

- 53.—Please repeat a stanza describing the extensive knowledge possessed by Lady Wortley Montagu.—(*Pope.*)
- 54.—Give the great Actor Garrick's couplet describing the well-known inability of a celebrated English Poet and Dramatist (*Oliver Goldsmith,*) to converse; citing immediately after another couplet, which sets forth what *to converse* means, from a Poem entitled "Conversation," by a well-known British Poet.—(*Cowper.*)
- 55.—What thinks the Author of "the Autocrat of the breakfast table," (*Holmes,*) of "the Music Grinder."
- 56.—State in the lines of a celebrated Scotch Author, the power of a random word to soothe or wound.—(*Scott.*)
- 57.—Beneath the witty "Farewell" lines of Scotland's Bard which fall to you, will be found a Prayer, to which all present will doubtless say "Amen."—(*Burns.*)

THE

NEW GAME

OF



INSTRUCTIVE: ENTERTAINING:
AMUSING.

Profit and pleasure here, combined with art,
T' inform the judgment, and divert the heart.
Shall gain all votes.

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1878.

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WITTICISMS.

DIRECTIONS.

The Game is played with a pack of 80 cards. Any number may play it. Not more than 8 make the best game. While there are 80 cards, there are but 57 numbers. This is explained by the fact that some numbers have a *set* of 2, some 4 cards, numbered thus: No. 1 A, No. 1 B; No. 2 A, No. 2 B, No. 2 C, etc.

Choose one to act as Prompter and Umpire. Deal the cards round one by one. Let each player arrange them according to numbers, (which are on *back* of cards; quotations on *face*), *lowest* numbers up, and place them on the table before him, *face down*, as in the familiar game of "Grab," in no case looking at the lines until his numbers are called for during the course of the game. Should one player hold more than one card of the same set, say No. 2 A and 2 B, exchange for some other number with another player, that the

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quotations thus divided may be read by different players.

The initial letter of the Prompter's question will be found to be the initial of the Author referred to, except in instances where the Author's *full* name is given by Prompter, which is done where an Author (of Epigrams, for instance,) is not likely to be known.

All being ready, Prompter begins thus: "No. 1" (reads the question,) being careful *not* to name the Authors which are placed in parentheses. The player holding No. 1 A has the preferred right to give the quotation called for or the Author, *without referring to his card*, if he can. If he cannot the one next to the *right* may do so, and so forth all in turn. If not the quotation *any* quotation which will be an *apt* response to the question may be given. If all fail, No. 1 A takes up card and reads his line, and the player holding 1 B must be ready *promptly* to continue the quotation from his card. If he fails, with reasonable diligence, to continue the quotation, he loses one point. If he promptly completes it, he scores one point. Where a card holds a quotation complete in itself, the player holding same scores one point if read without error.

If a player gives the quotation called for, he scores 5 points, and 4 points for *any apt* quotation.

If he gives the Author it counts 3 points. If the *wrong* Author be named, the player in error loses one point. Where a player holding a number called is unable to give quotation or Author and another player *does* do so, player so failing must deliver over to the successful one the number called, who not only scores the points named for quotation or Author, but makes a gain in cards, which count the one holding most at end of game 2 points.

After a quotation has been read, players have another chance to name the Author if they can, before it is finally announced by the Prompter. It is however better not to give Authors not guessed, as it enhances the interest of the games following.

Should the Prompter make an error, he will be required to recite not less than four lines from memory, failing which his assumed infallibility will be open to question; otherwise unassailable.

Points of the game are as follows:

| | | | |
|--------------------------------------|---|---|--------|
| For reading quotation correctly, | - | 1 | Point. |
| For continuing a quotation promptly, | - | 1 | " |
| For giving quotation, | - | 5 | " |
| For giving any apt quotation, | - | 4 | " |
| For naming Author, | - | 3 | " |
| Cards count, | - | 2 | " |



- 1.—Cite couplet in which the over-grasping Tithe-collector is made to confess his cupidity, by "the Father of English Poetry,"—to one with whom he falls in on the road, who introduces himself as a brother bailiff, but to the dismay of 'ye Sompnour,' later announces that he is the Fiend himself.—(*Chaucer.*)
- 2.—What three well-known Proverbs, in daily use, date from the early part of the fifteenth century. Give Author.

STIPULATION.

Those obtaining and having in possession a set of these cards are hereby placed under heavy bonds (!) not to read lines thereon at any time other than when game is being played, for the reason that a knowledge of the quotations so acquired would lessen the interest in the game, and would give those so informed a decided advantage.

PENALTY.

Any one infringing this rule, shall, on confession made, be thereafter deemed eligible for the position of Prompter only.

A new set of cards, containing entirely different quotations with corresponding Prompter, (Game No. 2.) will be issued for the season of 1879-80.

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- 3.—Repeat the couplet that humorously describes the tendency of humanity to become penitent on a sick-bed, and name the Author.—(*Rabelais, 1495-1553.*)
- 4.—State the opinion of a great Dramatist, of the man who cannot win a woman.—(*Shakespeare.*)
- 5.—The witticism of a celebrated Roman, *Tully*, bearing upon a question which still agitates the fairer sex.
- 6.—State the somewhat caustic rejoinder of an English Officer to a Vienna Lady, who inconsiderately made sport of his effort to speak French.
- 7.—Repeat the exquisitely beautiful and finely poetical stanza, in which a Courtier of the last century, *Wm R. Spencer*, Author of many *Vers de Société*, apologized to a Lady for extending his visit too late into evening.

