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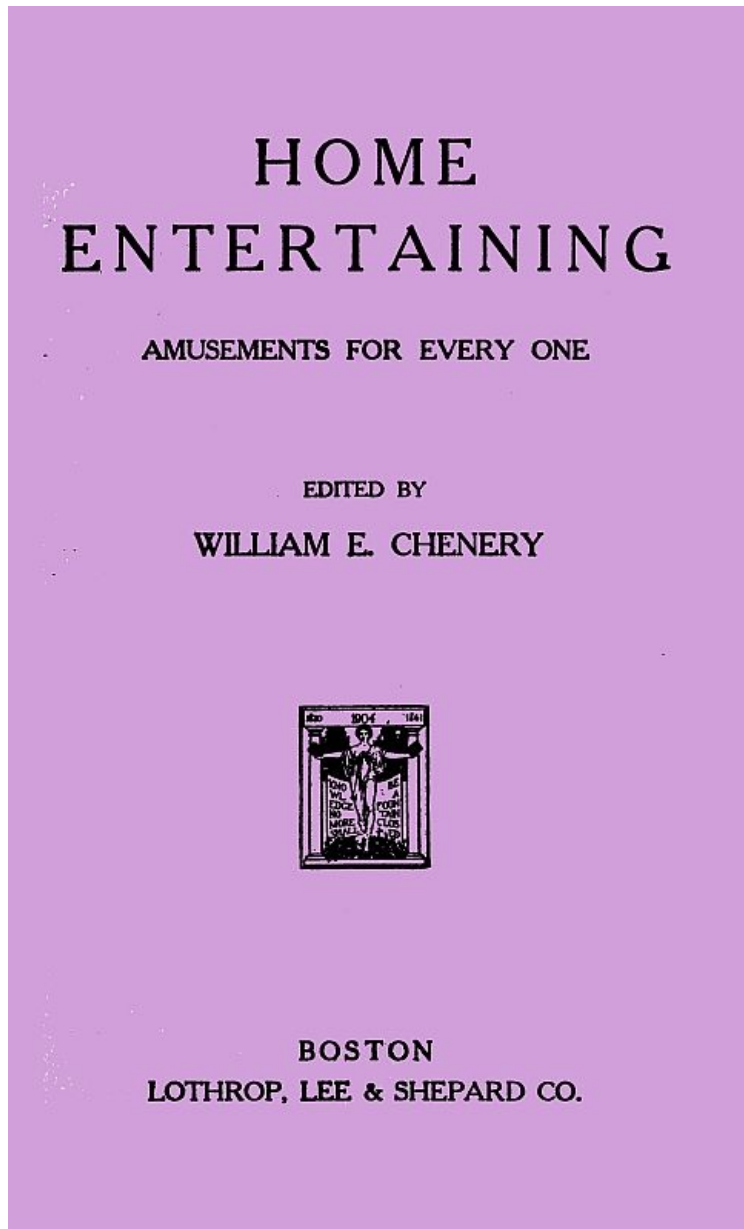
Author: William Eastman Chenery

Release date: August 14, 2016 [EBook #52799]

Language: English

Credits: Produced by Chris Curnow, Emmy and the Online Distributed Proofreading Team at <http://www.pgdp.net> (This file was produced from images generously made available by The Internet Archive)

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# **HOME ENTERTAINING**

## **What To Do and How To Do It**

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# HOME ENTERTAINING

[ii]  
[iii]

AMUSEMENTS FOR EVERY ONE

EDITED BY  
WILLIAM E. CHENERY



BOSTON  
LOTHROP, LEE & SHEPARD CO.

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HOME ENTERTAINING

**Norwood Press**  
Berwick & Smith Co.  
Norwood, Mass., U.S.A.

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# PREFACE

[v]

THIS collection of games, tricks, and pastimes is the result of many years' effort to find the most clever and practical diversions and entertainments suitable for the home. Each trick has been tested by the editor, and each sport introduced has received most careful consideration in regard to ease of production, as well as the enjoyment to be gained from it.

As no refined person of any age can find amusement in coarseness, great care has been exercised in presenting only such diversions as are to be welcomed in a refined home circle. The necessity for elaborate apparatus has also been avoided, so that with dullness, difficulty, expense, and ill-taste eliminated, it is felt that this collection will supply a lack which has always existed, as the many who have sought in vain for a bright, safe, and up-to-date book of really feasible entertainments will appreciate.

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While this book contains much that is original, especially in descriptive matter and ways of presentation, it has of course been necessary to draw freely from the accumulated mass of tricks and "sells" that have in some form or other come down from unknown times, and are recognized as being the common property of any who take pains to learn them. As a matter of courtesy, due acknowledgement is hereby made to all who have preceded me in this line of work.

A word of general advice to the amateur entertainer may be in order. Never tell the company what you are about to do, unless the very nature of a trick demands that its outcome be stated in advance. In this case, do it as guardedly as possible. If you state that you are to perform a certain trick, you thereby greatly increase the chance of detection, as the spectators will know what to look for, and in that way will more readily arrive at the true method of bringing about the results. Do not allow yourself to be persuaded into performing a trick twice in an evening. With the element of surprise gone, the best performance loses much of its effect. Finally, remember that a great deal depends upon the personality of the entertainer. An easy flow of pleasantries, which may or may not have to do with what is being performed, adds to the entertainment of the company, and at the same time helps much in diverting the attention of your friends from too close a scrutiny of your proceedings.

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WILLIAM E. CHENERY.

FRAMINGHAM, MASS.,  
May, 1912.

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# Home Entertaining

[1]

## What To Do and How To Do It

**The Magnetic Ring.** Take a gold ring,—the more massive the better. Attach the ring to a silk thread about twelve inches long; fasten the other end of the thread around the nail-joint of your right forefinger, and let the ring hang about half an inch above the surface of the table, on which you rest your elbow to steady your hand. Hold your finger horizontally, with the thumb thrown back as far as possible from the rest of the hand.

If there be nothing on the table, the ring will soon become stationary. Then place some silver (say three half-dollars) immediately below it, when the ring will begin to oscillate backwards and forwards, to you and from you. Now bring your thumb in contact with your forefinger (or else suspend the ring from your thumb), and the oscillations will become transverse to their former swing. Or this may be effected by making a lady take hold of your disengaged hand. When the transverse motion is fairly established, let a gentleman take hold of the lady's disengaged hand, and the ring will change back to its former course. These effects are produced by the aid of animal magnetic currents given forth by the hands of the experimenters.

[2]

**To Tell the Hour of the Day or Night by a Suspended Quarter.** Sling a quarter or a dime at the end of a piece of thread by means of a loop; then, resting your elbow upon a table, hold the other end of the thread between your forefinger and thumb, and thus suspend the coin in an empty goblet. Observe, your hand must be perfectly steady; and if you find it difficult to keep it in an immovable posture, it is useless to attempt the experiment. Premising that the quarter is properly suspended, you will find that, when it has recovered its equilibrium, it will for a moment be stationary; it will then, of its own accord and without the least agency from the person holding it, assume the action of a pendulum, vibrating from side to side of the glass, and after a few seconds will strike the hour nearest to the time of day. It is necessary to observe that the thread should lie over the pulse of the thumb, and this may in some measure account for the vibration of the quarter, but to what cause its striking the precise hour is to be traced remains unexplained; for it is no less astonishing than true that when it has struck the proper number its vibration ceases, it acquires a kind of rotary motion and finally becomes stationary as before.

[3]

**The Spirit Calculator.** A piece of paper and a pencil are handed to the audience, with a request that four different persons will each write down a row of four figures, one under the other, to form an addition sum. The paper is then given to a fifth person to add up the figures, but before he can call out the result the performer writes it down on a blackboard.

[4]

The secret lies in the fact that the performer is in possession of a piece of paper exactly the same in every detail as that handed to the audience, on which, previous to the entertainment, he has had four rows of figures written in different handwritings. In the course of the entertainment, all is fair and aboveboard until it comes to adding up the sum, when the performer, in the act of giving the paper to the fifth person, changes it for that of his own, with the total of which he is already acquainted. He has now only to run to the stage and write down the answer on the blackboard.

A more startling conclusion than the prosaic one above mentioned may be obtained by the use of sympathetic ink, composed of sulphuric acid and water, one part of the former to three of the latter. Writing done with this ink will be invisible until heat be applied, which will bring out the characters in jet black.

[5]

The performer, then, being provided with a piece of paper bearing the answer written with the invisible ink, gives a plate containing a little alcohol to the person adding up the sum, and asks him to set fire to the alcohol, first, however, taking careful note of the total. The prepared piece of paper is now held over the flames caused by igniting the alcohol on the plate, when the heat will bring out the answer, which is proved to be correct. The greatest care should always be exercised in producing any kind of flame.

**The Square of Sixteen Numbers.** Arrange the numbers from 1 to 16 in a square, so that the sum of the figures in any row, vertical, horizontal, or diagonal, will be 34.

16	3	213
5	1011	8
9	6	712
4	1514	1

**The Square of Nine Digits.** How may nine digits be arranged in a rectangular form so that the sum of any row, whether horizontal, vertical, or diagonal, shall equal 15?

[6]

4	9	2
3	5	7
8	1	6

**Making a Bird Enter a Cage.** Draw upon a sheet of paper an empty bird-cage and then very near the cage at the right draw a bird. The problem is to make this bird enter the cage.

Place a visiting-card between the two figures, holding the card perpendicularly on the paper. Press the end of your nose on the border of the card and look at the cage and the bird. You will thus see the cage with your left eye and the bird with your right. But in a moment the bird will seem to move, then enter the cage.

**The Handkerchief Snake.** A fine black-silk thread is stretched across the stage from one side to the other, the ends being in the hands of two assistants. Having obtained the loan of a handkerchief, the performer, standing behind the thread, takes it diagonally by two corners and twists it up rope fashion. He then ties three knots in it, one a little below the centre, one a little above the centre, and the third at one end. While this is being done, the assistants raise the thread, around which the last knot, forming the head of a snake, is actually tied; but owing to the thread being invisible, this will pass unobserved. [7]

Having made the last knot, the performer drops the handkerchief on the floor, when its imitation of a live snake will depend entirely on the adroit manner in which the assistants manipulate the thread.

Finally, it should be made to jump into the hand of the performer, who should at once hand it with the knots still tied to the owner. This is managed by the assistant at one end dropping the thread and the other one pulling it clear of the handkerchief. Other tricks may be invented.

**To Pass your Body through a Postal Card.** Fold the card once lengthwise in the middle so that there will be two equal flaps. Now commence at the folded edge and cut almost to the straight edge, double thickness, then commence at the straight edge and cut almost to the folded edge, and so on alternately, until there have been about twenty-five or thirty cuts made, leaving a very small margin between each cut. Then cut each loop on the folded edge except the two outside loops, and open. [8]

**Silhouettes.** Choose a part of the room where there is a clear wall space. Attach a piece of silhouette paper to the wall with thumb tacks or pins (or against a broad board if you fear that the tacks may injure the wall), the white side of the paper being out.

A lamp, or better a candle, having been placed so that it will throw a strong light on the sheet of paper, turn off all the other lights in the room. Each one then takes his place between the lamp and the wall so that a clear shadow of his profile may be thrown on the paper. Now draw a firm, strong line carefully around this shadow. The sitter must sit perfectly still, during the drawing. If possible have a head-rest, the shadow of which must not be seen upon the paper. Having thus outlined the shadow, take the paper from the wall and cut out the silhouette neatly or pass it to another to do the same. [9]

**Gymnastics for the Tongue.** Say these several times as rapidly and distinctly as you can: "She sells sea shells at the sea shore," and these also: "John sawed six sleek, slim, slender saplings." "There was an old woman and she was a thistle sifter. She had a sieve of sifted thistles, and a sieve of unsifted thistles, and she was a thistle sifter." "Mixed biscuits." "Gig whip." "Six thick thistle sticks." "She stood at the door welcoming him in." "Shoes and socks shock Susan."

**The Passenger to Boulogne.** The requirements for this touching picture are an orange, a pocket-handkerchief or soft table-napkin, and a wine-glass. The orange is first prepared by cutting in the rind with a pen-knife the best ears, nose, and mouth which the skill of the artist can compass, a couple of raisins supplying the place of eyes. A pocket-handkerchief is stretched lightly over the glass, and the prepared orange laid thereon. [10]

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

The performance terminates by draping the pocket-handkerchief hood-fashion over the supposed head, and squeezing the orange into the glass. The last scene, however, is disagreeably realistic.

**Mind-Reading.** Before appearing to the audience, fasten a fine black thread to the thumb (or any part desired). The other end is retained by an assistant seated back to the audience, and in back from the performer, so that the thread will not be noticed. While the performer is promising a mind-reading exhibition, the assistant will have time to make the thread tight, and it must be kept so during the performance. Show a small blackboard, or some other similar arrangement, that can be held in one arm, and ask any one to secretly suggest figures, which are put down in columns, for the purpose of addition. The figures must be large enough for every one to see, and it is advisable not to have too many, as experience will show it takes too long for the trick. The performer then mentally adds the right column of figures, after which he secretly pulls the thread, fastened to the thumb, as many times as necessary to make the correct number. The assistant counts the little jerks, and then announces the number, which proves to be the correct number to set down. This is continued until all the figures are added. If the sum of a column is a "zero" no pull should be made. The details must be plainly understood between the performer [11]

**Blowing a Card on Twine.** Procure some of the nicest twine, that is hard, smooth, and very slippery, and cut into lengths of fifteen or twenty feet, according to room available, fastening both ends to something stationary. The number of these lines may be optional, but not less than two. On each line, near the end, place a card four inches square, with a hole exactly in the centre, about three times the diameter of the twine. Care must be taken that the hole is large enough to allow the card to move properly but not too freely. At a given signal the card is blown the length of the line. The one arriving at the end first, wins.

**Naming a Card.** This trick can be shown at any time and at any place where two performers are together and desire to show a little skill to amuse their friends. The idea in the trick is to announce that you can tell the name of a card written on a sheet of paper, the paper folded and placed on the table, all being done while you are out of the room. After you have announced the trick and have left the room, your assistant (who of course acts as if he were disinterested) takes a pencil, and when some one names the card he writes it on the paper and folds it up. For example, we will say that the four of diamonds was named. When he has finished writing the name of the card, he, in an offhand way, places the pencil on the table, so that the point would indicate four in an imaginary clock, he of course sitting opposite to six. The paper is then folded and placed in a casual way on the opposite side on the table, in a section which we will designate as diamonds. These sections may be like this: diamonds at the top of the imaginary clock, hearts at the right, clubs at the bottom, and spades at the left. The face of the clock can be imagined to be about a foot or so round. You may now be called in by anybody, and upon entering, you must, to make the trick effective, take up the paper, and hold it to your forehead as if in deep thought. Of course you have taken in at a glance the entire situation, and in a most mysterious way, name the card. In case a court card is named you will understand that a jack is eleven, a queen twelve, and if a king is named, the pencil is not laid down, the paper only being left to indicate the suit. Now some are bound to name the joker. In that case your assistant simply places the paper on top of the pencil or uses some other arrangement agreed upon.

[13]

[14]

**A Horse Race.** Each man in the party receives a little bag containing one hundred beans. Each woman adopts the name of some horse. Strips of tape or paper are fastened at one end of the room farthest away from where the races are to begin. All attached ends are on the same line. The loose ends are held by the women on the other side of the room, armed with scissors. The men bet their beans on the outcome of the race. At a given signal, each woman begins to cut the tape, the one to reach the end of her strand quickest being the winner. The narrowness of the tape obliges the women to work with extreme care, as well as quickly, for if the strand is cut before reaching the end, the "horse" is disqualified. When the first entries have been raced, if there are more women than strips, more come forward for another "heat," and so on until all have competed. The man winning the most beans in all the races wins the prize, and each lady who comes out ahead receives something in appreciation of her dexterity.

