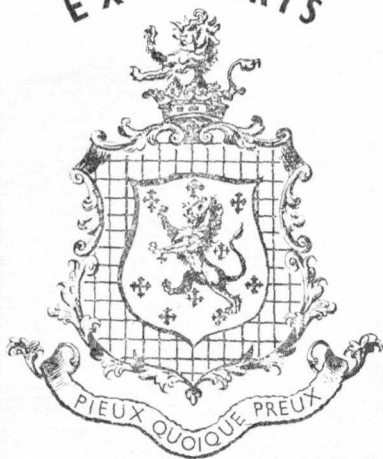


THE AMATEUR MAGICIAN

BY

J. PATELY THEOBALD.

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# THE AMATEUR MAGICIAN:

THE SCIENCE & ART OF

## CONJURING & MAGIC

FULLY EXPLAINED:

AND INSTRUCTIONS GIVEN FOR SUCCESSFULLY  
PERFORMING FEATS IN

## LEGERDEMAIN:



ALSO AN EXPOSURE OF SO-CALLED  
**SPIRIT RAPPING,**  
TABLE TURNING AND  
**SPIRIT MANIFESTATIONS,**

BY

**J. DAZLEY THEOBALD,**

ILLUSTRATED BY FIRST-CLASS ENGRAVINGS.

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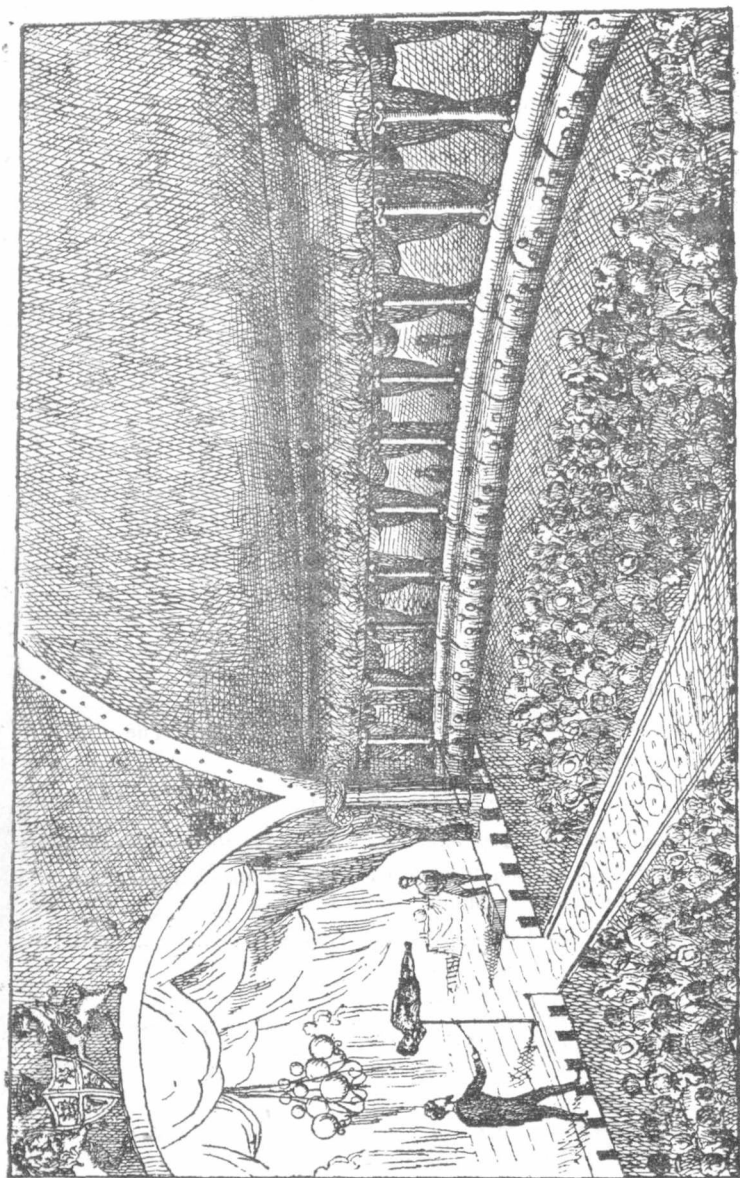
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P R E F A C E .

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THE object of this work is to thoroughly explain to the Amateur Magician the various subterfuges which are made use of by Professional Conjurers to mystify their audiences, and to afford such instructions as shall enable any person to give a private performance. That there is plenty of room for a work on the subject of magical secrets and contrivances is evident by the few books that are in circulation, and even some of these are of but slight value, as they give graphic descriptions of what tricks are performed, while but scant and imperfect explanations of how they are executed.

In these pages every trick and apparatus will be found clearly defined and explicit instructions given, such as to ensure their successful performance, so that the only required requisites are a good memory, self-possession, and the necessary apparatus, and with these three any person may in a short time become capable of giving a very creditable entertainment in legerdemain to a circle of friends or young folks, which will prove most acceptable and agreeable.

J. DAZLEY THEOBALD.



# THE AMATEUR MAGICIAN.

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## CHAPTER I.

### INTRODUCTORY—DISCOURSES OF MAGICIANS IN GENERAL—AND THE MYSTIC ART FOR AND AGAINST.

It is not my intention to penetrate far back into bygone ages to discover who had the honor of being Magi No. 1.

That conjuring and trickery has existed for hundreds of years we have ample proof, and that Eastern Potentates were in the habit of retaining magicians at their courts, and, though often highly honored, there were frequently times when unable to produce effects to please their royal masters they were cruelly put to death.

From ancient chronicles of the times of James I. we learn that at that period the profession had fallen very low, and during his reign and that of Queen Elizabeth performers were spoken of as ruffians, knaves, and sorcerers, and even in more modern times were classed with cheats and pickpockets.

There is little doubt, however, but that the name of trickster was heartily deserved by many, and that a stout horse-whip across the shoulders of some of the practitioners was richly merited; the conjuring was but of a very poor description and simply used, in many cases, as a manner of cheating.

But now there are gentlemen professors of the art in most of the principal cities of the kingdom, and amongst the most popular of those that are and have been, may be classed M. Robert Houdin, Frikel, Rubini, Comus, M. Courtois, Lynn, Stodare, Maskelyne and Cooke, who have done much to raise the art to its present high standard.

The demand for amusement increases every day, and a certain amount of relaxation is good for all, and an evening may be pleasantly and harmlessly passed in witnessing a conjuring entertainment, more especially in long winter evenings, when the little people sigh for something to relieve the dull monotony of sitting reading a book in

front of a blazing fire, and when even older people find the time hang heavily on their hands. I do not mean to say that all entertainments of this class are what they should be, neither do I wish you to imagine that you should devote the whole of your time to the study of Magic, but there is no harm in learning a few tricks to amuse young people with at opportune times.

But there is one subject on which I wish to address myself to young people, and to older folks as well, hoping that those whom the cap fits will wear it. Learn these experiments and tricks for amusement, but do not carry them into your every-day life. There are (much to be regretted as the fact is) numbers of persons who think nothing of tricking those around them in business, in pleasure, or any form that may suit their purpose.

