

the pole measured almost exactly 10 feet in length. Taking both the pole and the foot rule, they hurried back to the meadow. 'Now you sit down and watch me,' said Robert.

He stuck the pole into the ground, not far from the elm, but outside the place where its great shadow fell. Then he carefully measured the shadow that was cast by the pole, and with equal care measured the distance from the base of the tree to the end of the shadow cast by its topmost branches.

'Your elm is 128 feet tall,' he said, a moment later.

'How did you do it?' cried Billy.

'There could be nothing easier,' said his cousin. 'The pole is 10 feet tall, and I found that its shadow is just 5 feet in length. Now that means that it takes 2 feet of the pole, with the sun where it is now, to cast a foot of shadow. Of course it is the same with the tree. I found that the length of the tree's shadow is 64 feet. This means that the tree itself is twice 64 feet, or 128 feet high. Do you see? That is the way our teacher had us find out the height of our flagpole.'

Billy was quick enough to understand, and before another day had passed he had measured the height of a score of trees in the meadow and near the house.

THE PLAUSIBLE MILKMAN

'My dear,' said the young husband, 'did you speak to the milkman about there being no cream on the milk?'

'Yes. I told him about it this morning and he has explained it satisfactorily. I think it is quite a credit to him, too.'

'What did he say?'

'He said that he always filled the jug so full that there is no room on the top for the cream.'

NO PROBLEM FOR HER

The teacher had given little Tim a simple problem in addition that he failed to work out. 'Numbers are dry,' she reasoned with herself, and determined to make the lesson more interesting.

'Suppose,' she began, engagingly, 'your mamma sent you to the store to buy three pounds of lamb, two pounds of potatoes, half a pound each of carrots and turnips, and one pound of tomatoes—what would you have then?'

Tim shook his head, but Marybell, only a year older, raised an eager hand.

'Well, Marybell?' said the teacher with a sorrowful glance at little Tim.

'Stew!' said Marybell, sweetly.

'GO ABOUT YOUR BUSINESS'

The old Temple clock in London bears a curious inscription.

Some two hundred years ago a master workman was employed to repair and put in a new face upon the clock. When his work was nearly done he asked the 'benchers' for an appropriate motto to carve upon the base. They promised to think of one. Week after week he came for their decision, but was put off. One day he found them at dinner in commons.

'What motto shall I put on the clock, your Lordship?' he asked a learned judge.

'Oh, go about your business!' his honor angrily cried.

'And very suitable for a lazy, dawdling gang!' the clock-master is said to have muttered, as he retreated. It is certain that he carved 'Go about your business' on the base.

The lawyers decided that no better warning could be given them at any hour of the day, and there the inscription still remains.

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FAMILY FUN

TRICKS AND ILLUSIONS.

(Special to the *N.Z. Tablet* by MAHATMA.)

A Knot That is Not a Knot.—Tie an ordinary knot in a silk handkerchief and give the end, which you are holding in your right hand, to a member of the company to hold. Tell him to pull hard and sharp when you count three. Just as he pulls slip your left forefinger and thumb under the handkerchief and grasp the underneath part of the knot. If the assistant pulls hard enough the handkerchief will be pulled out quite straight without any knot in it at all.

To Drive One Tumbler Through Another.—This trick requires some practice or its performance will result in a considerable destruction of glass. It would be well to practise with two tin goblets, with wide mouths, until competent. When a certain amount of success has been met with select two glass tumblers of the same size and pattern. The mouths should be fairly wide also. Sit on a chair so that the falling tumbler will land in your lap. Hold one tumbler between the thumb and second finger of the left hand. Then play the other tumbler, with the right hand, several times in and out of the left hand tumbler, and during this play contrive at the same instant to retain the right hand tumbler between the thumb and first finger of the left hand, while the other or lower glass drops into the lap. Well done, this trick has few superiors, and it is worth any amount of practice to achieve it. The illusion is as perfect as one could well wish for.

The Wandering Sixpence.—Have ready two sixpences, each slightly waxed on one side. Borrow a sixpence, and secretly exchange it for one of the waxed ones, laying the latter, waxed side uppermost, on the table. Let anyone draw two cards from an ordinary pack. Take them in the left hand and, transferring them to the right, press the second waxed sixpence against the centre of the undermost, to which it will adhere. Lay this card (which we will call A) on the table, about 18 inches from the sixpence which is already there, and cover that sixpence with the card B. Lift both cards a little way from the table, to show that the sixpence is under card A, and that there is apparently nothing under card B. As you replace them press lightly on the centre of card A. You may now make the sixpence appear under whichever card you like, remembering that, if you wish the sixpence not to adhere, you must bend the card slightly upwards in taking it from the table. If otherwise take it up without bending. This is a first-class trick for the drawing-room.

To Pass a Ring Through a Pocket Handkerchief.—This trick is performed by the aid of a piece of wire, sharpened to a point at each end and bent into the shape of a ring. The performer, having this palmed in his right hand, borrows a wedding ring from a lady in the company, and also a pocket handkerchief (silk for preference). Holding the borrowed ring between the fingers of his right hand, he throws the handkerchief over it, and immediately seizes with the left hand, through the handkerchief, apparently the borrowed ring, but really the sham one, which he adroitly substitutes. He now requests one of the spectators to take hold of the ring in like manner, taking care to make him hold it in such a way that he may not be able to feel the opening between the points, which would betray the secret. The ring being thus held, and the handkerchief hanging down around it, a second spectator is requested, for greater security, to tie a piece of tape or string tightly round the handkerchief an inch or two below the ring. The performer then takes the handkerchief into his own hands, and throwing the loose part over his right hand, so as to conceal his mode of operation, slightly straightens the sham ring, and works one of the points through the handkerchief, so getting it out, and rubbing the handkerchief with his finger and thumb in order to obliterate the hole made by the wire in its passage. He now palms the sham ring, and produces the real one, which has all along remained in his right hand, requesting the person who tied the knot to ascertain for himself that it has not been tampered with.

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