



Great Grandma's Treasury of Fun & Games

Volume One:
Tricks & Puzzles
Quiet Games
Singing Games
Riddles

Compiled by Jim Erskine

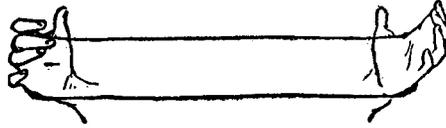
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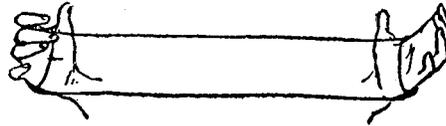
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Cat's Cradle

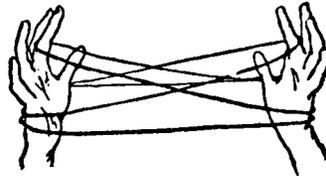
Take a piece of string and knot the ends together and slip it over your hands, as in Fig. 1.



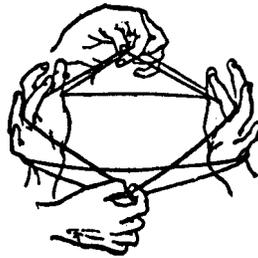
Next wind the string round your hands, not including the thumb, as in Fig. 2.



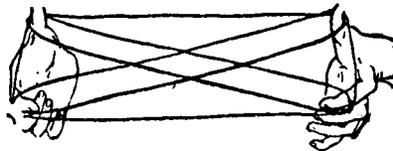
Slip the second fingers through the string on your hands and you have your cat's cradle, as in Fig. 3.



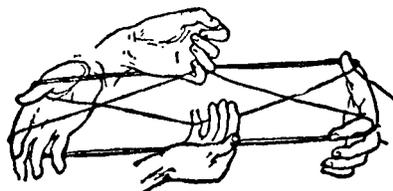
You must now ask a second person to put his thumbs and first fingers through the cradle, as in Fig. 4.



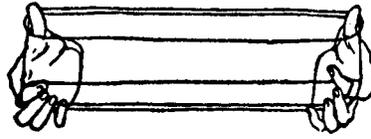
Draw out the string and take it under the cradle, and you will have Fig. 5.



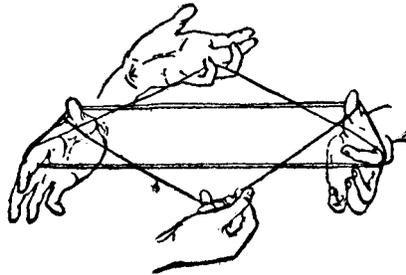
Slip the thumbs and first fingers again into the side pieces of the cradle, draw the string sideways and take it under the cradle, and you will have Fig. 6.



Now curl the little fingers round the string, slipping one under the other as shown, and draw out the side pieces.



Slip the thumb and first fingers under the side string, bring them up the middle, and you have your original cat's cradle again.



TRICKS AND PUZZLES

Any one who wishes to play a trick or show off a puzzle should test it privately, before attempting to show it before company, for often, owing to some slight error, the trick may at first prove a failure, whereas a little practice will soon make one perfect.

The Dancing Egg

Get a hard-boiled egg and place it on the reverse side of a smooth polished plate or bread-platter. If you now turn the plate round while holding it in a horizontal position, the egg, which is in the middle of it, will turn round also, and as the pace is quickened, the egg will move more and more quickly, until it stands up on one end and spins round like a top. In order to be quite sure that the experiment will succeed, you should keep the egg upright while it is being boiled, so that the inside may be hardened in the proper position.

The Magic Thread

Soak a piece of thread in a solution of salt or alum (of course, your audience must not know you have done this). When dry, borrow a very light ring and fix it to the thread. Apply the thread to the flame of a candle; it will burn to ashes, but will still support the ring.

The Swimming Needles

There are several ways of making a needle float on the surface of the water.

The simplest way is to place a piece of tissue paper on the water and lay the needle on it; the paper soon becomes soaked with water and sinks to the bottom, while the needle is left floating on the top.

Another method is to hang the needle in two slings made of threads, which must be carefully drawn away as soon as the needle floats.

You can also make the needle float by simply holding it in your fingers and laying it on the water. This, however, requires a very steady hand.

If you magnetize a sewing-needle by rubbing it on a fairly strong magnet and float it on the water, it will make an extremely sensitive compass; and if you place two needles on the water at the same time, you will see them slowly approach each other until they float side by side, that is, if they do not strike together so heavily as to cause them to sink.

The Bridge of Knives

Three knives may be supported by their handles in the following manner: Place three glasses in a triangle, each side of which must be about the length of one of the knives. The blade of the first knife should rest on the blade of the second, by passing over it near to the point where the handle and blade are joined; the blade of the second passing in the same manner over the blade of the third, which is to be made to rest on the blade of the first. The handles being then carefully placed upon the glasses, a bridge is formed strong enough to bear a considerable weight.

To Balance a Coffee-Cup on the Point of a Knife

The articles necessary for the performance of this trick are very simple, a dinner-fork and an ordinary sized cork being all that are needed. Fix the cork firmly in the handle of the fork, then stick the fork into it so that two prongs shall be on each side of the cup handle, and slope the fork in such a way that its handle will come under the bottom of the cup. The heaviest weight being thus brought underneath, you can hold the cup on the point of a knife, if you very carefully find the exact place on which it will balance.

As the surface of the cup is usually glazed, the hand which holds the knife must not tremble, or the cup will slip off.

You may also obtain the same result by using two knives instead of a fork.

The Obstinate Cork

Take a small cork and ask some one to blow it into a fairly large sized, ordinary bottle that has a neck.

