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JUST published, a new edition of Dr. Cullerwell's Celebrated Essay on the radical Curer of Spermatorrhea or incapacity induced by excess or early indiscretion.

The celebrated author, in this admirable essay, clearly demonstrates from a thirty years' successful practice, that the alarming consequences of early error may be radically cured pointing out a mode of cure at once simple, certain, and effectual, by means of which every sufferer, no matter what his condition may be, may cure himself chiefly, privately and radically.

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NEW POKER DEVICE.

The Scheme Concocted by an Impetuous Missourian.

An Insurance Feature by Which the Possible Loss of Every Player is Given an Agreed Limit—Explanation of the System.

The newest thing among the local devotees of the National game, poker, is the addition of an insurance feature, by which the possible loss of every player is limited to a given amount agreed upon in advance. A well-known lawyer explained the system thus to a St. Louis *Republic* reporter:

"Poker is vicious in three respects: (1). The player can not possibly guard against a streak of bad luck, which may involve the loss of more money than he can afford to lose; (2). The game lasts too long, and is continued beyond the time when it should be ended by the plea of the losers for another chance; and (3). The winner has to great an advantage over the player who is out of luck, out of chips, and has already lost more than he can afford.

"By the addition of the new insurance to the game, the possible losses are absolutely limited, and every group of players can fix the amount which they can individually afford to lose with absolute certainty. The game can be stopped at any hour agreed upon, as every player has said in advance that he could afford to lose the amount stipulated, and hence can not make the sympathy plea for more time to get even; and in the matter of the temporarily rich oppressing the temporarily poor, the man who has crossed the limit and lost his stake can afford always to draw and test the truth of the time-worn statement 'that it is all in the draw.'

"As an illustration, say that five gentlemen sat down for an evening's entertainment. They belong to the class who enjoy the game, but who neither wish to win a comrade's money nor part with their own beyond a point which will make the game interesting. They accordingly agree that the individual losing shall not exceed \$10. The result is that each gentleman runs the risk of losing \$10 and stands the chance of winning \$10. As the game progresses one or more find themselves the losers beyond the limit; possibly the result would be that they would play recklessly, but experience indicates that they play as carefully as in the original game, because of the fact that they contemplate, and it is within reasonable possibilities, that they may be the winners by and by; in the fluctuations of the game it is probable that all of the players will have temporary bankruptcy forced upon them. At the appointed time the game is settled up and each player who has lost less than \$10 pays the amount; each player who has lost more than \$10 loses his \$10, but no more, and the winners in the proportion of their winnings deduct or lose the aggregate of the losings over \$10 in each individual case. The computation may be made by proportion, by per cent. or by fractions.

"A fund from which to pay losings in excess of the limit may be made up by each player contributing at the commencement of the game an equal amount to the fund, or it may be raised by a 'widow' or 'rake off,' in which event, if the amount exceed the losings in excess of \$10, the surplus would be played for in a final jack pot. If, on the contrary, the fund did not equal the necessary amount, it could be completed by the scaling of the winnings as above.

"A tendency to be reckless after losing the agreed amount could be checked by agreeing that the loser should not only pay the stipulated sum, but twenty-five or fifty per cent. of their losses beyond that amount.

"Poker was originally a game of bluff upon the first hands dealt. Later the feature of drawing was added. Then came the limitation of the amount that might be bet by the table-stakes game; that is, every player was entitled to a show of hands, provided he was willing to chance all of the chips in front of him; both the bluff and table-stakes involve more money than gentlemen are willing to play for, and hence came the limit game, by which every bet is limited to a certain amount. There is also the freeze-out game, which is started by the purchase of an equal amount of chips and then is played to a finish by the survival of the fittest, each gentleman withdrawing from the game when his chips are exhausted. This game, during its progress, is the table stakes game; that is to say, every player may bet the amount in front of him and in turn may secure a sight of or force a comparison of hands, provided he was willing to chance his entire amount. Both the limit and freeze-out games are designed to limit the possible disastrous results of a streak of bad luck, such as all players have, first or last, but the addition of the insurance feature enables the player of the table-stakes game and the limit game to have an evening's entertainment with only the loss of a fixed sum with as absolute certainty as he who purchases an opera ticket; the game is superior to freeze-out in this, that you can play from the beginning to the end of the game, instead of possibly losing your stake the first hand and having no other right than to indulge in the embarrassing and listless occupation of looking on.