Nothing is more detestable than a person who will act in this manner, and use the superior intellect given them for a high and noble purpose, for such degrading pursuits. Be free and open in all your dealings and thus win the esteem and admiration of those around you, being assured that deception and trickery never did pay and never will.

Magic is something more than amusement, It tends to rid the mind of many superstitions, and to divest the intellect of many prejudices which cannot be too readily surrendered. It awakens thought, sets the youthful mind speculating, and rouses the ingenuity. I may term it profitable amusement to a certain extent, if in the end it enables persons to get rid of their superstitious notions and ideas. And this superstition in the minds of many country people is even at the present day very strong, and it is to be deplored that there are persons so degraded and fallen so low as to endeavour to foster these superstitious notions, by alleging themselves to be in communication with departed spirits. I cannot speak too strongly against those who by their gross moral wickedness, strive to revive superstitions which it was to be hoped had long since ceased to exist in this enlightened land. I refer to those persons who term themselves spiritualists, but of this I shall have more to say further on.

As far as lies in my power I shall thoroughly expose these impious persons, and describe the trickery which they make use of, trusting that there may be, at least, some minds, who are perhaps wandering and doubting as to whether these things are so or no, who will read these pages, and then banish from their thoughts any idea which they may have generated, as to mortals ever having intercourse with departed spirits. Natural and legitimate magic has been very highly patronized, Professor Anderson having had the honor of performing before the Queen and Prince Consort, the Emperor Nicholas, and many other of the crowned heads of Europe.

In the early ages magic was practised chiefly by the priests, they being the most learned men of their day, and as a natural course were best acquainted with the optics, acoustics and hydrostatic laws, as far as they were then known. The term "magic" is derived from the word *magia*, which, in its ancient sense, means the doctrine and



learning of the Magi, or wise men of Persia. The title has always carried with it a true meaning, very far different from that which the uneducated have thought it to imply, its signification being simply the study of wisdom; but in its after application to the working of sorcery and diabolical science, it came to be regarded with dread and its practitioners shunned and persecuted.

Egyptian magic is probably the most ancient, followed by that of the Chaldeans, Greeks, and Persians. The great oracles of antiquity those of Delphos, Dodona, Jupiter, Ammon, and the Clarian Apollo, were doubtless rendered famous merely by the skill of their priests in the laws of natural science, rendering them able to deceive the eyes and ears of their worshippers.

It has even been supposed by Sir Humphrey Davey that the inspiration and frenzy of the Sybil were but the results of a dose of nitric oxide or laughing gas.

The priests of these ancient countries were able, by natural science and magic, to make artificial thunder and lightning, and produce mysterious sights by concave mirrors, and so by these acts gained an influence over the people to such an extent as to enable them to extort what they wished to almost any amount, and were regarded with awe and fear by those around them, and we have much cause to be thankful that those ages of darkness and superstition have passed.

And now for a few useful hints to the amateur and I will close the chapter. Do not despair if your first attempts appear crude and clumsy, but persevere till you succeed. Many professors have devoted years of their life to mastering the Art, and it is only by long unwearied practice that the more difficult feats can be properly performed. For this reason, only those tricks that are easy of performance are here introduced. Always keep quite cool and self-possessed when exhibiting any apparatus, and allow nothing to upset your equanimity. It very frequently occurs, that in the midst of performing, some little hitch will occur in the proceedings, and should you become at all flurried your audience will at once notice it. You should therefore always be prepared to turn the attention of the company to some other object, or keep them engaged with your conversation. Lastly, I would not advise you to make your own apparatus. Manufacturers who dispose of hundreds, and in some cases thousands of one trick, are able to get them up much cheaper and more tastefully than you could possibly do. A clumsily finished piece of mechanism looks very bad indeed.

NOTE—No tricks that would form the means of practical jokes of an unpleasant character will be found in this book. Every possible means has been taken to render it a work that will be acceptable even to the most fastidious.

## CHAPTER II.

THE BROKEN WATCH RESTORED—THE CHAMELEON ROSE—THE  
WONDERFUL RODS—THE MYSTIC DANCERS.

THE BROKEN WATCH RESTORED, OR THE TIME-  
KEEPER THAT WENT FAST.

The Conjuror steps on to the platform and solicits one of the audience to trust a watch to his keeping for a few minutes. A gentleman or lady having been persuaded upon to do this, the Professor remarks that the watch requires regulating, and placing it within a mortar takes up a pestle and brings it down with a heavy thump. A sound of broken glass is immediately heard, and the pounding proceeds with vigor for a few seconds, when the fragments of the watch are poured out of the mortar, to the horror of the owner, who on being offered the fragments naturally declines, though not with thanks. After a little discussion the Conjuror agrees to endeavour to restore it to its original state. A target is now brought forward, also a pistol which is loaded with the broken fragments, and capped. The target is placed on the table and a juvenile called to the front to fire the pistol, being directed to point it straight at the bull's-eye. Little fellows should not be too ambitious of this honor unless they are pretty strong, as I have seen a youngster step forward with delight and pride depicted on his countenance, but not sufficient muscle in his arm to enable him to pull the trigger, and therefore had to retire to his seat and suck his fingers in disappointment and grief. On the bull's-eye is fixed a little hook, and directly the pistol is fired the borrowed watch is seen to alight on the hook in a restored condition, and is handed back to the now satisfied owner.

## EXPLANATION.

The mortar has a moveable bottom which allows the watch, at the performer's pleasure, to fall through into his hand. In the thick end of the pestle is a hollow space closed by a round piece of wood lightly screwed in, which fitting tightly in the bottom of the mortar is easily unscrewed by the performer, or rather unscrews itself as he apparently grinds away at the ill-fated chronometer. In the cavity are placed, beforehand, the fragments of a watch, which thus released fall into the mortar and are emptied out by the performer into his hand in order to show that there is no deception. The target is an ordinary looking round target, about twelve inches high, supported on an upright pillar. It is painted in eccentric circles, and on the bull's-eye is fixed a small hook. The bull's-eye is moveable, revolving on its own axis. It is coloured alike on both sides, each being provided with a hook, as already mentioned, so that which ever side of the bull's-eye is for the time being level with the face of the target no difference is perceptible to the spectators.