[15]

**A Jam-eating Contest.** For this, thin slices of bread are spread with jelly or jam and placed upon a small plate at the edge of the table. Those who enter the contest must have their hands tied behind them, so that they are obliged to eat their bread and jam without touching it with a hand. The one who succeeds in disposing of his slice first receives a prize.

**A Potato Race.** Use peach-baskets for the goals. Potatoes, apples, or oranges are laid three feet apart in rows for the gathering contest. Each one must be picked up and carried on a spoon to the basket at the end of the row.

[16]

**Guessing Contests.** A pumpkin, a large ear of yellow field-corn, a pint of peanuts in the shell, a pound of pecans in the shell, a basket of apples, one chrysanthemum, a large bunch of Malaga grapes, and a bough of oak leaves are the requisites for this entertainment. These same articles may serve as decorations for the room during the evening. The game is to guess the number of parts of each one of the list, for instance:

- How many grains on the ear of corn?
- How many seeds in the pumpkin?
- How many grapes in the bunch?
- How many pecans in a pound?
- How many petals on the chrysanthemum?
- How many peanuts in a pint?
- How many leaves on the oak bough?
- How many apples in the basket?

Of course, the answers have actually been obtained beforehand, except in the case of the chrysanthemum, which is counted after the company have guessed.

[17]

**A Phonograph Concert.** The removal of a large screen exposes a most extraordinary contrast. It consists of a large square packing-box, the open side being set across a doorway

leading into another room. On top of the box is fastened a clothes-wringer and a megaphone, while a curtain conceals the part of the doorway not hidden by the box. The record is a narrow slip of paper, yards in length, which is inserted between the rollers. The crank is turned and the record announced amidst a grating noise peculiar to phonographs. A person behind the scenes, with his head in the box, draws out the subjects of the records, making the scraping noise by rubbing something rough against a tin can. The people who are to do the feats on the phonograph are in the room behind the curtain and, as their turns come, stick their heads into the box and shout through the megaphone, which is sticking out of the hole bored through the box.

[18]

**To Lift Fifteen Matches with One.** On a match place fourteen other matches so that one third of the match, with its phosphorus tip, will be in the air and the other end resting on the table. These ends should point alternately right and left. If one is asked to lift them, holding only one extremity of the lower match, it seems clear that the fourteen matches on top will fall to the table by the force of gravity. Here is a way to render the operation feasible. Above the matches and along the angle formed by the interlacement, place one last match. They can now be lifted safely by the extremity of the under match. The matches will take an oblique position, embracing the upper one within their angle as though they were possessed of jaws, and will remain without further support just as long as you wish. By preference, employ the largest matches you can find.

[19]

**A Donkey Party.** Each one tries, blindfolded, to pin a tail to a donkey drawn on a sheet. The prize is given to the one who comes nearest to pinning it in the right position.

**The Dwarf Exhibit** affords one of the most amusing entertainments, and will cause wonder to your friends as to where you got "him."

Two persons play the dwarf, a third acting as the exhibitor, who should prepare beforehand a humorous speech, setting forth the history and accomplishments of the dwarf, which will be told later.

To arrange and dress the dwarf, place a table in a doorway between two rooms, and cover it with a cloth or a curtain that will reach to the floor on the side farthest from the audience. Or the table may be placed entirely in the room next to that in which the audience is seated, the edge of it reaching to the doorway, so that the curtains between may act as a screen while you are getting the dwarf ready.

One person stands behind the table and places his hands on it. These, with his arms, form the feet and legs of the dwarf. Over his arms should be drawn a pair of boy's trousers, and on his hands should be a pair of shoes. The trousers should be drawn down until they reach the heels, like a man's. This completes the lower part of the dwarf.

[20]

The second person stands behind the first and passes his arms around his shoulders. By putting a coat over the arms and buttoning it down the figure of the first impersonator and then throwing a cape around his neck so arranged as to cover the head of the person behind, you will complete the dwarf's dress.

Of course, you may have to improvise a jacket to fit, or you may dress the dwarf fantastically, as a Turk, or woman, for instance, but the means of doing so will suggest themselves readily.

The hands of the second person act as the hands of the dwarf, and as the latter makes his appearance they raise his hat when he bows to the audience. The exhibitor then begins his history, which can be made very ludicrous; and he should recite the various accomplishments of the dwarf, including dancing, and even his ability to suspend himself in the air without support.

[21]

The dwarf should then be invited to entertain the audience, and he should begin by making a little speech, in either a thin falsetto or a heavy bass voice, assumed, of course, to add to the grotesque effect. The second player makes gestures to the speech, which in themselves will create a laugh.

Then the dwarf should begin to dance. The hands of the first performer do this, and all of a sudden, in the middle of a quickstep, they both are lifted from the table and remain suspended in the air for a quarter of a minute. Then they drop to the table again, and the dwarf appears to be exhausted with this unusual effort.

In making his parting salute to the audience the dwarf astonishes them all by putting both feet to his mouth and throwing kisses with his toes.

[22]

**Stick-and-Pea Amusement.** A box of toothpicks and a pint of dried peas will furnish excellent amusement for children on a rainy day. Soak the peas until they can be pierced with a toothpick. Tables, chairs, boxes, figures, letters, etc., can be made by sticking the toothpicks into the peas.

**An Introduction to the Doll Family.** If you straighten a hairpin, then bend one end of it until it resembles a shepherd's crook, and hang it on the edge of a table, it will swing back and forth many times like the pendulum of a clock. The slightest touch sets it in motion, and if you have just the right angle to the crook it will sway back and forth many times.

Suppose you fix several hairpins in this fashion and set them all to swinging at once. It will much resemble a lot of very slender gentlemen bobbing up and down in stately, graceful bows. Very well; suppose we have some real gentlemen to bow to us. Get two or three old magazines and look through the advertising sections. You will find lots and lots of figures of all kinds, men, women, and animals; some of them just the size you want. Cut out some of these very carefully,

[23]

selecting those just a little longer than your bent hairpins.

Now thrust a hairpin through one of the figures and hang the bent end of the hairpin on the edge of a table; or, better still, a big book whose cover overlaps the leaves inside. Blow gently at the figure and it will answer by bowing most politely, bobbing back and forth in the funniest way you can imagine. Now fix the rest of the figures in the same way and you will have one of the most amusing collections of dolls that ever was. Whenever you blow at them, they all will nod and bow at once, but no two will move alike, for the shapes of their figures will all be different, and the different ways in which their weight or centre of gravity inclines them will cause the various motions.

Just try it with some of your little friends and see what fun these odd little actors will make for you.

[24]

**Second Sight.** This cannot fail to make a hit, providing the rule is not generally known by the audience.

Take a piece of paper and write on it the figures 1,089. Fold this paper and ask one of your spectators to place it in his pocket without looking at it. Now ask another spectator to think of three figures (*a*). He having done so, get him to write them upon another piece of paper. Now ask him to write the same figures under the first row, only in reverse (*b*) order. Subtract the smaller from the larger (*c*). Now reverse the remainder (*d*) and your total will be the answer on the piece of paper in the first spectator's pocket. For instance:

(a) Number thought of	621
(b) Result of reversion	126
	— —
(c) " " subtraction	495
(d) " " second reversion	594
	— —
(e) " " addition	1,089

[25]

**The Blind Feeding the Blind.** Spread a sheet on the floor, and having blindfolded two players, seat them on the floor facing each other. Give to each a spoon and saucer containing some dry food such as ground pop-corn or wheat grains and let each attempt to feed the other.

**An Amateur Vaudeville.** For the entertainment of a large number of people, an amateur vaudeville program meets every requirement, and does so in a unique manner.

If you go over your list of friends and acquaintances, you will find among them many a clever person who has some talent which can be utilized in preparing the program; this one can dance, that recite, another sings coon songs, some do "cake-walks," some play, others sing, one can tell an Irish story or a Dutch one, or perhaps perform a feat of legerdemain, and so on, until your program is filled.

**The Elusive Coin.** Set a coin upon the edge of a table, and, closing one eye by the opposite hand (that is, the left eye closed by the right hand and vice-versa); attempt to knock it off with the forefinger of the disengaged hand.

[26]

You will find that your judgment is at fault, and that, in nine cases out of ten you are dabbling away at nothing but thin air.

To do this effectively, you should stand at arm's length from the coin, and you will be surprised at your apparent bad judgment.

**Novel Paper-Cutting.** A long strip of paper is shown to the audience; it is then rolled up into cylindrical form, a few cuts are made with a scissors, or if the paper is not too thick, it may be torn with the fingers. You make a twist or two, and the audience are surprised to see what a good resemblance to a "fir tree," five or more feet in length, makes its appearance in the performer's hands. This is managed in the following way: Cut a strip of paper about nine feet long and eight inches wide; to increase the effect, the strip of paper can be made up of three or four short lengths of different colored papers pasted together. Roll the paper up into a cylinder of about 1 1/4 inches in diameter, then with a pair of scissors make cuts through the cylinder from one end, to halfway down its length. These cuts should be at small, equal distances from each other around the roll. Then bend over into horizontal position each piece of loose paper to form the branches of the tree, pull out from the centre of the top in the same way as for the familiar barber's pole; the tree will then be complete.

[27]

To thoroughly grasp the idea, the instruction should be carefully followed with scissors and paper in hand.

**The Mysterious Remainder.** A mother of several children amused them frequently by the following simple puzzle. It was a never-failing source of entertainment and a delightful mystery. She never told the secret. Had she done so, much of the charm would have been lost.

"Think of a number."

Perhaps some one would think of four.

"Double it."

[28]

The child thought, but did not say eight.

Perhaps she would say, "Add six to it."

"Divide it by two."

"Take away the first number you thought of and the remainder will be three."

Sure enough, four from seven does leave three; the children were much puzzled to know how mother knew. The next thing was always a request to try it again.

Suppose 1000 was chosen.

"Double it," was the order.

"Add ten to it," was the next command.

"Divide by two."

"Take away the first number thought of and the remainder will be five."

One might think of six, another of eleven, another of twenty. The result was the same. Mother could always guess right.

When the children grew older they were surprised to learn that mother did not know the number thought of at all. They learned for themselves that the remainder was always half of the number added. [29]

**Home Field-Sports.** (a) ONE-YARD DASH. This race consists in the attempt to push a penny a distance of one yard across the floor by means of the nose.

(b) TUG OF WAR. A raisin is tied firmly in the middle of a long piece of twine, and each contestant takes a firm hold of one end of the twine in his mouth, and begins to chew this string for the raisin. No one is allowed to use his hands.

(c) STANDING HIGH JUMP. Three doughnuts are suspended in a doorway about four inches above the mouths of the jumpers. The contestants with hands tied attempt to take a bite. One bite from the doughnut wins a prize.

(d) HURDLE RACE. The contestants take seats and thread six needles. The one who gets through first is the winner.

(e) DRINKING RACE. Each contestant is given a glass of water, which is to be absorbed by means of a spoon. [30]

(f) BUN RACE. Two poles are set up at a good distance apart, connected with a clothesline, from which are suspended strings of different lengths, according to the height of each boy, and a bun is tied to each string. The boys line up, hands tied behind their backs, and at the signal each tries to eat his bun. The constant moving of the line caused by their efforts makes it almost impossible to get a bite. Soon a boy gets a hold with his teeth, gets his bun on the ground, and, with his hands still behind, finishes the bun and gets the prize.

(g) CRACKER-EATING CONTEST (for girls only). Girls choose sides and line up facing each other. Each girl has a cracker which she is to chew and swallow as quickly as possible. The side which has a girl able to whistle first wins the prize.

(h) RAINY-DAY RACE. This race is run by several girls. They stand in a line with a closed satchel in front of each one, in which is a pair of rubbers, a pair of gloves, and also an umbrella. When "three" is counted, they open the satchels, take out the rubbers, put them on, take out the gloves, put them on, open their umbrellas, take the satchels and walk (not run) about one hundred feet to a line. Here they lower the umbrellas, take off their gloves and rubbers, put them in the satchels, close them and return, carrying the satchels and having the umbrellas closed. The first one back to the starting point wins. Other additions may be made. [31]

**The Gentlemen Nurse-maids.** It is best to have several ladies, who know the trick, to dress the dummies, as it is too long a task for one.

When the gentlemen are seated, carefully blindfold each one, and request him to double up his right fist. Upon the back of the fist mark the eyes, nose, and mouth of a face with a burnt match or a little water-color. Tie around this a doll's cap, or a lace frill or muslin ruffle, and fasten around the wrist a full white apron or skirt. Bend the left arm to lie across the waist, and put the right fist into the inner bend of the elbow, drawing the apron down over the right arm, and each of the blindfolded gentlemen will appear to be tenderly nursing a young baby. Have blindfolds removed. [32]

**New Year's Resolutions for Others.** The simplest entertainments are often the most successful. The literary efforts are sometimes desirable, but for a really enjoyable, social time, the following is sure to be a success. This should be arranged on New Year's eve. Resolutions for improvement in conduct for the coming year are then in order. Supply your guests with pencil and paper. A party invited to see the old year out is quite sure to be an intimate one. For the resolutions, have each guest write a set of them for some one else in the party. This may be decided by inviting each one to write of his neighbor or by writing the names on paper and letting each one draw his subject. They are to be collected and read to the company. The writer is at liberty to sign any name to his resolutions. [33]

**Can You Draw a Watch-face?** Some people have the happy faculty of seeing what they look at, others go through the world blindly. We may look at a familiar object numberless times, and yet be ignorant of many of its striking characteristics. An amusing little test of this faculty can be arranged. There is no object with which we should be more familiar than the face of a watch, yet when we attempt to reproduce it, we will be astonished at our ignorance.

Have prepared squares of cardboard with pencil attached. If it is designed to use them as

souvenirs, one side may be decorated, and the date and occasion written on it.

Provide one of these for each guest, and when you are ready for your entertainment request each of the company to draw on the blank side, the face of a watch as he can remember it. It is well to furnish something to use as a guide for the first circle, as that has very little to do with the memory of detail, and only rarely is one able to draw even an imperfect circle. Allow all the time required, and when the papers are collected, a committee can judge on the merits, if it is designed to give a prize. [34]

**The Endless Thread.** The joker is seen walking about, until some one observes a piece of white cotton thread sticking on the back of his coat. Of course, the unfortunate individual is asked whether he has been sewing his buttons on, etc., being generally laughed at, until some one attempts to remove the piece of cotton. Then the laugh is turned, for, as the obliging gentleman pulls the cotton away from the joker's coat, so does it become longer until some hundreds of feet have been extracted. The amusement is then brought to a climax by the gentleman turning round and drily remarking, "Well, I never! You had better start putting that back now!"

Before entering the room, the party that is going to play the joke should provide himself with a reel of white cotton. Without breaking the cotton, two or three feet must be unwound and threaded through a needle, which must be passed through the centre of the back of his coat. Then the reel should be deposited in his inside breast pocket, and the coat put on; afterwards pulling a little of the cotton through the garment to see that the reel works properly; the needle, of course, being removed, and the cotton being cut until only two or three inches project through the coat at the back. Now it will appear that the cotton is only sticking to the nap of the coat, but as soon as any one pulls, the reel will revolve and allow the thread to be dragged out until the supply is exhausted. [35]

**The Telltale Glass.** Procure an ordinary glass tumbler, and invert it on the table. Then request anybody present to lend you a penny. Placing the coin on the top of the glass, you leave the room, telling the company at the same time, that if a person will take the penny and conceal it, you will tell them, when you return, which person has it. [36]

Some one having concealed the coin, you make your appearance, and request each one round the table to place his first finger on the glass, one after another, and not all at once. This done, you take up the glass, and place it to your ear, remarking at the same time that, by the aid of the sound which you hear, you will be able to tell which person has the coin. Then you listen for a second or two, put down the glass, and turning to the person who has the coin, make some remark, such as "Mr. —, please give me the penny." Whereupon the person addressed produces the coin and hands it to you.

