

**PARLOUR PASTIME FOR THE YOUNG:
CONSISTING OF PANTOMIME AND DIALOGUE
CHARADES, FIRE-SIDE GAMES, RIDDLES,
ENIGMAS, CHARADES, CONUNDRUMS,
ARITHMETICAL AND MECHANICAL PUZZLES,
PARLOUR MAGIC, ETC. ETC.**

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Parlour Pastime for the Young: Consisting of Pantomime and Dialogue Charades, Fire-Side Games, Riddles, Enigmas, Charades, Conundrums, Arithmetical and Mechanical Puzzles, Parlour Magic, Etc. Etc. by George

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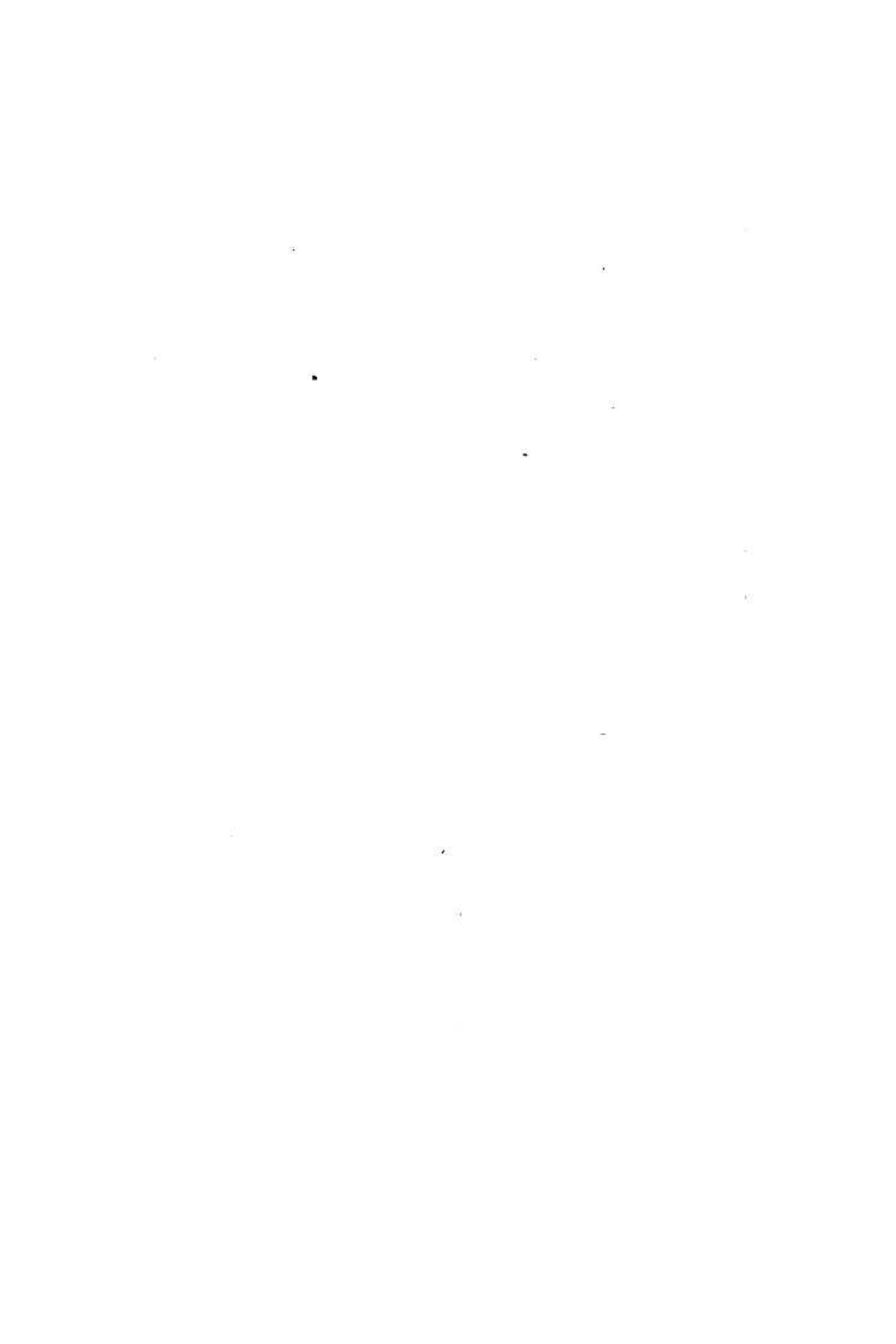
GEORGE

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P R E F A C E .

It is not necessary to enter into any kind of explanation or apology for a book of this description. Every parent knows that children want amusement at home; and to provide that amusement—innocent, harmless, and easy of attainment—has been the aim of the projectors of this little book. Among its contents will be found many old friends with new faces, as well as much that is entirely original.

These PARLOUR PASTIMES serve, indeed, a higher purpose than mere amusement. They stimulate the faculties, arouse the wit, and, under the guise of amusement, develop and exercise the mental functions. Nor is this all: they foster harmony and unity of feeling; and, by community of pleasure, cultivate love, sympathy, and good-fellowship in youthful hearts.



PARLOUR PASTIME.

ACTING CHARADES.

INTRODUCTION.

