

HOME AMUSEMENTS FOR YOUNG AND OLD

Sweet recreation barred, what doth ensue
But moping, moody, and dull melancholy,
Kinsman to grim and comfortless despair;
And, at her heels, a huge infectious troop
Of pale distemperatures, and foes to life?

Shakespeare, Com. of Errors, Act V, Sc. 1.

GAMES FOR EVENING PARTIES, ETC.

Hunt the Slipper.

The boys seat themselves in a circle on the ground, and another, taking his place inside the ring, gives a slipper to one of them, by whom it is immediately and secretly handed to one of his neighbors; it is now passed round from one sitter to another with as much dexterity as possible, so as to completely perplex the "hunter" (or player standing in the middle), who must search until successful; the player in whose possession it is found must in his turn "hunt the slipper," whilst the former hunter joins the sitters.

Puss in the Corner.

Four players take their stations in the four corners of a room, and a fifth called "Puss" places himself in the middle of it; the players in the corners then change places by running to the opposite ends, and Puss must endeavor to get into one of the vacant places before the opposite player is able to reach it; if he can do so, the player left out becomes Puss.

Hot-Cockles.

One player with his eyes bandaged lays his head on a chair, or in another player's lap, while the others strike him on his back with their open hands. In this unenviable position he remains until he can guess who strikes him, when the striker takes his place.

Blindman's Buff

Consists in one person having a handkerchief bound over his eyes so as to completely blind him, and thus blindfolded trying to chase the other players either by the sound of their footsteps, or their subdued merriment, as they scramble away in all directions, endeavoring to avoid being caught by him; when he can manage to catch one, the player caught must in turn be blinded, and the game be begun again. In some places it is customary for one of the players to inquire of Buff (before the game begins) "How many horses has your father got?" to which inquiry he responds "Three." "What colors are they?" "Black, white, and gray." The questioner then desires Buff to "turn round three times, and catch whom you may," which request he complies with, and then tries to capture one of the players. It is often played by merely turning the blindfold hero round and round without questioning him, and then beginning. The handkerchief must be tied on fairly.

Oranges and Lemons.

Two of the players take each other's hands and hold them up in the form of an arch and the others, taking hold of each other's coats and dresses, pass under the arch one after the other, while the archway players chant the following ditty:

NOTE—In arranging this section the games for the younger members of the family come earliest and continue to follow the ages of the young folks until the "grown-ups" are reached.

"Oranges and Lemons, say the bells of St. Clements.
 You owe me five farthings, say the bells of St. Martin's.
 When will you pay me? say the bells at Old Bailey.
 When I grow rich, say the bells at Shoreditch.
 When will that be? say the bells at Stepney.
 I do not know, says the great bell at Bow.
 Here comes a candle to light you to bed,
 And here comes a chopper to chop off the last, last, last man's head."

And as the last man comes to the arch, it descends and cuts him off from his companions. His captors then ask him if he prefers oranges or lemons, and according to his reply he is sent to stand behind one or the other of the two making the arch. This continues till all the last men's heads have been cut off, and the players are divided into two parties on opposite sides. They then take hold of each other round the waist, and the foremost players grasp each other by the hands. The party that can drag the other across the room wins.

Shadow Buff.

Shadow Buff differs very materially from blindman's buff, but it is equally amusing. A large piece of white linen should be fastened neatly up at one end of a room, so that it hangs quite smooth; Buff (not blinded) seats himself on a low stool with his face to the linen, and a table, on which is a light, should be placed about four or five feet behind him, and the rest of the lights in the room extinguished. Buff's playfellows next pass in succession, between the light and him, distorting their features in as grotesque a manner as possible—hopping, limping, and performing various odd antics, so as to make their shadows very unlike their usual looks. Buff must then try to guess to whom the shadows belong, and if he guesses correctly, the player whose shadow he recognized takes his place. Buff is allowed only one guess for each person, and must not turn his head either to the right or left, to see who passes.

Magic Music.

One player having been sent out of the room, the others arrange some simple task for him to perform on his return. When this has been done, he is summoned by the magic music which is played by one of his comrades, either by tapping a tea-tray with a key, or by rattling the poker and tongs together. The boy who has been sent out of the room must perform his appointed task under the guidance of the musician, who so regulates his performance on the rude instruments that the music gets loud and noisy when the puzzled player does what he ought not to do, and grows soft and quiet when he does anything towards the performance of his task. Suppose the task to be the removal of a certain chair from one room to another. The player having entered the room is saluted by the magic music, the unmeaning clatter of which only confuses him at first. He walks towards the side of the room where the chair is stationed, and as he approaches it the clatter grows fainter; this informs him that he is in the right path. He touches the table but removes his hand at the sound of the music which suddenly grows louder. He touches the chair; the music ceases. He now knows that he is expected to do something with this particular chair, so he naturally sits down upon it, but he jumps up directly he hears the "clatter, clatter, clatter," of the music. He lifts the chair, and as he does so the music grows soft again. He now turns the chair upside-down; carries it into the middle of the room; places it on the sofa; but he cannot stop the magic music. At last he carries the chair into the adjoining room; the music ceases, and his task is done. The other players then go out of the room and have tasks set them in turns. The musician generally retains his office throughout the game.

Hunt the Whistle.

A boy who has never seen the game played is elected *hunter*; the others seat themselves on the ground as in Hunt the Slipper. The hunter having been shown the whistle, kneels in the centre of the circle, and lays his head in the lap of one of the players until the whistle is concealed. While he is in this posture the whistle is to be secretly attached to the back part of his jacket or coat by means of a piece of string and a bent pin. One of the players now blows the whistle and drops it, and the hunter, being released, is told to find it, but this is no easy task as he carries the object of his search about his own person. As the hunter kneels in the centre of the group, the different players blow through the whistle and drop it, as the opportunities occur. The puzzled hunter is sometimes fairly tired out before he discovers the trick that is played upon him.

Dumb Motions.

The players form sides, and decide who shall be *masters* and who *men*. The principal aim of the *men* is to keep working as long as possible, and to prevent the *masters* taking their places. The men consult secretly among themselves and decide upon some trade or profession, the practice of which may be shown by certain movements of the arms, hands, and legs. They now range themselves opposite the masters, and the foreman tells them the first and last letters of the trade they are about to exercise; as for example, C—r for carpenter, D—t for

druggist, B—h for blacksmith, and so on. The men now set to work and express in dumb motions the various labors belonging to the craft they have chosen. Let us suppose that they have selected the trade of blacksmith, one of the players will appear to be blowing the forge bellows, another will seem to be filing something in a vise, while others will be exerting themselves by wielding imaginary sledge-hammers round an unseen anvil. If any of the men speak at their work, or make use of inappropriate gestures, the whole side is out. The masters are allowed one guess each, and if none of them can hit upon the right trade, the men tell them their occupation, and then fix upon another. If the masters can guess the name of the trade, the men are out and become masters. The men need not continue their labors until all the masters have guessed, but may stop working, and demand their wages after having plied their craft for a reasonable time. When the name of a trade consists of two words, the men must tell the first and last letter of each word, as C—h B—r, for coach builder.

The Lame Lamplighters.

Two boys kneel down opposite one another, each resting on one knee, and holding the other leg off the ground; a lighted candle is placed in the hand of one of them, and a candle not lighted is given to the other; the latter then tries to light his candle from that of the former.

Trussed Fowls.

Two boys having seated themselves on the floor, are *trussed* by their playmates; that is to say, each boy has his wrists tied together with a handkerchief, and his legs secured just above the ankles with another; his arms are then passed over his knees, and a broomstick is pushed over one arm, under both knees, and out again over the other arm. The "trussed fowls" are now carried into the centre of the room and placed opposite each other with their toes just touching. The fun now begins; as each fowl endeavors, with the aid of his toes, to turn his antagonist over on his back or side, and the one who can succeed in doing this wins the game. It frequently happens that both players turn over together to the great amusement of the spectators.