How you got to know who possesses the coin will seem remarkable to the company, you having been out of the room when the coin was taken off the glass and concealed.

This is how it is done: when you tell the persons to place their fingers upon the glass, your confederate, who is one of them, must place his on after the person who has the coin. [37]

**Pairing Ten Half-dimes.** Place ten half-dimes in a row upon a table. Then taking up any one of the series, place it upon some other, with this proviso, that you pass over just ten cents. Repeat this till there are no single half-dimes left.

1 2 3 4 5 6 7 8 9 10 half-dimes.

Place 4 upon 1, 7 upon 3, 5 upon 9, 2 upon 6, and 8 upon 10.

**Deceptive Heights.** (a) Ask a person, or several persons, to point out with a finger or walking-cane, on a wall, above a table, about what he supposes to be the height of an ordinary hat. You will find he will place his mark about a foot above the table. Place the hat under it, and he will find, to his surprise, that the space indicated is more than double the height of the hat.

(b) The height of a common flour-barrel is just the length of a horse's face, and much merriment may be made by asking the company to mark their idea of the height of a flour-barrel upon the wall. In nine cases out of ten the mark will be several inches, or even a foot, too high. [38]

**Slang.** The players may be young or old and of both sexes. They are given pencils and paper and asked to write down all the slang words they can think of in five minutes. When the time limit is reached the hostess collects the papers, and reads the names and the list of slang words aloud.

This is where the fun commences. Imagine a quiet little mouse of a woman having the following expressions to her credit: "Soak him," "Chase yourself," etc. Imagine a dignified old gentleman writing the following: "Put out his lamps," "Me for the dreamy eyes," etc. In one case, a lawyer seemed to be right at home, and at the end of the five minutes had a list of thirty expressions. But the prize unexpectedly went to a little lady who could think of only one word of slang. In presenting it, the hostess said, "You have used the best English, and the best slang." [39]

The lawyer, whose list of slang was the longest, received a booby prize. The point, of course, is that the least slang is the best.

**Observation Contest.** Have on tables and pinned on curtains, etc., quantities of small objects. Provide pads for all and let each have three minutes to observe each table, each part of the room,

etc., and then five minutes to note down in another room all that she remembers to have seen. This is great fun. The prize should be given to the one with the keenest power of observation.

**The Bargain-Counter Game.** The Christmas bargain-counter is a charming fireside game for Christmas night that will amuse and at the same time instruct the nursery children. The bargain-counter may be the nursery table set in front of the fireplace or hearth. On the counter are laid as many as one likes of the toys which the children received from tree and Christmas stockings. One child is chosen to take charge of this play toy shop, and a second child leaves the room after looking carefully first at all the toys on the counter to determine their names. While this child is absent from the room a third child selects and hides one of the toys. When the second child returns he must try at one guess to say which of the toys was sold during his absence. If he guesses successfully he may be the next toyman. To make the game more difficult two or more toys may be hidden. Another and slightly more difficult way of playing the bargain-counter game is to have the toyman change the positions of the toys while the child is out of the room. The child on returning must rearrange them, if he can, in exactly the same positions. They may be scraps of color instead of toys. Red, orange, yellow, green, blue, and violet ribbons, balls or Christmas tree candles may be laid out in the order of the rainbow colors. While one child is either blindfolded or outside the room, the child in charge of the colors removes one from sight or alters the color order, and the other child must guess the hidden color or restore the rainbow order on his return.

**The "Thirty-five" Trick.** An envelope, handed to any person in the company at the outset, contains a slip of paper, bearing the number 35. This is kept in the person's pocket until the close of the trick; or the number 35 can be written on the inside of a trick slate, or elsewhere, for production in due course.

The performer now goes around with a slip of paper, which he hands to some one, with a request to place any single figure thereon. This done, he gives the paper to a second person to place another figure under the first, and so on to as many persons in succession as necessary. As each figure is written, he secretly adds all together until the total reaches 26 or over; when this is the case, he stops calling for more figures and, retaining the paper, remarks, "That will do, thank you, but I would like to place this gentleman's initials on the paper for the purpose of identification." The initials are given and written on the paper by the performer, who at the same time takes the opportunity thus afforded of placing another figure, to make the sum total 35, at the foot of those already written. This done, the paper may be handed to any person to add up the sum, for the simple reason that the trick cannot now fail. Of course no one ever thinks of checking the number of figures on the paper with the number of persons who wrote them. The envelope containing the slip of paper is now opened, and the two amounts compared.

**An Ink Shock.** Cut a piece of black paper to imitate spilled ink. Lay it flat on a white table cover. Beside it, place an upset dry ink bottle. This will shock the mistress of the house.

**Reading from Folded Papers.** For this trick, you enlist the service of a friend. Each one is given a slip of paper and told to write on it a question. Fold up well and drop into a hat. Mix them up, and, holding the hat over your head, pick out any paper, and without unfolding it, answer the question, doing the same with the rest.

In order to do this, you must know your friend's question, and as you collect the papers, slip it under the band inside the hat. When performing, take any slip, but answer your friend's question first. Now open, to prove yourself right, and thereby see another question. This is answered while the next is held, and so on until the last, when all and the one in the hat are mixed and left for the audience for investigation.

**Blind Man's Buff with Dominoes.** Sit opposite another player, each placing his right foot on the other's left. Turn the dominoes face down and the game now begins. Of course each one must look at his domino before he plays it, but he does not show it to the other. The pressure of your foot on his shows the number with which you begin, without the possibility of a blunder, although playing the dominoes face downward. He now counts the movements of your foot, which indicate the number he is to match. He then presses your foot with the number you are to match. This is continued until all the dominoes are played. When the game is finished, turn the dominoes over to show that the numbers have been played with perfect exactness.

**"My Aunt Has Arrived from Paris."** A circle is formed, all kneeling on the floor. The leader says to the one on his right side, "My aunt has arrived from Paris," and the one addressed, asks the question, "What did she bring you?" The leader answers, "A pair of scissors," and at once imitates the opening and shutting of the scissors with two fingers. This same question is asked, answered, and imitated by each one around the circle.

The leader again says, "My aunt has arrived from Paris," and the one addressed asks, "What did she bring you?" The leader, still keeping up the scissors motion, says, "A fan," and at once imitates fanning with the other hand. This goes around the circle as before.

The leader then announces in the same way, "A Japanese doll," and imitates by bowing his head backward and forward, which goes around the circle. Then a rocking-horse is announced by



the leader, and is imitated by moving the body up and down, all the while remaining on the knees. This also goes around the circle.

Finally in the same manner the leader announces a cuckoo, and immediately gives the imitation of a cuckoo, which is also done in turn around the circle. All five imitations are to be kept up continuously by each one until the players are exhausted. The one holding out the longest is the winner.

**Surprising Strength.** Just lightly put the tips of your fingers together. If you invite any one to separate them by taking your wrists and trying to draw them apart in a direct line with each other, they will be surprised to find that no amount of strength will avail them at all, as the thing is really almost impossible. [46]

Place your clenched fists one upon the other, and ask some one to separate them by pushing them aside. They will be quite unable to do so, although you are exerting your strength but little against them.

Let them, however, approach you with the forefingers only, and give a sharp rap at your knuckles in opposite directions. You will find in this case that you are quite powerless against this, and cannot keep your fists together at all.

**Card-passing Contest.** Divide the players equally and seat them in two rows facing each other. The leader of each row is provided with a pack of playing cards. At a given signal, each leader passes one card to the next person, who in his turn gives it to the next person, and so on down the line until the last one drops it on the floor beside him.

The side that gets the last card on the floor first wins the game. The cards may be passed to the right on each side, moving in opposite directions. [47]

**A Cobweb Tangle.** Have as many balls of twine as there are players. Starting at a given point, fasten each end securely. Starting from this point, wind the twine in every conceivable place, wherever you care to have the players go; under tables, around chairs, door-knobs, upstairs, and anywhere that can be made difficult without doing any injury to the surroundings. When the winding is completed, fasten the string to a small round stick about three or four inches long. All this should be done before the guests arrive, as it takes some time to do it. When ready for the game, have the guests draw the sticks and then proceed to wind the twine until they arrive at the end. The one arriving there first wins a prize.

**A Novel Masquerade.** Each gentleman receives a printed card asking him to call at the house of a lady who is to be his partner for the evening. The ladies change places with one another, so that when the gentlemen call for them, they will not be in their home but in the home of one of the other ladies. As the ladies are masked and do not have to talk, the gentlemen never find out their mistake until all are unmasked. [48]

**Hit the Bag.** A bag about the size of a person's head, or larger if desired, made of tissue paper, or other very thin paper, containing candy, is suspended from the ceiling by a string so that it will be about six feet from the floor. A person is blindfolded and a cane, or a stick about the length of a cane, is placed in the person's two hands, allowing the farther end to touch the bag. The performer is then requested to take three steps backward and then turn around three times, alone. When this is done, he is requested to take three steps forward, strike three times and break the bag. The cane can have only a perpendicular motion. Each one tries the same, until the bag is broken, when all present scramble to see who will gather the most candy. [49]

**A Pretended Illusion.** Place three coins on a table, coins 1 and 2 being only a short distance from each other, while the coins 2 and 3 are more than double the distance apart. Now point out to a spectator that a curious optical illusion can be observed by placing one eye on the level of the table edge and looking along the line of the coins. The spectator having done so, ask him which two coins he considers are the farthest away from each other and to point them out. He will probably point out coins two and three. You immediately point to the coins 1 and 3, and say you consider these coins are the farthest away from each other.

**Dancing Fairies.** Most of you have seen the smooth, round beans called "magic beans." They were brought to this country several years ago from the East Indies, and were a great curiosity until their secret was discovered.

First get a half-dozen or more of the dancing or "magic" beans. These are now sold in most of the large Japanese stores. [50]

Cut out a half-dozen of tiny paper dolls. They must be made so that they are light, and so that their feet can be pasted securely to both sides of the bean. Cut out skirts of tissue paper which will cover the dolls' legs and hide the beans without touching them. When these are made so that they will balance well, place them upon a heated plate and soon every little fairy will begin to dance in a mysterious way.

**Describing a Lady's Costume.** When the guests arrive, have them all meet in one room.

Every gentleman is presented with a card on which is written the name of some lady present, and the hostess announces that each gentleman must talk five minutes to the lady whose name his card bears. The reason for the conversation is not divulged. At the end of the appointed time, the ladies withdraw, and then the men are told to each write out a description of the dress the lady wore, the color of her eyes, of her hair, the fashion of wearing it, etc., etc. The ladies are now admitted and each one stands out, while a description of herself and costume is read aloud. [51]

**The Wonderful Hat.** Upon a table place three pieces of bread, or any other eatable, at a little distance from each other, and cover each with a hat. Take up the first hat, and, removing the bread, put it into your mouth, letting the company see that you swallow it. Then raise a second hat and eat the bread which is under that, then proceed to the third hat in the same manner. Having eaten the three pieces, ask any person in the company to choose which hat he would like the three pieces of bread to be under, and when he has made his choice of one of the hats, put it on your head and ask him if he does not think they are under it.

**Mirror-Drawing.** To carry out this test you will need a sheet of paper, a mirror about the width of the paper, a pencil, and another sheet of paper or a large card or book. [52]

Lay the paper flat on the table. Then prop up the mirror opposite you and the paper so that it is at right angles with the paper and reflects it. You may stand the mirror against a pile of books if it has no standard of its own. After you have done this, take the extra sheet of paper in your left hand and hold it so that it is between your eyes and the piece of paper which is lying on the table. You must hold the piece of paper in your left hand so that you cannot see the paper lying on the table, except in the mirror.

You are now ready to begin drawing, first announcing what you intend to draw. It should be some simple object, represented by some few straight lines, such as a kite, a box, or a square, with a straight line going from each corner diagonally across. You draw with your right hand, holding the paper with your left, so that you cannot see what progress you are making except in the mirror. Watch the mirror all the time until the drawing is completed. [53]

**The Dancing Skeleton.** Get a piece of board about the size of a large school slate and have it painted black. The paint should be what is known as a dead color, without gloss or brightness. (A large school slate would answer the purpose.) Sketch out the figure of a skeleton on a piece of cardboard and arrange it after the manner of the dancing sailors and other cardboard figures for sale in toy stores, so that by holding the figure by the head in one hand and pulling a string with the other, the figure will throw up his legs and arms in a very ludicrous manner.

Make the connections of the arms and legs with black string and let the pulling-string be also black. Tack the skeleton by the head to the blackboard. The figure, having been cut out is of course painted black, like the board.

Now to perform: Produce the board showing only the side upon which there is nothing. Request that the lights may be reduced about half, and take position at a little distance from the company. With a piece of chalk make one or two attempts to draw a figure; rub out your work as being unsatisfactory; turn the slate; the black figure will not be perceived; touch the edge of the cardboard figure with the chalk, filling up ribs, etc., taking care that nothing moves while the drawing is progressing. Then manipulate with the fingers. By pulling the string below the figure it will of course kick up its legs and throw about its arms, to the astonishment of everybody. [54]

**Pitching Cards at a Hat.** Borrow a gentleman's hat and try to throw a pack of cards from a distance of two or three feet, throwing the cards in one at a time.

**Peanut Guessing.** Fill a dish with peanuts, and let each one guess how many are contained in it; the one who guesses nearest wins.

**Peanut Shelling.** Give each contestant ten peanuts, and at a signal let all begin to shell them, removing also the inner skin. The one who finishes first, without breaking a kernel, wins. If one breaks into more than the two natural divisions of the nut, another peanut must be shelled in its place. [55]

**Peanut-rolling.** Place peanuts across one side of the room at interval of about three feet. Give each contestant a toothpick. At a given word they all commence to roll the peanuts across the room with the toothpicks. The one who first gets his peanut across the room is the victor. Another row of contestants then take their places in the same way. After all are through the victors in the different contests have a final contest.

**The Peanut Hunt.** Peanuts are previously hidden in every conceivable place in the rooms to which the guests have access. The finder of the greatest number receives a prize.

**Progressive Peanut Party.** This is played exactly as all other progressive games. Arrange tables to seat four, choose partners, and provide score cards. [56]

In the centre of each table, place a bowl containing one hundred peanuts in the shell, and lay a long, new, common hat-pin at each place. At the head table have a bell. Before being seated to play, each guest is to have the right hand securely tied down to the side by a ribbon or fancy cord. When ready to commence, a player rings a bell at the head table, and all begin to spear nuts from the bowl; when the bowl is empty at the head table, the bell is rung and all count to see how many nuts they have, the two having made the best score, progress, first replacing the nuts into the bowl ready for the next game; the cards are then punched according to the score and the game proceeds.

Five hundred may be the score limit, the one who first gets the five hundred winning; or it may be decided to have the game end when the players at the head of the table return to that table, or at least two of them.

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**Your Friends in Black.** There are various advantages about a silhouette party. It admits of no small amusement, for occasionally the queerest object may be twisted to fit a name. The first thing to do is to prepare a list of your guests and find for each name something that will represent it. Set the wits of the entire family at work, for on this task two heads are infinitely better than one.

The longer time you have for the "rebusing" of the names the more entertaining the list will prove. Do not leave out a friend because at first it seems almost impossible to picture his name. The same license is allowed for a rebus as for poetry, and a point may be stretched to make the drawing fit the name, although it is not best to leave too much to the imagination.

