

INDICATIVE MOOD.

Present.

J'aim-e—I love.  
 Tue aim-es—thou lovest.  
 Il aim-e—he loves.  
 Nous aim-ous—we love.  
 Vous aim-ez—ye love.  
 Ils aim-ent—they love.

Preterite.

J'aim-ai—I loved.  
 Tue aim-as—thou lovedst.  
 Il aim-a—he loved.  
 Nous aim-ames—we loved.  
 Vous aim-ates—ye loved.  
 Ils aim-erent—they loved.

Future.

J'aim-erai—I shall love.  
 Tu aim-eras—thou shalt love.  
 Il aim-era—he shall love.  
 Nous aim-erons—we shall love.  
 Vous aim-erez—ye shall love.  
 Ils aim-eront—they shall love.

*Verb 5th Imperfect.*  
 J'aim-ais—I did love.  
 Tu aim-ais—thou didst love.  
 Il aim-ait—he did love.  
 Nous aim-ions—we did love.  
 Vous aim-iez—ye did love.  
 Ils aim-aient—they did love.

In the above examples it will be observed that in the first person singular of each tense the word *j'* is used in lieu of *Je*, *I*, as the verb following, begins with a vowel, and this is invariably the case in the French language.

CONDITIONAL MOOD.

J'aim-erais—I should love.  
 Tu aim-erais—thou shouldst love.  
 Il aim-erait—he should love.  
 Nous aim-erions—we should love.  
 Vous aim-eriez—ye should love.  
 Ils aim-eraient—they should love.

CONJUNCTIVE MOOD.

Present.

Que j'aim-e—that I may love.  
 Que tu aim-es—that thou mayst love.  
 Qu'il, aim-e—that he might love.  
 Que nous aim-ions—that we may love.  
 Que vous aim-iez—that ye may love.  
 Qu'ils aim-ent—that they may love.

Preterite.

Que j'aim-asse—that I might love.  
 Que tu aim-asse—that thou mightst love.  
 Qu'il aim-ât—that he might love.  
 Que nous aim-assions—that we might love.  
 Que vous aim-assiez—that ye might love.  
 Qu'ils aim-assent—that they might love.

Imperative.

Aim-ous—let us love.  
 Aim-ez—love ye.  
 Qu'ils aim-ent—let them love.

In order to have everywhere the same soft pronunciation, the *minating e* of the infinitive is, in all the verbs ending in *ger*, *manger*, to eat, to be kept before the terminations beginning with an *a* or an *e*; therefore, instead of the harsh sounds, *man-er, eating*. We write and say,—

Mang-er-ant—eating.  
 Nous mang-e-ans—we eat.  
 Je mange-ais—I did eat, &c.

For the same reason, in all the verbs ending in *cer*, as *percer*, to pierce, a cedilla must be placed under the *c*, thus (*ç*) before the terminations beginning with an *a* or *e* and this has the effect of softening the pronunciation; therefore, instead of the harsh sound, *per-ant, piercing*, &c., we write *perç-ant, piercing*—nous perç-ames, we pierce—nous perç-ons, we pierce—vous perç-ates, pierced, &c., &c.

**TRIST BETS**—Miss Elizabeth Peabody offered to lay a wager the Presidential election, with any eligible young man, viz: if Polk were elected, she was the winner, and should have opponent for a husband; but if Polk were defeated, then her opponent was the winner, and would be entitled to have her for a wife.

**MELANCHOLY REFLECTION**—A coquette is a rose from which every body plucks a leaf—the thorns are reserved for her true husband.

PARLEY'S PARLOUR MAGIC.

REVEALING THE MODES AND MYSTERIES OF LEGERDEMAIN.

**The "Twenty Shilling Trick."**—This ingenious deception, which appears so marvellous to the eyes of the uninitiated, is thus performed. Borrow twenty shillings from the company, which display on a plate, having previously prepared five shillings in your left hand which you keep concealed. Then take the shillings from the plate in the right hand, and mixing with them the concealed five, give them to one of the company to hold. Ask the possessor to return five to you, which he will do, supposing he then retains only fifteen, although, in reality, he of course has twenty. Now have another shilling palmed in your right hand, so that when giving the five shillings to another person to hold, you may mix it with that sum, and place the six shillings in his hand. You may now ask him as before to return one; when you take it remind him he has only four, and you must now proceed with the most marvellous part of your illusion. Taking the one shilling you have just received in the right hand, palm it and pretend to place it in the left. Then striking the left hand with your magic rod, bid it fly into the closed hand of the person holding the five or, as he supposes, the four shillings. On unclosing the hand, the shilling will of course appear to have been transferred thither, and great amazement will result. Now taking the five shillings, make a more dexterous pass into the left hand, whence you bid them fly into the closed hand of the person holding the supposed fifteen, and whom you now ask to return you the full sum of twenty shillings, much to his own wonder and that of the company. If executed with care and dexterity, no illusion can be more effective.

**To make a Sixpence vanish.**—The exhibitor, who on all occasions should endeavour to keep his audience ignorant of what he is going to perform, must begin by enquiring which of the company can hold a sixpence secure in his hand. Amongst the numerous applicants he may now select one, and bidding him extend the palm of his right hand, place the coin in its centre, pressing it so hard with the thumb that the impression will be retained for a few seconds. Regaining the sixpence with his finger and thumb, he must jerk his arm up and down twice or thrice and at the last movement of the hand above his head the exhibitor should adroitly conceal the sixpence in his hair, when bringing the hand down again and pretending to place the coin in the palm which must be instantly closed the sixpence will have seemed to have vanished. The delusion may be completed by the operator putting his hat on his head and after allowing time for conjecture commanding the coin to appear in the hat, where, by slightly inclining the head and removing the hat, it will of course be found and identified by the company.

**Dancing Halfpence.**—Halfpence may be made to dance by affixing, with wax, black silk to the surface of the coins, and letting the threads terminate in a loop, which may be placed over the right foot of the exhibitor, who stands at some little distance from the dancing coins, which are better deposited in a glass sugar-basin or large tumbler. In this way questions may be answered by the halfpence, each movement of the foot causing a corresponding jingle in the glass—one vibration representing "no," and two "yes." A little practice and ingenuity will furnish a number of amusing illusions which can be performed by these means. Indeed no trick should be performed twice alike before the same spectators, but varied and adapted as occasion requires.

**To cause a Sixpence to appear in a Glass.**—Having turned up the cuffs of your coat, begin by placing halfpence on your elbow and catching them in your hand, a feat of dexterity which is easily performed. Then allege you can catch even a smaller coin in a more difficult position. You illustrate this by placing a sixpence halfway between the elbow and the wrist. By now suddenly bringing the hand down, the sixpence will fall securely into the cuff unseen by any, and seeming apparently to your own astonishment, to have altogether disappeared. Now take a drinking glass or tumbler, and bidding the spectators watch the ceiling, you tell them the lost coin shall drop through the ceiling. By placing the glass at the side of your arm and elevating the hand for the purpose, the coin will fall from the cuff jingling into the tumbler, and cause great marvel as to how it came there.