The Stooping Stretch.

Chalk a line on the floor, and place the outer edge of the right foot on it, and at a little distance behind the right foot, put the left heel on the line. Then take a piece of chalk in your right hand, bend down and pass the right hand between your legs and under the right knee, and chalk a line on the floor, as far from the former line as you possibly can, yet not so far but that you can easily recover yourself without touching the ground with your hands, or removing your feet from the line. Your knee and body may project beyond the chalked line, provided you keep your feet properly placed.

The Palm Spring.

Stand at a little distance from a wall, with your face towards it, and lean forward until you are able to place the palm of your hand quite flat on the wall; you must then take a spring from the hand, and recover your upright position, without moving either of your feet. It is better to practise it first with the feet at a little distance only from the wall, increasing the space gradually.

Trial of the Thumb.

Place the inside of the thumb on the edge of a table, taking care that neither of the fingers nor the palm of the hand touch it; next move your feet as far back as you possibly can, and then taking a spring from the thumb, recover your standing position, without shifting your feet forwards. The table should be a heavy one, and not upon castors, or the other end should be placed against a wall, else in springing back you would in all probability push it away and fall upon your hands and knees. It greatly facilitates the spring if you rock yourself to and fro three or four times before you take it; and it is best to begin as in the "palm spring," with the feet at a little distance from the table, increasing the "trial of the thumb" by degrees.

Tumble-Down Dick.

A strong, long-backed old-fashioned chair is the best adapted for this feat. Place the chair down on the floor, front legs down, and put a small piece of money at the end or else about the middle of the back. Next kneel on the back legs of the chair, and take hold with both hands of the sides of the legs near the seat rail; then bend down and endeavor to touch the back of the chair with your face, and take up the piece of money; you must be careful that you do not fall forwards, or allow the top of the chair to touch the ground. The position of the hands may be altered, either higher up or lower down the back of the chair, as may be necessary.

To Take a Chair from Under You without Falling.

In order to perform this feat, you must lie along on three chairs. Throw up your chest, keep your shoulders down, and your limbs as stiff as you possibly can; then take the centre chair from under your body, carry it over and place

It again under your body on the opposite side. Although this at first sight appears difficult, yet in reality it is very easy; it is as well, however, to have a chair of a rather lighter construction for the middle one, as you are thereby enabled to do it with less strain upon the muscles of the body and arm.

Prostrate and Perpendicular.

Cross your arms on your body, lay down on your back, and then get up again, without using either your elbows or hands in doing so.

Knuckle Down.

This is a very good feat. Place the toes against a line chalked on the floor, kneel down and get up again without using the hands, or moving the feet from the line.

The Tantalus Trick.

Desire a player to stand with his back close to the wall, then place a piece of money on the floor, at a little distance in front of him, and tell him he shall have it if he can pick it up without moving his heels from the wall. Although at first sight it appears very easy to do this, it will be found impossible, as in bending, a part of the body must necessarily go back beyond the heels, which is of course prevented by the wall.

The Triumph.

This requires great practice to perform. Put your arms behind you and place the palms of your hands together, the fingers downwards, and the thumbs next your back; then turn your hands, keeping the tops of the fingers close to your back, and the palms still together, until the ends of the fingers are between your shoulders, pointing upwards towards your head, and the thumbs outside.

Dot and Carry Two.

This is to be performed by three players, whom we will style A, B, C, in the following manner: A, standing between B and C, must stoop down, and pass his right hand behind the left thigh of B, and grasp B's right hand; he should next pass his left hand behind the right thigh of C and take hold of C's left hand; B and C should each pass one arm round the neck of A, and the latter, by raising himself gradually, will be able to lift the others from the ground.

Jumping Through Your Fingers.

Hold a piece of wood between the forefingers of both hands, stoop down, and without letting go, try to jump over it both forwards and backwards; with a little practice it can be done easily, the hardest part of the feat consisting in the difficulty of clearing the heels; indeed with high-heeled boots or shoes it is next to impossible to achieve it. It is possible to jump over your middle fingers placed together, without touching or separating them with your feet.

The Finger Feat.

Place your hands horizontally across and close to your breast, and put the tips of your forefingers together; another player should then endeavor to separate them, by pulling at each wrist and standing directly in front of you, but if you hold them firmly in the manner described, he will be unable to achieve it, although he may be much bigger and stronger than you are. No sudden or violent jerks should be used, only a steady regular pull.

TABLE AND PARLOR GAMES.

Head, Body, and Legs.

One player takes an oblong piece of paper, and having divided it into three equal parts by folding, he sketches a comic *head*, either with pen or pencil, in the upper space; he then doubles the paper over, and hands it to another, who draws a *body* in the middle compartment, folds the paper over once more, and passes it to a third, who completes the figure by drawing a pair of *legs* in the lower space. The player who draws the head must continue the neck a little way into the middle space, and he who sketches the body must just commence the legs in the lower compartment; this arrangement insures the connection of head, body, and legs. Each player should be provided with a pen or pencil, and a few pieces of paper; having drawn a head, he should fold his sketch in the proper manner and pass it to his right-hand neighbor; in this way a number of figures may be finished simultaneously. A knowledge of drawing is not expected of any player, as the crudest notion of a head, a body, or a pair of legs, will do. Those who have never played at Head, Body, and Legs, can have no idea of the absurd combinations that spring from the independent labors of the different players; thus, a man's body will sometimes get joined to a donkey's head, and be supported by the legs of an ostrich.

Consequences.

The first player writes an *adjective* on the upper part of a slip of paper, and then folds the slip so that the written word cannot be seen by the next player, who writes the *name of a gentleman*, real or imaginary, on the paper, which he

passes to another after having folded it over again. The third player writes an *adjective*; the fourth, a *lady's name*; the fifth, the *name of a place*; the sixth, *what the gentleman said to the lady*; the seventh, the *lady's reply*; the eighth, the *consequences*; and the ninth, *what the world said about the whole affair*. One of the players now unfolds the slip and reads what has been written by the different players, adding a few words to unite the disjointed members of the little narrative. Some such results as the following may happen: "The *ill-favored Peter Wilkins met the adorable Jenny Jones in the silver mine of Potosi*. He said to her, 'Will you love me then as now?' and she replied, 'When did I refuse you anything?' The consequences were, *he drowned himself in the water-butt and she married the baker*, and the world said, 'Served them right!'" When there are only three or four players the slip of paper is to be passed round from one to another until it is filled up. When the players are numerous, three or four slips may be commenced simultaneously by different persons.

Trades.

Every player, except one who holds the office of reader, selects a trade or profession which he must retain throughout the game. When all have chosen their trades, the reader opens a book at random and reads a passage from it aloud, but when he comes to any common noun he looks at one of the tradesmen, who must instantly name some article that he is supposed to have for sale, or some implement connected with the exercise of his craft. By this substitution of one noun for another the most pathetic passage is converted into an indescribable jumble of absurdities.

Adjectives.

This is a similar game to Trades. One of the players writes a letter, in which he leaves a blank space wherever an adjective ought to be; he then asks the other players in rotation to supply him with adjectives, and with these he fills up the blanks left in his epistle.

Crambo.

Each player writes a question and a noun on separate pieces of paper. All the questions are to be placed together in a hat or vase, and all the nouns in another; this having been done, each player has to draw a question and a noun, and then write a verse in answer to the question in which the noun is introduced. When every one has finished his task, the verses are to be collected and read aloud by the player who holds the office of reader.