This seems to be quite an easy matter. The one who tries it will probably blow as hard as possible upon the little cork; but, instead of going into the bottle, as expected, it will simply fall down. The harder the puffs or blows, the more obstinate the cork will appear to be; and even if the effect of blowing gently be tried, it will be of no use; the cork will not go into the bottle, much to the amusement of those who are watching. The reason why the cork will not go in is this: The bottle being already full of air, when the cork is blown, more air will be forced into the bottle, and consequently the air inside will be greatly compressed and will simply force the cork back. The following is a simple way of overcoming the difficulty: Instead of trying to force the cork through the compressed air in the bottle, just the contrary

should be tried, that is, some of the air should be sucked out of the bottle; this being done, the bottle will become partly emptied, and when the outside air rushes in to fill up the empty space, it will carry the cork with it to the bottom of the bottle.

Six and Five Make Nine

This is a simple little puzzle. Take eleven strips of cardboard, lay six of them at exactly equal distances on the table, and ask one of the company to add the five other strips and yet only make nine. It is done by placing six of them parallel to each other—the others are used to spell out the word nine.

The Vanishing Dime

Stick a small piece of white wax on the nail of the middle finger of your right hand, taking care that no one sees you do it. Then place a dime in the palm of your hand and tell your audience that you can make it vanish at the word of command.

You then close your hand so that the dime sticks to the waxed nail. Blow on your hand and make magic passes, and cry "Dime, begone!" Open your hand so quickly that no one will see the dime stuck to the back of your nail, and show your empty hand. To make the dime reappear, you merely close your hand again and rub the dime into your palm.

To Light a Snowball with a Match

Roll a snowball and put it on a plate. While rolling, contrive to slip a piece of camphor into the top of it. The camphor must be about the size and shape of a chestnut, and it must be pushed into the soft snow so as to be invisible—the smaller end uppermost, to which the match should be applied.

The Dancing Pea

For this trick, take a piece, two or three inches long, of a stem of a clay tobacco pipe, taking care that one end is quite even; with a knife or file, work the hole at the even end larger, so as to form a little cup. Choose the roundest pea you can find, place it in the cup, and blow softly through the other end of the pipe, throwing back your head while you blow, so that you can hold the pipe in an upright position over your mouth.

The pea will rise, fall and dance in its cup, according to the degree of force you use in blowing, but you must take care not to blow too hard, or you may blow it away altogether.

The Balancing Spoon

Place a half-opened penknife on the edge of the table and hang a large cooking-spoon by its hook on to the knife, just where the blade and handle join. Place the spoon so that its inner (concave) side is facing the table and, after swinging for a little while, the knife and spoon will keep still in perfect balance. Even if you fill the spoon with sand it will not fall, so long as the heaviest point is under the edge of the table.

The cooking-spoon is hung on to the half-opened penknife where the blade and the handle join, and you can now place the end of the knife-handle on the tip of your finger, on the edge of the table, or on the rim of a glass which is standing near the edge of the table, and your knife and spoon will balance perfectly, without falling over.

The Force of a Water-Drop

Get a match and make a notch in the middle of it, bend it so as to form an acute angle, and place it over the mouth of a bottle.

Now place a dime or other small coin on the match and ask any one to get the coin into the bottle without touching either the bottle or the match.

This is very easy to do. Dip your finger in a glass of water, hold it over the place where the match is notched, and let one or two drops fall on this point. The force of the water will cause the sides of the angle to move apart, and the opening thus become large enough to let the coin fall into the bottle.

The Sentinel Egg

This trick requires care and patience. You must lay a piece of looking-glass on a perfectly even table; then take a new-laid egg and shake it about for some time until the white is well mixed with the yolk. In this condition it is possible to balance the egg on its end and make it stand upright on the glass. This trick is more certain to be successful if you are clever enough to flatten the end ever so slightly and evenly, by giving it a gentle and unsuspected tap.

The Coin Trick

Take a coin in each hand and stretch out your arms as far apart as you can. Then tell your audience that you will make both coins pass into one hand without bringing your hands together. This is easily done by placing one coin upon the table and then turning your body round until the hand with the other coin comes to where it lies. You can then easily pick the coin up, and both will be in one hand, while your arms are still widely extended.

The Wonderful Pendulum

If you fill a wineglass with water and place a thick piece of paper over it so that no air can get in, you will find that you can turn the glass upside down without spilling a drop of water, because the pressure of the air on the outside will keep the paper from falling off. It is on this principle that the present pendulum is to be made. Take a piece of cardboard larger than the mouth of the glass; pass a cord through a small hole in the center of the card, and fasten it by means of a knot on the under side, then carefully cover the hole with wax, so that no air may get in.

Place your cardboard over the glass full of water, and by making a loop in the end of the cord you can hang the glass from a hook in the ceiling without any fear of its falling off. In order to make sure that no air can get into the glass, it is wise to smear the rim with tallow before laying the cardboard on.

The Revolving Pins

Take a piece of elastic which is not covered with silk or wool, and through the middle of this stick a pin, which you have bent as shown in the illustration.

Now hold the elastic between the thumb and first finger of each hand and twirl it round, stretching it a little at the same time. The rapid movement thus caused will make the revolving pin look like a glass object, and if you have a strong light falling on the pin and a dark background behind it, the resemblance becomes very much stronger.

After a little practice you will be able to represent many things in this way—cheese dishes, vases,

champagne glasses, etc.; and if the bent pin should fall into a horizontal position while revolving, on account of its shape, you can tie one end to the elastic with a piece of white thread, which will not in any way interfere with the working.

This trick looks well in a darkened room, when the pin is illuminated by a ray of sunlight coming through a hole in the window shutter.

The Mysterious Ball

This seems to be a plain wooden ball with a hole bored in its center, through which a string is passed. The ball will move lightly up and down this cord, but let some one who knows the trick take the string in his hand and it becomes quite a different matter; the ball will move quickly, or slowly, at command, and, if told to do so, will stand still until ordered to move on again.

The reason for this peculiar behavior is that inside the ball there are two holes, one of which is quite straight, while the other is curved, and turns out of the straight hole.