- 8.—The fine verse of a Poet still living, setting forth the true nobility of an honest heart. Name him.—(*Tennyson.*)
- 9.—Cite the rejoiner of an eminent Poet to those who, in conversation, considerably strive to convince us of some extraordinary fact which our judgment finds it difficult to comprehend, by advancing that very familiar assurance: "I saw it with *my own eyes.*"—(*Cooper.*)
- 10.—Who knows the Author of the following?
- 11.—A clergyman in the presence of a wag lamented the loss of his portmanteau, when to his discomfit, the following dialogue ensued:—
- 12.—You have the sharp, epigrammatic thrust of a well-known Poet (*Young.*) at the celebrated french Wit and Sceptic (*Voltaire.*) who in his presence ventured to ridicule Milton's immortal work, particularly his personification of Death, Sin and Satan.

- 13.—The following stanza by a brother of the Author of an "Address to a Mummy," and rejoiner, by the eminent Jurist Sir George Rose, rank among the wittiest.
- 14.—When the eminent composer Handel, resided in London, the Italian Musician Bonocini also abode in that city. As the metropolitan representatives of the German and Italian schools of music, of course there was the usual rivalry between the adherents of the respective schools; and among other humorous and satirical lines on the subject the following appeared, the wit of which will be at once recognized, albeit the argument,—that there is but little difference between the two systems of music referred to, is not of course admissible.
- 15.—Porson the celebrated Greek Scholar, was sadly addicted to imbibing. Upon returning to England from the Continent, he was asked what places he had visited. His answer was:—

- 16.—Has an amusing epigram on the familiar comparison, "as hot as an oven."—
- 17.—Has a new mode of sealing an oath.
- 18.—The following specious explanation has been given of the person who never changes his or her mind:—
- 19.—Repeat the explanation given by a Wit for calling the first-born son of the English Sovereign the "Prince of Wales:—
- 20.—Theodore Hook's marvelous facility at improvising is well known; and also that he had the faculty of playing upon any name that might be given him, incorporating his pun in a verse. The german name *Rosenagen* was suggested to him, with the following result:—
- 21.—Pray, state in the words of the Poet, the power of beauty over "imperial man."—(*Pope.*)

- 22.—Will please give us "an essay on man," which in point of brevity at least rivals that of Pope.
- 23.—Will explain how easy a matter it is for beauty to foil the Poet, notwithstanding his eloquence.
- 24.—Will give us a remarkable example of brevity and wit in an Editor's response to a contributor:—
- 25.—Your contribution to the Round Table will be admitted for its wit, albeit a penalty should attach for its impertinence:—
- 26.—Will give us an oration on the many marbles in "Abbey Church," Bath, England.
- 27.—What is your opinion of the Reverend Prolix Proseyman!

- 28.—Will explain how a Wit avenged himself upon one who spoke *ill* of him :
- 29.—Please repeat a happy stanza on the shoemaker Poet of England. Name him.—(*Bloomfield.*)
- 30.—A gentleman enjoyed a name which has brought him immortality in the following couplet. Give his name.
- 31.—Will show that it is possible to be out of spirits in more ways than one.
- 32.—Has some fresh and ingenious evidence bearing upon the somewhat superannuated opinion that all marriages are arranged in heaven—offered by Charles Lover.
- 33.—Please repeat a well-known quotation, on the danger of superficial information.—(*Pope.*)

- 34.—Can you give us the opinion of an eminent Poet, of would-be argument, which is *sound*—and nothing else.—(*Cowper.*)
- 35.—Will explain somewhat further in this connection.
- 36.—What have you to say of men ever boasting about keeping their word?
- 37.—Give Hood's witty epigram on the temptation and fall of our first Parent.
- 38.—Will prove that all the Fair are invariably in favor of tall men.
- 39.—How about confiding a secret to one whose reputation for veracity is not good?
- 40.—Please prove that one not predisposed to fun, is anatomically deficient.

- 41.—Has a quaint stanza in which an Author, *John Heywood*, of the 16th century, celebrates his indifference to debt and matters mundane generally.
- 42.—Quote an Arab proverb on matrimony:
- 43.—Be good enough to repeat stanza containing at once beauty of sentiment and independence if not defiance of spirit, addressed to Tom Moore, by the Author of "The Island." (*Byron.*)
- 44.—Cite the Poet's (*Cowper*) opinion of the would-be but flippant logician.
- 45.—Repeat a witty satirical stanza on an English King.
- 46.—When this was repeated to him, what was his rejoinder?

- 47.—Has a specious but scarcely logical rhyme on the vegetable vender, by an eminent Poet and Dramatist—Dr. Johnson.
- 48.—Brings us the judgment of a great Poet—the Author of a celebrated Satire, on the unreliability of criticism.—(*Byron.*)
- 49.—Will give a new rendering of the text, "the race is not to the swift nor the battle to the strong."
- 50.—Your brief and excellent advice to the ladies present. "A summary of Lord Lyttleton's advice," as condensed by Lady Wortley Montagu.
- 51.—Let us have an American Poet's (*Lowell*) beautiful tribute to England's humorous Poet.—(*Hood.*)
- 52.—Please state a celebrated couplet on the most eminent of mathematicians and natural Philosophers, and name Author.—(*Pope.*)