There is a little projecting pin or stop at one point of the diameter of the bull's-eye which prevents it making more than a half-revolution, and a little spiral spring attached to one of the two pivots on which it

moves, compels it to turn when at liberty always in one particular direction until stopped by the pin, so that the normal condition of the bull's-eye is to have one particular side, which I will call, for greater clearness, side A, always turned to the face of the target. The bull's eye may, however, be turned round so that the opposite side B is towards the face of the target, and there is a little catch which retains it as so turned, but the instant the catch is withdrawn the action of the spring makes it fly round again to its old position. The catch is released by means of a stiff wire passing through the pillar on which the target rests, and terminating in a round disc of metal in the foot. The mode of connection between the wire and the catch varies according to the fancy of the maker, but whatever this may be the catch is invariably released by an upward pressure of the disc from below. When the target is required for use the bull's-eye is twisted round so that the side A is turned towards the back, and in this position it is fixed by the catch. The borrowed watch is then hooked on the same side of the bull's-eye. In bringing forward the target care is taken to keep the face towards the spectators so that the watch hung at the back is unseen. At the moment of firing the pistol the disc is passed upwards and the catch being thus withdrawn the bull's-eye instantly turns round, and side A, on which is the watch, instantly takes the place of side B on the face of the target. The movement is effected so quickly that the sharpest eye cannot discern it, and the explosion of the pistol at the moment aids still further to baffle the vigilance of the audience, to whom it appears as if the borrowed watch had really passed from the pistol to the target. The pistol employed being of constant use in magical performances will demand a special explanation. It consists of two parts, viz., an ordinary pocket pistol and a conical tin funnel, measuring about five inches across its widest diameter, and tapering down to a tube of such a diameter as to fit easily over the barrel of the pistol. This tube is continued inside the cone and affords a free passage for the charge, which consists of powder only. Any object which is to be fired apparently from the pistol is pressed down between the outside of this tube and the inside of the tin cone, where it remains wholly unaffected by the discharge.

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### THE CHAMELEON ROSE.

This is a very elegant and pleasing illusion. A white rose on being presented to a lady changes to a red one. Before you want to perform the trick, suspend the rose over the neck of a wide mouthed pickle bottle, or jam jar, for about ten or fifteen minutes, in which you have placed a small quantity of ammonia, taking care that the flower does not touch the ammonia. The best way to suspend the rose is to pass the wire through the cork, which should fit the bottle so as to keep in the strength of the ammonia, the fumes of which will blanch the rose perfectly white. When you wish to use it take it from the jar, and present it to a lady, at the same time fanning it as she holds it in her hand for a minute or two, when it will change into a deep crimson.

## THE WONDERFUL RODS.

This trick consists of a bottle in the centre of which are four coloured pieces of wood which appear to be of an equal length and diameter. To perform the trick unscrew the bottle and ask one of the company to place either of the sticks in the neck of the bottle, to close it, and to keep the remaining three concealed. The performer must then tell the colour of the stick that has been placed in the bottle. This is done by observing the following directions:—

Hold the extreme ends between two fingers, and then you will hear, by shaking the bottle, that WHITE produces a rattling sound, BLUE no sound at all. RED being a trifle longer than the rest will prevent the bottle from closing entirely. BLACK has quicksilver let into it, consequently it can be easily detected by slowly moving the bottle too and fro, whereby you feel the quicksilver rolling from one end to the other. It is advisable to practise the trick to detect the distinct difference between white and black.

In order to make the trick more mysterious, pretend to ascertain the colour by the smell. This makes it, at the same time, easier for the performer, having the bottle close to the ear.

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## THE MYSTIC DANCERS.

LITTLE FIGURES INSIDE A GLASS ARE MADE TO CIRCLE ABOUT AT THE WORD OF COMMAND.

Make a hollow box about a foot square and one and a-half inches deep, line the bottom with plate looking glass, having a sheet jo plate or common glass to form a cover. Cut a variety of small figures out of paper, and place them in the box with a few little feathers or other light substances. Rub the surface of the glass cover with a dry warm silk handkerchief. In a few seconds the feathers and figures will become electrified and dance about at a furious speed, causing great astonishment.



## CHAPTER III.

THE MYSTIC FAMILY.—MYSTERIOUS WATCH BOX.

## THE MYSTIC FAMILY.

THE OBJECT OF THIS TRICK IS TO TRANSFORM A COIN PLACED IN A WOODEN VASE INTO THREE SUBSTANTIAL PORCELAIN INFANTS. THERE IS AN INNER VASE INTO WHICH THREE CHINA FIGURES SHOULD BE FIRST PLACED.



## INSTRUCTIONS.

Remove the inner vase containing the infants and place it behind a small box or book, something just sufficient to conceal it from view, then pass round the cover and empty vase for examination. On their being returned to you, place the card cover over the smaller vase containing the infants in an absent manner, so that no notice may be taken of the act. Next borrow a coin from a lady or gentleman and place it inside the vase, at the same time lifting up the card cover with the concealed infants, which may easily be kept from falling by placing one of the fingers beneath the under part of the cover, and let it fall as gently as possible over the outer vase. Now request the person from whom you borrowed the coin to hold the vase in the palm of their hand, and after a pause, gazing intently at the vase to give due effect, take it in your hand, remove the cover, and remarking, "Exchange is no robbery," present the infants to the individual, an act which will cause much merriment. After this you can again place them in the vase, put on the cover, and pinching the sides of it the inner case will rise with the cover, and the money is discovered lying at the bottom as originally placed.

## THE MYSTERIOUS WATCH BOX.

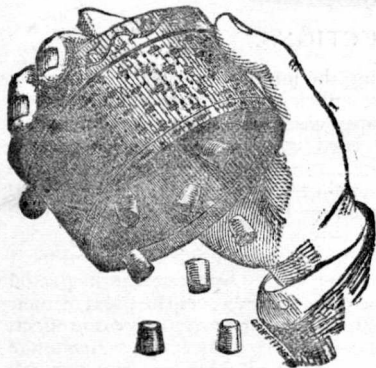
A watch placed in this box mysteriously disappears and is found in the centre of a loaf of bread or anywhere desired.

This is a very elegant trick and excites much surprise. A beautifully finished little mahogany case nicely lined with red or blue velvet, with reflector on the inside of the lid, lock and key complete, comprises the apparatus. Borrow a watch from some lady present, and place it inside the box and allow the spectators to examine it thoroughly. Having suffered them to satisfy themselves to the best of their belief that the trick you propose to perform is impossible, hand the lady, from whom you borrowed the watch, the key, and request her to lock the box, permitting her also to retain the key. Gently shake the box to show that the watch is still there, and then invite a lady or gentleman to hold a handkerchief over it while you convey it to your table.

During this transit you must obtain the watch from the box, which is done as follows:—Press up the left end of the bottom of box, (in which there is secret springs,) which forces the side open when the watch will slip out into your hand, and you replace the side. Having reached the table, your object being now accomplished, permit the gentleman to remove the handkerchief and convey the box to the lady to be unlocked. While the company are watching this proceeding, contrive to insert the watch in a loaf of bread which have near at hand. When the box has been unlocked and consternation exhibited at the watch having disappeared, bring forward the loaf, and breaking it open disclose the watch in the centre.

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## CHAPTER IV.



THE MAGIC CORKS, THE DISSOLVING PILE OF HALFPENCE, THE MAGIC HANDKERCHIEF CASE, THE MYSTERIOUS HANDKERCHIEF OR THE BEWITCHED CANDLE, THE FINGER THROUGH THE HAT, THE DISAPPEARING CIGARS, THE BLACK CUP.

## THE MAGIC CORKS.

BEING A STRANGE ACT OF MAGIC MULTIPLICATION.