It is through this curved passage that the cord is passed, and you can easily see that to regulate the movements of the ball, it is only necessary to hold the string more or less tightly. If you hold the cord perfectly tight, the ball will not be able to move at all. The ball can be purchased at any top shop.

The Man with His Head the Wrong Way

Put on a coat and vest so that they fasten behind. Then fix a mask over the back of the head and a wig over the face. The effect is very curious.

To Find an Object While Blindfolded

To play this trick, you must take one of your friends into your confidence. Borrow a watch and put it in your pocket, and then ask your audience to sit at the end of the room, blindfold your friend, and lead him outside. Now say: "Ladies and gentlemen, if you will give me some small object to hide, I promise that the blind man will find it, although I shall not even tell him what he is to look for, and I shall lower the gas, so that if the bandage should slip, he will still be unable to see." A key, pencil, or any small thing having been handed to you, lower the gas and proceed to hide the object, at the end of the room, mentioning where you have put it, but not mentioning that you have placed the watch close beside it. You then request "Silence" and lead in the blind man and ask him to begin his search. He is guided, of course, by the ticking of the watch, and knows that whatever he finds close to it is the object hidden. When he calls "Found," he must slip the watch into his pocket. You then turn up the gas and quietly ask your audience if they do not think your friend is a very clever fellow?

Chinese Shadows

Here is a simple way of making shadow pictures: Place a candle on the table and fix a piece of white paper on the wall at the same height from the ground as the light is. Now place some non-transparent object, as, for instance, a large book, between the candle and the paper, and on one side of the table place a mirror so that it will reflect the light of the candle on to the paper on the wall. If you now put little cardboard figures between the candle and the mirror, a shadow will be thrown on the white paper and you can move your figures about just as you please.

Hand Shadows

It is very difficult to explain how these shadows should be made, but you must bear in mind the fact that it is necessary to stand between the lamp and the wall, and extend your arms so that the shadow of your body does not interfere with the picture shadows you intend to make with your hands. The illustrations given will show you how to make two very good shadow pictures, but the fun of the game is for several people to make up pictures of their own, and see who can succeed in making the best.

The Game of Shadows

For this game you require a white sheet to be hung up at the end of the room. Then the "shadow-makers" take up their places on low stools behind the sheet. There must be only one lamp in the room, which should be placed about six or seven feet behind the "shadow-makers." Then the "shadow-makers" drape themselves with shawls, or anything handy, and take their places so that their shadows are thrown upon the sheet. They must, of course, try to disguise themselves, so that the "shadow-seekers" may not be able to guess their identity. By loosening the hair and letting it fall over the face, a girl may appear like a man with a beard; bending the finger over the nose gives one a very queer-looking hooked nose in the shadow, and entirely alters the appearance of the face. Covering one's self up in a sheet and then extending the arms gives one the appearance of a large bat. As soon as a "shadow-maker's" identity has been guessed he must take his place as a "shadow-seeker," and the one who guessed him becomes a "shadow-maker." The penalty of a glance behind the sheet on the part of the "shadow-seeker" is to pay a forfeit.

Think of a Number

Tell some one to think of any number he likes, but not to tell you what it is. Tell him then to double it. When he has done that, let him add an even number to it, which you must give him. After doing this, he must halve the whole, then from what is left, take away the number he first thought of. When this is completed, if he has counted correctly, you will be able to give him the exact remainder, which will simply be the half of the even number you told him to add to his own.

Living Shadows

In order to make these, you must stand in the corner of the room, near a mirror. Let some one hold a light behind you, so that the shadow of your head and shoulders will be thrown upon the wall, and also that the reflected light from the mirror will fall at exactly the same spot as the shadow of your head.

If the mirror is now covered with a piece of thick paper, from which two eyes, a nose, and a mouth are cut out, the effect shown in the drawing will be produced. In order to make the shadow still more lifelike, cut out two pieces of paper, fasten one over the mirror, and move the other over it. In this way the eyes and mouth of the shadow may be made to move.



QUIET GAMES

"B" GAME

5 to 30 or more players.

House party.

Each player is given a sheet of paper with numbered questions prepared like the following list. The answer to each question is to be written opposite it, and must consist of the letter B as an initial and added to it the number of letters designated, the whole conforming to the definition given. The following examples will illustrate:—

1. B and one letter, meaning to exist.—Be.
2. B and two letters forming a sack.—Bag.
3. B and three letters forming a storehouse.—Barn.
4. B and three letters, side of a stream.—Bank.
5. B and three letters, a young creature.—Baby.
6. B and three letters, a bag of goods.—Bale.
7. B and three letters, without hair.—Bald.
8. B and three letters, a surety.—Bond.
9. B and three letters, timber.—Beam.
10. B and three letters, a vegetable.—Beet.—Bean.
11. B and three letters, a poet.—Bard.
12. B and three letters, a drink.—Beer.
13. B and three letters, a globule.—Bead.
14. B and three letters, part of a bird.—Beak.
15. B and three letters, a vessel.—Boat.
16. B and four letters, an appendage.—Beard.

17. B and four letters, a tree.—Beech.
18. B and four letters, to commence.—Begin.
19. B and four letters, a strand.—Beach.
20. B and four letters, a receptacle.—Basin.
21. B and four letters, a kind of meat.—Bacon.
22. B and five letters, a combat.—Battle.
23. B and five letters, a hound.—Beagle.
24. B and five letters, a signal.—Beacon.
25. B and five letters, a cup.—Beaker.
26. B and eight letters, a demon.—Beelzebub.

The player wins who answers correctly the largest number. This game may be devised for any initial letter.

BUZZ

5 to 30 or more players.

Playground; gymnasium; schoolroom; parlor.