For the mechanical part of the work provide ragged-edged cards of various sizes. One name will demand a long, narrow card for its representation; another name, a square card. The best surface for this purpose is a heavy, water-color paper which is neither smooth nor rough. Do not cut it. Crease it in such lengths as you wish to use, then tear it with a very blunt paper-knife. This gives an excellent ragged edge. Take the designs you have planned to use and trace them over black carbon copying paper on each card, leaving a generous margin. Sketch no detail except the mere outline of a figure. Fill a pen with India ink and go very carefully over the outline. Allow it to dry; then with a rather stiff, small sable brush dipped in the ink fill in the silhouette till it is perfectly black and even. Allow it to dry, and add in one corner the number which corresponds with the list. There is a good deal to learn in the adaptation of a design for a silhouette. If a human figure is chosen let it generally be in profile. As a rule, a full-face figure, either in an animal or a man, is almost meaningless unless it is full of action. When the silhouettes are completed, they should be pinned up in a conspicuous place, so that they may all be seen and examined easily and prizes awarded to the most successful guessers.

[58]

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**Packing the Trunk.** A game adapted from the French, that is very popular among the little people of America, is a good test for the memory.

The children must sit in a circle, and one, as leader, announces in this fashion: "I pack my trunk, and in it I put"—mentioning some articles used in traveling, as gloves, brush or cologne. The next child begins then, saying what the leader has said and adding another article, and so on around the circle, each child repeating all the articles mentioned by the previous one in their correct order, and then adding one more to the list, which after a while assumes lengthy proportions. If one boy or girl forgets one article or puts it in the wrong order, he or she must drop out of the game, and so on until only one child remains.

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**Blowing Ping-pong Balls.** Arrange the players with their hands behind them along the sides of a long extension table, down the centre of which a row of ping-pong balls are placed at intervals of about two feet. Appoint two judges and place them at the ends of the table. At a given word, the players on both sides begin to blow the balls, endeavoring to blow them off their opponents' side of the table and to prevent any balls from being blown off of their own side. Each ball blown off counts five points. The game is 100 points.

**Doing the Impossible.** A sure way to raise a laugh among a party of friends, is to claim that you can do an apparently impossible thing, and then get your friends to try it; then, when they have tried and failed, do the very thing they failed on, in a simple way which has never occurred to them. Here is a deception which seldom fails to work and which always provides a lot of fun, even to those who are fooled by it.

Begin by saying something about ant-eaters, which have such long tongues that they can touch the ground with them without lowering their heads, and then ask one of your friends if he can put out his tongue and touch his ear. He will try, gently at first, then harder, and at length make the funniest faces by trying to do that, which is of course, impossible. Then others will try poking their tongues out of the corners of their mouths, and trying to curl them around their cheeks until their ears are reached.

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When they have finished, you put out your tongue, and touch your ear with your finger.

**The Game of "It."** Here is a game that will amuse any party, but you must first find out adroitly that there is at least one person in the company who has never been initiated into the mysteries. This one is chosen to leave the room, but before he goes he must be told that those in the room will select an object which he is to guess on his return. He may ask as many questions as he wishes when the time comes, one question at a time of each person consecutively, but his questions must be so worded that they may be answered by "Yes," "No," or "I do not know."

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When all this has been explained, the guesser leaves the room. The leader then arranges the party in a circle, seating alternately a boy with a girl, if possible, and explaining that each person must think of the one sitting on his or her left, as the object chosen, and answer all questions as if they applied to that person. You may imagine that the conflicting answers arising from such an arrangement will confuse the questioner, and much fun will be derived by those in the secret.

For instance the questioner may ask of No. 1, who is a girl, "Has it life?" No 1 answers "Yes." He then asks No. 2, who is a boy, "Is it pretty?" and No. 2 very naturally answers "Yes," for he is speaking of the girl at his left. Then of No. 3, who is a girl, "Is it a girl?" and No. 3, thinking of the boy on her left, answers "No."

All this throws the questioner off the track—it has life, it is pretty, but it is not a girl. So he naturally asks No. 4, who is a boy, "Is it a boy?" and No. 4 answers "No."

[63]

The questions will now be varied, to find something with life that is pretty, and is neither a girl nor a boy, and the result will be very amusing.

Or the questioner may ask such questions as "Is its hair long?" "Does it wear short sleeves?" and so on, and all the conflicting answers will tend to prolong the game to any desired extent.

**The Game of "Turtle."** Here is a game for boys who have good, strong muscles. It is called "turtle." Any number may play, and the game commences by all sitting in a row resting their chins on their knees, and each holding his left ankle with his right hand, and his right ankle with his left hand. This is a very difficult position to keep. At a given signal, the turtles start for a goal a short distance away. It is the object of the game for the turtles to waddle to the goal and back to the starting point without removing their hands from their feet. The winner is, of course, the one who returns to the starting point first.

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**The Game of "Empty Hands."** Some member of the household produces a quantity of small cards. The number is not quite sufficient to "go round" the company, an intentional feature of the game. Four persons find themselves empty-handed when the bell rings. This bell is a signal for the passing, the object being to find some one without a card and rid one's self of the one in hand by passing it on. No one to whom a card is offered is allowed to refuse it, unless, of course, he already holds one. If empty-handed he is obliged to receive the unwelcome gift and try to get rid of it as quickly as possible.

Each time the bell rings which occurs at irregular intervals, making it impossible to calculate,

the passing ceases, and all having empty hands win a point to count towards the final prize. The boy or girl having most points when the passing is over, receives a prize. [65]

**Simon Says.** The players are arranged in a line, the player who enacts Simon standing in front. He and all the others clench their fists, keeping the thumb pointed upwards. No player is to obey his commands unless prefaced with the words, "Simon says." Simon is himself subjected to the same rules. The game commences by Simon commanding, "Simon says, "Turn up,"" on which he turns his thumb upwards, followed by the other players. He then says "Simon says, "Turn down,"" and brings his hands back again. When he has done so several times, and thinks that the players are off their guard, he merely gives the word, "Turn up," or "Turn down," without moving his hands. Some one, if not all, is sure to obey the command, and is subject to a forfeit. Simon is also subject to a forfeit, if he tells his companions to turn down, if the thumbs are already down, or vice versa. With a sharp player enacting Simon, the game is very spirited. [66]

The simplicity of this game constitutes its chief charm, as the very fact of its being so simple, sometimes leads to inattention on the part of some of the players, which is sure to result in their being caught.

**Passing Bean-bags.** Make twelve or fifteen bags, six inches square, of bed-ticking, and loosely fill them with beans which have been washed and dried to remove the dust.

Appoint two leaders, who choose sides, arranging the sides in lines facing each other, with a small table at each end of each line.

The bean-bags being equally divided, each leader deposits his share upon the table nearest him. Then, at a given signal, seizing one bag at a time with one hand, with the other he starts it down the line, each player passing it to the next, until all the bags reach the last, who drops them upon the table at his end of the line. When all the bags have reached this table, the last player, seizing each in turn, sends them back up the line to the leader, who drops them upon his table. Whichever side first succeeds in passing all the bags down the line and back, wins the round. It takes five rounds to make a game, so that three out of five must be successful for the winning side. [67]

**Buzz.** This is a simple little game that needs no preparation, but can be started in a moment when there is danger of dullness. A large company can play equally as well as a small. The leader instructs the company that they will now proceed to count in regular order until they come to seven, any multiple of seven, or any number having seven in it, when they will substitute the word "buzz" for that number. Should they fail to do this they will be dropped from the circle. This will continue until every one has blundered. When the higher numbers are reached it takes one quick in quantities to follow it. Given properly it goes: 1, 2, 3, 4, 5, 6, buzz, 8, 9, 10, 11, 12, 13, buzz, 15, 16, buzz, 18, 19, 20, buzz, 22, 23, 24, 25, 26, buzz, buzz, 29, 30, 31, 32, 33, 34, buzz, etc. [68]

**Can You Laugh?** This is a little entertainment that will fill in some vacant spot in an evening, or will serve as an impromptu. It can be tried either by the ladies or gentlemen. If the ladies try it (and this is likely to be more successful, as they laugh easier than men), let them stand in a row. The gentlemen are then to endeavor to make them laugh by every means possible, except to touch or threaten to touch. The least departure from perfect soberness is called a laugh, and the lady is to step out of the line and join the gentlemen in her endeavor to make the ladies laugh. If it is desired that a prize be given, it may be given to the lady who keeps from laughing longest.

**An Optical Game.** Present a ring to a person, or place it at some distance and in such a manner that the plane of it shall be turned towards a person's face; and then bid him shut one of his eyes, and try to push through it a crooked stick of sufficient length to reach it; he will very rarely succeed. [69]

**Blowing the Feather.** A simple and successful game is this old-fashioned one. Having provided a sheet or tablecloth and a small feather such as sofa pillows are stuffed with, ask your guests (all but one) to be seated on the floor in a hollow square. The tablecloth or sheet is then spread so that the players can hold the edges of the sides and ends up, just under their chins, thus stretching the cloth taut about a foot and a half above the floor. Upon the cloth the small feather is placed, and the player who is left out of the square is then told that he must do his best to catch it either in front of or upon some one of the seated players, who will then be obliged to take his place. At a signal, the players on the floor begin to blow, and the feather flies hither and thither, never resting, while amid much laughter the player who is out flies hither and thither, too, until he catches it at last on some unwary individual or some one too weak from laughing to blow quickly and effectively. [70]

**Throwing the Handkerchief.** Two sides being seated in two rows facing each other, a knotted handkerchief is thrown suddenly at one of the players opposite, calling out at the same time, either "Earth!" "Water!" "Air!" or "Fire!" If "Earth" is called, the player into whose lap the handkerchief falls must name some quadruped before the other can count ten; if "Air," a bird; if

"Water," a fish; and if "Fire," he must remain perfectly still. Should the player fail to name an animal, or name the wrong one, or speak when he ought to be silent, he must drop out of the game, and the player who threw the handkerchief at him, may take and throw it at some one else. But should he answer properly, he must throw the handkerchief at a player on the opposite side, call an element and count ten. In this way the game goes on until all but one have dropped out, the remaining one being the winner. [71]

**Going to Jerusalem.** Get a line of chairs, every other one facing an opposite direction, one less chair than the number of people. As the piano is played, they march around the line of chairs, and as the music suddenly stops, each one tries to sit on the nearest chair, and of course some one is left standing and is out of the game. The music starts again, and one chair is taken out. The same thing is repeated until there are two people left to one chair. It is very amusing to watch these two cautiously moving about this chair, ready to seize it the instant the music stops.

**Find the Whistle.** All the children but one sit down in a circle. The one that is left standing, must be the one who does not know the game. Some one takes a string, fastens a whistle to one end of it, and a bent pin to the other, then quietly and secretly attaches the string by the hook to the person's back. Every time he turns his back toward any one, the whistle is taken and blown. So it goes until the whistle is discovered. [72]

**The All-around Story Game.** One person in the room begins to relate a story, and after telling enough to interest the hearers and arouse their curiosity, suddenly breaking off, throws a knotted handkerchief at some member of the party, calling upon him to continue the story. This is kept up as long as possible. The more absurd and improbable the better. If any one fails to respond upon receiving the handkerchief, he or she must drop out. The one remaining last wins.

**An Obstacle Game.** Set stools, chairs, tables, or anything that is an obstacle in the most convenient place in the room; let those who are to take part in the game have two minutes to get their bearings. Then they leave the room and come back blindfolded. In the meantime, all the obstacles have been removed, but the warning cries of "Look out!" and the absurd attempts of the players to remember where the obstacles were, make much fun. [73]

**Impudence.** This is played with two packs of cards. Seat the players around the table and deal to them, one at a time all around, a whole pack of cards; placing the other pack, face downward, in the centre of the table.

The first player begins by turning up a card from the pack on the table, at the same time asking some uncomplimentary question, which is supposed to apply to the person holding the corresponding card. This unfortunate player has a speedy revenge, however, as it is his privilege to turn the next card and ask the next question.

Example: A [turning up card]—"Who is the most selfish person in this room?"

B [who holds the duplicate]—"Evidently I am, but [turning another card] who is the most conceited?"

C—"That must be I. Now [turning card], let us see who is the stingiest." And so on till the pack is exhausted. [74]

**Rolling Chase-ball.** Two teams may play this game, and two big balls or footballs are used. The teams line up in parallel rows, the players not facing each other, but behind one another all facing the same way. The leader of each team holds a ball in both hands.

At the appointed signal, the leader, without bending his body or turning his head, tosses the ball backward to the player behind him. The ball is tossed backward again, and so passes along the line. The end player then runs to the head of the line, and the whole process is repeated over again. The end player again goes to the front, and the game is continued until the original leader of the team is again at the head of his line. The team first reaching its order of formation wins the game.

It is essential that the ball should travel swiftly. Should any player drop the ball, he must run for it and regain his place in the line before passing it on. Should a toss be so strong as to pass above the player behind, so that he fails to receive the ball, the ball must be passed back so that the missed player shall handle it. [75]

## THE SHARPERS OUTWITTED

Two naughty, sporty Bunco Steers  
 Would go through country towns,  
 With cards and other games of chance  
 To fleece the Farmer Clowns.

And though the Farmers tried and tried  
 To win, I'll tell you that  
 The harvest of those Bunco Steers  
 Was always mighty fat.

But one fine day, while these two Steers  
 Were at their naughty work,  
 A simple looking, rustic Fox  
 Addressed them with a smirk.

"Bah! What a simple lot of stunts!  
 They're plain as two and two.  
 Come, let me show you now a trick  
 That neither one can do."

Three little sticks then, side by side,  
 He placed upon the table.  
 "Now blow the *middle* one away,  
 Good sirs, if you are able."

[77]

The Steers then tried and blew and blew  
 Till they could blow no more,  
 For every time they blew, they'd blow  
 The *three* sticks to the floor.

"Here's all the money that we've got,"  
 The Steers were forced to say;  
 "Now, smarty Fox, perform the trick  
 And take the cash away.

"But if you fail, please rest assured  
 We'll whip you nigh to death.  
 You must not trifle with us two  
 And make us lose our breath."

The Fox just grinned, "I'll take the bet.  
 You'll see what I can do."  
 He fixed the sticks and put his paws  
 Upon the outside two.

And when he blew, the *middle one*  
 Went sailing through the air,  
 And lifting up his paws he showed  
 The other two were there.

The Fox then quickly took the cash  
 Which they had posted handy,  
 And running off, he cried to them,  
 "Now wasn't that a dandy?"

And thus it is with lots of Rogues  
 As through this world they strut,  
 Their wits are oft so keen and sharp,  
 It's but themselves they cut.

[78]

**The Raised Hand.** Tell some person to pick up a coin in one hand and hold that hand above his head while he counts twenty, aloud and slowly. Before the person picks up the coin, you leave the room and return just after he finishes counting, but not so soon that you can see in which hand he had the coin. Nevertheless you tell him correctly every time, which hand he had raised. The way this trick is done, is exceedingly simple. On entering the room, after the person has counted twenty you look at his hand. The one which he has raised above his head will be white, as the blood has run down from the fingers and hand; the other one will remain its natural color.

**Unconscious Movements.** Slit a match at the wrong end and cut another one on the slant. Now place one within the other, so as to form an acute angle, and set these united matches

astride the blade of a dinner knife. Impress on the experimenter to allow the phosphorus ends lightly to touch the table, but on no account to move away from its surface. The matches will now begin to march along the blade. In order to render the experiment more attractive, cause the two matches to imitate the legs of a little man by placing a painted puppet on top of them. [79]

Another way: Take two straws from a stiff broom. Cut one in half and fold each piece into the shape of a hairpin. Place one astride on each end of the long knife, which you hold steadily, and if on a level surface they will walk towards each other until they meet in the middle.