Remove the lid in which the four corks are gummed, and place it down on the table, taking care that the corks are not seen by the com-

pany. Then take out the six loose corks, and observe, "I am now about to perform a most wonderful and unparalled feat in multiplication, that of multiplying six corks into ten," count the loose corks into the box, and pass it round for examination. Then replace the lid, after which place the box down on the table, reversing it, however, as you do so, by this means, getting the other lid uppermost, cover it over with a handkerchief to give more effect, and tap it smartly once or twice, remarking, "I think by this time we shall find the number has increased." Remove the handkerchief and lid, letting the company look into the box and count the corks, when to their surprise the increased number will be found.

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### THE DISSOLVING PILE OF HALFPENCE.

THIS TRICK COMPRISES A NUMBER OF HALFPENNIES RIVETED TOGETHER AND HOLLOWED INSIDE, ALSO A BRASS OR LEATHER COVER WHICH FITS EASILY OVER THEM.

Before performing the trick, fill the interior of the pile of halfpennies with threepenny pieces or a small die; bring the pile of halfpennies before the audience, having placed two or three loose halfpennies at the top, taking care to hold them so that the threepenny pieces or die—as the case may be—remain in the pile and are not seen by the audience, place them on the table, and after having given the cap to be examined, cover the whole of the halfpennies with it, telling your audience that you will cause them to disappear. Now pretend that the pile is rather too high, and removing the cover, throw the loose halfpennies off, cover again the pile and command them to disappear. Slightly press the sides of the cover and in lifting it up the pile will remain inside, leaving only the threepenny pieces or die on the table. Afterwards, you must contrive to conceal the pile in your hand, and then you may give the cover to be examined again.

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### THE MAGIC HANDKERCHIEF CASE.



THIS TRICK PROPERLY PERFORMED EXCITES GREAT ASTONISHMENT.

This consists of a double lid. Take off the lid at one end and fill the case with flowers, bon-bons, or other small articles, and replace the lid, then you borrow a lady's handkerchief, and opening the case at the opposite end, you place it in such a way that it quite fills the case, then close the lid, and ask a lady to hold it for you a moment. When you again take it in your hand remove the lid from the opposite end, and instead of the handkerchief take out the flowers or bon-bons, then replace the lid, reverse the case unobserved, take off the other lid, and the handkerchief is found therein.

## THE MYSTERIOUS HANDKERCHIEF OR THE BEWITCHED CANDLE.

AN HANDKERCHIEF IS BURNED IN THE CANDLE, THE CANDLE THEN PLACED INSIDE THE CASE AND THE TOP PUT ON. WHEN REMOVED THE CANDLE HAS VANISHED AND THE HANDKERCHIEF IS FOUND RESTORED. A VERY PERPLEXING TRICK TO THE UNINITIATED.

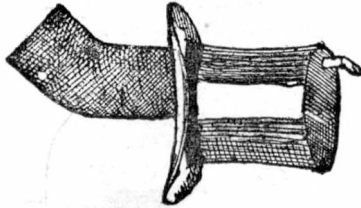


This trick consists of an imitation candle made of white cardboard, hollow inside with the top part of a composite candle at one end, and also a case fancifully finished to contain the candle. In the hollow cavity of the candle place an handkerchief rolled up. You have now everything ready for exhibition. Produce the candle from the case, and request your attendant to procure a candlestick. On his placing one on the table stand your candle in it and light the wick. Now request your assistant to hand you a handkerchief which has been passed round to the company for examination. On its being returned to you, as there is no necessity to be wasteful, you can by a sleight of hand change it for a piece of fine linen which burn in the candle till it is reduced to ashes. Now place the candle in the case, having held it (the case) up for the company to see that there is no handkerchief in it. This case opens at both ends, so, after having placed your candle in, all that remains to be done is to open it at the other end, leading your audience to imagine that it is the same, and then gently draw the handkerchief out.



## THE FINGER THROUGH THE HAT.

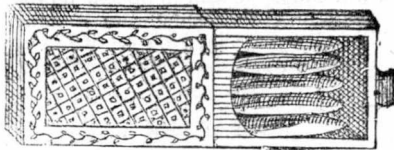
TO THRUST A FINGER THROUGH A GENTLEMAN'S HAT WITHOUT  
INJURING IT.



The Apparatus required consists of a finger made of wax with a sharp wire inserted in the end. Conceal the artificial finger in your right hand, having done which, request some gentleman to lend you his hat, you then place your left hand in the interior of the hat, and under the pretence of smoothing down the nap, pass your right hand over the surface or crown of it, at the same time pushing the wire through the hat, so that the wire is entirely inside (which grasp with your left hand) and the finger out. Now remove your right hand when the company will perceive (or imagine they perceive) that you have in reality thrust your finger through the hat, which will cause great astonishment and merriment, which can be further heightened by moving the finger about.

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## THE DISAPPEARING CIGARS.



This case consists of a double drawer, the one to hold cigars and the other to show empty. The drawer to hold cigars is confined by a spring, so that any person attempting to open the case, finds the vacant drawer only. Press up the top of the back of the case, which releases the spring that confines the secret drawer, and it may then be drawn open. Fill this with cigars, seeing that they fit tightly, so as not to rattle. Exhibit the case full of cigars, and offer one to a friend, closing it as you do so. He pulls the tape, but the empty drawer only appears. Shut this, and pressing up the top as heretofore observed, show him the case full, and again give it to him to open, when, however, he meets with the same ill-success.

## THE BLACK CUP.

TO ENABLE THE OWNER TO PERFORM EXTRAORDINARY FEATS  
IN LEGERDEMAIN.



This cup has a rim running round the inside which, however, is not discernable to an ordinary onlooker. This rim projects up in such a manner as to catch and retain any coin that may be placed in the cup, if it is gently turned upside down. Borrow a coin and place it in the cup, place your hand over the mouth of the cup and pretend to let the coin fall into your hand, which close as you remove it from the cup, place your hand supposed to contain the coin under the table and remark that you will cause the coin to appear on the table, raise the cup up three times and the third time bring it down smartly on the table, which will dislodge the coin. Now on lifting up the cup the coin will be found beneath and you show your hand empty.

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## CHAPTER V.

THE GOLD FISH AND BOWL OF INK—THE GLASS VASE AND ROSE—  
BOTTLE OF WINE PRODUCED FROM A BOX OF BRAN—THE SEED  
BARREL—THE MAGIC CARD BOX.

## THE GOLD FISH AND BOWL OF INK.

Procure a glass bowl, some small gold fish, a white plate, a piece of black silk fitting the inside of the bowl, and a spoon specially made for the purpose with a hollow handle that will hold a table spoonful of ink, which will not run out while a small hole near the top of the handle is covered. Arrange the silk so that it covers the part of the bowl that is shaded, pour some water in and put the fish into the water. Thus prepared for public inspection, elevate the handle of the spoon so that the ink runs down into the spoon, then put it as if

on to the surface of the supposed ink in the globe, and pretend to ladle from it, turning the ink that is now in the bowl of the spoon out into the white plate. Pass this round for the company to satisfy themselves that it is ink, and then borrow an handkerchief and throw it over the bowl. Mutter a short incantation, and then taking hold of the handkerchief and the end of the silk also, draw them off, thus the bowl will be left full of clear water with the fish swimming about. Return the handkerchief to the owner, and pass round the globe of fish for inspection.