This is a quiet game, as distinguished from those requiring much muscular activity. One of the players starts the game by saying "One"; the next says "Two," the next "Three," etc., until the number "Seven" is reached, when the word "Buzz" is substituted for it. The next player says "Eight," and so on up to a multiple of seven, such as fourteen, twenty-one, twenty-eight, etc., on each of which the word "Buzz" should be used instead of the right number. The word "Buzz" is also substituted for any number in which the word seven occurs, even though it should not be a multiple of seven, such as seventeen, twenty-seven, thirty-seven, etc. When seventy is reached, the counting proceeds as "Buzz-one," "Buzz-two," etc., and seventy-seven is "Buzz-buzz."

Whenever a player says a number instead of "Buzz," or says "Buzz" in the wrong place, or calls out a wrong number, he must pay a forfeit and start the game over again by saying "One."

The game may also be played by having each player who misses drop from the game. Where this is done, and the player retains his seat but is silent, the game becomes even more confusing for the players who remain.

CAT PARTY

5 to 30 or more players.

House party.

Each player is provided with a sheet of paper on which are written the following questions. Each question is to be answered with a word, of which the first syllable is cat. The player wins who writes the largest number of correct answers, the list of answers being read by the host or hostess at the close of the time allowed for the game.

Examples of questions are given below:—

1. What sort of cat is allowed in a library? (Catalogue.)
2. What sort of cat makes you think of reflected sounds? (Catacoustics.)

3. What sort of cat unites well with a toilet article? (Catacomb.)
4. What sort of cat requires a physician's attention? (Catalepsy.)
5. What sort of cat is feared by soldiers? (Catapult.)
6. What sort of cat is bad for the eyes? (Cataract.)
7. What sort of cat is to be dreaded? (Catastrophe.)
8. What sort of cat is allowed on the table? (Catsup.)
9. What sort of cat goes to Sunday school? (Catechism.)
10. What sort of cat do girls most detest? (Caterpillar.)
11. What sort of cat makes small boys weep? (Cat-o'-nine-tails.)

FLOWER MATCH

2 to 10 players.

Out of doors.

This is one of the pretty Oriental games recorded from Korea by Mr. Culin, and is played by the children of that country, Japan, and China.

The players each gather a handful of meadow bloom—blossoms and grass indiscriminately, not selecting the contents of the bunch. All sit down in a group. The first player lays out one from his pile, say a buttercup. All of the players around the circle try to match this, that is, each one who has buttercups lays all of them in a pile with that of the first player, who appropriates the entire pile when this has gone around the circle. Then the next player lays out something which all must try to match. The one wins who has the largest number of grasses or blossoms all counted together at the end. Different sorts of grasses and leaves count in this game as well as different kinds or colors of blossoms.

GRASS BLADE

2 to 10 players.

Out of doors.

This is a pretty game for little children, recorded by Mr. Culin, as played by the children of Japan, China, and Korea.

Each child gathers a handful of grass, the soft, flexible grass blades being best for the purpose. The players are all seated in a group. One child makes a loop of a blade of grass by holding the two ends in his hand. Another child loops a blade of grass through this and the two pull; the one whose grass blade breaks loses, and the two pieces as trophies are given to the successful player, who then matches his grass blade with the next, and so on around the circle until his grass blade breaks, when he loses his turn and the next player has a similar turn. The one wins who has the greatest pile of trophies at the end.

LEAF BY LEAF

Any number of players.

Out of doors; indoors.

A basket of leaves is provided, no two of the leaves being alike. These may be leaves from trees, shrubs, or plants, or flowers may be used in the same way.

The players are each provided with a card or slip of paper and a pencil, and are seated. One leaf is handed to the first player, who passes it on to the next, and so on until it has made the round of the group. Each player, in turn, if he can identify the leaf, writes the name of it on a card. Each leaf is thus passed.

The host or hostess then reads a correct list, naming the leaves in the order in which they were passed. The player wins who has the largest number correct.

This is an especially pleasing game for nature students.

NIMBLE SQUIRREL

Any number of players.

Schoolroom; parlor; playground.

This is a device for mental arithmetic. It is one of which children are very fond. As the play element may enter very largely into the fanciful suggestions used by the teacher, it seems in place in a book of games.

The teacher states her problem in a manner similar to the following:—

"There was a tree with fifty branches. A squirrel started on the first branch, jumped up three branches [to the fourth], came halfway down [to the second], went three times as high [sixth branch], fell halfway down [third branch], saw a dog, and ran to the top of the tree; fell to the ground and started over again; went up eight branches, jumped past three branches," etc., finishing up with, "How many branches from the top was he?"

This game has been found intensely interesting for children through the upper grades of the elementary schools.

The Schoolmaster

This is always a favorite game. One of the players is chosen schoolmaster, and the others, ranged in order in front of him, form the class. The master may then examine the class in any branch of learning. Suppose him to choose Geography, he must begin with the pupil at the head of the class, and ask for the name of a country or town beginning with A. If the pupil does not reply correctly before the master has counted ten, he asks the next pupil, who, if he answers rightly—say, for instance, "America," or

"Amsterdam," in time, goes to the top of the class. The schoolmaster may go on in this way through the alphabet either regularly or at random, as he likes. Any subject—names of kings, queens, poets, soldiers, etc.—may be chosen. The questions and answers must follow as quickly as possible. Whoever fails to answer in time, pays a forfeit.

Rule of Contrary

This is a simple game for little children. It is played either with a pocket-handkerchief, or, if more than four want to play, with a table-cloth or small sheet. Each person takes hold of the cloth; the leader of the game holds it with the left hand, while with the right he makes pretense of writing on the cloth while he says: "Here we go round by the rule of contrary. When I say 'Hold fast,' let go; and when I say 'Let go,' hold fast." The leader then calls out one or other of the commands, and the rest must do the opposite, of what he says. Any one who fails must pay a forfeit.

Simon Says

Seat yourselves in a circle and choose one of the company to be the leader, or Simon. His duty is to order all sorts of different things to be done, the funnier the better, which must be obeyed only when the order begins with "Simon says." As, for instance, "Simon says: 'Thumbs up!'" which, of course, all obey; then perhaps comes: "Thumbs down!" which should not be obeyed, because the order did not commence with "Simon says."