An example of these Crambo verses will enable the reader to form a clear idea of this amusing game. Let us suppose that one player draws the absurd question: *What becomes of all the orange-peel?* and the noun, *Wig*; his verse might be as follows:

This question to a counsellor I put,
He scratched his horsehair wig,
And said he thought 'twas trodden under foot
Or eaten by the pig.

Acting Crambo.

This is a variation of Crambo, sometimes called Dumb Crambo, in which, instead of telling the meaning of the word, it is acted in dumb show, the others guessing at the same.

Two of the players usually choose sides, one leaving the room and returning to act its guesses after being informed what the chosen word rhymes with.

The acting may be done by one person, and be simply a movement of the hand or body, as, for instance, in guessing the word *shake* or *bend*. Again the whole side may act a *charade*. This latter is a matter of choice, and depends upon how much time the company wishes to give to the game.

Hand.

Sides must be formed, and the players of each side must seat themselves at a table opposite their antagonists. Chance decides which of the sides shall first hide the *piece*, which may be anything that can be easily held in the closed hand of one of the players. One of the players now exhibits the piece to his opponents, this done, he cries out "Hands down!" at which signal he and his comrades put their hands out of sight, and in the language of the game commence "working the piece," by shifting it from hand to hand, so as to deceive the opposite players as to its whereabouts. This done, the chief player calls out, "Hands up," and he and all his comrades simultaneously place their closed fists upon the table. The top player on the opposite side has now to fix upon the hand in which the piece is concealed. There are two ways of guessing: one is to point at once to the hand supposed to contain the piece and cry out, "Hand!" the second is to point to those hands which appear to be empty, saying with each guess, "Take that hand away!" and when most of the hands have been removed from the table, to fix upon the most likely-looking one among those that remain. If the guesser can find the piece without making a mistake, he claims it for his party, and is entitled to guess again when the opposite side regains it; but if he makes a mistake, either by ordering the hand that holds the piece to be removed, or by "handing" an empty fist, his antagonists retain the piece, and

244 SPORTS, PASTIMES, AND PHYSICAL TRAINING

having concealed it, the second player attempts to discover its whereabouts. This is no mere game of chance. A good player watches the faces of his opponents while their hands are engaged in working the piece under the table; he does not allow himself to be misled by any of the tricks which the hiders employ to throw him off the scent; on the other hand, when he has the piece he takes care not to let a tightly-clenched fist, a smile, or an anxious expression, betray the fact to the other side.

Jackstraws, or Jerk-Straws, and Spillikins.

This game may be played with straws about three inches long, but thin slips of deal of the same length are far superior, not being so liable to break. Forty or fifty of these slips are required of three inches, and three or four of six inches in length; they should all be rounded at one end, and pointed at the other. Some of these jackstraws are styled King, Queen, Bishop, etc., and should be distinguished from the others by dipping both ends of the straw in red paint for the King, and one end for the Queen; the Bishop should differ in color, and he may be painted black; the variations may also be made by putting little touches of wax on them instead of colors; these distinguished straws have different values assigned to them—as, for instance, four for the King, three for the Queen, and two for the Bishop. One player should take up all the jackstraws in a bundle, and holding them at a little height from the table, let them fall down in a confused heap on it; each player must then try alternately to take away a jack-straw from the heap without moving any of the others, and this is generally very easy to accomplish at the first, for the top straws are mostly unconnected with the rest, but as the players proceed it requires some tact to jerk them out, with the help of a "pointer," or piece of wood made pointed for the purpose. The player who, at the entire removal of the heap, has the greatest number of straws, wins the game. Should any of the straws while being removed shake the others, they must be put back into the heap again. It is usual in some places, instead of each player removing a straw alternately, for one to continue lifting up the straws until he happens to shake one, when another player takes his turn until he in like manner falls, when another tries his fortune; and so the game continues, until all the straws are withdrawn.

Spillikins is a game founded on that of the jerk-straws, the rules for playing it being precisely the same. The spillikins are made of thin pieces of Ivory cut into different forms, some being like spears, others saws, bearded hooks, etc.; of some of the patterns there are duplicates, whilst of others only one. Each pattern has a value assigned to it, the lowest being five, and the highest forty; the numbers do not run in regular succession—as five, six, seven, eight—but irregularly, as five, sixteen, twenty-five. Hooks, made of bone, are employed instead of pointers.

The Cutwater.

The Cutwater is a circular piece of sheet lead, notched like a saw round the edge, and having two holes pierced in it at some distance from the other, through which is passed a piece of string, the two ends being afterwards tied together. To set the cutwater in action the doubled string must be alternately pulled and slackened. Every time the string is relaxed the disc revolves in consequence of the impetus it has acquired from the previous pull, and every time the string is tightened it whirls round in an opposite direction, as the doubled string is then untwisted. If the edge of this toy be dipped in water it may be made to sprinkle the bystanders and the player, hence its name of "Cutwater."

Knuckle-Bones

Is played with five little bones from a sheep's foot. One player tosses up the knuckle-bones, sometimes one at a time and sometimes all together, and catches them in the palm or on the back of his hand according to certain rules. Should he fail to perform one of the tricks properly he must hand the bones to his opponent, who attempts to go through the same series of manoeuvres with them. When the first player regains the bones through the unskilful play of his adversary, he once more attempts the feat which he failed to accomplish before, and if he succeeds he tries to pass through the subsequent stages of the game. The player who first arrives at the end of the regulated series of tricks wins the game. In almost every school may be found an experienced player at knuckle-bones, whose directions will be of more value than any written description.

The Te-Totum.

The te-totum is a kind of top or whirligig which can be spun with the finger and thumb; it is marked with certain letters or figures, and the player wins or loses according to what comes uppermost when the top ceases to spin. The old-fashioned te-totum had only four sides, each of them marked with a letter; a T for *take all*; an H for *half*—that is, of the stake; an N for *nothing*; and a P for *put down*—that is, a stake equal to that put down at first. Te-totums are now made with many sides and figures, but the games played with them do not differ materially from the old Take-all game. The players generally stake nuts or candles.

GAMES AT FORFEITS.

When a player in any of the following games fails to accomplish certain tasks, he has to pay a forfeit, which may be a glove, a trinket, or any other small object belonging to him, to the person who volunteers to hold the office of forfeit-keeper. In redeeming their forfeits, the players incur certain penances which cannot be performed with spirit without the assistance of young ladies. As a general rule a game of forfeits is continued until each player has pledged three articles, but this arrangement may be modified according to circumstances.

The Four Elements.

The party being seated in a circle, the player who has been chosen to begin the game takes a knotted handkerchief, and throws it suddenly into another's lap, calling out at the same time either "Earth!" "Water!" "Air!" or "Fire!" If "Earth" be called the player into whose lap the handkerchief has fallen must name some *quadruped* before the other can count ten; if "Water!" he must name a *fish*; if "Air!" a *bird*; and if "Fire!" he must remain silent. Should the player name a wrong animal, or speak when he ought to be silent, he must pay a forfeit and take a turn at throwing the handkerchief; but should he perform his task properly he must throw the handkerchief back to the first player.

The Family Coach.