### THE GLASS VASE AND ROSE.

The Magician brings forward a glass vase supported on a foot with a glass lid, height about nine inches, placed on a small pedestal, morrocco covered. The vase being transparent is seen by the company to be quite empty. A handkerchief thrown over for an instant is removed and a beautiful rose is found within the vase, taken out by the performer and presented to one of the ladies.

EXPLANATION.—The vase is to all appearance, to the company, quite an ordinary affair and as innocent of the mystic art as a glass can be, but not so to the Conjuror. At the side of the glass is an opening about five inches by three-and-a-half, which is of course kept farthest away from the audience and cannot be seen. The pedestal has likewise a similar opening, and there is a thin curved wire which works up from the pedestal to the vase, the wire is kept down on a level with the stand by a little catch till everything is ready, the rose being just pierced by the wire. At the same time as the performer covers the goblet with the handkerchief he touches the little knob, and the wire instantly carries the rose up into the vase. The wire being being so thin is not discernable through the glass, especially by gaslight.

### BOTTLE OF WINE PRODUCED FROM A BOX OF BRAN.

This trick consists of four pieces of apparatus; a plain japanned tin box, cylindrical shape, six inches in height and three inches diameter; secondly, a similar box externally but varying in its internal construction, being bottomless but having a horizontal partition of tin at three quarters of an inch from the top. There is but one lid to both these boxes, it fitting either indifferently. Thirdly, a cylindrical cover made of pasteboard closed at the top, and made of such a size as to fit loosely over the second apparatus, but an inch or two taller. The concluding piece of apparatus is a bottle manufactured of tin, black japanned and of very singular construction, viz.: as a measuring capacity just below the shoulder it terminates, the body of the bottle being merely a tube closed at the bottom in which this upper portion works. There is a spiral spring inside the body which keeps the neck portion up in its proper position, but if force be employed the neck will sink into the body in which condition it exactly fits into the second piece of apparatus. From the lower portion of the bottle a little point projects and corresponds with a bayonet catch

at the bottom of apparatus number two, which is in reality designed as a case or cover for the bottle. The operator will require for the performance of the trick in addition an oblong deal box about half filled with bran. Any ordinary box will answer the purpose, providing that it is not less than 15 inches long and 9 inches wide and deep. Fill the bottle (as far as it can be filled) with wine and then cork it, and place apparatus No. 2 over it, and pressing it down the bayonet catch fastens it. In this condition bury it in the bran. You may now, having your apparatus all ready, bring the box forward in sight of the company. Hand round No. 1. apparatus and the pasteboard for inspection. Take up the box and move your hand backward and forward inside, and bring up some of the bran so as to show it is genuine. Dip No. 1 apparatus into the bran and fill it, and then empty it out again to disarm suspicion. A second time place it in the box, and to all appearance again fill it with bran, but in reality insert in it the apparatus which you have in the box, i.e. the bottle and No. 2, scooping some bran up on the top so as to give it the aspect of having been filled with it. Stand it on the table and place the lid on, and then put the cardboard cover over all. After the orthodox pause and the usual touch with the mystic wand, which in juvenile eyes is the means of effecting the transformation remove the cover, giving it a slight twist as you do so, which releases the catch, and No. 2 apparatus is lifted off with the cover. The spring being no longer confined presses up the neck of the bottle into its proper position, and when the pasteboard is wholly removed it is seen protruding far above the No. 1 box, thus removing any doubts that it was placed there before, it having all the aspect of a genuine bottle. Withdrawing the cork you now proceed to pour out the wine to the surprise and delight of your audience, who are always ready to plaudit any trick the mystery of which they are unable to fathom.

#### THE SEED BARREL.

This trick consists of a barrel-shaped measure—on the solid end of which some bird seed is glued, and a little bag containing seed. To perform this trick, first show the audience that the barrel is empty—taking care to conceal the bottom of the barrel in your hand, so that the seed is not seen; then say that you will fill the barrel; for this purpose, you place the barrel in the bag, when instead of filling it you turn the barrel over putting a little seed on the part where some is already glued, and it will have the exact appearance of a full barrel, then place it upon the table and cover it over with a hat. In doing so, the barrel must be turned the solid end downwards, and when the hat is removed, the barrel will of course be empty.

#### THE MAGIC CARD BOX.

This trick consists of a box having an additional piece of cardboard, of the same colour as the lining, which fits into the bottom of the box; also the LID. To perform this trick there must be duplicate cards, one of which has to be concealed in the lid by being covered by the piece of cardboard. The other card is placed into the bottom of the

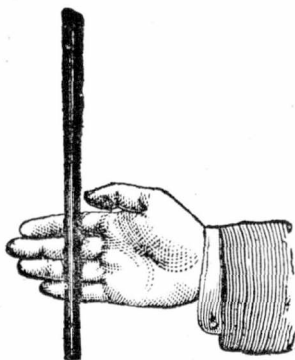
box and handed to the audience, with a request to either burn it or tear it into pieces. The ash or pieces—as the case may be—having been placed in the box, you then inform the audience that you will restore the card that has just been destroyed. Then, carefully closing the box, the false piece of cardboard will fall from the lid to the bottom, and the card that has been previously concealed in the lid will then be visible.

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## CHAPTER VI.

THE MAGI'S WAND—THE VANISHING CARD—THE ENCHANTED COFFER—THE MAGIC RETICULES—THE ENCHANTED FLOWER PEDESTAL—THE MAGIC HAMMER—THE GREAT EGG TRICK—THE DISSOLVING PACK OF CARDS.

## THE MAGI'S WAND.



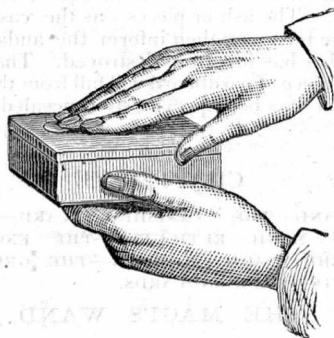
This wand can be suspended from the hand without any visible means of support. A little tin clip is supplied with the wand which fixes on to the fingers, and the wand slides into this slip, which, however, cannot be seen as it is very small and of the same color as the wand. Of course the wand is handed round freely for examination, and many of the company make desperate but futile efforts to make it adhere to their palms.

## THE VANISHING CARD.



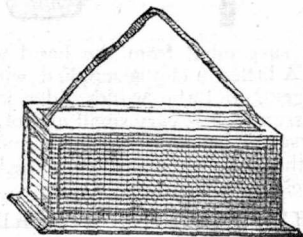
Performer holds a card in his hand which he exhibits to the company, passes his hand lightly over it and it changes into a rose, which can be worn in the coat for the rest of the evening. This is performed by the back of the card having a rose attached to it, the card itself is jointed by means of a fine elastic, doubles up into three, and so in this position is quite concealed by the rose.