Each time this rule is forgotten a forfeit must be paid. "Hands over eyes," "Stamp the right foot," "Pull the left ear," etc., are the kind of orders to be given.

The Bird-Catcher

To play this game you must first decide which one of you is to be the Bird-catcher; the other players then each choose the name of a bird, but no one must choose the owl, as it is forbidden. All the players then sit in a circle with their hands on their knees, except the Bird-catcher, who stands in the center, and tells a tale about birds, taking care to specially mention the ones he knows to have been chosen by the company. As each bird's name is called, the owner must imitate its note as well as he can, but when the owl is named, all hands must be put behind the chairs, and remain there until the next bird's name is mentioned. When the Bird-catcher cries "All the birds," the players must together give their various imitations of birds. Should any player fail to give the cry when his bird is named, or forget to put his hands behind his chair, he has to change places with Bird-catcher.

The Farmyard

This game, if carried out properly, will cause great amusement. One of the party announces that he will whisper to each person the name of some animal, which, at a given signal, must be imitated as loudly as possible. Instead, however, of giving the name of an animal to each, he whispers to all the company, with the exception of one, to keep perfectly silent. To this one he whispers that the animal he is to imitate is the donkey. After a short time, so that all may be in readiness, the signal is given. Instead of all the party making the sounds of various animals, nothing is heard but a loud bray from the one unfortunate member of the company.



SINGING GAMES

DID YOU EVER SEE A LASSIE?

10 to 60 or more players.

Playground; gymnasium.

This is a game for very little children, and with a little suggestion as to the exercises or movements to be illustrated by the "lassie," may be the source of some very good exercise as well as a pleasing game.

All of the players but one form a circle, clasping hands. They circle around, singing the first two lines of the verse. While they are doing this, the odd player stands in the center and illustrates some movement which he chooses for the others to imitate. During the last two lines of the verse the players stand in place, drop hands, and imitate the movements of the center player, which he continues in unison with them.

Did you ever see a lassie, a lassie, a lassie,
Did you ever see a lassie do *this* way and *that*?
Do *this* way and *that* way, and *this* way and *that* way;
Did you ever see a lassie do *this* way and *that*?

When a boy is in the center, the word "lassie" should be changed to "laddie."

The player may imitate any activity, such as mowing grass, raking hay, prancing like a horse, or turning a hand organ; may use dancing steps or movements such as bowing, courtesying, skipping, whirling in dance steps with the hands over the head, etc.; or may take any gymnastic movements, such as hopping, jumping, arm, head, trunk, or leg exercises, etc.

FARMER IN THE DELL

10 to 30 or more players.

Indoors; out of doors.

The farmer in the dell,
The farmer in the dell,
Heigh-o! the cherry-oh!
The farmer in the dell.
The farmer takes a wife,
The farmer takes a wife,
Heigh-o! the cherry-oh!
The farmer takes a wife.
The wife takes a child,
The wife takes a child,
Heigh-o! the cherry-oh,
The wife takes a child.

The succeeding verses vary only in the choice in each, and follow in this order:—

The child takes a nurse, etc.
The nurse takes a cat, etc.
The cat takes a rat, etc.,
The rat takes the cheese, etc.

-

The players stand in a circle with one of their number in the center, who represents the farmer in the dell. At the singing of the second verse, where the farmer takes a wife, the center player beckons to another, who goes in and stands by her. The circle keeps moving while each verse is sung, and each time the player last called in beckons to another; that is, the wife beckons one into the circle as the child, the child beckons one for the nurse, etc., until six are standing in the circle. But when the lines, "The rat takes the cheese," are sung, the players inside the circle and those forming it jump up and down and clap their hands in a grand confusion, and the game breaks up.

LONDON BRIDGE

6 to 30 or more players.

Indoors; out of doors.

London Bridge is falling down,
Falling down, falling down.
London Bridge is falling down,
My fair lady!
Build it up with iron bars,
Iron bars, iron bars.
Build it up with iron bars,
My fair lady!
Iron bars will bend and break,
Bend and break, bend and break,
Iron bars will bend and break,
My fair lady!

Build it up with gold and silver, etc. Gold and silver will be stolen away, etc.

Get a man to watch all night, etc. Suppose the man should fall asleep? etc.

Put a pipe into his mouth, etc. Suppose the pipe should fall and break?
etc.

Get a dog to bark all night, etc. Suppose the dog should meet a bone? etc.

Get a cock to crow all night, etc. Here's a prisoner I have got, etc.

What's the prisoner done to you? etc. Stole my hat and lost my keys, etc.

A hundred pounds will set him free,
etc. A hundred pounds he has not got, etc.

Off to prison he must go, etc.

Two of the tallest players represent a bridge by facing each other, clasping hands, and holding them high for the others to pass under. The other players, in a long line, holding each other by the hand or dress, pass under the arch while the verses are sung alternately by the players representing the bridge and those passing under, those forming the arch singing the first and alternate verses and the last "Off to prison." As the words,—

"Here's a prisoner I have got"

are sung, the players representing the bridge drop their arms around the one who happens to be passing under at the time. The succeeding verses are then sung to "Off to prison he must go." During this last one the prisoner is led off to one side to a place supposed to be a prison, and is there asked in a whisper or low voice to choose between two valuable objects, represented by the two bridge players who have previously agreed which each shall represent, such as a "diamond necklace" or a "gold piano." The prisoner belongs to the side which he thus chooses. When all have been caught, the prisoners line up behind their respective leaders (who have up to this time been the holders of the bridge), clasp each other around the waist, and a tug of war takes place, the side winning which succeeds in pulling its opponent across a given line.

Where a large number of players are taking part, say over ten, the action may be made much more rapid and interesting by forming several spans or arches to the bridge instead of only one, and by having the players run instead of walk under. There is thus much more activity for each player, and the prisoners

are all caught much sooner.

