

After the Dinner.

GAY EVENINGS.

Some of these games were played by our sires and probably have seen print in the past, but they may be new to our younger readers, as they are distinctly children's plays. Marsa sent me to you, sir," is belterous, and will suit the jollier youngsters. The players sit in a row around the room. No 1, nearest the door, says to No 2, beginning to beat time with his right fist on right knee. Marsa sent me to you, sir." "What for to do, sir?" inquires 2. "To work with one, as I do, sir." No 2 begins to imitate 1's motion, at the same time repeating his words to No 3. So they continue all along the line, till No 1 is reached again. He then beats a tattoo with both fists on both knees—all the rest are using their right with regularity—and says to 2, "Marsa sent me to you, sir!" "What for to do, sir?" is 2's query, as before. "To work with two, as I do, sir," whereupon 2 passes on the word and the motion. When 1's turn again comes round he adds an up-and-down motion of the right foot to that of his hands and answers 2's question with, "To work with three as I do, sir." The fifth time round, the line is commanded to "work with five, as I do, sir," the head nodding in time with both hands and both feet and the children are in peals of mirth. One eye, then two, are winked, as sixth and seventh numbers, then the jaws are snapped, but by the time the hands are straightened and the finger joints have to be worked to increase the number of workers, there will be so much laughter that it will be impossible to maintain order and the game will break up with a shout. After that it will be hard to settle down to "minute speeches."

Let an older girl, the leader for the evening, presumably the hostess, give out subjects, one to every guest, to speak upon, as, Cat, dog, Bismarck, home, etc. I once heard a girl whose subject was "Native land" recite Scott's immortal stanza beginning "Lives there a man with soul so dead," and tell the story of "A man without a country," compressing the latter into remarkably few words. She overran her limit, but the umpire was so interested, having never heard even the title, that she refrained from calling out "Time!" when the minute was up. That same evening a big boy, quite as clever as the girl, though not so literary, gave this harangue on "Bugs": "There's no end to bugs, the woods is full of 'em, and their name is legion—bugs, plater bugs, lightnin' bugs, buggies, hum-bugs, ain't that sixty seconds?" And she who timed him, watch in hand, said yes. Some there will be who always plead incapability for any such slight mental effort and forfeits are in order. Senseless, repellent kissing is never to be tolerated; here are some of the "ponds," as old as memory and as fresh as nature. Light a candle, blindfold the criminal, face him to the light, turn him around exactly three times and bid him extinguish it, allowing three trials. If he fails, the merriest he raises is penalty enough. 2. Draw with charred stick, the picture of a donkey, minus a tail, on a large square of wrapping paper. Pin it to the wall, blindfold your victim, place in his hand a strip of paper representing the missing tail and bid him pin it to the would-be wearer, standing him a yard away. He will be likely to pin it to the donkey's nose, or to your "bust of Pallas." 3. Tell another culprit to "put himself through the keyhole," and he will stare at you stupidly. When all have enjoyed his perplexity write "Yourself" on a slip of paper and show him how easy it is to thrust it through. Or, if it be a girl, "turn her head," dress her in shawls, muff and hood, putting on the wrappings to fasten behind (she clasps her hands behind her, within the muff), making the toilet in another apartment, and send her into the company's presence walking backward. For a moment no one can understand who it is or what is the matter with her.

"The monkey family" is a game that is better played when only one of the company—or two—knows the trick. That one—we will call her Mildred—goes into a room by herself. A door-keeper enters the next apartment and asks if anyone wants to be introduced to the monkey family. Someone volunteers and is escorted into Mildred's presence. She lets him take the initiative, after the mutual friend says, "Allow me to introduce you to the monkey

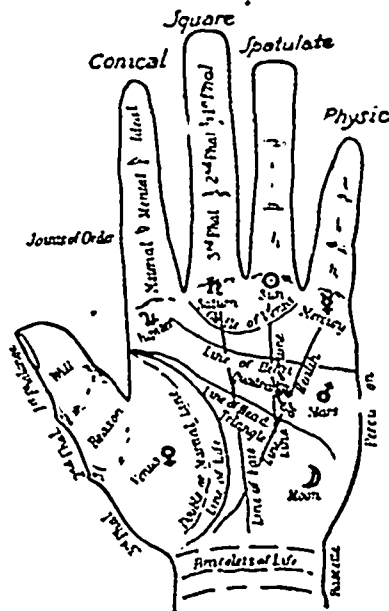
family," and he, feeling awkward, says something to fill up the pause, perhaps, "How do you do?" or the first thing that rises to his lips. She answers in the same way "How do you do?" If he offers to shake hands, she does. If he says it is a glorious evening, she repeats it. If he smiles or pouts, she copies his expression. When the monotony exasperates him, and he yawns or giggles, she is but his echo, and at last he understands that she is a veritable monkey and says so, she amiably agreeing, and their friend tells him he has become identified with the monkey family and must take his place there in future. Then she introduces others, one by one, they eventually taking their places in the row headed by Mildred. When there is a long line across the room and an incorrigible is introduced trying all sorts of experiments to startle them out of their imperturbability, his antics, reflected in their large family, are amusing.—[L. L. Trott.

MORE ABOUT PALMISTRY.

We have received inquiries regarding the horizontal line between the little finger and heart line, palmistry literature, how to take impressions of the hands for reading, and who would read such lines, with the price. A standard work is Cheiro's Language of the Hand, which can be had for about \$2, through the Phelps publishing company, Katharine St. Hill's Grammar of Palmistry, published in England, but found in the large book stores, is a comprehensive little manual for only 75 cents.

The marriage line is accidentally omitted in the picture in our Oct 15 issue, but the palmist spoken of in the article has written for us the following interesting description:

The marriage lines cut the perpendicular horizontally between the line of heart and the base of the little finger, running onto the mount of Mercury.



They only represent a deep attachment, unless there be an event recorded on the fate line or life line by an influence coming into the life. It is these lines in palmistry that seem the most unreal, if they did really each mean a marriage. Each line in the hand does depend on another line to corroborate its meaning. For example, I met a very brilliant and talented woman of 65 years who had three lines on Mercury, but had never married. The influences came into her life but did not touch either her fate line or life line. She was deeply attached to them, but never to "surrender her independence," as she stated. You do read what the possible outcome of your married life may be by the lines on Mercury. Example, the line strong and long gives a long married life. Sloping toward the heart line, widowhood or widowerhood. Broken line, separation (generally legal). Little lines dropping from the line a little slanting, so as to form almost forks, separation by either party living at a distance, as Klondike or Cuba. Curved upward, the person will never marry. A line cutting the end of the line, opposition to the marriage. A line cutting through center, strife. An islanded line, the person should never marry. The lines coming down from the base of the fourth finger and touching the line, children; as many such lines, as many children. Boys' lines are straight; girls' lines are leaning.

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