## THE ENCHANTED COFFER.



Any number of coins can be mysteriously passed into the closed coffer before the eyes of the company. The money appears to vanish into the hand and yet is distinctly heard to fall into the box. This trick is performed by means of a duplicate lid. The lid passed round with the coffer for examination is quite solid, but on its being handed back to the conjurer he exchanges it for the duplicate lid, which he has concealed somewhere upon his person. This duplicate, which is an exact imitation, has a moveable centre piece, which on a slight pressure being applied, the spring beneath gives way and the coins as slid along the top of the box will pass in one by one, without any opening being perceptible to the on lookers.

## THE MAGIC RETICULES.



A dozen or more reticules produced from a gentleman's hat. These reticules are made so as to fold up and lay quite flat, so that a dozen might be easily concealed in a handkerchief without attracting attention. Now, get a gentleman to pass you his hat, and under the pretence of wiping off the dust take up your handkerchief and let the reticules fall inside the hat. Exclaim, "Why, there is something else beside dust inside your hat, sir," and putting your hand in take hold

one of the reticules by the tape, when it will immediately open itself, and you extract them one after the other till you have a pile about three times the height of the hat, which excites much wonderment.

#### THE ENCHANTED FLOWER PEDESTAL.

A little box shown apparently full of rice is placed on the pedestal, it however, on being covered changes to sweets or bon-bons. On again placing the cardboard top, a beautiful tree of roses is found to have grown. The apparatus required is first a little square box which opens at either end; the one opening only goes down about a quarter of an inch, although to all appearance it penetrates to the bottom, on this is glued some rice so that the imitation bottom cannot possibly be perceived, the other end goes down as far as this false bottom, and is filled with bon-bons or sweets, according to taste, therefore whichever lid is taken off the company believe that the box is quite full of the rice or sweets. To fit over this box is a loose cover, in exact imitation, only quite hollow and bottomless, so as to allow it to fit over the box with ease, and at the top of this piece of apparatus is a rose tree. The tree and cover is concealed under the cardboard apparatus which passes over all and is held there by a slight pressure of the fingers. Any ordinary pedestal will answer for the trick. Now take up the little square box and taking off the one lid exhibit it full of rice (apparently) and sprinkle some loose rice over the top, place the lid on and put the box on the pedestal, taking care, however, to reverse the box. Put the cardboard covering just over the top, but not really down, (merely to give effect,) now take off the lid of the little box and empty out the sweets, observing, "I have not finished yet, we must get something superior to that." Place the lid on again and this time let the cardboard cover wholly over the box, release the grip that you have on it so that the flower and imitation cover falls. Now draw off the cover and lifting up the pedestal exhibit it with the tree, exclaiming "here is a wonderful growth of flowers."

#### THE MAGIC HAMMER, OR MYSTERIOUS DISAPPEARANCE.

This trick consist of a hammer and a cup containing a black ball. The hammer is so constructed, that one end can be detached, and on the inside of the rim is the half of a counterfeit ball. You may give the hammer to be examined. After it has been returned to you remove the last rim and keep it concealed in your left hand, and, with your right, place the hammer on the table; you next uncover the cup, and must manage to place the counterfeit ball—which you have in your left hand—into the lid you have removed from the cup; next, with your right hand, take the ball out of the cup and replace the cover; then, placing the ball under the table, you strike it against the table, saying, "pass," and, on taking off the lid, the counterfeit ball will be visible, the real ball being concealed in the palm of your hand. To make the ball re-pass you take up the hammer and strike the counterfeit with the hollow end, when the hammer will take it up, and having the real ball still in your right hand, strike it against the table, and your audience will suppose that the ball has really passed through the table.

## THE GREAT EGG TRICK.



This is not by any means such an *egg*-traordinary delusion as it used to be, the *egg* act manner, in discovering whereabouts in the bag the egg *egg*-ists, having become, *egg*-tremely widely known through the apparatus having been made and sold by thousands at one shilling each. Inside the bag is a lining or pocket open at the bottom. Hold the bag in the left hand, taking care that the pocket is underneath, then throw in the egg with the right hand, and with the left take hold of the opposite end of the bag, and as you gently raise it insert the right hand, and with the middle finger push the egg into the pocket and withdraw the hand closed, as though you held the egg in it; then open the hand and say "the egg is gone." Then turn the bag inside out, taking care to have the pocket towards you and away from the spectators. Take hold of the bottom of the bag with the right hand, holding the bag upright, and insert the left hand in the mouth of the bag, holding the egg securely in the palm of your hand, and rub the bag well together in two hands; then turn the bag again and blow into it, and inserting the right hand you produce the egg.

## THE DISSOLVING PACK OF CARDS.

This trick consists of a double case. Take out the inner case, which represents a pack of playing cards, and fill it with bran or bonbons; then place it on one side, and give the card-case for examination by the company; then take the case and the imitation pack of cards and insert the latter in the case, showing as you do so, both the back and the front of the cards; close the case and command the cards to vanish, when on removing the lid, you pour out the bran or sweets, to the astonishment of the company. Close the case and lay it on one side.



## CHAPTER VII.

THE GLASS OF BRAN—THE MAGICIAN'S OMELET—THE INEXHAUSTIBLE BOX—THE FEAST OF LANTERNS.

## THE GLASS OF BRAN.

A glass is brought forward apparently filled full of bran. To prove its genuineness the conjuror scatters some of it over the floor. A brass cup or cover is now brought forward and placed over the glass, instantly removed, when the bran is nowhere to be seen; but in the glass is found nuts, or any small articles which the performer may please. The glass has straight sides tapering outwards. The bran is a hollow shape of tin, open at the top, with bran gummed over the side and top, which has also some loose bran on it. There is a small wire point at each side at the top, which very slightly projects beyond the edge of the glass. The brass cover has a little hollow groove running round the inside near the top, so that when it is placed over the glass the two little pieces of wire, as the cover is pressed down, are forced into this groove, and by this means the bran case rises with the tin cover, and leaves the glass with any small articles which may have been placed there previously by the performer.

## THE MAGICIAN'S OMELET.

LIVE BIRDS AND LADIES' RINGS PRODUCED FROM AN OMELET.



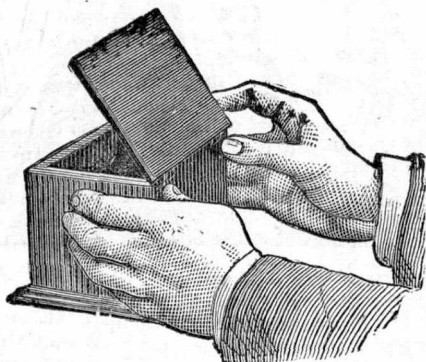
The conjuror brings forward some eggs, which are passed round the room for examination. He next borrows from some of the ladies of the audience their rings, which he places upon his wand, so that the audience may perceive that they are not tampered with, and lays it upon the table. The performer cracks the eggs, dropping them in shells and all. Over this is poured some spirits, and fire is then set to it, and the rings dropped from the wand into the flames. The performer brings forward the pan and shows the company that the rings are really there, and now returning to the table places on the

lid and fires a pistol over it. The cover is then removed immediately. No trace of the omelet is to be found, but in the pan are three birds, each with a ribbon round its neck, to which is attached the borrowed rings.