"The insurance feature is adapted to all games; the limitation may be fixed at any amount; the game may run any length of time and the pleasure of the play is enhanced by the knowledge that the player is not to lose more than the amount fixed, and can not win more of the party's money than the aggregate of the balance of the players' possible losings.

"The plan is designed to give to the lover of the American game the same security in his enjoyment that insurance gives to the business man and the property-owner, and will enhance the pleasure of the great number of men who make a combination between a dining-table, the button-box, a pack of cards and a Saturday evening."

Letters That Never Went.

Some time ago the man who fires a certain newspaper clipping bureau's circulars through the mail saw a notice of a newly issued cheap edition of Dr. Johnson's "Rasselas," and he immediately wrote to "Samuel Johnson, LL. D., care of — & Co., publishers," inclosing circulars, and stating that the bureau would be pleased to furnish him with criticisms on his "recent popular work." That was only equaled by the man who saw two pictures, the property of W. H. Vanderbilt, at a loan exhibition, and who was so much pleased with them that he determined to have some painted by the artists to whom they were credited on the catalogue, and so wrote to them, addressing his letters, one to P. P. Rubens, Esq., the other to V. R. Rembrandt, Esq., and sent them in care of W. H. Vanderbilt, with instructions to "please forward."

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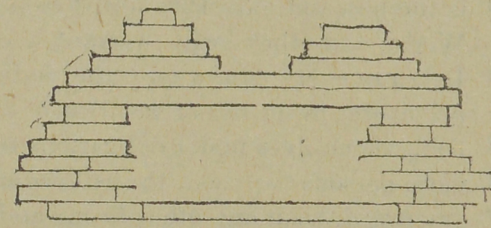
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THE MERRY-GO-ROUND.

How the Remarkable Boasts of Carrouzels Are Produced.

A New York Factory Which Turns Out Menageries by the Dozen and Realizes Handsome Profits from Christians and Heathens.

Lions, unicorns, tigers, hippogriffs, camels, dragons, elephants and oiks, as well as horses and jackasses, are made right here in New York, in a factory over on the east side, every working day of the year. They are, says the *Evening Sun*, of the excited, rampant, startling, unique and often preposterous kinds seen in the "carrouzels" at Coney Island, in the Central Park, and many other places. When the carrouzel was first invented, in Italy, in the tenth century; when it was popularized in France a few hundred years later, and in fact, until recent times, people were satisfied with wooden horses, or jackasses, to ride on their merry-go-rounds. But modern genius, particularly the American kind of it, has utilized most of the animal forms found in the menagerie and the fancies of heraldry, to give a grotesque picturesqueness to the carrouzel. In form, the wooden animals generally approximate so closely to their original models that one has no difficulty in recognizing them. The elephant's trunk prevents his being looked upon as a lion; the camel's two humps render it perfectly easy to distinguish him from the jackass, and anybody who will take the trouble to observe the antlers upon the deer will not make the mistake of confounding him with the horse. But there is a point in their production when differences are far from plain. That is when they are built up for the carvers. Each animal is made up of a series of pieces of two-inch poplar or basswood plank, firmly glued together so as to leave plenty of wood for chiseling and gouging away for development of the desired form, yet keep the inside of the body hollow. At this stage the camel looks something like this:



Very heavy basswood planks are glued on the sides of the built-up pile. Legs, ears and heads are saved out in apparently shapeless chunks of wood, and are attached to the built-up bodies, either before or after carving, according to circumstances.