**The Broken Match Restored.** The performer requests a member of the audience to give him an ordinary wooden match, first marking the same for the purpose of identification. He then wraps the match in a handkerchief, in which condition he hands it to a spectator with the request to break the match, still enclosed in the handkerchief, to pieces. This is done, after which, the handkerchief is shaken out and the marked match falls from its fold quite restored. [80]

The secret of this trick consists in having a duplicate match concealed in the hem of the handkerchief from the outset. The marked match is simply lodged in the fold of the handkerchief, the one in the hem being brought up to the centre and put into the hands of the spectator. It is, therefore, the one in the hem that is broken, the hem serving to retain the pieces, the marked match falling out as the handkerchief is shaken. A silk handkerchief with a narrow hemstitched border is the most convenient to use, for the reason that the broken match is the more readily removed and a fresh one inserted for future occasion.

**The Cent and the Hole.** In a piece of stout paper, cut a circle three-sixteenths of an inch less in diameter than a penny. Ask any one to pass a penny through the hole without touching the coin or tearing the paper. Fold the paper exactly across the centre of the hole, and then take it in both hands and ask some one to drop the penny into the fold. Let it rest just over the hole, its lower edge projecting below. Bend the corners of the paper slightly upwards. This elongates the opening, and if the movement be continued, the penny will after a second or two fall through by the force of its own weight. The paper remains uninjured. [81]

**Mysterious Reading.** The performer takes a piece of paper about eight inches square and tears a strip about two inches wide off of each side, then tears these two strips in half. This gives four pieces of paper, each two inches wide and four inches long. Upon these pieces of paper, he requests different persons to write the names of persons who are dead. Taking the remaining piece of paper, he tears into two strips and each strip is torn in half. This again gives four pieces of paper, the same size as the other four. Upon these pieces of paper, the performer requests other persons to write the names of some living persons. The holders of the pieces of paper are now requested to fold them over twice and place them in a hat. The performer takes these pieces of paper from the hat, one at a time, and by simply holding them upon the top of his head, can tell whether the name is that of a live person or a dead person, making such remarks as cause it to seem the more mysterious. [82]

To perform this, take any piece of writing paper, eight inches square, and tear off both outer edges (right and left) for the first two strips. These two pieces of paper have now one straight or smooth edge and one (the torn edge) rough edge. Remember this. On these pieces are to be written the names of the dead. When you feel them on top of your head, if they have a smooth edge and a rough edge it is of course the name of a dead person. The other piece of paper, when torn into two strips, has both edges rough, and upon these pieces are written the names of living persons. When you feel the paper on your head has no smooth edge, both edges being rough, it must contain the name of a living person. [83]

**The Baffling Card.** Take an ordinary visiting card and bend down the ends at right angles to the card, about a quarter of an inch, then laying it on a smooth table, ends down, ask any person to blow it over. This seems easy enough, but it may be tried for hours without succeeding. It is, however, to be done by blowing sharply on the table at some distance from the card.

**A Watch Trick.** Ask a person to think of a number on the dial of a watch from one to twelve, but not to tell you what that number is. Then, with a pencil, you tap various numbers on the dial and he counts the tappings silently, beginning with the next number higher than the one of which he thought. That is, if he thought of the number five, he would count silently six, seven, eight, nine, etc., or if he thought of nine, for example, he would count to himself ten, eleven, twelve, thirteen, etc., etc. When he has counted to the number "twenty" he must say, "Stop," and your pencil, or whatever you are using to tap the watch, will be on the number of which he thought but did not tell you. [84]

There is just one point about this trick for you to remember. When you tap the face of the watch with your pencil, you also count silently, beginning with one and counting to yourself, one, two, three, four, etc., etc. It does not matter what numbers you touch for the first seven, but the eighth tap must be on the figure twelve, and then go around the dial backward, the ninth tap on eleven, the tenth on ten, the eleventh on nine, etc., until you reach the one selected.

**Silk From Paper.** "I have three pieces of paper—red, white, and blue. I am going to burn them. I light them first. I find they burn better that way."



The conjurer has previously at least four yards of red, white, and blue ribbons—twelve yards in all—stitched together at one end, rolled up, and placed under the top of the right arm. [85]

The pieces of paper are picked up with the right hand, and the ends are twisted together tightly, otherwise the papers would burn too quickly and scorch the conjuror's hands. The papers are held in the flames of the candle for a second, and while they are burning, the conjurer draws attention to his empty left hand, and then to the fact that his right hand contains only the burning papers. When the conjurer is going to show that he has nothing concealed in his sleeves, he draws up the right sleeve with the left hand, and takes the ribbon from under the arm.

Then in order to be able to draw the left sleeve up with the right hand, he is obliged to put the burnt papers into the left hand. He draws up the left sleeve, closes his right hand over his left, and then crushes the burnt papers. In doing this he gets hold of the piece of silk with his right hand, and, bringing his right hand slightly towards the body, and turning a little to the left, he throws his right hand vigorously forward and the ribbons unfold. [86]

**The Obedient Ball.** A wooden ball about two inches in diameter is given for examination. A hole one-half inch in diameter runs through the ball. A small cord is next passed for examination. The performer runs the cord through the hole in the ball, and causes the ball to run up the cord, and stop wherever he wishes it to. Again the ball and cord are handed for inspection.

After the performer hands out the cord for inspection, he lays it on his table, and after the ball is duly inspected, the performer picks up the cord and with it a piece of black silk thread, and runs it through the hole in the ball with the cord; the other end of thread passes out behind the scenes to his assistant. Take one end of the cord in one hand, and the other end of the cord and thread in the upper hand. Now by pulling the thread taut, the ball will stop; when it reaches the bottom of the cord, the assistant pulls the thread, and causes the ball to ascend. By dropping the black thread, all can be examined once more, to the mystification of all concerned. [87]

**Tricks with a Pen.** Can you write your name with your left hand? It is a good thing to know how, in case you ever hurt your right hand.

Can you write a looking-glass letter? That always amuses children; so if you have a friend who is ill, send her a looking-glass letter to cheer her up.

Practise by writing on a piece of paper held front of a mirror, and soon you will find it is quite easy to do looking-glass writing. Looking-glass writing is done backward, so that it looks all right when it is held to the mirror.

Also see if you can write your name backward—that is, begin at the last stroke and go back to the first—and as a last trick try to write your name upside down. That is not at all easy, but copy your signature upside down and you will be able to do it quite well after a little practice. [88]

**The Dice and Cup.** Take from the backgammon board two dice and the dice cup or shaker. Hold the cup in your right hand by putting your thumb and second finger around the bottom of it, at the same time holding one of the dice with the tips of the same finger and thumb. Next put the other die on top of the one you are holding. You will, of course, need the aid of your left hand in arranging the dice and cup in your right.

Now, by a quick upward movement of your right hand, send the top die flying up into the air, and as it comes down catch it in the cup.

Now comes the real trick—to get the other die in the cup also. If you try to do this by throwing the die upward as you threw the first one, you may catch it in the cup all right, but at the same time you will be pretty sure to throw the first one out of the cup. As for catching both together as they come down, you will find that almost impossible. The proper way to get the second die into the cup without losing the one that is already there, is, to let your hand drop suddenly, at the same time letting go the die which you have been holding. [89]

The die will drop too, but not as rapidly as your hand, so that you will have no difficulty in getting the cup under it and catching it.

**The Surprising Paper Bands.** Cut three bands of paper about twenty-four inches long and two inches wide. In preparing the first strip of paper, simply gum the ends together, for the second strip, twist once and gum the ends together; for the third strip, twist twice and then gum the ends together. Now cut each of the bands in the centre lengthways and notice the results. In twisting the papers, it should be done unobserved.

**Napkin-ring Trick.** While waiting for dessert at dinner, it is fun for the family at table to exchange tricks. One is the napkin-ring trick. Holding your napkin-ring in one hand, look from your glass tumbler to some large object—say, the sugar-bowl,—pretending to hesitate between the two, then pick up the glass tumbler and say: "Safer to take the smaller article." Then look around, and say: "Will any of you believe me when I say that I can push this glass full of water through this napkin-ring?" Something may be added about a newly discovered way of compressing glass. [90]

Then you should set the glass down solemnly, place your napkin-ring in front of it, and, with an impressive flourish of your hand, thrust your finger through the napkin-ring and give the glass a shove.

"There!" you may exclaim in triumph, "Haven't I pushed the glass through the napkin-ring?"

**The Magical Cups of Tin.** This little trick, performed in a parlor, will make you appear quite a magician. Get beforehand two perfectly plain tin cups, without handles and with the bottom sunk about a quarter of an inch, and straight sides. On the sunken bottom of each put some glue, and over it drop some birdseed, so that it looks as if the cups were full, whereas they are really standing upside down and the layer of seed is glued to the outside of the bottom. [91]

When you are ready to perform the trick, have a bag of the same kind of seed, and, standing off from your audience, hold the cups so that they can see that they are empty, but don't allow any one to approach you.

Now take one cup and dip it into the bag of seed, but instead of filling it, turn it upside down, so that when you take it out the seed glued to the bottom will show, and every one will think it is full.

Place the apparently full cup of seed under a hat, but in doing so dexterously turn it so that the empty cup is upright and the glued seed at the bottom. Don't let your audience see this turn.

Now take the other cup, which is empty, and let them see you put it under another hat, but also turn this one, so that they do not see you do it. This brings the seed to the top and shows an apparently full cup, and when you remove the hat, after pronouncing some magic words, it will look as if the cups had changed places. [92]

Remove the cups before any one has a chance to examine them.

**The Elusive Cork.** Lay any bottle of fair size with an open mouth on its side, and lay in the mouth of the bottle a piece of cork about the size of a pea. Ask any of the spectators to try to blow the cork into the bottle, and, try as they may, they will find that they cannot do it, as the piece of cork will always fly back in the face of the blower.

**The Three Pennies.** Three pennies are placed flat on the table, two tails and one head. The two tails are together and the head penny is some inches away. The coin with the head upwards must be placed between the other two coins without the tail penny nearest the head being taken away, and the other coin must not be touched. People not in the secret will not attempt to solve the problem, as they say it cannot be done. [93]

This seemingly impossible trick is quite simple once you have learned the secret. Throw the head penny flat with some force, striking the tail penny nearest, at the same time holding the coin. This action will shoot the second coin (which you must not touch) and throw it some distance away. All that is left to be done is to put the head penny between the two coins.

**A Lesson in Gravity.** Stand against the wall with the left side, the cheek, hip, and foot touching it; then try lifting the right leg without moving the body away from the wall. It is laughable to see children trying to perform this feat, for it is one of the things that are impossible to accomplish.

**The Tantalizing Half-dollar.** Place a boy with his back against the wall, his heels standing firmly against it. Lay a half-dollar on the floor in front of him, about a foot distant from his toes, and tell him it is his if he can pick it up without moving his heels from against the wall. In vain will he try to get the coin under the conditions prescribed, for this feat is another of the impossible ones. [94]

**Drawing Matches to Win.** Take 15 matches, bunch them up so they cannot be easily counted, lay them on a table, and tell some person that you will allow him to start the game, by drawing from the pile one, two or three matches—but no more. Tell him that you have the same privilege, and that you intend that he shall draw the last match, or, at least, that you will leave the last for him to draw.

If you watch your turns carefully you will succeed perfectly, unless, of course, your opponent is acquainted with the system—and very few persons are.

If he should first draw one, you draw one. If his second draw should be three, then you draw one again. Observe now that there are six drawn. In order to assure yourself of winning, make certain that this is the case either at your first or second draw—get six off the board. Then there are nine remaining. The next time you draw let it make four with what he draws, leaving five still to be drawn. Now if he draws three, you take one; if he draws two, you take two, and so on. You will thus see that the last match will always be left to your opponent. [95]

He will now surely want to try it again. This time you begin the drawing by taking one, as he did at first, making a remark to that effect. Whatever number he takes, it cannot make the six. But should he follow your example and take but one, you still must be careful and trust to luck and careful computation, taking only one more on your second draw, which will make three off. The chances are small that he will take the remaining three to make the six. But if he does, it is an evidence that he is "getting on," and he may possibly (but not probably) beat you. [96]

Whether he does or does not, you simply let him start out again, and you proceed to follow according to his lead. You will defeat him nine times in ten without your being compelled to make your play certain, which can be done when you get your first draw, as follows: draw two; he cannot then defeat you, for whatever he draws, he will still leave from one to three for you, and you take the sixth off, when the rest is easy. Better not do this until he is quite sure that he has "discovered" your method, when this will put him all at sea again. This game is great fun, and will puzzle all of your friends.

**Eye-Errors and Ghosts.** A few experiments with the eyes will be found very interesting, and to the uninitiated, very queer. If you will hold up your forefinger about a foot from your face, and look at a tree or object beyond it, or at any tall object, you will see your finger double. Then look directly at your finger and you will see the tree double. [97]

The explanation is that each eye sees separately, and when both are looking at the finger the right eye sees the tree or object on the right side of the finger and the left eye sees it on the left. When, however, you look at the tree directly with both eyes, each eye sees the finger apparently in a different place. If you will cover the one eye and look with the other, you cannot see either the tree or the finger double, which is the proof of the experiment.

Place two bits of white paper about a foot apart on a table. Cover the right eye and look steadily at the right-hand piece of paper with the left eye. By stepping backward you will reach a spot where the left-hand piece of paper will disappear. You can make the right-hand piece of paper disappear by looking at the left-hand piece of paper with the right eye. [98]

When you have made one disappear in this way, move your head ever so slightly backward or forward, and the paper will instantly reappear. The reason of this is that every person's eye has a blind spot on the retina, and when an image of the piece of paper falls on the spot it cannot be seen.

Instead of snatching the paper away after looking at it steadily, look up at the ceiling, and the image will be seen there. These "ghosts," as they are sometimes called, are caused by the action of light on the retina of the eye.

**The Detaining Hand-clasp.** Grasp a person firmly by the wrists as if you were about to handcuff him, and say that you can clasp his hands in such a way that he cannot leave the room without unclasping them. Probably he will look sharply at you for a while, trying to divine your purpose, and if you maintain your firm hold on his wrists, he will be led to believe that you intend to use your strength for the purpose.

Then lead him to a table and seating him on a chair by it, clasp his hands about one of the legs. Of course, he cannot now leave the room without unclasping them unless he overturns the table or drags it with him. [99]

**The Pictorial Nail.** By having in your possession an extraordinarily strong magnet, you can perform the following very effective trick. Prepare a large frame with a paper centre, now take a crayon and draw a nail or a hook, then borrow a key or key-ring and make the announcement that you will hang one of the articles on the picture. This is easy if you have an assistant in the rear, with the magnet attached to a stick, which he holds directly in the rear of the drawn picture, the magnet holding the article on the front.

**Cane Trick.** Measure the length of your forearm along a cane by placing your elbow even with its head and marking the point to which the tip of your middle finger reaches.

Take hold of your cane with your middle finger, covering the mark, and your little finger nearest to the head. The cane must be at right angles to the hand and be grasped firmly so that the tips of all the fingers are pressed tightly against the palm of the hand. It is not "fair" to hold the cane obliquely. [100]

Now try to put the head of the cane to your lips. If you succeed you are an exception to the general rule, and even you will probably fail if you hold the cane, in the same manner, at a point a little further from the head.

But any one can do the trick easily by holding the cane at a less distance from its head than the length of his forearm.

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**General Directions.** The best place for a pantomime show is where two rooms are connected by folding doors. A screen or curtain can be fitted to this opening. Care should be given that this screen fits the opening so that no light can show over the top or from around the sides or bottom. If the screen does not fit, this can be remedied by hanging some curtains or other draperies at the top and on the sides, and by putting carpets or rugs at the bottom.