This is a very ancient game, supposed to have originated in the custom of making a foundation sacrifice at the building of a bridge. The tug of war is thought by Mr. Newell possibly to signify a contest between powers of good and evil for the soul of the victim sacrificed.

LOOBY LOO

5 to 60 or more players.

Indoors; out of doors.

Here we dance, looby, looby, looby.
Here we dance, looby, looby, light.
Here we dance, looby, looby, looby, loo,
Every Saturday night.
Put your right hand in
Put your right hand out
Give your right hand a shake, shake, shake,
Hinkumbooby round-about.
Here we dance, looby, looby, looby, etc.
Put your left hand in, etc.
Here we dance, looby, looby, looby, etc.
Put your two hands in, etc.
Put your right foot in, etc.
Put your left foot in, etc.
Put your two feet in, etc.
Put your right elbow in, etc.
Put your left elbow in, etc.
Put your two elbows in, etc.
Put your right ear in, etc.
Put your left ear in, etc.
Put your head way in (bend deeply from the waist).

The players stand in a ring, clasping hands. For the first two lines of the chorus,—

Here we dance, looby, looby, looby,
Here we dance, looby, looby, light,

the players sway from one foot to the other, throwing the free foot across the other in sort of a balance movement in rhythm to the music. On the last two lines of this verse,—

Here we dance, looby, looby, looby, loo,
Every Saturday night,

the circle gallops halfway around to the left for the first line, and reverses the action, returning to place on the last line.

For the alternate verses which describe action the movements are suited to the words; for instance, when the left hand is called for, the players lean far forward and stretch the left hand into the ring while singing the first line, turn around, and stretch the left hand outward for the second line, shake the hand hard on the third line, and on the last line jump or spin completely around.

This is a very ancient game, supposed to have originated in a choral dance, probably in celebration of

the rites of some deity, in which animal postures were assumed or animal rites were an object. Later, it was an old court dance, stately and decorous as the minuet.

MUFFIN MAN

6 to 30 or more players.

Indoors; out of doors.

The players stand in a circle, with one or more in the center. The circle dances around and sings the first two lines of the following verse. They then stand still while the player or players in the center choose each a partner who enters the circle with him; they clasp hands and dance around, singing the last two lines:—

Oh, have you seen the muffin man, the muffin man, the muffin man?

Oh, have you seen the muffin man that lives in Drury Lane, O!

Oh, yes, I've seen the muffin man, the muffin man, the muffin man,

Oh, yes, I've seen the muffin man that lives in Drury Lane, O!

(The) Muffin Man

Miss Newton has a very good adaptation of this game for the schoolroom or parlor, in which four or five players stand in corners. Each of these chooses a partner at the end of the second line, and these groups of two dance in a circle.

MULBERRY BUSH

6 to 60 players or more.

Indoors; out of doors.

Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush,
So early in the morning!

This is the way we wash our clothes,
We wash our clothes, we wash our clothes,
This is the way we wash our clothes,
So early Monday morning.
This is the way we iron our clothes,
We iron our clothes, we iron our clothes,
This is the way we iron our clothes,
So early Tuesday morning.
This is the way we scrub the floor,
We scrub the floor, we scrub the floor,
This the way we scrub the floor,
So early Wednesday morning.
This is the way we mend our clothes,
We mend our clothes, we mend our clothes,
This the way we mend our clothes,
So early Thursday morning.

This is the way we sweep the house,
We sweep the house, we sweep the house,
This is the way we sweep the house,
So early Friday morning.
Thus we play when our work is done,
Our work is done, our work is done,
Thus we play when our work is done,
So early Saturday morning.

The players stand in a circle clasping hands, and circle around, singing the first verse. In the second and alternate verses the action indicated by the lines is given in pantomime. In all verses the players spin around rapidly, each in her own place, on the repetition of the refrain, "So early in the morning."

This is one of the oldest traditional games, and probably one of the most widely known. It is considered to have originated as a marriage dance around a sacred tree or bush, our mistletoe custom having come from the same source.

NUTS IN MAY

6 to 60 or more players.

Indoors; out of doors.

(Sung to the air of "Mulberry Bush")

Here we come gathering nuts in May,
Nuts in May, nuts in May.
Here we come gathering nuts in May,
On a cold and frosty morning.
Whom will you have for nuts in May,
Nuts in May, nuts in May?
Whom will you have for nuts in May
On a cold and frosty morning?
We'll have (Mary) for nuts in May,
Nuts in May, nuts in May,
We'll have (Mary) for nuts in May,
On a cold and frosty morning.
Whom will you send to fetch her away,
To fetch her away, to fetch her away?
Whom will you send to fetch her away,
On a cold and frosty morning?
We'll send (Alice) to fetch her away,
To fetch her away, to fetch her away.
We'll send (Alice) to fetch her away,
On a cold and frosty morning.

The players stand in two lines facing each other and holding hands, with a wide space between which will admit of advancing toward each other and retreating. The first line sings the first verse, advancing toward its opponents and retreating. The second line then advances and retreats and sings the second verse. The first line again advances and retreats, singing the third verse, naming some player who stands in the opposing line. The second line, unwilling to yield a player so easily, then advances and retires, singing the fourth verse, in which it suggests that some one be sent to take the one who has been

selected for "nuts," and the first line then advances and retires, singing the last verse, in which it names some player from its own side whom it considers a good match for the player whom it has called from the opposite side.

The lines then stand still while these two players advance to the center, draw a mark on the ground, or throw a handkerchief down to serve the purpose, take hold of right hands across the line, and have a tug of war. The player who is pulled across the line becomes the captured "nut" and joins the side of her captors. The game is then repeated, with the change that the lines of players sing the verses that were sung by their opponents the previous time, the second line of players starting with the first verse. This should be continued until all of the players have taken part in the tug of war. The line wins which gets the most "nuts."

For large numbers of players, instead of a tug of war between two players only, the two lines may advance, each player joining hands with the one opposite, and all taking part in the tug of war. Still another method is to have the two players who are named, join hands, with the players of their respective sides all lined up behind them for a tug of war, as in London Bridge.