OF all in-door recreations, that of acting Charades is the most amusing and the most popular. Nor are these amateur performances at all difficult to manage. We will suppose a party of young people assembled on a winter's evening; nothing is easier than for half a dozen of them to entertain the rest with an impromptu drama. All that is necessary is a room, or part of a room, for a stage, a few old clothes for dresses, and a little mother-wit. Where parlours open into each other with folding-doors, one room will serve for the stage, and the other for the audience—the folding-doors serving both for curtain and side scenes, behind which the actors can retire on leaving the stage. Those of the company who are to act in the Charade withdraw and determine upon a word or sentence, which may be either represented in dumb show or dialogue, as suits the actors. Some word or phrase should be selected, whose syllables possess especial meanings independent of the sense of the whole word. In the first Charade, for instance, the word "backgammon" is used; here the first and last syllables are made each a scene, and the whole

acted word forms a key to the rest. Again, in the word "mendicant" it will be observed that each of its syllables has a meaning of its own, each syllable forming a separate act of the Charade. In the first act the word *mend* is shown by a young lady repairing a lace veil; the pronoun *i* is played upon in the second act; the word *cant* is made the subject of the third act: and the whole word is shown in the fourth. When the Charade or Drama is concluded, the auditors endeavour to find out on what word it was founded, and much amusement will be afforded by their efforts to detect the covert meaning of each scene as it proceeds.

It is by no means pretended that the actors shall exactly follow the words here set down: if they play with spirit, they will soon find that they can improvise language suitable to the situations introduced; and in the case of Pantomime Charades many characters may be brought on the stage, and much entertainment obtained at little cost of thought or time.

The following words will be found suitable for either Pantomime or Dialogue Charades:—

Air-gun,	Grand-child,	Mend-i-cant,	Sweet-heart,
Arch-bishop,	Great-coat,	Milk-maid,	Tell-tale,
Band-box,	Hair-loom,	Nap-kin,	Time-wraft,
Bride-cake,	Horse-chest-nut,	Night-cap,	Tow-line,
Bull-rush,	I-dol,	Out-rage,	Up-braid,
Court-ship,	I-rate,	Out-pour,	Up-shot,
Cross-bow,	Jack-pudding,	Paek-cloth,	Vat-i-can,
Dice-box,	Jew-el,	Pop-gun,	Watch-man,
Dog-rose,	King-craft,	Quarter-staff,	Waist-cord,
Eye-glass,	Key-hole,	Rain-bow,	Way-bill,
Fag-end,	Leap-frog,	Rope-yarn,	Water-fall,
Fan-light,	Love-apple,	Sauce-box,	Young-ster,
Game-cock,	Mad-cap,	Sea-shell,	Zeal-ot.

PANTOMIME CHARADES.

BACKGAMMON.

A Charade in Three Acts.

ACT. I.—BACK—

Dramatic Persons.

TWO LITTLE BOYS.
SUSAN, a Servant Girl.
JOHN, a Footman.

BEADLE.
OLD MOTHER.
RECRUITING SERJEANT.

SCENE I.—*A Street.*

THIS Scene may be made by pinning several newspapers, or large pieces of paper against the window curtains, showing part of the window at back, and placing cheese, butter, &c., on dishes on a table behind. A lamp-post may be shown by introducing a straight prop with a candle alight on top, &c.

Enter TWO LITTLE BOYS, who take halfpence from their pockets, and show them as if for odd and even. The one who loses then makes a back, over which the other jumps. The other boy then stands with his head down as if to make a back. "Higher!" cries his playfellow; the boy makes a higher back, and the other is just about to jump over it, when

In rushes a BEADLE, and drives the boys out. The dress of the Beadle may be made by an old great-coat with a red collar, a cane

in his hand, and a cocked hat on his head. The Beadle shakes his cane after the boys and exit.

Re-enter BOYS, who point to where the Beadle has gone, laugh, and re-commence their game at leap-frog.—*Exit* Boys.

Enter OLD WOMAN, SERVANT GIRL, and FOOTMAN.—They stand and talk to each other, and make signs, as if the young people were going to be married. Show wedding-ring, kiss each other, and so on.

Enter RECRUITING SERJEANT.—The dress of this character may be easily made by fastening a red sash round his waist, putting a ribbon in his hat, &c.

Recruiting Serjeant goes up to Footman, places a shilling in his hand, and marches him off. The old Mother and Girl express sorrow violently, wringing their hands, and pretending to weep; old woman imitates the act of firing a gun to express the office of a soldier; young girl puts out her finger, as if to show that her chance of marrying is lost. Both weep and wail in comic pantomime.

Enter FOOTMAN running.—Old woman and girl express great astonishment at his return; and he exhibits a large placard, on which is written—"Sent BACK, not short enough."—*Scenes closes.*

ACT II.—GAMMON.

Dramatis Personæ.

RICH OLD LADY.

SHABBY-LOOKING LOVER.

SCENE.—A Parlour.

Enter RICH OLD LADY with a long purse in her hand. She begins to count her money, sighs deeply, takes a letter from her pocket, and reads.

Enter SHABBY LOVER, who advances to the rich old Lady, makes great protestations of affection, and tries to take the purse from her hand. She resists, when he drops on one knee, places his hand on his heart, and pretends to be violently in love. Old lady seems subdued, and gives him her purse. He kisses her hand, rises, cuts a caper, and exit. Old lady raises her hands in astonishment, and cries out—"He wants to gammon me, he does."—*Scene closes.*

 ACT III.—BACKGAMMON.
Dramatis Personæ.

YOUNG LADY.		YOUNG GENTLEMAN.
VISITORS.		

SCENE.—*A Drawing-room.*

Visitors arrange themselves in groups; one young Lady plays the piano, another looks over a book of prints; a third amuses herself with the flowers on the table, &c.

Enter YOUNG LADY and *GENTLEMAN* from opposite sides of the room. They advance, shake hands, and go to back of room. Young gentleman comes forward with little table, which he places in centre. He then brings two chairs, which he places on either side of the table. One of the visitors brings a draft-board, which he opens. The young lady and gentleman sit down to the table and commence rattling dice-boxes and moving the draftsmen. Visitors group themselves round the players.—*Scene closes.*