Now for the screen. This is a sheet or square of muslin or light-colored calico, tacked on a light wooden frame or to the opening. The cloth must be stretched tightly, as any wrinkles spoil the effect of the shadows. Dampen your cloth before tacking it on the frame, and then pull it as tightly as you can before tacking; when it dries, it will be found to have drawn tightly, and will be free from seams or wrinkles.

If you desire to have the shadows show up sharp and clear, make your screen semi-transparent by painting it with a solution of paraffine wax, dissolved in spirits of turpentine. This, of course, should be done at least twenty-four hours before your show is to take place, so as to give it a chance to thoroughly dry.

Your theatre is now ready, all but the light, and that is prepared and used as follows: First, secure a large lamp, and then a large pan, which is filled with sand; the lamp is to be in the centre of this pan, and the reasons for this precaution are obvious, as, should the lamp be accidentally overturned, it will not ruin the floor covering, as the oil will be absorbed by the sand; besides it obviates the risk of a fire or explosion.

You are now all in readiness for your performance. The light is placed upon the floor about four feet from the centre of the screen on the actors' side of same; the other side of the screen, where your audience sit, is, of course, in complete darkness, otherwise the shadows of the actors would not be in evidence.

Every one not engaged in the performance, but who is behind the screen, waiting for his part, must be particular to keep back of the light, so their shadows will not be thrown on the screen.

In making entrances and exits, come on from the sides, about two feet from the screen, and you must remember that the farther you are from the screen, and the nearer to the light, the larger will be your shadow on the screen. Recollect, too, that you must be in profile, or sideways to your audience, otherwise the effect of your acting is lost; as in case you face your audience your actions are all lost to them.

**Aerial Figures.** A very funny entrance can be made by jumping over the light, which gives the appearance on the screen as if you had just dropped through the ceiling, and an exit by jumping over the light looks like flying up there again in a most weird manner. A dummy figure (suppose that of a witch, riding on the conventional broomstick) is suspended by a fine thread or wire on the side of the screen remote from the spectators. Behind this are ranged, one behind the other, and at right angles to the screen, a row of lighted candles. Being all in the same line, they throw one shadow only on the screen. The figure is now made to oscillate slightly, so as to impart some little motion to the shadow. One of the candles is now removed from its place in the row, and waved gently about, now high, now low, the effect to the spectators being that a second shadow springs out of the first, and dances about it on the screen. A second and third candle as it leaves its place in the line produces a separate shadow. It is well to have three or four assistants, each taking a candle in each hand.

**Silhouettes.** The idea of projecting silhouettes with the hands on a wall or illuminated screen is an old one. These shadows are best made on a screen, which is illuminated by a single lamp enclosed in a projecting apparatus, using acetylene gas. The lens must consequently be of very short focus. The electric light may be replaced at the amateur's house by a lamp, or better by a wax candle. The candle will do very well in a small room where one can be in total obscurity except for the candle light. The chief fault of this light for shadowgraphy, is, that the distance from light to screen must necessarily be short, or shadows will not be sharp. The oil lamp should not be used if another better light can be obtained, because the shadows must necessarily be somewhat blurred. The main thing to be studied in the selection of a light is to get a brilliant point of light and not necessarily a large surface. Now, an oil lamp, having a large or probably double flame, has too large a surface of illumination. Moreover, the rays should always travel uninterceptedly to the screen, never through the glass, and never thrown from a reflector. Seeing that a glass chimney and reflector are almost indispensable to an oil lamp, there is abundant reason for not using it. If the lamp is used, turn the edge and not the flat side of the light before the screen.

**Shadow Pictures** may be accompanied by a phonograph. Care must be taken in arranging the lights so that the shadows of the actors may be clear cut and not out of proportion to the size of the sheet on which they are thrown. The concealed phonograph starts, and presto! the shadow actors behind the sheet seem to be the very embodiment of the voices of the records. It is difficult to realize that a machine is talking. Especially is this true when the impersonators are sufficiently familiar with the words as to be able to form them with their lips, although not really uttering them.

**Shadow Show.** One of the most pleasurable forms of entertainment, in which every boy and girl takes delight, is the shadow show, and a home-made one can be easily constructed and varied to your heart's content, if you are at all ingenious. [107]

First secure some light strips of wood one inch thick and two inches wide; you will need two of these six feet long and two of them three feet long. These are to be joined together, making a frame six feet high by three feet wide.

Next secure two strips one inch thick, one inch wide, and three feet long, and two strips of the same size, but one foot long. Attach the one-foot pieces to the three-foot strips six inches from each end.

This frame is to be attached to your larger frame, twelve inches from the top.

Your framework should be joined so that it presents a flush, smooth surface at all of the joints of the two frames. Over your large framework you will now tack or glue black paper or muslin, leaving the opening made by the smaller frame to be covered by white muslin, making a semi-transparent screen 12 × 24 inches, upon which are to be shown the figures. [108]

A piece of tape is stretched across the bottom of the screen, close to the frame. This holds against the frame the figures used in the show and at the same time allows a continuation of their feet in the cardboard from which they are cut to project below, and so be held by the exhibitor.

By means of these continuations below the feet, the exhibitor can make the figures glide along, rock backward and forward, or suddenly disappear by pulling them downward.

All the figures should be cut out of cardboard and should have the projection or continuation of the feet. Scenery can be cut out the same way, and is quite easy, as you only need side screens. The scenes can be held by the tape strip or can be fastened to the sides by using thumb tacks. The joints of the figures are made with bits of broom wire. If you want the eyes of the comic figures to roll about, string a glass bead upon a thread and insert in a place cut for eyes in the figure; fasten the thread at either side with a bit of glued muslin. During the performance, this screen is illuminated by placing a light about three feet behind it; the room in which the audience is seated being, of course, dark. To shut out any light that may shine out at the sides or top of the doorway, you should hang shawls or strips of your black paper muslin. [109]

Humorous and grotesque pictures may be cut out of newspapers and magazines, pasting them on cardboard and then cutting out the cardboard. The show may be a pantomime or the exhibitor may speak for the different characters. All the figures to be used should be placed on a table or a chair near the exhibitor or held by an assistant. With a little ingenuity you can make the figures so that the arms and legs and head work on pivots, attaching them to thread so small that it will not cast a shadow on the screen. There is hardly any end to the amusement you may have in this way.

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**Calling the Cards.** To begin with, allow the pack of cards to be thoroughly shuffled. When the pack is returned to you, adroitly notice the value (suit and denomination) of the bottom card, which we will suppose happens to be the four of spades.

Now, with apparent carelessness, throw the cards face downward on a table and scatter them about with your fingers. However, you must not lose sight of the bottom card, and wherever your fingers may push it your eyes should follow also, in order that you may know exactly where it lies. The spectators, meanwhile, are unaware of this knowledge on your part.

Say to those present: "I will now present to you a mystery which is apparently very simple, yet to my mind is a profound problem. It is one of those mental wonders that cannot be readily understood, and the deeper we study into them, the farther we seem to be from the truth. You will therefore observe closely and see what you see." [111]

You continue: "I have, as you probably noticed, allowed Mr. — to shuffle the cards thoroughly and they have been scattered over this table at random. I shall allow five cards to be selected and I shall endeavor to name each one before it is taken up. In order that nobody's attention may be distracted, I shall hold the cards taken up until the entire five have been selected. To prevent any mistake, let some person write the names of the cards upon a paper as they are called and see if I am correct."

You will then remark: "I will now call for cards, one by one and shall ask Mr. Brown (any person desired) to make the first selection. Mr. Brown, you will please find for me the four of spades, without turning the card over."

Naturally Mr. Brown smiles and says that such a thing is impossible. You ask him, however, to simply rest his fingers upon the back of any card his fancy may dictate. Having touched a card, you carefully draw it away from the table, making sure that its face cannot be seen. Hold it in your hands, close to your body, in an easy, unsuspecting manner, just as if you were confident the four of spades had been selected. Let us suppose, however, that the card is the seven of hearts. You remark: "I will next ask Mr. Jones to touch a card in the same manner as did Mr. Brown, but I predict beforehand that it will be the seven of hearts." The card is tapped, and you pick it up, as before. Let us suppose this second one is the ace of diamonds. If so, you ask Mr. Smith to touch a card, which you expect to be the ace of diamonds. This, you notice, happens to be the queen of hearts. You then ask Mr. Robinson to touch a card, which you intend shall be queen of hearts, and after he does so you secretly ascertain that it is the eight of clubs. [112]

Up to the present moment, four cards have been chosen. For the fifth time, you are to have a card selected "by chance." You decide, however, to save time, that you will try your own luck and see if you can pick out the eight of clubs. In doing this, you allow your finger to rest, with apparent carelessness, upon the real four of spades, the position of which you have known all the while. Having picked up the four of spades, you place it with the others in your hand. [113]

You are now able to produce the five cards you have named beforehand, viz.: four of spades, seven of hearts, ace of diamonds, queen of hearts and eight of clubs. The effect upon spectators is indeed surprising.

Much depends upon the tact which you employ in executing this trick. You should first impress it in an indirect way upon the minds of those present, that your experiment is one of actual prevision. It is one of the rules of magic to lead the thoughts as well as eyes in a wrong direction. Be careful in picking up the cards. Do not let any one who is to touch a card get ahead of you by turning it over and thus exposing your trick. In looking at the card after you have taken it into your hand, do so adroitly—don't stare at it. As the success of the trick depends upon knowing the location of one card, do not make a mistake on that one. [114]

**The Odd Card.** Request one of the company to place both hands flat on the table, then insert between each two fingers of his right hand, two cards or one pair at a time; this will require four pairs of cards. Follow the same method with his left hand but place a single card instead of a pair between the third and little finger. This will require three pairs and an odd card or fifteen cards in all. Now take the two cards which are between the third and little finger of his right hand and lay them down on the table, separately, side by side, at the same time saying, "That is one pair." Then take the next pair, separate the two cards and lay one on each of the cards already on the table and say, "There is another pair." Follow exactly the same method with the remaining pairs, making the same remark with each until only the odd card remains. When you come to the one card, hold it in your own hand so that every one may see it. "Now," explains the performer, "we have two heaps containing an even number of cards. I have one card in my hand. If I place this odd card on either of the two even packs, it will make that pack odd, will it not?" The audience appealed to in this manner will respond in the affirmative. "Now on which pack shall I place this odd card?" The card is placed on the packet selected. "Will some one in the audience kindly hold this odd packet?" continues the performer, handing the packet to a lady or gentleman. "I shall hold the even packet. My trick is this: I shall undertake to pass one card from my packet which contains an even number of cards to the odd packet, held tightly by your representative. Ready! Hold tightly, sir. One, two, three! Did you feel the card as it struck the pack? No? Well, sometimes the impact is imperceptible. But the card has arrived nevertheless. Will you count the cards in your packet? Wait a moment, sir. In the beginning you had the odd packet, I believe? And now, (Spectator counts the cards) you hold the even card number while I have the odd number! (Performer counts the cards in his packet.) Isn't it wonderful?" [115]

**Naming the Cards.** Divide a pack of cards in halves, and place these back to back, when one half will be visible to the audience and the other half to yourself. Glance quickly at the card facing you, and then place the cards behind your back. Place the card you saw over the card shown to the company, show the cards, and call the right card. This will give you an opportunity of seeing the next card. Produce as before, and do so until you have come to the last. It is best, in performing this trick, only to keep a few cards turned towards yourself, so as not to tire the company and possibly lead them to guess how you do the trick. [117]

**A Diamond Ace of Hearts.** Show the ace of diamonds, the ace of spades, and the ace of clubs, and lay them face downward on the table. Pick up one ace, which you place in the middle of the pack: the second ace at the bottom, and the third ace at the top of the pack. Then ask a spectator to cut the pack wherever he or she may like, and no matter where the pack is cut, the three aces will be found together.

Commence by withdrawing the four aces from the pack: the ace of diamonds you secretly place on top of the pack, and arrange the other three aces fan-wise as follows: the ace of hearts must be inverted, and with the other two cards, hide the lower part of the heart and the small heart in the indicator. Show the three cards thus arranged quickly, and no one will imagine that the centre card is not the ace of diamonds. [118]

Lay the three aces face down on the table, still arranged fan-wise, pick up the centre card, which is really the ace of hearts, and without letting any one see its face, slip it anywhere in the pack; place the second ace at the bottom of the pack and the third, after showing it, on top, of course covering the ace of diamonds which is already there. It does not signify in which place the pack is cut, the three aces will be found together when the two parts of the pack are reunited.

**A Three-card Trick.** This requires the aid of three persons. Take three cards, and, holding them in front of the first person, request him to choose one and think of it. Then lay the three cards, face down, in a row on the table, and take three more cards, which show to the second person, and tell him to remember one of them. Place these cards on top of the other three, and ask the third person to think of one of a third lot, which you show him; then lay the last three cards on top of the others. You now have three packs of three cards each. You lift one pack at a time, and request each of the three persons to inform you which pack contains the card he thought of. Of course, you know that the first person's card must be at the bottom of one of the packs, the second person's card in the middle, and the third person's card on top. [119]

**Detection by Smell.** This may be played upon some one who will take no offence at the result. Allow the person to shuffle the cards, and then to select any one card, returning the pack to the performer. Ask the person to remember the card and to show it to the audience. While this is being done, the performer turns his back, stating that he does not want to see the card or get any clue as to what it is. While in this position, the bottom card of the pack is turned up—and the top card turned down. Turning around, he asks the person who selected the card, to hold it for a few seconds between the hands, saying that the card will be found by the sense of smell. The performer now asks some one in the company to procure a hat. Place it, crown down, a little distance from any one. [120]

Holding the pack tightly, the person holding the card is now asked to thrust it into the pack wherever he likes. The performer now puts the pack in the hat and, taking out a few cards, commences to smell of each one. Pushing the cards around, the chosen card will be seen with its back the wrong way. When ready, take this card, smell of it, with appropriate remarks show it, as the chosen card.

For a sensational conclusion, you may bring the discovered card to the top of the pack, and ask the person who selected the card to grip the pack tightly by a corner, between the thumb and first finger of the right hand, the thumb extending about half-inch and the finger more, and turn the cards face uppermost. The selected card is now, of course, at the bottom or lower portion of the pack. Suddenly hit the pack a strong downward blow, which will knock all the cards on the floor, except the one selected, which will be left in the grip of the party who selected it, staring him in the face. [121]

**Naming a Drawn Card.** The conjurer, having shuffled the cards, asks a member of the audience to abstract any card he pleases, to look at it, and impress it firmly on his mind.

While he has been talking, the conjurer has been squaring up the cards, and he now holds up the pack between the thumb and second finger of his left hand. Any other way than this of holding the cards will do equally well so long as the audience can see that the cards are properly squared up. The chooser now returns his card to the pack.

The conjurer then places the cards behind his back, draws away three, throws them on the table, and asks the chooser if his card is among them. The answer is "No." The process of throwing three cards at a time on the table is repeated until the chooser says that his card is among the three exposed cards. The conjurer then names the card. [122]

The explanation is that when the card is returned to the pack, the conjurer is careful to notice where it was returned, whether near the top, middle, or bottom of the pack. We will suppose that it was near the middle. The conjurer places the pack behind his back and draws off three cards at a time from the top of the pack until he has shown—say eighteen cards. He will know that the selected card was not among them. He then draws the top card and the two bottom cards of the pack for the next three, and he continues in this way until the chooser says that his card is among

the three. The conjurer then knows at once that it is the top card of the three, because the other cards have come from the bottom of the pack, and the chosen card has been replaced near the middle of the pack. If the chosen card is inserted near the middle of the pack, several cards from the top may be immediately placed on the bottom of the pack to save time.