The chief player in this amusing game must possess the faculty of inventing a long story, as well as a tolerably good memory. This player gives to each of the others the name of some person or thing to be mentioned in the story he is about to relate. For example, he may call one "the coachman," another "the whip," another "the inn," another the "old gentleman," another the "footman," another "the baggage," and so on until he has named all the persons engaged in the game. The story-teller now takes his stand in the centre of the room, and begins his story; in the course of which he takes care to mention all the names given to the players. When the name of a player is mentioned he must immediately rise from his seat, turn round, and sit down again, or else pay a forfeit for his inattention, and whenever "the family coach" is named *all* the players must rise simultaneously. In the following example of a story the names given to the different players are printed in italics: "An *old gentleman* dreading an attack of the gout resolved to pay a visit to the hot wells of Bath; he therefore summoned his *coachman* and ordered him to prepare *THE FAMILY COACH* (all the players rise, turn round, and sit down again). The *coachman*, not liking the prospect of so long a journey, tried to persuade the *old gentleman* that *THE FAMILY COACH* was out of repair, that the *leader* was almost blind, and that he (the *coachman*) could not drive without a new *whip*. The *old gentleman* stormed and swore upon hearing these paltry excuses, and ordered the *coachman* out of the room, while the *little dog* sprang from under his master's chair and flew at the calves of the offender, who was forced to make a precipitate exit. Early the next morning *THE FAMILY COACH* belonging to the *old gentleman* stopped at an *inn* on the Bath road, much to the surprise of the *landlord*, who had never seen such a lumbering conveyance before. *THE FAMILY COACH* contained the *old gentleman*, the *old lady* (his wife), and the *little dog* that had made such a furious attack on the poor *coachman's* legs. The *landlord* called the *landlady*, who came bustling out of the *inn* to welcome the *old gentleman* and *old lady*. The *footman* jumped down from behind *THE FAMILY COACH* and helped the *old gentleman* and the *old lady* to alight, while the *boots* and *chambermaid* belonging to the *inn* busied themselves with the *luggage*. The *little dog* trotted after the *old lady*, but just as it was going into the *inn* the *coachman* gave it a cut with his *whip*. The *little dog* howled, upon which the *old gentleman* turned round, and, seeing the *coachman* with his *whip* raised, he seized him by the throat. The *footman* came to the assistance of his friend the *coachman*, and the *ostler* belonging to the *inn* took the side of the *old gentleman*. The *landlord*, *landlady*, *chambermaid*, *boots*, *cook*, *stable-boy*, *barmaid*, and all the other inmates of the *inn*, rushed into the road to see what was the matter, and their cries, joined to the yells of the *little dog* and the screams of the *old lady*, so frightened the *leader*, the *white horse*, and the *brown mare*, that they ran away with *THE FAMILY COACH*." The tale might be shortened or continued.

The Huntsman.

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

248 SPORTS, PASTIMES, AND PHYSICAL TRAINING

agreeable? and the answer was, 'Yesterday fortnight.'" Another may declare, "I was asked 'If I had seen the comet?' and the answer was, 'He was married last year!'" A third, "I was asked 'What I liked best for dinner?' and the answer was, 'The Emperor of China!'"

Proverbs.

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

PENANCES FOR REDEEMING FORFEITS.

All the foregoing games end with crying the forfeits incurred. The person who volunteers to impose the penances on the different players lays his head in the forfeit-keeper's lap so that his eyes may be covered. The keeper holds up one article at a time, saying, "Here's a pretty thing, a very pretty thing! What is to be done to the owner of this very pretty thing?" The forfeit-crier asks whether the article belongs to a lady or a gentleman, and having been informed, he imposes a suitable penance on the unfortunate owner of "the very pretty thing" in question. Following are a few penances, to which a number of new ones may be added by any one possessing the faculty of invention.

The Knight of the Rueful Countenance.—The player whose forfeit is cried is called the "Knight of the rueful countenance." He must take a lighted candle in his hand, and select some other player to be his squire Sancho Panza, who takes hold of his arm, and they then both go round to all the ladies in the company. It is the squire's office to kiss the hand of each lady, and after each kiss to wipe the knight's mouth with a handkerchief which he holds in his hand for the purpose. The knight must carry the candle throughout the penance.

The Country Table.—In this penance the owner of the forfeit selects some one to be secretary, and then kneels down upon his hands and knees on the floor, to represent the table, and his secretary takes his stand beside him. One of the company next dictates to the secretary, who should move his hands on the back of the kneeling player, as if he were writing a letter; the dictator must call out "comma" when he wishes that stop to be made, which the secretary responds to by making a motion with his finger on the "country table," resembling that stop; a "semicolon" by giving a knock with his fist on the table and making a comma; a "colon" by giving two knocks, and a "full stop" by one. For the sake of losing as little time as possible in one forfeit, it is not necessary to request more than the points or stops to be made on the "country table."

Journey to Rome.—In this, the person whose forfeit is called must go round to every individual in the company to tell them that he is going on a journey to Rome, and to assure them that if they have any message or article to send to his Holiness the Pope, he will feel great pleasure in taking it. Every one must give something to the traveller, no matter how cumbersome it may be, or awkward to carry (indeed, the more inconvenient the articles are, the more it increases the merriment), until he is literally overloaded with presents. When he has gathered from all, he walks to a corner of the room, puts them down, and so his penance ends.

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

The Bouquet.—The owner of the forfeit must compare each lady to a flower, and explain the points of resemblance. Thus he may liken one lady to a rose, on account of her blushes; another to a snowdrop, because she hangs her head so modestly; and another to a lily, because she is tall and fair. The penance gives the person who incurs it a capital opportunity for passing some pretty compliments.

Wit, Beauty, and Love.—To redeem his forfeit, the player has to bow to the wittiest, kneel to the prettiest, and kiss the one he loves best. We need scarcely add that the player must pick out three of the opposite sex.

The Four Corners.—To laugh in one corner of the room, sing in another, cry in another, and dance in another, is a penance that may be imposed on a player of either sex.

The Poker Feat.—The owner of the forfeit is ordered to bite an inch off the poker. This seemingly impossible feat is performed by holding the poker about an inch off, or distant from, the mouth, and then biting the air.

The Disconsolate Lover.—The player, who may either be a lady or gentleman, goes out of the room, and after sighing deeply, says in a loud voice, "I sigh!" The other players call out, "Who for?" to which question the disconsolate lover replies by naming one of the opposite sex, who must also go outside. The second player now sighs for a third; the third for a fourth; and so on until the room is cleared. We need not inform our readers that the different players take care to salute each other after having sighed so deeply.

The Barefooted Friar.—The penitent is commanded to put two chairs together, take off his shoes, and jump over them. The reader will perhaps think this a very dangerous penance, but if he will reflect a moment he will understand that the shoes and not the chair are to be jumped over.

The Will.—The player who owns the forfeit cried, has to leave the room, while the others arrange how his property is to be divided. When he is out of hearing they fix different values to different portions of his body: thus they may call his head the chief legacy; the right arm, the second; the right leg, the third; the left leg, the fourth; and the left arm, the fifth. The penitent is now summoned into the presence of his lawyer, which part may be filled by any player. "As you are desirous of making your will," he says, "may I ask you which of these persons is to be your principal legatee?" The unhappy victim points to some gentleman or lady. "To whom do you leave the second part of your property?" The owner of the forfeit now points to another person, and so the sport continues until he has willed away his head and limbs. The lawyer now orders the different legatees to seize their property, which they do with great eagerness, one catching hold of the head, and the others grasping the arms and legs, to the intense astonishment of the owner of these members, and the great amusement of the rest of the company.

To Perform a Grecian Statue.—This is a boy's forfeit, and he achieves his task by mounting on a chair or table, when each one of the company advances, in turn, and puts him in a different attitude, in which he must remain until it is altered by the next person. The fun consists in the ridiculous postures the unfortunate victim is compelled to assume by his tormentors.

To Pay each Person in Company a Compliment, and then Spoil it.—This will exercise the quickness and wit of the performer, and enable him besides to take a little harmless revenge on those of his friends who have been harassing him during the evening. To one, for instance, he says, "You have a finer voice than any one in this present company; but," he adds, as the person addressed bows to the compliment, "it's a pity that you never give it any rest." To another, "You have certainly a great amount of wit, *only* you always exercise it at the expense of your friends;" and to a third, "Your eyes are certainly very bright, and is that the reason why they're always searching for their own reflection in the looking-glass?" and so on, until you have finished your round.