The carvers are skillful workmen, deft in wielding mallet, chisel and gouge, and under their rapid manipulation the clumsy pile of angles is speedily rounded and shaped. But it is not every carver who can do this work. In fact, those who can are very scarce. One must have a natural talent for it, something of the sculptor's genius, to develop by his keen tools the figure of an animal from the clumsy mass of wood laid before him, and to give its features expression. Expression! That is where they just turn themselves loose. Their employer does not interfere with their giving free rein to their fancy, and such excited, startled and enraged expressions as they put upon these beasts are often both amazing and amusing. The boss is proud of their achievements in this line. He says: "There is a drowsy, conservative tone about the English animals, while ours are sharp, animated, vigorous, vivacious." Oh, yes, they are; very vivacious, indeed! And even if you have some doubts whether the lion is roaring with laughter or with rage, you at least have the delight of knowing that he is doing something, and doing it very earnestly, too, with no "drowsy, conservative tone" about him.

From the hands of the carvers the animals go to the paint shop, where they first receive a heavy coat of brown body color, and they are tinted up with as free and untrammelled fancy as animated the genius that gave them their vivacious expressions. The results may well rattle the mind of a child that has preconceived the idea based upon observations in the menageries, but perhaps nature would have made the world much gay and more gorgeous if she had had the chance to take some points from these carrouzel animals. Strict fidelity to nature may obtain in the blue, or even the green, unicorn, for aught that anybody knows to the contrary, and possibly the hippogriff is born, with all that gliding on him; but what shall be said of the carmine lion or the rose-pink elephant? Finally the animals that should have hairy tails are provided with them—portions of real ones cut from cattle—and then they are all boxed up for shipment along with the awning and hand organ, and the sectional platform, and the central pole from which the whole machine is to depend, and the cog-wheels that are to make it go around, and the guys and braces that are to prevent it from falling down, and the boxing to hide the perspiring man who turns the crank, and the little swords to jab at rings with, and the iron rings to be jabbed at, with the brass one that gives a free ride next time to the boy lucky enough to seize it.

Carrouzels are only made to order, and it takes two or three months to get one up, according to its size. A little one, supplied only with eight horses and two chariots, can be got complete for from \$300 to \$350, according to finish. From that the scale for choice goes up to the mammoth concern forty feet in diameter, with eighteen arms, carrying thirty-five horses, two camels, two elephants, two deer, two lions, two jackasses and three double-seat dragon chariots, which may cost as much as \$2,500, independent of the steam-engine to drive it and the music machinery. The organs range in price from \$100 to \$2,200, and the extra cylinders accompanying them from \$35 to \$120 each.

Some years this establishment turns out forty or fifty carrouzels. And they are sent all over the world. One has been sent from here to Melbourne, Australia; another is just being shipped to Port-au-Prince, and an extraordinarily vivacious set of animals are now being created to go to Kingston, Jamaica. Single figures are frequently supplied, to take the place of broken ones, or to stimulate, by novelty, the flagging interest of youth. They range in price from \$14 to \$50. The camel is most expensive, and the lion, at \$40, comes next.

Take a number of sheets of new white paper and write a story on them. Any story will do. Get your double-barreled shot-gun and load it with fine bird-shot. Pin your story up against the side of the barn, stand off about twenty feet, aim carefully, and let both barrels drive. If you find that there haven't been sufficient vowels knocked out, repeat the operation.

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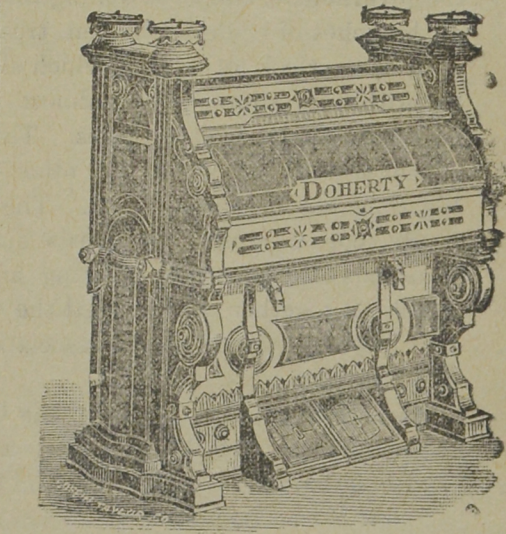
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FRANCIS C. D. BRISTOWE, Organist Christ Church Cathedral, Fredericton (late of H. M. Chapels Royal, London, England, Fredericton, N. B., Aug. 1887.

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