[123]

**Grouping the Kings.** Select the four kings from a pack, and also two jacks. The kings you arrange in the shape of a fan, and place behind the second one the two knaves, therefore they are hidden from view. You show the cards by holding them towards the audience, so that they may be satisfied that the cards really are kings. Square them together so that one king will be on top, then the two jacks and then the three kings, and place them on the top of the pack. You may remark, "Ladies and gentlemen, I propose to separate these kings, the first (which you hold towards them), I will place at the bottom of the pack, the second, (which is a knave) I will place a little higher up, the third (also a knave) higher up still, and the fourth (which you again exhibit, for it is really a king) I will leave on top." The kings are now three, on top, and one at the bottom of the pack; consequently, a single cut will bring them together. After a little unnecessary pressing, etc., one of the company can cut the cards, and kings will be found to be in company.

[124]

**Detecting a Turned Card.** The picture cards have commonly a narrow strip for the border; this border is usually narrower at one end of the card than it is at the other. Place three or four of the picture cards in such a manner that either all the broader or all the narrower borders are placed uppermost. Request a spectator to invert one of the cards while you are not looking. When done, observe the cards and you will easily see which card is turned, as its narrower border now lies on a level with the broader border of the other cards. If they try to mystify you by turning none of the cards, you will easily see that this is the case. If the performer has a good memory, the border may be placed any way, taking due care to remember the positions.

**Telling the Number of Transposed Cards.** The performer allows a spectator to cut a pack of cards into two heaps. Now, while the performer's back is turned, the spectator is requested to transpose any number of cards up to ten, from one pack to another. Place the two packets together and square up the cards. The performer deals from the top of the pack about twenty cards, throwing them face downward on the table. The performer now asks the number of cards transposed, and after the spectator has replied, the selected card is turned over, and the number of its spots corresponds to the number of cards transposed. Thus if three cards were transposed, a three-spot would be turned up.

[125]

The explanation is as follows: The pack is pre-arranged in this manner: on an ace, laid face downward, place a deuce; on this a tray; on this a four; and so on to ten; and then a jack, queen, and king. These thirteen cards are on top of the pack, and when the pack is cut, the performer notes which packet contains the arranged cards. He now requests some one to select one of the packets, forcing the bottom packet. That is, if he selects the bottom packet, use that, if he selects the top packet, say "I will take the other." In any case arrange to use the bottom packet. A spectator takes any number of cards up to ten from the selected packet and passes them on the other packet, the performer turning his back while this is done. The two packets are now placed together, taking care that the packet on which the transposed cards were placed is uppermost. Now, no matter how many cards were placed upon the arranged packet, the fourteenth card from the top will always give the correct number, so that in dealing off the cards, the performer must not lose sight of the fourteenth card. Deal off about twenty cards, throwing them carelessly on the table, but allowing the fourteenth card to be a trifle more exposed than the others. This will facilitate the choice of the card. The performer now asks the number of cards transposed, and after the spectator has replied, the selected card is turned over, and the number of its spots correspond to the number of cards transposed.

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[127]

**The Three Packets.** Tell a person to choose as he pleases three cards from a euchre pack, informing him that an ace counts for eleven, a picture card for ten, and the others according to the number of spots. When he has chosen these three, tell him to put them on the table and to place on each as many cards as spots are required to make fifteen. That is to say, eight cards would have to be put on the seven of clubs, four cards on the ace, and a five above the ten. Let him return you the rest of the pack, and (while pretending to count something in them) count how many remain. Add sixteen to this number, and you will have the number of spots in the three bottom cards.

**A Card Found at the Second Guess.** Offer the cards to some person, and let him draw one. You then hold the cards behind you, and tell him to place his card on top. Pretend to make a great shuffling, but only turn that card with its back to the others, still keeping it at the top. Then hold up the cards with their faces towards the spectator, and ask him if the bottom card is his. (While doing so, you inspect his card at your leisure.) He of course denies it and then you again put the cards behind you, turn over his card so it will face with the others and begin shuffling again furiously. "Let me do that," he will probably say; so, as you are perfectly acquainted with his card, let him shuffle as much as he likes, and then when you get the cards back again, shuffle, and show him his own card.

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**Pocketing a Chosen Card.** The performer exhibits four cards, held fanwise in his left hand and requests a spectator mentally to select one. The performer then takes one of the cards and places it in his pocket. Upon spreading the cards again the spectator's card is missing and the performer draws the mentally selected card from his pocket.

Four cards are arranged as follows: king of clubs, jack of hearts, jack of spades, and queen of diamonds. [129]

Behind the king of clubs, the top card of the pack, arrange these three cards, queen of clubs, king of spades and jack of diamonds. At the outset, the seven cards can be on the top of the pack, the last named three cards, of course, on top of the king of clubs.

Give the pack a shuffle, taking care not to disturb the seven arranged cards on top. Rapidly count off these cards in such a manner that the audience cannot see how many cards you take. Arrange the king of clubs, jack of hearts, jack of spades, and queen of diamonds fanwise in the left hand, keeping the three extra cards, the queen of clubs, king of spades and jack of diamonds concealed behind the king of clubs. It does not matter in what order the suits of the three concealed cards are arranged. The proper method of holding the fan of cards is with the left side of the king (and the three concealed cards) pressed tightly in the crotch of the left thumb, the opposite edge being held by the tip of the first finger of the left hand. This will keep the cards from spreading and bringing the trick to a premature and disastrous conclusion. The other three cards of the fan are held between the tips of the left thumb and second and third fingers. [130]

Turn your back to the spectators and hold the fan high above your head, the faces of the cards toward the audience, and request a spectator to think of one of the cards. When the choice has been made, square the cards, inserting the little finger between the king of clubs and the three cards back of it. Then you say: "I shall now place one of the cards in my pocket," and, suiting the action to the words, take the four cards you have just shown, and holding them as one card, place them in the pocket, leaving the three extra cards in your left hand. Ask the spectator to name his card. Let us suppose he chose the king of clubs. The performer replies, "The king of clubs? Ah, then I read your mind correctly, for I placed the king of clubs in my pocket. Let me show you first that the king has left the pack." The performer spreads the three cards, the queen of clubs, the king of spades and the jack of diamonds, on the table. He then produces the desired card from the pocket. As the order of the suits is known, this part of the trick is a simple matter. If the chosen card is the jack of spades the performer picks out the third card. A little practice is necessary in order to make the selection quickly, for there must be no fumbling in the pocket. [131]

The spectator will never detect the substitution of the cards; for the ingenious arrangement of the suits tends to confuse the mind.

**To Pick Out a Card Thought Of.** Blindfold. Take twenty-one cards and lay them down in three rows with their faces upwards; i. e., when you have laid out three, begin again at the left hand and lay one card upon the first, and so on to the right hand; then begin on the left hand again, and so go on until you have laid out the twenty-one cards in three heaps, at the same time requesting any one to think of a card. When you have laid them out, ask him which heap his card is in; then lay that heap in the middle between the other two. This done, lay them out again in three heaps as before, and again request him to notice where his noted card goes, and put that heap in the middle, as before. Then taking up the cards with their backs towards you, take the uppermost card off and reckon it one; take off another, which reckon two; and thus proceed until you come to the eleventh, which will invariably prove to be the card thought of. This trick may be done without your seeing the cards at all, if you handle and count them carefully. To diversify the trick, you may use a different number of cards, but the number chosen must be divisible by three, and the middle card, after they have been thrice dealt as directed, will always be the one thought of; for instance, if done with fifteen cards, it must be the eighth. [132]

**The Siamese Aces.** Two aces are removed from the pack, which is then cut into three packets. One of the aces is placed on the middle packet, and while the performer is exhibiting the remaining ace, one of the spectators "maliciously" transfers a few cards from either of the outside packets to the top of the middle heap. The performer, not noticing this disarrangement of the cards, places the second ace on top of the first, and the two on top of the middle heap, presumably on top of the first ace, although the spectators, who blithely imagine they are in a conspiracy against the performer, know otherwise. The cards are now dealt from the bottom, face upward, and the two aces come together.

The solution of the mystery is as follows. In taking out two aces—say the ace of clubs and the ace of hearts, glance secretly at the top card of the pack. For the purpose of explanation let us assume that this "key" card is the seven of spades. Now cut the pack into three heaps so that the top part of the pack will form the middle heap. You must number the heaps in your mind from left to right, 1, 2, 3. The top card of the middle heap is the seven of spades. Exhibit the ace of hearts, requesting the spectators to remember the card, and place it on the middle pile. While you are exhibiting the second ace (the ace of clubs), move a little distance from the cards, and at this psychological moment, a friend, who acts as your confederate, (although the audience is not aware of the fact) transfers a few cards from either No. 1 or No. 3 to the top of the centre heap. You are, apparently, oblivious of this manoeuvre, and place the ace of clubs on the No. 1 heap, concluding by placing No. 3 on No. 1 and these on the middle heap. Inform the audience that you are about to illustrate for their benefit the surprising amount of affection that exists between cards of the same value. For instance, kings associate with kings, queens with queens, jacks with jacks, and aces with aces; of all cards, you declare, the aces are the most affectionate. Between them the bonds of sympathy are so strong that if they are separated only temporarily they will [134]

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exert every effort to be reunited. This sympathy is especially strong between a red ace and a black ace—between a club and a heart, a diamond and a spade. In fact, each pair may be likened to the Siamese twins, except that the bond is sentimental rather than material. “You will observe,” adds the performer, “that the ace of clubs and the ace of hearts were placed in different parts of the deck, but so strong is the affection between these aces that I have not the slightest doubt they are at this moment reunited in some portion of the pack. Ah, you smile incredulously; but I assure you that what I say is literally true, and I am prepared to make my assertion good. Observe, pray, that I shall deal the cards one at a time on the table, and when I come to one of the aces, the other will be with it.” The spectators, knowing that the cards have been disarranged, smile in expectation of the performer’s discomfiture. The conjurer proceeds to deal the cards from the bottom, throwing them face upward on the table. When the “key” card turns up the performer knows that the next card is an ace. He slides this ace back with the third finger of the left hand, and keeps on dealing until the other ace appears, when he throws out the first ace. A flashlight picture of the company at this moment would reveal an interesting study in chagrin. [136]

**Detection of a Drawn Card by Color.** Previously separate the pack into two parts, placing all the red cards in one pile, and all the black cards in the other. One of these packs you conceal in your pocket. You let any person draw a card from the other pack, and while he is examining the card, substitute the pack in your pocket for the one you hold in your hand. Let him place his card in the pack you have taken from your pocket, and shuffle as much as you please. You will at once recognize the card he has drawn by the difference of color. [137]

**Mathematical Detection of Card Thought Of.** Arrange the first ten cards of a suit in a circle. Request some one to think of one of the exposed cards and to touch some other card in the circle. Mentally add the value of the card touched to the number of cards displayed (10), and then ask him to count the cards backwards, until the number you have given is reached, beginning at the card touched, and reckoning that card as the number thought of. The card at which he stops will be the one mentally selected.

For example, we will suppose the three was the card thought of, and the six was the card touched. Six added to 10 makes 16. Then request the player to commence counting the cards backwards mentally from the number thought of (three) at the number touched (six) and continue until 16 is named, touching each card as he counts. With finger on six he mentally says “three;” the five-spot he calls four; the four, five; the three, six; the two, seven, and so on up to 16. The mental count will end with the three-spot—the number thought of. [138]

The designation of this time after time, no matter what card is chosen, will seem little short of miraculous to the uninitiated, and will prove an unending amusement.

Of course, the evolution of the number to be counted—16 (or 10 added to whatever card is touched)—must not be explained, and the apparent haphazard choice of various numbers, when the director says: “Now count backward till you reach 20 this time,” or “12,” or “try to find any law you can if I say a little 19,” will not appear due to tact or finesse, but to be the result of some mysterious intuitive power.

**Passing a Card to Top of Pack.** Take off the top card of the pack and show it. We will suppose it is the eight of hearts. Call attention to it and put it back on the top of the pack. Then, without exposing the face of the card, take it off the top of the pack again and put it in the centre of the pack. Do not push it fully in until you have held the pack up and shown that the card is what you said it was—the eight of hearts. Then square up the pack. Take off the top card and show it to your audience. It is the eight of hearts which has apparently jumped from the centre of the pack, where you put it, to the top. [139]

Some one may say, “You have two eights of hearts.” Give the pack to be examined and your friends will find that the pack is quite regular.

To do this, arrange the pack in such a way that the seven of hearts is on top, and the eight of hearts above that. When you show the top card you really slide off the two top cards together. Hold them with the thumb at one end and two fingers at the other and the first finger at one side. If you bend the card slightly, there will be less chance of any one noticing that you are holding two cards. You call attention to the fact that the top card is the eight of hearts, and put the two cards, still held as one, back on the top of the pack. Then you draw off the top card, which is the seven of hearts, and slip it into the centre of the pack. Show part of the card just before you push it way in, and if you contrive to keep a finger over the index in the corner, nobody will know that the card is not the eight of hearts. [140]

It is now in the hands of the performer to make the rest of the trick as mysterious as possible.

**The Trick of “Thirty-one.”** A trick often introduced by sporting men for the purpose of deceiving and making money is called “thirty-one.” It is played with the first six cards of each suit,—the aces in one row, the deuces in another, the threes in another; then the fours, fives, and sixes—all laid in rows. The object now will be to turn down cards alternately and endeavor to make thirty-one points by so turning, or as near to it as possible without overrunning it; the one who turns down a card, the spots of which make thirty-one or so near it that the other cannot turn down one without overrunning it, wins. The chief point of this trick, is, to count so as to end with the following numbers, namely 3, 10, 17, or 24. For example, we will suppose that you are to begin, you would commence with 3, your opponent would add 6, which would make 9; it would [141]

then be your policy to add 1, and make 10; then, no matter what number he adds, he cannot prevent you from counting seventeen, which number gives you the command of the trick. We will suppose he adds six, and makes sixteen; then, you make 24, then he cannot possibly add any one number to count 31, as the highest number he can add is 6, which would only count 30, so that you can easily add the remaining 1, or ace, and make 31.

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**Blowing Soap-bubbles.** Secure a lot of clean clay pipes, and to make your bubble solution, take a preserve-jar and fill two-thirds full of boiling water, add three ounces of finely shaven Castile soap, a teaspoonful of sugar and four tablespoonfuls of glycerine, shake this mixture thoroughly and then strain it through a piece of white cloth. Your solution is now ready for use. Strawberry or cranberry juice will make pink bubbles, and orange juice will make yellow ones. Any color may be obtained by the use of aniline dyes. It is better to let the solution stand two or three hours before using. Cover the dining-room table with a soft woolen cover, place as many finger-bowls around as guests, or one large bowl, and fill with the thick soapy water. Have ready a good-sized wicket, made by bending a wire and putting each end into a bottle, so it will stand firmly. Place it in the centre of the table and request the guests to choose sides. Present each boy with a clay pipe and each girl with a fan, to which is attached a tally card. Arrange the boys and girls on opposite sides of the table. The boy nearest the head of the table takes the bowl and with his pipe blows a bubble. His partner, or the girl opposite him, fans it, endeavoring to make it go through and pass the arch without breaking. If it passes successfully, a gold star is placed on the tally; if it breaks before reaching the arch, a green star denotes the player's failure. Each boy may blow the number of bubbles agreed upon. After receiving their stars, the boy and girl pass to the foot of the table, and the next boy and girl move up and try their skill at blowing bubbles. The game is ended in six rounds.