Explanation: A substitution is of course effected, as you will have imagined. Three dummy rings are placed beforehand on the wand, which however cannot be discovered, as the professor covers them with his hand. As he receives the rings from the ladies he slips them on to his wand, but when approaching the table allows them to slide into the hands of his assistant, and releases the counterfeit rings from beneath his hand, which the audience at the distance imagine to be their own. The omelet pan is shallow, and made of brass or tin, and is about ten inches in diameter by two-and-a-half in depth. Within this is an inner pan of brass or tin, fitting tightly within it but about half-an-inch less in depth. The lid has a very deep rim or shoulder around it, and fits within the lining, though not so tightly as the latter fits within the pan. The assistant, directly he is sent for the pan, loops the borrowed rings on to ribbons which are already tied round the necks of the three birds, and places the latter in the lining, immediately putting on the lid, the two together having the appearance of a simple cover, and then brings it forward. The omelet is now made as described. Directly the cover is put on the trick is of course accomplished, as the lid and lining fall, so that when the cover is again removed the lining remains in the pan over the omelet, which is thus quite concealed.

### THE INEXHAUSTIBLE BOX.

BEING A BOX WITHIN A BOX.



The inner box is a plain wooden box of walnut or rosewood, from twelve to twenty inches in length and nine to fifteen inches in depth and width. Its width and depth, exclusive of the lid, *must be alike in dimension*. To show that it is without preparation, the performer turns it over on the table towards the spectators, and lifting the lid

shows that it is perfectly empty. Again he closes it, and turning it right upwards opens it once more and instantly proceeds to take from it a variety of different articles. At any moment the box is again turned over towards the audience and shown to be empty. But it is no sooner replaced than the performer recommences to take from it toys, bon-bons, &c., the supply being many times larger than could possibly be contained at one time in the box.

The bottom of the box is moveable, working on a hinge extending along its front. This bottom piece does not turn over with it, but remains flat upon the table as before. A piece of wood of exactly similar shape and size is glued to the bottom at right angles. When the box stands right side upwards this piece lies flat against the front of the box, whose upper edge is made with a light shoulder, so as to conceal it. When the box is turned over to the front this piece like the bottom retains its position, while any object which had previously been placed in the box remains undisturbed, but hidden by this latter piece. It is necessary, of course, that such object should be of such a size as not to overpass the arch which the edge of the box describes in its change of position. Any number of articles not overpassing the limits described can be placed in the box, which being then turned over may be shown apparently empty. The box being replaced in its normal position the articles are again within it, and can be produced at pleasure. The effect of inexhaustibility is produced as follows. Each time that the performer turns over the box to show that it is empty he is able to take from the *servante* and to place upon the bottom a fresh supply of articles to be produced as soon as the box is right side upwards.

#### THE FEAST OF LANTERNS.

The performer having exhibited the box empty as already described, turns it over again, and instantly produces from it a paper lantern of many colours with a lighted candle in it.

This he hands to his assistant to hang upon the stage, and going to the box produces another till a dozen or even a larger number have been produced, the box being now and again turned over to prove it empty. The effect producible by these lighted lanterns of various hues is very brilliant and charming. The lanterns are of the same kind as those used for Christmas celebrations, being of cylindrical shape, of considerable dimensions, but when closed are mere flat discs. In this position they are placed in the box, but when lifted up by the wire open concertina fashion. The usual way of lighting them is as follows. Each lantern contains about three-quarters of an inch of candle, from which the wick has been removed and a vesta wax match inserted in its stead. Against the front of the box or rather against the wooden flap is glued a piece of sand paper, against which strike the match and a gentle rub against this instantly lights the candle, when the lantern is lifted out as described.

## CHAPTER VIII.

## A COMPLETE EXPOSURE OF SO-CALLED SPIRITUALISM AND SPIRIT MANIFESTATIONS.

There could, perhaps, be no better way of concluding my work on modern magic than by explaining and exposing that delusion and trickery termed Spiritualism. As I stated in Chapter I., it is much to be regretted that there are persons so credulous as to allow unprincipled persons so to work upon their superstitious nature as to induce them to believe that there are such things in this earth as spirit rapping and spirit appearances. Spirit rapping is the greatest of all impostures, and but for one thing it would speedily fall to the ground, and that one thing is that *it pays*. A medium (that is to say a person who alleges himself or herself to have the power of calling a departed spirit into his or her presence and there to prevail upon it to answer any question which may be put) announces to hold a *seance* on a certain day. The charge for admission is to be so much—generally a pretty high figure. Well, the *seance* is crowded. To many persons it is a new excitement. There is something thrilling to them in the idea that they are to hear a communication from a spirit which no longer belongs to this earth. And they willingly pay the price charged for admission. They come; the room is darkened; silence prevails. They join hands, shadowy forms seem to pass through the air, soft low voices are heard, raps are given, one of the company feels something chilly pass over him, a silvery hand gleaming through the darkness passes across his face, and the *seance* is over. The people disperse to their homes fully believing that all they have seen and heard is not of this world. The idea grows upon them. They give up their mind to thinking of these things, and many of them in the end pass the last days of their existence in a madhouse, or shattered in health and nerves go down to a premature grave. And yet there are persons who still carry on this, I may say, lucrative business that fills to overflowing their pockets, by thus imposing upon the credulous and too believing portion of the community. There are many people whose imagination so readily and so powerfully influences their senses that the designing make them their prey with comparative ease, and work upon them to such an extent as to thoroughly paralyze their minds, and bring about a state of mental imbecility, believing everything that is outrageous, absurd, and superstitious, and shuddering at shadows which “strike more terrors to the soul” than any reasoning of sane men is able to dissipate. It is in America that this delusion is strongest, but there are thousands in our Christian England who number themselves as disciples of these Spiritualists. I have not space here to give the full history of this so-called Spiritualism. My principal work will, therefore be not to trace it from its origin to the present time, but to expose many of the deceptions practised, hoping that as I prove there are no manifestations made which cannot be produced by means of apparatus, that my readers will (if any of them have them) give their fears and apprehensions to the winds, and resolve to do all