To Brush off the Dime.—This is a trick which may be played off on a novice, and will excite much merriment if well managed. The owner of the forfeit is told that he will have to shake off a dime from his forehead, and a coin is shown him. The dime is then enclosed in a damp handkerchief, and pressed hard against the forehead of the victim, who is not allowed to put his hands up to his head. Feeling the impression of the dime on his brow, he will have no doubt that it has been really fastened on, and not suspecting its removal in the handkerchief, he will begin shaking his head from side to side, and even rubbing it against projecting pieces of furniture, to the delight of the spectators, in persevering efforts to get rid of what is not there.

To Play the Judge.—This consists in sitting on a chair in a conspicuous part of the room, and listening with the most perfect gravity to the complaints brought by the rest of the company, who try, by all kinds of ridiculous reports and artifices, to upset the stolidity of the learned gentleman on the bench.

Compliments under Difficulties.—Pay six compliments to six different persons, avoiding the use of the letter *l* in every one.

Prison Diet.—A glass of water and a teaspoon are brought into the room, and the person who has to undergo "prison diet" is blindfolded, and a teaspoonful of cold water administered to him by any of the others, until he guesses who is feeding him, which seldom happens, unless he be born under a fortunate star, till the glass of water is half empty.

250 SPORTS, PASTIMES, AND PHYSICAL TRAINING

Other penalties for forfeits there are in abundance, such as to laugh, cry, cough, and sneeze in the four different corners of the room; to count forty backwards; to kiss your own shadow, without laughing, four separate times; to compose a rhymed verse; to hop on one foot three times round the room; to ask a riddle of each person in company; to repeat, without hesitation or mistake, some such brain-puzzle as the following:

"Robert Rowley rolled a round roll round;
A round roll Robert Rowley rolled round;
Where rolled the round roll Robert Rowley rolled round?"

How D'Ye Like Your Neighbor?

The company must be seated in a circle round the room, with a clear space in the middle. The chairs are placed close together, and the number of chairs is one less than that of the players; for instance, if thirteen players, twelve chairs. The chairless person stands in the middle of the room, and addressing one of the company, says, "Master Jones, how do you like your neighbor?" Jones may either answer, "Very well indeed;" or, singling out two of the company, he may say, "I prefer Master A. to Miss B.," or "Miss A. to Mr. R." If, being of a contented disposition, he likes both his neighbors "very much indeed," all the players must change places; if, on the contrary, he prefers Master A. to Miss B., the two whom he names must change, the others sitting still; in either case it is the object of the person in the middle to get into one of the vacant chairs while the changing is going on; and if he can succeed in doing this, the person thus left seatless must stand in the middle, and ask the players how they like their neighbors; if not, the first player has to take up his position in the centre again, and the game goes on.

Battledoor and Shuttlecock

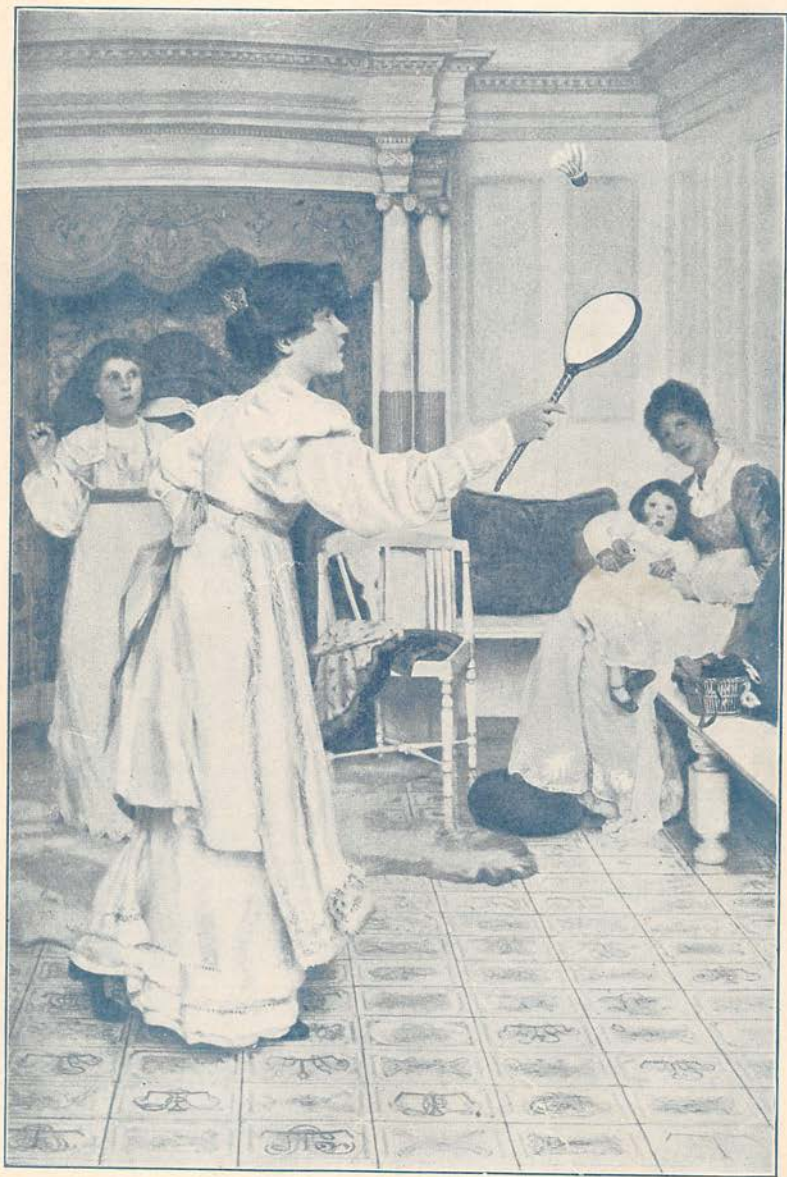
Can be played by quite young children of both sexes, and is equally adapted to "children of a larger growth." By increasing the size and weight of the shuttlecock, and substituting heavy wooden battledoors for the light, leather-covered frames, the game of shuttlecock may be made to yield considerable exercise, as well as amusement. The simplest form is where there are two players, who strike the shuttlecock alternately, the one who first suffers it to fall to the ground being the loser. But the game may be made more interesting, and at the same time amuse a greater number, when there are five or six players, who divide into sides, each having his number—one side, 1, 3, 5; the other, 2, 4, 6. The shuttlecock, first struck by 1, must then be hit by 2, and then, in turn by 3, 4, 5, and 6. The player who lets it drop is out, and the side of which one or more men are still in, after all their opponents have lost their position, wins.

A good shuttlecock may be made, where there are no toy-shops to supply it, by cutting off the projecting ends of a common cotton-spool, trimming one end with a knife, and drilling holes in the flat surface left at the other, in which holes the feathers of quill pens are to be inserted. As for the battledoors, we should think very little of the boy who could not, on an emergency, cut out a set from a bit of thin board, or the flat lid of a box, with the help of the big blade of his pocket-knife.

The French are great adepts at this game, and light battledoors and shuttlecocks are wielded by them with great perseverance and considerable skill. There is one great advantage about this game, namely, that without requiring any great amount of strength, it thoroughly exercises every muscle of the player, and furnishes real exercise without producing exhaustion.

Conundrums.

