do this to any considerable extent; but if he have any talent for such mental exercise, and without it he will never make a clever clairvoyant, practice will soon enable him to observe almost at a glance and retain in his memory almost all the leading features of all around him, animate and inanimate.

Robert Houdin trained his son and himself by walking rapidly past various shops in the streets of Paris, and then writing down on paper, after passing each shop, all the articles they could remember seeing in their transitory glimpse through the window: at first half a dozen or so was all they could manage, but they rapidly rose by practice to twenty or thirty, until the young Houdin, who quite outstripped his father, would tell almost the whole contents of a large window.

Of course, such a wonderful pitch of perfection is scarcely attainable by an ordinary boy, and would not be worth his while if it were; nor, indeed, is it, or anything like it, necessary; but the instance may serve as an indication of the right method of procedure, to be worked out by each boy according to his individual bent and opportunities.

It should be understood that all this preparation and practice is not absolutely necessary before beginning to exhibit the trick. A very few rehearsals will suffice for a very respectable performance; only if anything like perfection be aimed at, some extra trouble must be taken to attain it. Of course, every exhibition will do its work of improvement.

Meanwhile professor and patient must practice the code of signals by which the former conveys to the latter any necessary information about the objects to be described.

These signs may be words or other sounds; but great care must be taken with the latter, as they are more open to detection.

The initial letter of the first, second, or last word in each sentence the professor addresses to the clairvoyant is the same as that of the object; and as the number of objects likely to be offered for description is limited, a little practice will insure its instant recognition from the clue thus given. Some signal should be preconcerted by which the clairvoyant may be warned that the object presented is at all out of the common.

If there be any difficulty in making out the object, the professor may, by a little ingenuity and assurance, spell out in successive sentences the name of the object in his hand. To cover this manœuvre, he should pretend that the mesmeric influence is failing, and make "passes" at the patient, being careful, of course, not to go near him, and the clairvoyant must pretend to brighten up under their influence.

In the instance above referred to in the author's own experience, one of the company presented for description something very much out of the common way, a nutmeg-grater or something similar, and the professor, with the greatest readiness and the coolest assurance, deliberately spelt its name through almost to the last letter without detection.

The above, it is hoped, will be found sufficient to set the young aspirant to mesmeric fame on the right track; but an example of the actual working may, perhaps, prove more serviceable than much description.

Suppose, for instance, the object be a coin—a shilling, say,

of George the Third, date 1800. The professor, who, by the way, should speak with as much rapidity as is compatible with distinctness, says sharply :

Can you tell me what I have in my hand?

A coin.

Modern or ancient?

Modern.

English or foreign?

English.

Give the reign.

George the Third.

But what value?

Shilling.

How dated?

1800.

Thank you, sir! Your shilling, I believe? Right, is it not?

The first question, it will be seen, begins with *c*; this, without further explanation, means *coin*. The next two explain themselves. The fourth begins with *G* for *George*, the only possible modern English reign; and the next word beginning with *t* gives the clue to *third*. *B* at the beginning of the next stands for "*bob*," or shilling, when speaking of English coins. The guesser can't be far wrong in his date, knowing the reign. In enumeration the several digits are represented by the letters of the alphabet; *h* is the eighth letter, and therefore stands for 1800. Any odd numbers might have been spelt out in similar fashion.

Both professor and clairvoyant should speak rapidly and decisively to prevent detection, and should constantly change the key-word from first to last, and so on. A knowledge of French or some other language will be of great service in concealing the machinery.



When a player has to pay a forfeit, he gives in pledge some piece of portable property, which he will afterwards, at the end of the game, have to redeem in due order.

One player is declared judge, and, with eyes blindfold stands with his face to the wall, while another takes up the several pledges separately and asks, "Here is a pretty thing, and a very pretty thing; what is to be done to the owner of this very pretty thing?" Or, omitting the formula, asks merely, "What is to be done to the owner of this?" The blindfolded player, who, of course, does not know to whom each forfeit belongs, and therefore cannot be accused of unfairness, assigns for each forfeit a task which must be fulfilled before the pledge can be reclaimed.

This calling of the forfeits requires no little ingenuity, tact, and judgment, and the entire success depends upon the suitability of the penalties to the company and the circumstances.

The judge must take into consideration not only what penalties *can* be enforced, but what will afford the most fun, and at the same time must avoid the slightest shadow of offense.

Where the party is composed entirely of boys with no great inequality of ages, the task is tolerably easy; but where there is a mixed company of girls and boys, not only must the penalty attached to any forfeit be such as a girl *could* perform, but it must be such as no girl would *object* to perform.

In cases like this it is better to get an older person—a lady if possible—to cry the forfeits; and where such is not forthcoming, it is better not to cry them at all; or, if that be too hard a trial for the young players' philosophy, to cry the girls' and the boys' separately.

As the penalties, therefore, must depend so entirely upon the special circumstances of each occasion on which they are imposed, it would be impossible for us to find space enough to give a list sufficiently comprehensive to be of any real service as a guide to the judge in all cases.

The old stock forfeits are so well known and so stale that it would be mere waste of time and space to insert them here. We might certainly give a few new ones; but the exigencies of space would, as we said above, prevent our giving more than a very few, and we therefore prefer to leave them entirely to the ingenuity and invention of the judge for the time being, who, if he will be worth his salt, with one glance of his eye round the group of expectant pledge owners gather more hints for penalties suited to the occasion than he would from whole pages of printed instructions