OATS, PEAS, BEANS

6 to 60 players.

Indoors; out of doors.

Oats, peas, beans, and barley grows,
Oats, peas, beans, and barley grows.
Nor you nor I nor nobody knows
How oats, peas, beans, and barley grows.
Thus the farmer sows his seed,
Thus he stands and takes his ease,
Stamps his foot and claps his hands,
And turns around to view his lands.
A-waiting for a partner,
A-waiting for a partner,
So open the ring and choose one in,
Make haste and choose your partner.
Now you're married, you must obey.
You must be true to all you say.
You must be kind, you must be good,
And keep your wife in kindling wood.

The players form a ring, clasping hands, and circle about one of their number who has been chosen to stand in the center. They all sing the first four lines, when they drop hands, and each player goes through the motions indicated by the words: sowing the seed with a broad sweep of the arm as though scattering seed from the hand; standing erect and folding the arms; stamping the foot; clapping the hands; and at the end of the verse turning entirely around. They then clasp hands again and circle entirely around, singing:—

Waiting for a partner,
Waiting for a partner,

standing still for the last two lines:—

So open the ring
And choose one in.

On these words the one in the center chooses one from the circle as a partner. The player who was first in the center then returns to the circle, and the one chosen as partner remains in the center while the game is repeated.

If large numbers are playing, four players may stand in the center instead of one, and in that case, of course, four partners will be chosen. This form of playing the game has traditional sanction, and at the same time adapts itself nicely to the large numbers that often have to be provided for under modern conditions of playing.

This is one of the games that Mr. Newell calls "world-old and world-wide." It is found in France, Italy, Spain, Germany, etc., was played by Froissart in the fourteenth century, and by Rabelais in the fifteenth. The game is supposed to have had its source in a formula sung at the sowing of grain to propitiate the earth gods and to promote and quicken the growth of crops. Mrs. Gomme notes that the turning around and bowing to the fields and lands, coupled with pantomimic actions of harvest activities, are very general in the history of sympathetic magic among primitive peoples, from which doubtless came the custom of spring and harvest festivals.

Mrs. Gomme also points out that the choosing of the partner indicates the custom of courtship and marriage at these sowing and harvest gatherings.



RIDDLES

Few children think they will ever tire of playing games; but all the same, toward the end of a long evening, spent merrily in dancing and playing, the little ones begin to get too weary to play any longer, and it is very difficult to keep them amused.

Then comes the time for riddles! The children can sit quietly round the room, resting after their romps and laughter, and yet be kept thoroughly interested, trying to guess riddles.

It is, however, very difficult to remember a number of good and laughable ones, so we will give a list of some, which will be quite sufficient to puzzle a roomful of little folk for several hours.

Why are weary people like carriage wheels? Answer: Because they are tired.

An old woman in a red cloak was passing a field in which a goat was feeding. What strange transformation suddenly took place? Answer: The goat turned to butter (butt her), and the woman into a scarlet runner.

Why does a duck go into the water? Answer: For divers reasons.

Spell "blind pig" in two letters. P G; a pig without an I.

Which bird can lift the heaviest weights? The crane.

Why is a wise man like a pin? He has a head and comes to a point.

Why is a Jew in a fever like a diamond? Because he is a Jew-ill.

Why may carpenters reasonably believe there is no such thing as stone? Because they never saw it.

What is that which is put on the table and cut, but never eaten? A pack of cards.

When does a farmer double up a sheep without hurting it? When he folds it.

What lives upon its own substance and dies when it has devoured itself? A candle.

Why is a dog biting his tail like a good manager? Because he makes both ends meet.

What thing is it that is lower with a head than without one? A pillow.

Which is the left side of a plum pudding? That which is not eaten.

What letter of the alphabet is necessary to make a shoe? The last.

If all the seas were dried up, what would everybody say? We haven't a notion (an ocean).

Why is it certain that "Uncle Tom's Cabin" was not written by the hand of its reputed author? Because it was written by Mrs. Beecher's toe (Stowe).

Why is a fishmonger never generous? Because his business makes him sell fish (selfish).

What is that which works when it plays and plays when it works? A fountain.

What is that from which you may take away the whole and yet there will be some remaining? The word wholesome.

Why are fowls the most economical things a farmer can keep? Because for every grain they give a peck.

Why is it dangerous to walk in the meadows in springtime? Because the trees are shooting and the bulrush is out (bull rushes out).

Why is a vine like a soldier? Because it is listed and has ten drills (tendrils) and shoots.

If a man who is carrying a dozen glass lamps drops one, what does he become? A lamp lighter.

What belongs to yourself, but is used more by your friends than by yourself? Your name.

A man had twenty sick (six) sheep and one died; how many were left? Nineteen.

Which is the best day for making a pancake? Friday.

What is that which everybody has seen but will never see again? Yesterday.

What four letters would frighten a thief? O I C U.

Why is a spider a good correspondent? Because he drops a line at every post.

When is the clock on the stairs dangerous? When it runs down.

Why is the letter "k" like a pig's tail? Because it comes at the end of pork.

What is the keynote to good manners? B natural.

Why is a five dollar bill much more profitable than five silver dollars? Because when you put it in your pocket you double it, and when you take it out you will find it in-creases.

Why is a watch like a river? Because it doesn't run long without winding.

What is that which flies high, flies low, has no feet, and yet wears shoes? Dust.

Which is the smallest bridge in the world? The bridge of your nose.

When has a man four hands? When he doubles his fists.

What trees has fire no effect upon? Ash trees; because when they are burned they are ashes still.

What is the difference between a schoolmaster and an engine-driver? One minds the train and the other trains the mind.

What is that which goes from Chicago to Philadelphia without moving? The road.

Which is easier to spell—fiddle-de-dee or fiddle-de-dum? Fiddle-de-dee, because it is spelled with more "e's."

When may a chair be said to dislike you? When it can't bear you.