1. Why is life the greatest of riddles?
Answer—Because we must all give it up.
2. What word becomes shorter by adding a syllable to it?
Answer—Short.
3. Why is a pig a paradox?
Answer—Because it is killed first and cured afterward.
4. Of what color is grass when covered with snow?
Answer—Invisible green.
5. What is even better than presence of mind in a railway accident?
Answer—Absence of body.
6. What is that which will give a cold, cure a cold, and pay the doctor's bill?
Answer—A draught (draft).
7. Why is the letter G like the sun?
Answer—Because it is the centre of light.
8. What is that from which the whole may be taken and yet some remain?
Answer—The word wholesome.
9. Why is blindman's buff like sympathy?
Answer—Because it is a fellow feeling for another.
10. Why need France never fear an inundation?
Answer—Because the water in France is *l'eau*.





BATTLEDORE AND SHUTTLECOCK

AFTER THE PAINTING BY LAURENCE ALMA TADEMA

A favorite game with boys and girls indoors or out. It is played in almost every country in the world and is many hundreds of years old. Instead of a battledore the Chinese, who have played it for centuries, use the soles of their feet.

The Game of Twenty Questions.

One of the party leaves the room, and the others, in his absence, agree upon some subject which he is to guess, or rather, discover by successive questions.

He is allowed only *twenty questions*, which, with one exception, must be of such a character as to call for an answer in one word, affirmative or negative (Yes or No).

The exception is "Is it animal, vegetable, or mineral?"

This is generally asked as a first question.

It would seem, at first sight, that in view of the absolutely infinite range of subjects from which to choose, the position of questioner would be a difficult one to fill, but, this is not altogether the case.

If the questioner is ordinarily acute in his perceptions and knows something of the art of putting questions, descending from the general to the particular, thus narrowing the field of conjecture at each stage, success is likely to result. A really skilful interrogator can often accomplish his task with several questions still remaining to his credit.

Take the familiar example, Oliver Cromwell.

The game begins and proceeds 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.—"Is it male?" A.—
 "Yes." Q.—"Did he live in the Christian era?" A.—"Yes." Q.—"Prior to
 the reign of William the Conqueror?" A.—"No." Q.—"Before the reign of
 Elizabeth?" A.—"Yes." Q.—"In the reign of Charles the First?" A.—"Yes."
 Q.—"Was he a Puritan?" A.—"Yes." Q.—"Was he a man of action?" A.—
 "Yes." 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 cap-
 tain?" A.—"Yes." Q.—"Above the rank of Colonel?" A.—"Yes." Q.—
 "Above the rank of General?" A.—"Yes." Q.—"Is it Cromwell himself?"
 A.—"Yes."

Fifteen questions have sufficed to discover this subject, and even fewer would have done it.

Sometimes the game is varied, and incidentally made easier, by allowing two, three, or even four answers requiring more than one word, or if only one, a word more definite than yes or no.

This game naturally allows of great amplification, as it is not by any means confined to one particular form of subject; on the contrary, this may be made according to the fancy of the company, material, immaterial, real, or imaginary, under which headings will follow naturally, classifications, such as general, particular, complex, historical, fictitious, mythological, etc.

Divided Quotations.

This is entertaining if it is not made too intellectual. Of course, it is like all games of this character, a fairly good test of one's memory.

Each of the players is given a card bearing a number of familiar quotations, which, however, must be either unfinished at the end or not written out at the beginning.

For instance, "Vows are but breath" (and the rest, "*and breath a vapor is*"); or, "Welcome ever smiles" ("*and farewell goes out sighing*"); "A woman's nay doth stand for naught" (the beginning of which is: "*Have you not heard it said full oft?*"); "He may live without love, what is passion but pining" ("*But where is the man that can live without dining?*"); "A little more than kin" ("*and less than kind*"); "The adorning of the house" ("*is the friends who frequent it*"), etc., etc. The end or beginning of the quotation given here in italics, or others chosen, must be supplied by the guessers, who will be surprised to find what a number of lines they can recall with a little practice.

For the benefit of those who are not well posted in quotations, as also to settle any dispute regarding the actual wording of the same, the hostess must have a book at hand to consult. The novices are not to consult the book during the progress of the game, but simply refer to it to verify the correctness of their guesses at the end.

The contestant who succeeds in beginning or finishing the greatest number of quotations correctly is declared winner, and to him or to her may be given a prize.

ARITHMETICAL AMUSEMENTS.

Aphorisms of Number.

1. If two even numbers be added together, or subtracted from each other, their sum or difference will be an even number.
2. If two uneven numbers be added or subtracted, their sum or difference will be an even number.
3. The sum or difference of an even and an uneven number, added or subtracted, will be an uneven number.
4. The product of two even numbers will be an even number, and the product of two uneven numbers will be an uneven number.
5. The product of an even and uneven number will be an even number.
6. If two different numbers be divisible by any one number, their sum and their difference will also be divisible by that number.

254 SPORTS, PASTIMES, AND PHYSICAL TRAINING

7. If several different numbers, divisible by 3, be added or multiplied together, their sum and their product will also be divisible by 3.

8. If two numbers, divisible by 9, be added together, the sum of the figures in the amount will be either 9 or a number divisible by 9.

9. If any number be multiplied by 9, or by any other number divisible by 9, the amount of the product will be either 9 or a number divisible by 9.

10. In every arithmetical progression, if the first and last term be each multiplied by the number of terms, and the sum of the two products be divided by 2, the quotient will be the sum of the series.

11. In every geometric progression, if any two terms be multiplied together, their product will be equal to that term which answers to the sum of these two indices. Thus, in the series,—

| | | | | |
|---|---|---|----|----|
| 1 | 2 | 3 | 4 | 5 |
| 2 | 4 | 8 | 16 | 32 |

If the third and fourth terms, 8 and 16, be multiplied together, the product, 128, will be the seventh term of the series. In like manner, if the fifth term be multiplied into itself, the product will be the tenth term; and if that sum be multiplied into itself, the product will be the twentieth term. Therefore, to find the last, or any other term of a geometric series, it is not necessary to continue the series beyond a few of the first terms.

TO FIND A NUMBER THOUGHT OF.

First Method.

| | EXAMPLE. |
|---|----------|
| Let a person think of a number, say..... | 6 |
| 1. Let him multiply by 3..... | 18 |
| 2. Add 1..... | 19 |
| 3. Multiply by 3..... | 57 |
| 4. Add to this the number thought of..... | 63 |
| Let him inform you what is the number produced; it will always end with 3. Strike off the 3, and inform him that he thought of 6. | |

Second Method.

| | EXAMPLE. |
|--|----------|
| Suppose the number thought of to be..... | 6 |
| 1. Let him double it..... | 12 |
| 2. Add 4..... | 16 |
| 3. Multiply by 5..... | 80 |
| 4. Add 12..... | 92 |
| 5. Multiply by 10..... | 920 |
| Let him inform you what is the number produced. You must then, in every case, subtract 320; the remainder is, in this example, 600; strike off the 2 ciphers, and announce 6 as the number thought of. | |

TO DISCOVER TWO OR MORE NUMBERS THAT A PERSON HAS THOUGHT OF.

First Case.

Where each of the numbers is less than 10. Suppose the numbers thought of were 2, 3, 5.

| | EXAMPLE. |
|---|----------|
| 1. Desire him to double the 1st number, making..... | 4 |
| 2. To add 1 to it..... | 5 |
| 3. To multiply by 5..... | 25 |
| 4. To add the 2d number..... | 28 |
| There being a 3d number, repeat this process— | |
| 5. To double it..... | 56 |
| 6. To add 1 to it..... | 57 |
| 7. To multiply by 5..... | 285 |
| 8. To add the 3d number..... | 290 |

And to proceed in the same manner for as many numbers as were thought of. Let him tell you the last sum produced (in this case, 290). Then, if there were two numbers thought of, you must subtract 5; if three, 55; if 4, 555. You must here subtract 55, leaving a remainder of 235, which are the numbers thought of, 2, 3, and 5.