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**Fantastic Soap-bubbles.** Ordinary soap-bubbles are blown with a pipe, a straw, or small horn of some sort. If a straw is used, split one end into quarters, about one half-inch long, and bend the parts back at right angles to the straw. The horn should be larger at one end, but, if you wish to obtain bubbles, as large as your head, you must have recourse to objects of quite different nature. Place around the body of a bottle a piece of common wire, and twist the ends together in order to form a handle for the ring which is thus obtained. Steep this ring in the soapy water. Take it out carefully, and you will perceive that the ring is furnished, on the inside, with a thin covering or skin of soapy water. Now hold the ring vertically before your mouth and blow gently but continuously at the centre of the soapy covering. Fashion two rings with handles out of plain wire. The ring can be about six inches in diameter. Cover one of the rings with felt. With this ring and with practice, you can send the bubbles away up into the air, and keep a half-dozen floating at one time. Then blow a big bubble, holding the empty ring with a handle in the left hand, and under the pipe. When the bubble grows large, it will stick to the ring. Now, carefully take out the pipe, dip into the soapy water and put the bowl of the pipe up inside of the ring into the big bubble, and blow a small one inside. Then, with a swing and a side movement, liberate both bubbles into the air. It may take a few failures to make a success of it. With two felt rings, "battledore and shuttlecock" can be successfully played with soap-bubbles. Take a clay pipe, fill up with cotton wadding loosely and keep in place at mouth of bowl by a wire screen. Wet cotton with gasoline. Let the bubbles float in air and light them with candle, and they will explode with a big flame. Smoke-bubbles may be made by blowing in smoke after the bubble has been well started.

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**Rebounding Bubbles.** A good game is to have a small sheet held by a number of children and blow the bubbles upon this, then they can be sent flying by drawing the sheet taut. Many ways may be devised to make blowing soap-bubbles attractive.

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GRASP the right ankle by the right hand, and, standing on the left leg, bend it until the right knee touches the floor, then rise slowly to a standing position again. The left hand must be kept extended all the time and must touch nothing. The right foot must not be allowed to touch the floor, nor the ankle released from the right hand.

A large bottle is placed on its side. The forfeit payer is seated upon this, with the heel of his right foot resting upon the floor and the heel of his left against the toe of the right. A good sized needle is then given him, and a thread, which he must endeavor to pass through the needle's eye without losing his balance.

Set an ordinary chair front downward on the floor in such a way that the legs and back are horizontal. Ask the forfeit payer to kneel on the lower bar and to recover with his lips an object placed on the other end of the chair. [147]

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

To place an object on the floor in such a manner that no one can jump over it.—This is done by placing it close against the corner.

Hold an ankle in one hand and walk around the room.

For a forfeit, a person is directed to compare any one of the company to some object and to explain in what way he resembles this object.

The victim stands on a chair and is posed as a living statue by members of the company in succession according to their various and sometimes very original conceptions, such as placing the head, shutting one eye, opening the mouth, placing the arm, hand, or foot to suit the fancy, or make him assume any position. [148]

Place a stool on the floor against a wall. Stand from the wall, with the feet twice the width of the stool away. Stoop down and seize the stool by the top in both hands and place the top of your head against the wall, your back being almost horizontal. Lift the stool from the ground without assistance, or try, at any rate.

Stick a pin in the centre of the crown of a hat, allowing the head to project about half an inch, and ask the forfeit-payer to extract the pin with the teeth, the crown of the hat being previously blacked with burnt cork.

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**Decorations.** On account of the great variety of houses, decorations for Hallowe'en and the arrangements for entertainment must be planned according to the situation, and individual convenience. The following are some suggestions.

The party may be ushered into a room decorated for the occasion with autumn leaves, yellow pumpkins, and anything else that may suggest itself to the host, and lighted with pumpkin jack-o'-lanterns and candles. All the lights are covered, some with red and some with black gauze, cambric, or paper shades. The openings of the doors and windows may also be covered with red and black cambric. False faces, as ugly as possible, are placed about the room. Skulls of papier-maché are a great addition to the decoration, and bones of any description, thoroughly cleansed, are effective. [150]

If there is an open fire, the host or an initiated guest may place upon it, from time to time and as surreptitiously as possible, chemical powders that burn blue, green, or red. All the lights are turned low, the room being lighted only sufficiently to permit moving about without falling over the furniture and to show the decorations.

The room may be decorated with festoons of drab yarn cobwebs, presided over with great spiders cut from black and yellow flannel, or imitation insects from toy stores.

**Invitations** to the gentlemen should read, "Please wear a black mask." Those to the ladies, "Please come as a ghost."

**Receiving Guests.** As the guests arrive, they may be greeted by one or two huge ghosts nine feet high in a conspicuous place. A small goblin may be concealed behind the flowing draperies of this ponderous apparition, swinging the ghostly figure slowly forward to salute each approaching guest. When the guests arrive they are met at the door by a ghost, and when the last one has arrived, they are all ushered into this weird place. As the guests go into this room, they should be blindfolded, and have presented to them an old glove filled with wet bran and chilled on ice. There may be also a piece of wet fur and a prickly pin ball in the hands of a ghost with instructions to quietly touch with these uncanny objects, the hands or faces of other guests. At the sound of a muffled gong, the party is conducted to a chamber of horrors. As each one enters this place, a huge paper bag may be burst over his head and a far-away voice be heard sounding through a garden hose. [151]

Running water splashing over a cow-bell tied to a faucet will give the sound of rushing water and also keep the bell tolling dismally. Newspapers cut into strips and nailed to the cross-beams dangle about the heads of the victims, and a hidden electric fan sets the papers in motion and adds damp breezes to the charm of this pleasant region. The bandages are now removed and alcohol and salt fires furnish a dim light and give the party a ghastly appearance. Great care should always be taken in doing this. Some of the sights to be seen are described in the following sections. [152]

**The Heads of Bluebeard's Wives.** This effect is easily produced. A rod is extended horizontally across the rear of the room, about six feet from the floor; from this a sheet is hung, the bottom reaching and tacked to the floor to keep it flat like a white wall. Young ladies standing at intervals behind the sheet protrude their heads through perpendicular slits cut at the proper height to suit the stature of each lady; the upper part of the slit is fastened closely around the throat by a pin at the back of the neck. A strip of red flannel is fastened around the throat where the neck comes in contact with the sheet, and a few splashes of carmine on the sheet below each head produce the appearance of blood. The hair of each is gathered up and fastened to the rod above by a piece of ribbon. The face of each is powdered, and the eyes, with a dash of lead-color under them, are kept closed. At a little distance off the effect is startlingly real. [153]

**The Severed Head.** This always causes a sensation and should not be suddenly exposed to the nervous, but the operation is not so terrible as might be imagined.

A large table, covered with a cloth sufficiently long to reach to the floor all around and completely hide all beneath, is placed in the centre of the room. A boy or girl with soft, silky hair, being selected to represent the head, must lie upon his back under the table, entirely concealed, excepting that portion of his face above the bridge of his nose. The rest is under the table-cloth.

His hair must now be carefully combed down, to represent whiskers, and a face must be marked upon the cheeks and forehead; the false eyebrows, nose and mouth, with moustache, must be strongly marked with black, and the real eyebrows covered with a little powder or flour. The face should also be powdered to a death-like pallor, and the effect is very startling. [154]

The horror of this illusion may be intensified by having a subdued light in the room in which the exhibition has been arranged.

**Ghost Stories.** The party can now return to a suitable place for games. If the parlor is a small one, each one is expected to tell a ghost story.

**The Unearthly Look.** Take a half-pint of spirits and, having warmed it, put a handful of salt

with it into a basin; then set it on fire and it will have the effect of making every person look hideous. This must be performed in a room. Be careful that no sudden draught blows the flame upon one's clothing, or any other inflammable substance.

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**Luminous Writing.** Fix a small piece of solid phosphorus in a quill, and write with it on paper; if the paper be then placed in a dark room the writing will appear luminous.

**The Floating Candle.** Here is an amusing and inoffensive diversion which looks very much like one of our Hallowe'en games called "ducking for apples."

The young folks are ranged around a tub of water in which a piece of candle is floating, and a prize is offered to him, who, without touching the tub with his hands, will remove the candle from the water by his mouth alone.

This may look very simple and very easy to most of my readers; but let them try it. This trial they may make at home, with a bucket of water instead of a tub, and a piece of India-rubber instead of a candle; and they will be surprised at the result. Bring your mouth as close as possible to the article and inhale it with your breath, while seizing it with your lips. Apples may also be used.

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**Ornamented Apples.** If you plan to hold a Hallowe'en party next fall, you can prepare a part of the fun this summer. Cut out in stout cloth the initials of whomsoever you intend to invite. Paste the initials securely on the sunny side of apples. When the apples are ripe, the initials will remain in light yellow on a red background. The fun of eating fruit marked with one's own initials or monogram will be an unusual one for your guests. Should you have the detail of your party pretty well in mind, you will readily think of a number of devices which you may "appleize" in this fashion. Witches, for instance, can be thus "painted" on the fruit.

**Finding the Candle.** This is an admirable penance. The victim, having been shown the position of the candle, is securely blindfolded, and after having been turned around once or twice, is requested to go and blow it out.

**The Full Moon.** An original moon can be made from a cheese-box covered with cotton cloth, on which a very jolly face is painted. This can be drawn up by a string and pulley, and illuminated by a candle placed behind it.

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**Cabinet Manifestations.** The medium has a boy with her about seven years of age and quite small. He comes in with her, under her skirt or cloak, and is not noticed. She enters a cabinet, passes her hands through openings in the sides of the cabinet and her hands are held by a committee, or, her hands may be securely tied together before going into the cabinet, and all the usual cabinet work goes on. The boy rings the bells, plays musical instrument, etc., etc. The cabinet is made of some black material and the transparent gauze is of some light color. The boy may be dressed all in black.

**Spirit Pictures.** The performer shows a wooden frame, on which is a piece of cloth, both sides of which are shown, and this is placed on an easel. A lamp is then placed behind a cloth, thus rendering it transparent and impossible for any one to touch from behind without being seen. Lights are then lowered a trifle, a little music, and a spirit picture is slowly precipitated upon the cloth in colors, this being visible to every one present.

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For this experiment, procure the following ingredients from some druggist: sulphate of iron, for blue; nitrate of bismuth, for yellow; sulphate of copper, for brown; make solutions separately of each, by dissolving a small quantity of each ingredient in warm water. Now make a solution of prussiate of potash, and put it in a bottle atomizer. With a brush for each color, make a picture, landscape, portrait or, anything you desire, on a screen of unbleached muslin. When dry, these are invisible. Show the screen and set it on an easel in front of cabinet. Slightly dampen the muslin and place a lamp back of it on a chair, lower lights a trifle; your assistant or medium in cabinet takes the atomizer, and from behind sprays all over the back of screen with the solution of prussiate of potash, which slowly brings colors out. The effect is weird, and, although perhaps not artistic, it is a novelty and is apparently done by unseen agency. If a light is placed at back of screen, the audience can see that no one approaches the screen. A little music covers the sound of the atomizer. Always see that the atomizer is screwed up air-tight before using it.

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**Parlor Magic.** Make a hole in one side of each of six candles, cutting through until the wick is severed. These holes must be at various distances from the top—different in each candle. Now, if you should light one of these candles, it would burn steadily until the flame got down to the hole, when the cut in the wick would cause the candle to go out. If you should light them all together they would go out at different times, as the holes are at different places. This is where your trick comes in.

Place your candles in a row on a table, with the holes away from your audience, and then light all six. Now, you begin to relate a story about a little girl who was alone in the house and was afraid of the dark, and who lighted six candles to keep up her courage. She heard queer noises

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about the house, and drew close to the light, and then (pointing to the candle with the hole nearest the top) the first candle went out! Of course you time your first words, so that you say "out" just before the flame reaches the hole. As you reach the second point in your tale the second candle goes out, and so on throughout the rest of the six. You may have the holes vary but a fraction of an inch in their distances from the top of the candle, and tell a very short story, or you may have your tale a long one, with the distances of the holes from the top of the candle, varying an inch or so. By first lighting one candle and watching it burn for a few minutes you can tell almost exactly how long the flame will take to reach a given point. If you do not have the candles go out in rotation, but skip around from the first to the fifth, then to the second, to the sixth, the fourth and third, you can still further mystify your audience, and if your story be well told the effect will be very pretty indeed. [161]

**The Demon Bell.** A small bell is examined and found to have no clapper. It is then presumed it can make no sound, save by visible means. However, the performer sets it upon a small examined table, which stands quite close to audience, and at command, the bell begins to ring. It obeys every demand made upon it, yet no means of producing sound can be found.

To produce this effect, use a small call-bell, such as used on a table. A black thread is carried across the stage, and one end is permanently fastened, while the other is in the hands of an assistant, who stands out of sight. In the middle of thread is fastened a small shot. The assistant uses this as a clapper, and when examination is desired, he drops the thread and shot on the floor, where they will not be visible.

**The Animated Skull.** This is a model in papier-maché, and being hollow, is very serviceable. It is caused to rise from the hat by means of a black thread, which is carried through a staple immediately over the performer's table, thence through another staple out of sight and down to the assistant. [162]

**The Perilous Ring.** Put flour on a plate in the shape of a high pyramid. On the very tip of the pyramid place a ring. Arrange the guests in line, and have each one in turn cut away part of the flour with a knife, warning them not to cut near enough to the ring to make it fall, or the one doing so will suffer a dreadful penalty. If the crowd is small each will have several turns. The flour must be cut away until the ring falls. It becomes very exciting toward the end, as each one tries to cut away as little as possible. When the ring finally drops, the unlucky one must pick it out of the plate with his teeth. Of course he gets flour all over his nose and chin.

**Nose and Goggle Party.** To fun-loving people who enjoy the grotesque, great sport will be found in giving a Nose and Goggle Party. Here two objects will be gained: merriment and disguise. [163]

Each guest wears a false nose and goggles. The nose may be purchased, or clever fingers can make it of heavy cardboard covered with chamois.

**Jack-o'-Lanterns.** The effect of these may be heightened by sticking pins through pumpkin seeds and placing them in the comers of the eyes for the irises and into the mouth for teeth. This makes the lantern exceptionally attractive and "realistic."

**The Surprising Candle.** This is a very clever contrivance, calculated to cause consternation and astonishment to any individual with ordinary nerves.

Supposing yourself to be the victim, how would you feel if, when retiring to bed in some strange establishment, just as you were thinking of blowing out the candle, it should suddenly explode with no small report, the light be extinguished, and in place of the flame a small ghost with outstretched arms would appear, shining with a phosphorescent glow? I venture to think you would be very, very much surprised; and yet this is the effect produced by this ingenious construction. [164]

By examination it will be found that the lower half of the candle is really a thin cardboard case, enameled to resemble a wax candle, and containing a small ghost whose arms fly apart when released from their bondage. To the bottom of this ghost is affixed a wire spring.

The upper half of the candle is perfectly ordinary, and merely stuck on to the lower portion; the joint being hidden by a rubbing of wax.

On top of the ghost's head a few gunpowder caps, such as are supplied at toy shops for children's pistols, are laid.

Now the candle can be lighted, and it will burn quite respectably until it reaches the caps, which, by their explosion, cause everybody's attention to be drawn in that one direction, just in time to see the appearance of the ghost, it being forced upwards by the action of the spring simultaneously with the discharge. The wicked little image should be liberally coated with luminous paint, and the effect can be better imagined than described. [165]

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The foregoing are only a few of a vast number of similar diversions, but they are ones most to be commended, and will be sufficient to produce many an hour of harmless mirth, and very likely lead to the acquirement of much useful knowledge, as well.



**Transcriber's Notes:**

Obvious punctuation errors repaired.  
Page 126, repeated word "any" removed from text (takes any number of cards)  
Page 161, "mache" changed to "maché" (papier-maché, and being)

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