What animal took most luggage into the Ark, and which two took the least? The elephant, who took his trunk, while the fox and the cock had only a brush and a comb between them.

If a bear were to go into a dry goods store, what would he want? He would want muzzlin'.

Why was the first day of Adam's life the longest? Because it had no Eve.

Why is a washerwoman like a navigator? Because she spreads her sheets, crosses the line and goes from pole to pole.

Why is it that a tailor won't attend to business? Because he is always cutting out.

When can a horse be sea-green in color? When it's a bay.

Why were gloves never meant to sell? Because they were made to be kept on hand.

When are we all artists? When we draw a long face.

Why are watch-dogs bigger by night than by day? Because they are let out at night and taken in in the morning.

Why is B like a hot fire? Because it makes oil Boil.

Why is a schoolmaster like a bootblack? Because he polishes the understandings of the people.

When is a store-keeper always above his business? When he lives over his store.

Which is the liveliest city in the world? Berlin; because it's always on the Spree.

Why is a water-lily like a whale? Because they both come to the surface to blow.

Why is a shoemaker the most industrious of men? Because he works to the last.

What is book-keeping? Forgetting to return borrowed volumes.

Why is scooping out a turnip a noisy process? Because it makes it hollow.

Why are teeth like verbs? Because they are regular, irregular, and defective.

What ships hardly ever sail out of sight? Hardships.

When is an artist a dangerous person? When his designs are bad.

Why are tortoiseshell combs like citadels? They are for-tresses.

Why is the Isthmus of Suez like the first "u" in cucumber? Because it is between two "c's" (seas).

What motive led to the invention of railroads? The loco-motive.

Why are deaf people like Dutch cheeses? Because you can't make them here.

When is the best time to get a fresh egg at sea? When the ship lays to.

Who was the first whistler? The wind.

Why need a traveler never starve in the desert? Because of the sand which is (sandwiches) there.

Why is sympathy like blindman's buff? Because it is a fellow feeling for a fellow creature.

If a Frenchman were to fall into a tub of tallow, in what word would he express his situation? In-de-fat-i-gabble. (Indefatigable.)

Why is a dinner on board a steamboat like Easter Day? Because it is a movable feast.

Spell "enemy" in three letters. F O E.

Why is a little man like a good book? Because he is often looked over.

Why is a pig in a parlor like a house on fire? Because the sooner it is put out the better.

What is the difference between a soldier and a bombshell? One goes to wars, the other goes to pieces.

Which is the only way that a leopard can change his spots? By going from one spot to another.

Why did Eve never fear the measles? Because she'd Adam.

When is a tall man a little short? When he hasn't got quite enough cash.

What houses are the easiest to break into? The houses of bald people; because their locks are few.

Why is a watch the most difficult thing to steal? Because it must be taken off its guard.

Why is there never anybody at home in a convent? Because it is an (n) uninhabited place.

Why does a person who is not good looking make a better carpenter than one who is? Because he is a deal plainer.

What is the best tree for preserving order? The birch.

Why is shoemaking the easiest of trades? Because the shoes are always soled before they are made.

What plant stands for No. 4? IV.

How can a gardener become thrifty? By making the most of his thyme, and by always putting some celery in the bank.

Why is it probable that beer was made in the ark? Because the kangaroo went in with hops, and the bear was always bruin.

"What was the biggest thing you saw at the Panama Exposition?" asked a wife of her husband. "My hotel bill!" said he.

Why is C like a schoolmistress? Because it forms lasses into classes.

What is that which never asks any questions and yet requires many answers? The street door.

If a man bumped his head against the top of a room, what article of stationery would he be supplies with? Ceiling whacks (sealing-wax).

Which is the oldest tree in the country? The elder tree.

Which is the longest word in the English language? Smiles; because there is a mile between the first and last letters.

What is that which happens twice in a moment and not once in a thousand years? The letter M.

How many sides are there to a tree? Two, inside and out.

What sea would a man most like to be in on a wet day? A dry attic (Adriatic).

Why is coffee like an axe with a dull edge? Because it must be ground before it is used.

What is the difference between a bottle of medicine and a troublesome boy? One is to be well shaken before taken, and the other is to be taken and then shaken.

What makes more noise than a pig under a gate? Two pigs.

When is a door not a door? When it is a-jar.

What is the difference between a naughty boy and a postage stamp? Because one you stick with a lick, and the other you lick with a stick.

Why did William Tell shudder when he shot the apple from his son's head? Because it was an arrow escape for his child.

What is that which the more you take from it the larger it grows? A hole.

What is the best land for little kittens? Lapland.

Why should a man always wear a watch when he travels in a waterless desert? Because every watch has a spring in it.

Of what trade is the sun? A tanner.

What relation is a doormat to a door? Step-fa(r)ther.

What is that which you cannot hold ten minutes, although it is as light as a feather? Your breath.

What is the worst weather for rats and mice? When it rains cats and dogs.

What is that which never uses its teeth for eating purposes? A comb.

When are two apples alike? When pared.

What is the difference between a blind man and a sailor in prison? One cannot see to go and the other cannot go to sea.

Why is a plum cake like the ocean? Because it contains so many currants.

What pudding makes the best cricketer? A good batter.

When is a sailor not a sailor? When he's a-board.

Why is the snow different from Sunday? Because it can fall on any day in the week.

What trade would you mention to a short boy? Grow sir (grocer).

What tree is nearest the sea? The beech.

Why is a game of cards like a timber yard? Because there are always a great many deals in it.

Why is a tight boot like an oak tree? Because it produces a corn (acorn).

Why is a city in Ireland likely to be the largest city in the world? Because each year it is Dublin (doubling).

What is the easiest way to swallow a door? Bolt it.

Why is a dancing master like a tree? Because of his bows (boughs).

Name a word of five letters from which if you take two but "one" remains. Stone.

Why is A like twelve o'clock? It is the middle of "day"



THE END
of Part One

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