Second Case.

Where one or more of the numbers are 10, or more than 10, and where there is an odd number of numbers thought of.

Suppose he fixes upon five numbers, viz., 4, 6, 9, 15, 16.

He must add together the numbers as follows, and tell you the various sums:

| | |
|-------------------------------------|----|
| 1. The sum of the 1st and 2d..... | 10 |
| 2. The sum of the 2d and 3d..... | 15 |
| 3. The sum of the 3d and 4th..... | 24 |
| 4. The sum of the 4th and 5th..... | 31 |
| 5. The sum of the 1st and last..... | 20 |

You must then add together the 1st, 3d, and 5th sums, viz., $10 + 24 + 20 = 54$, and the 2d and 4th, $15 + 31 = 46$; take one from the other, leaving 8. The half of this is the first number, 4; if you take this from the sum of the

1st and 2d you will have the 2d number, 6; this taken from the sum of the 2d and 3d will give you the 3d, 9; and so on for the other numbers.

How Many Counters have I in My Hands?

A person having an equal number of counters in each hand, it is required to find how many he has altogether.

Suppose he has 16 counters, or 8 in each hand. Desire him to transfer from one hand to the other a certain number of them, and to tell you the number so transferred. Suppose it be 4, the hands now contain 4 and 12. Ask him how many times the smaller number is contained in the larger; in this case it is three times. You must then multiply the number transferred 4, by the 3, making 12, and add the 4, making 16; then divide 16 by the 3 *minus* 1; this will bring 8, the number in each hand.

In most cases fractions will occur in the process: when 10 counters are in each hand and if 4 be transferred, the hands will contain 6 and 14.

He will divide 14 by 6 and inform you that the quotient is $2\frac{2}{3}$ or $2\frac{1}{3}$.

You multiply 4 by $2\frac{2}{3}$, which is $9\frac{2}{3}$.

Add 4 to this, making $13\frac{2}{3}$, equal to $\frac{40}{3}$.

Subtract 1 from $2\frac{2}{3}$, leaving $1\frac{2}{3}$ or $\frac{4}{3}$.

Divide $\frac{40}{3}$ by $\frac{4}{3}$, giving 10, the number in each hand.

The Three Travellers.

Three men met at a caravansary or inn, in Persia; and two of them brought their provisions along with them, according to the custom of the country; but the third, not having provided any, proposed to the others that they should eat together, and he would pay the value of his proportion. This being agreed to, A produced 5 loaves, and B 3 loaves, all of which the travellers ate together, and C paid 8 pieces of money as the value of his share, with which the others were satisfied, but quarrelled about the division of it. Upon this the matter was referred to the judge, who decided impartially. What was his decision?

At first sight it would seem that the money should be divided according to the bread furnished; but we must consider that, as the 3 ate 8 loaves, each one ate $2\frac{2}{3}$ loaves of the bread he furnished. This from 5 would leave $2\frac{1}{3}$ loaves furnished the stranger by A; and $3 - 2\frac{2}{3} = \frac{1}{3}$ furnished by B, hence $2\frac{1}{3}$ to $\frac{1}{3} = 7$ to 1, is the ratio in which the money is to be divided. If you imagine A and B to furnish, and C to consume all, then the division will be according to amounts furnished.

The Money Game.

A person having in one hand a piece of gold, and in the other a piece of silver, you may tell in which hand he has the gold, and in which the silver, by the following method: Some value, represented by an even number, such as 8, must be assigned to the gold; and a value represented by an odd number, such as 3, must be assigned to the silver; after which, desire the person to multiply the number in the right hand by any even number whatever, such as 2, and that in the left by an odd number, as 3; then bid him add together the two products, and if the whole sum be odd, the gold will be in the right hand, and the silver in the left; if the sum be even, the contrary will be the case.

To conceal the artifice better, it will be sufficient to ask whether the sum of the two products can be halved without a remainder; for in that case the total will be even, and in the contrary case odd.

It may be readily seen that the pieces, instead of being in the two hands of the same person, may be supposed to be in the hands of two persons, one of whom has the even number, or piece of gold, and the other the odd number, or piece of silver. The same operations may then be performed in regard to these two persons, as are performed in regard to the two hands of the same person, calling the one privately the right, and the other the left.

The Philosopher's Pupil.

To find a number of which the half, fourth, and seventh, added to three, shall be equal to itself.

This was a favorite problem among the ancient Grecian arithmeticians, who stated the question in the following manner: "Tell us, illustrious Pythagoras, how many pupils frequent thy school?" "One-half," replied the philosopher, "study mathematics, one-fourth natural philosophy, one-seventh observe silence, and there are three females besides."

The answer is, 28: $14+7+4+3=28$.

The Certain Game.

Two persons agree to take, alternately, numbers less than a given number, for example, 11, and to add them together till one of them has reached a certain sum, such as 100. By what means can one of them infallibly attain to that number before the other?

The whole artifice in this consists in immediately making choice of the numbers 1, 12, 23, 34, and so on, or of a series which continually increases by 11, up to 100. Let us suppose that the first person, who knows the game, makes choice of 1; it is evident that his adversary, as he must count less than 11,

256 SPORTS, PASTIMES, AND PHYSICAL TRAINING

can at most reach 11, by adding 10 to it. The first will then take 1, which will make 12; and whatever number the second may add the first will certainly win, provided he continually add the number which forms the complement of that of his adversary to 11; that is to say, if the latter take 8, he must take 3; if 9, he must take 2; and so on. By following this method he will infallibly attain to 89, and it will then be impossible for the second to prevent him from getting first to 100; for whatever number the second takes he can attain only to 99; after which the first may say—"and 1 makes 100." If the second take 1 after 89, it would make 90, and his adversary would finish by saying—"and 10 make 100." Between two persons who are equally acquainted with the game, he who begins must necessarily win.

The Famous Forty-five.

How can number 45 be divided into four such parts that, if to the first part you add 2, from the second part you subtract 2, the third part you multiply by 2, and the fourth part you divide by 2, the sum of the addition, the remainder of the subtraction, the product of the multiplication, and the quotient of the division, be all equal?

| | | | |
|---------------|---------------------|---------------------|----|
| The first is | 8; to which add 2, | the sum is | 10 |
| The second is | 12; subtract | 2, the remainder is | 10 |
| The third is | 5; multiplied by 2, | the product is | 10 |
| The fourth is | 20; divided by | 2, the quotient is | 10 |

—
45

Required to subtract 45 from 45, and leave 45 as a remainder.

Solution.— $9 + 8 + 7 + 6 + 5 + 4 + 3 + 2 + 1 = 45$
 $1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 0 = 45$
 $8 + 6 + 4 + 1 + 9 + 7 + 5 + 3 + 2 = 45$

The Astonished Farmer.

A and B took each 30 pigs to market. A sold his at 3 for a dollar, B at 2 for a dollar, and together they received \$25. A afterwards took 60 alone, which he sold *as before*, at 5 for \$2, and received but \$24; what became of the other dollar?

This is rather a catch question, the insinuation that the first lot were sold at the rate of 5 for \$2, being only true in part. They commenced selling at that rate, but after making ten sales, A's pigs are exhausted, and they have received \$20; B still has 10 which he sells at "2 for a dollar," and of course receives \$5; whereas, had he sold them at the rate of 5 for \$2, he would have received but \$4. Hence the difficulty is easily settled.

The Expunged Figure.