in their power to crush out this one of the greatest curses of our nation. Much praise is due to Messrs. Maskelyne and Cooke, of the Egyptian Hall, London, who have for some years past heartily taken up the matter, and produced nightly in their hall many of the manifestations which these spiritualists make so much of. The origin of spirit rapping appears to be as follows. Two young ladies of the name of Fox, residing in Rochester, N. Y., are the first mediums that we know of. Their mother, Mrs. Fox, narrates the discovery of this fact as follows. The family was disturbed after retiring of a night by various noises, which were however attributed to be made by rats. This continued for nearly four months, when on the last day of March, 1848, they determined to retire early to get a good night's rest in spite of the noises. This, however, was not to be. The thought then struck Mrs. Fox, who was in the same room as her daughters, that she would question the noise. "Who makes this noise?—Is it made by any person living?—Is it made by any one dead? (rap.)—If any injured spirit? (rap.)—If injured by her or her family?—If by various other names?"—Getting no further reply, Mrs. Fox arose somewhat excited, and called her husband and some neighbours. The two girls, so Mrs. Fox states, were not apparently so much excited as she was, but entered with some spirit into the doings of the other spirit, one of them snapping her fingers and asking the spirit to do as they did, which it did. One of the neighbours followed up the injured spirit, asking when the injury was done. *The answer was five raps*, indicating, as they supposed, five years. "What name did the injury?" They repeated several names, and a *rap* came at the mention of the name of a man who had lived there some five years previous. "Is the body here then? In the cellar? (rap.)" The neighbours determined to dig, but somehow learned that they must delay it for four months, and of course did so. Mrs. Fox states that on digging at the time mentioned they discovered some pieces of bone, but whether or not those of a man does not seem to have been ascertained. After that they left the house, but the sounds followed wherever the daughters went, and in the course of the summer by some means that which rappers now designate the "spirit alphabet" was revealed to Mr. Fox, jun. Now, there cannot be a doubt that the two girls conceived the idea of the "knockings" in the first instance merely to terrify their parent. Probably they had no thought of doing more. Finding, however, that their mother believed the raps to be occasioned supernaturally, and that her story caused others to have a similar belief, their vanity or their natural tendency to deception caused them to follow up the joke till the matter became serious. They inextricably implicated themselves in the affair, and had not the moral courage to confess the imposture. "Oh! what a tangled web we weave—When first we venture to deceive." The Misses Foxes were well known—their word was believed,—they had heard the rapping themselves as other persons have heard them, and they asserted that they were ignorant of the manner in which the sounds were produced, but agreed in considering them as the communications of spirits from another world.—There were papers in the

vicinity who lent themselves to foster and spread the delusion. It spread the sale of their papers, and that was all that many of them cared. Plenty of people were found who believed at once in spirits just as people are found to believe any new *ology*, *pathy*, or *ism* that any clever person may please to start.—Crowds flocked to Rochester from all parts of the United States. The Fox family were in demand everywhere.—The Misses Foxes declared themselves to be media through whom disembodied spirits deigned to speak. The result of the numberless seances which they gave realised for them about 500,000 dollars. They built a mansion on the proceeds of their imposture and drove about New York in their carriage with coachman and footman, doubtless, in the height of their audacious prosperity never once thinking of the many they have caused to become lunatics, and of thousands of poor infatuated victims, who believing in their delusion, have become melancholy misanthropes and imbecile self-tormentors. A profession so lucrative, however, soon found many practitioners, and as the imposture as gone on so as it increased in its proportions. These mediums now profess to be able to give forewarnings of danger, to bring spirit faces and forms around them, cause them to write, and even to give prescription for sick persons. From America unfortunately (would that it had been kept there) the mania has spread far and wide.—A Mrs. Haydon came to London, in 1852, and started a spirit rapping establishment, in Queen-street. Her patrons were not the lowly and ignorant, who paid 6d to have their fortunes told, but the rich aristocratic and better informed classes of the community, people who paid their five guineas for a *seance*, and readily went away believing what they saw and heard to be mysterious and well worthy their attention. A lady, Mrs. Norman Culver, of Arcadia, United States, wrote to the American papers and made a complete confession of the iniquity of Spirit Rappings. She stated that she is by marriage a connection of the Fox girls. That she was at first a firm believer in the Rappings, but from being so constantly in the society of the girls she was led to believe that they were deceiving. Resolved to satisfy herself, she made a proposition to Catherine to assist her in the manifestations. As at that time her sister Margaretta was away she wanted some one to help her and agreed to make a medium of Mrs. Culver, and thoroughly instructed her into the delusion. The Spirit Alphabet consists of a number of cards, each with one of the letters of the alphabet on it. These are arranged in order, and when a person comes to consult the spirit they are placed before this alphabet. To further blind the moral eyes of the person the medium states that they can either tell her what they desire to know or can express their wishes in secret to themselves as the Spirit penetrates their thoughts. Having stated either way that they are awaiting the Spirit's answer, a pencil is given to them, and they are requested to commence with A, pointing the pencil on each letter, and if a rap is given that letter forms the first of a word in reply to their question. The manner of proceeding to the medium is very simple. She watches narrowly the face of her dupe, and when they make a longer pause than usual she gives a rap. Thus supposing the

word yes was required in answer to a question the first letter would be Y. The person points his or her pencil at one letter after the other till he gets to Y. He is expecting the rap to come, and gets nervous as he points the pencil, or lingers rather longer over it. This is the medium's opportunity, the rap is given. Then these proceedings commence over again. The way in which Catherine Fox instructed Mrs. Culver to give the raps was by means of the toes. All the toes are used, and a little practice is required to obtain perfection. At first it was very hard work. Mrs. Culver was instructed to warm her feet when it would then be easier to rap. This she did and was able to rap 150 in succession. To make a rap appear to be on the table it is only necessary to put the foot on the bottom of the table and rap, and at the bottom of a door to make it appear at the top. On one occasion, when the feet of Catherine was held by an appointed committee who resolved to investigate the case, the Dutch servant girl was employed to rap with her knuckles under the floor from the cellar. After learning all these particulars Mrs. Culver did what was the best thing she could do, namely, exposed them. However, this did not prevent the delusion from being believed, and since then mediums have caused their raps to come by means of a galvanic battery and an electro-magnet, which can be placed in an adjacent compartment and connected by means of wires beneath the carpet or along the floor.

An amusing anecdote is related of six gentlemen in the States who agreed at the same time to go to six mediums in different parts of the city, and desired to have intercourse with the spirit of George Washington, and wonderful to relate, the spirit was able to appear at six different seances at the same minute.—One or more proofs of the trickery that is resorted to and I have done. Mrs. Elizabeth Fay, the American spiritualist held a seance in London, and all joined hands with the exception of Mrs. Fay, having her right hand at liberty. Clapping of hands was immediately heard to the consternation and wonder of all. Poor people, simple folks, they little thought that Mrs. Fay was one too much for them, and that she produced the imitation of the clapping of hands by beating her forehead with her right hand. Query—Why cannot mediums do these things in the light of day?—Why do they object to having a light struck while a spirit form floats through the air. Answer—because it would reveal their mechanism and trickery and denounce them as imposters.—Do not be beguiled into believing this miserable deception. I have not time to enter more fully into the subject or I could expose numberless other manifestations which they make. Table turning is not produced by mechanism but is the force of the will acting upon our muscles. If a number of persons seat themselves round a table placing the tops of their fingers round the edge lightly, allowing the little fingers of each to be in communication, after a certain period has elapsed the table will rotate, that is if every person present wills that it should go round. There is no spiritualism in this, however, it is the force of the will. I can only say in concluding believe nothing that these mediums perform which they allege are the manifestations of the spirits for they are merely manifestations of trickery.

FINIS.