In the first place desire a person to write down secretly, in a line, any number of figures he may choose, and add them together as units; having done this, tell him to subtract that sum from the line of figures originally set down; then desire him to strike out any figure he pleases, and add the remaining figures in the line together as units (as in the first instance), and inform you of the result, when you will tell him the figure he has struck out.

| |
|----------|
| 76542-24 |
| 24 |
| 76518 |

Suppose, for example, the figures put down are 76542; these added together, as units, make a total of 24; deduct 24 from the first line, and 76518 remain; if 5, the centre figure, be struck out, the total will be 22. If 8, the first figure, be struck out, 19 will be the total.

In order to ascertain which figure has been struck out, you make a mental sum one multiple of 9 higher than the total given. If 22 be given as the total, then 3 times 9 are 27, and 22 from 27 show that 5 was struck out. If 19 be given, that sum deducted from 27 shows 8.

Should the total be equal multiples of 9, as 18, 27, 36, then 9 has been expunged.

With very little practice any person may perform this with rapidity; it is therefore needless to give any further examples. The only way in which a person can fail in solving this riddle is, when either the number 9 or a 0 is struck out, as it then becomes impossible to tell which of the two it is, the sum of the figures in the line being an even number of nines in both cases.

The Remainder.

A very pleasing way to arrive at an arithmetical sum, without the use of either slate or pencil, is to ask a person to think of a figure, then to double it, then add a certain figure to it, now halve the whole sum, and finally to subtract from that the figure first thought of. You are then to tell what is the remainder.

The key to this lock of figures is, that *half* of whatever sum you request to be added during the working of the sum is the remainder. In the example given, 5 is the half of 10, the number requested to be added. Any amount may be added, but the operation is simplified by giving only even numbers, as they will divide without fractions.

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

The Three Jealous Husbands.

Three jealous husbands, A, B, and C, with their wives, being ready to pass by night over a river, find at the waterside a boat which can carry but two at a time, and for want of a waterman they are compelled to row themselves over the river at several times. The question is, how those six persons shall pass, two at a time, so that none of the three wives may be found in the company of one or two men, unless her husband be present?

This may be effected in two or three ways; the following may be as good as any: Let A and wife go over—let A return—let B's and C's wives go over—A's wife returns—B and C go over—B and wife return, A and B go over—C's wife returns, and A's and B's wives go over—then C comes back for his wife. Simple as this question may appear, it is found in the works of Alcuin, who flourished a thousand years ago, hundreds of years before the art of printing was invented.

A FEW SIMPLE CONJURING TRICKS.

The Obedient Dime.

Put a dime between two half dollars and place upon the larger coins a glass (goblet or tumbler) upside down. The trick consists in removing the dime without displacing either of the larger coins or the glass. The player has simply to scratch the tablecloth with the nail of the forefinger in the direction he wishes the dime to move and it will respond instantly. The elasticity of the cloth causes this action. The tablecloth is essential to the trick.

The "Twenty-Cent" Trick.

The performer borrows twenty cents from the assembled guests, children, or hostess and displays it on a plate, having previously, however, prepared five cents in his left hand, which he must keep concealed.

Then he will take the cents from the plate in his right hand, and mixing them with the hidden five, give them to some one in the audience to hold. Then he must ask the holder of the coins to return five cents to him, which he will naturally do, under the impression that he then has only fifteen, whereas, of course, he still possesses twenty.

Now, the performer of the trick must have another cent palmed in his right hand, so that as he hands the five cents just returned to another player to hold, he may mix the cent with it, thus giving him six cents. Then he must ask the recipient of the six cents to return one, and he must be reminded that he has now only four left, and must then proceed with the most marvellous part of the illusion.

Taking the one cent just received in the right hand, he must palm it, pretending, however, to place it in the left. Then he must strike the left hand with a rod, bidding the cent fly into the closed hand of the person holding five, the one who thinks he has only four. On unclosing the hand the five cents will appear in his palm as if transferred there by magic, and the holder of the sum, with the rest of the audience, be surprised beyond expression.

The performer will then proceed, taking the other five cents, and, making a still more dexterous pass into the left hand, he will bid the five cents to fly to the closed hand of the person holding the other pennies, and who will now be asked to return the original twenty cents. This he will do, to the great astonishment of himself and the remainder of the audience.

This trick, when properly practised and executed with proper care and dexterity, is extremely effective.

Rising of Water in a Glass.

Take a goblet, a plate and some water. Pour the water on the plate and inform the audience that it will rise in the glass. To accomplish this, place a piece of cork on the water and upon this some paper, light it and put the goblet upside down over the flame. The water will then begin to rise very slowly in the glass.

The explanation is, as the paper burns it will consume a portion of the air, and thus, the resistance being diminished, the external pressure will send the water up.

Fill a Goblet with Water and Hold it Upside Down without Spilling.

Take a goblet and fill it with water, then cover it with a piece of paper so that it will fit perfectly the rim of the glass and adhere to the water thereon.

Turn the glass quickly upside down and it will be seen that the water does not escape. The sheet of paper will prevent the water from spilling because it is held back by the pressure of air.

The Domino Oracle.

Arrange twelve of the dominoes in a circle, beginning with the double six in the middle, then 6.5, double 5, 5.4, double 4, and so on ending with one blank, and inform any one present, that if he will think of one of the dominoes and remember it, you will point it out to him. Now, supposing the double-deuce is the domino selected, you tell the person who has chosen it that you will count around the circle, and when you have counted twenty, *including the number of spots on the selected domino*, he must tell you to stop, and that your finger will then rest on the domino chosen. The secret is simply this,—you count carelessly around, 1, 2, 3, 4, 5, 6, 7, on any of the dominoes; but at the eighth count you always manage to point to the *double-six*, and after that you continue counting around *regularly to the right*; be sure and remember this, for it is the key of the trick. For example, as we have before said, we will suppose the double-deuce to be the selected domino. We follow the above instructions, and count and point at the dominoes *promiscuously* the first seven counts; but at eighth count we point at the double-six, and continue to the right on the six-five, double-five, and so on in succession until we arrive at the double-deuce, when we will be told to stop, because by that time we will have counted sixteen, to which if we add the spots on the domino chosen we will have counted twenty. This rule holds good no matter what domino happens to be selected. It is perhaps useless to inform our reader that he must not count out loud, or appear to count mentally, but let it seem as if he were only pointing at the dominoes by chance. You must let the person who selects the domino appear to do all the counting.

To Guess the Two Ends of a Line of Dominoes.

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

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

ACTING CHARADES.

In nearly every gathering of young people there will be found some who have taken part in this popular amusement. Therefore, a few words of general advice need only be given here. The main object is to mystify the audience, but the syllable of the word must be mentioned, though it need not be brought in in a pointed manner or pronounced with emphasis.

Let all your arrangements be well planned and thought out. Decide who is to bring in the syllable or the word, and see that every one has the subject of the act well in mind. The scenes should be short and should follow quickly. Following are a few good words:—Mis-take, Band-box, Man-age, Brides-maid, Cur-tail, Hand-some, Mar-plot, Mad-cap, Sea-side, Bride-groom, Key-hole, Pat-riot, In-constant, Rail-way, Stage-struck, Sweet-heart, Nose-gay, Fox-glove, Mis-fortune, Turn-key, In-no-cent, A-bun-dance, Purse-proud, Mat-ri-mony, Car-pen-try, In-do-lent. But a very brief consultation of the dictionary will suggest others as simple, and many more difficult.

The scenery, costume, and accessories depend of course upon the resources of the house and the ingenuity of the players, and they may be simple or as elaborate as possible. Part of the fun is often the improvising of the costumes, etc. A curtain is almost a necessity, and a back drawing room forms an excellent stage, with the audience seated in the front and the curtain in the space for the folding doors which we have often seen used instead of a curtain.