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153 TRICKS



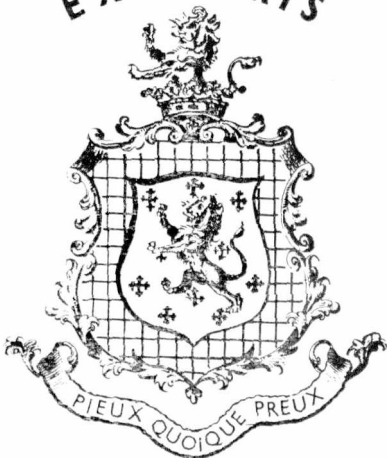
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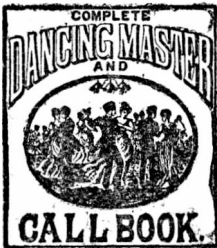
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WEHMAN BROS. NEW TRICKS

TO MAKE A COIN TURN UPON ITS EDGE ON THE POINT OF A NEEDLE.

Take a wine or porter bottle, and insert in the mouth a cork, with a needle in a perpendicular position. Then cut a nick in the face of another cork, in which fix a silver quarter; and into the same cork fix two common table forks, opposite to each other, with the handles inclining downwards; if the rim of the coin be then placed upon the point of a needle, it may be turned around, without any risk of falling off, as the centre of gravity is below the centre of suspension.



THE PRISONER RELEASED.

Place a dime in the bottom of a glass, and over the latter put a quarter as in the diagram. The puzzle is to remove the small coin from beneath the larger one without touching either of the coins or touching or upsetting the glass. To do this trick you must blow forcibly down one side of the glass upon the edge of the quarter.



The dime will be expelled by the force of the air, and will fall either upon the surface of the quarter or upon the table. A little practice will render the performance of this feat very easy.



TO SUSPEND A RING BY A BURNT THREAD.

Soak a piece of thread in strong salt and water, tie it to a wedding-ring, and it will burn to ashes and yet sustain the ring.

A SELF-TURNING CROSS.

Take a piece of straw, cut about the length of your finger; and, before announcing the trick, twist the end a couple of turns. With another piece of straw, make the arms of a cross and plant it in a crack in the table. Drop upon the head of the straw a couple of drops of water, and command it to turn. As the water descends through the straw into the twist you have made, it will cause it to unwind and revolve, although fastened.



TO PUT A LIGHTED CANDLE UNDER WATER.

Procure a good-sized cork or bung; upon this place a small lighted taper; then set it afloat in a pail of water. Now, with a steady hand, invert a large drinking glass over the lights, and push it carefully down into the water. The glass, being full of air, prevents the water entering it. You may thus see the candle burn under water, and bring it up again to the surface, still alight. This experiment, simple as it is, serves to elucidate that useful contrivance called the diving-bell, being performed on the same principle.



The largest drinking-glass holds but half a pint, so that your diving-light soon goes out for the want of air. As an average, a burning candle consumes as much air as a man, and he requires nearly a gallon of air every minute, so that, according to the size of the glass over the frame, you can calculate how many seconds it will remain alight; of course, a large flame requires more light than a small one. For this, and several other experiments, a quart bell-glass is very useful, but, being expensive, it is not found in every parlor laboratory; one is, however, easily made from a green glass pickle bottle; get a glazier to cut off the bottom, and you have a bell-glass that Chilton would not reject.



THE VANISHED HALF-DIME.

Put a little wax on the nail of the middle finger of the right hand, and take a half-dime into the palm of the same hand. Close the hand, pressing the wax on the coin. Then rapidly open it, and the silver piece will adhere to the wax, and be quite concealed behind the finger when you hold your hand up.

THE DOUBLE MEANING.

Place a glass of any liquor upon the table; put a hat over it, and say, "I will engage to drink the liquor under that hat, and yet I'll not touch the hat." You then get under the table, and, after giving three knocks, you make a noise with your mouth as if you were swallowing the liquor. Then, getting from under the table, you say, "Now, gentlemen, be pleased to look." Some one, eager to see if you drank the liquor, will raise up the hat, when you instantly take the glass and drink the contents, saying, "Gentlemen, I have fulfilled my promise. You are all witnesses that I did not touch the hat."

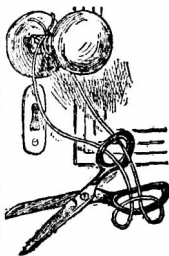


THE MAGIC STRING.

Here is a simple trick, but one that will keep your audience guessing for a long time unless having seen something of its kind before.

Take a piece of strong twine and loop through a pair of scissors as shown in the picture—then fasten the ends securely to a hook or door knob, and ask each person in turn to try and release the scissors without cutting or untying the twine—or taking them apart.

Solution—Take a hold of the end of the loop and pass it through the smaller opening in handle, then pass the scissors through the loop (point first), and you have them free.



HOW TO PUT AN EGG IN A BOTTLE.

To accomplish this seeming incredible act, requires the following preparation: You must take an egg and soak it in strong vinegar; and in process of time its shell will become quite soft, so that it may be extended lengthways without breaking; then insert it into the neck of a small bottle, and, by pouring cold water upon it, it will re-assume its former figure and hardness. This is really a complete curiosity, and baffles those who are not in the secret to find out how it is accomplished.

TO MAKE AN EGG STAND ON END ON A LOOKING-GLASS.

To accomplish this trick, let the performer take an egg in his hand, and while he keeps talking, and staring in the faces of the audience, give it two or three hearty shakes; this will break the yolk of the egg, which will sink to one end, and consequently make it more heavy, by which, when it is settled, you make it, with a steady hand, stand upon the glass; this would be impossible while it continued in its proper state.

**TO MAKE WATER RISE FROM A SAUCER INTO A GLASS.**

Pour water into a saucer, then light a piece of paper, which you put in a wine-glass, and, on clapping the glass down into the saucer, the water will be seen to rise into it.

**TO TAKE AWAY ANY MIDDLE OBJECT WITHOUT TOUCHING IT.**

Place, for example, on a table three pieces of money, in this manner:



and propose to any one to take away the middle one without touching it.

How to do it: Take the right-hand piece and place it upon the left; consequently the middle one has become the right-hand one, and is no longer in the middle.

**THE WONDERFUL HAT.**

Upon a table place three pieces of bread, or any other eatable, at a little distance from each other, and cover each with a hat, take up the first hat, and removing the bread put it into your mouth, letting the company see that you swallow it; then raise the second hat, and eat the bread which was under that; then proceed to the third hat in the same manner. Having eaten the three pieces, ask any person in the company to choose which hat he would like the three pieces of bread to be under, and when he has made his choice of one of the hats, put it on your head, and ask him if he does not think they are under it.

THE MAGIC GLASS.

All you need is a piece of colored paper (red is preferable) about 8x10 inches, and also a smaller piece of the same paper, which paste over the mouth of an ordinary glass tumbler, then trim around edge carefully so when placed bottom side up on the sheet of paper you cannot detect the piece covering mouth of glass.



Place the glass on one corner of the paper (bottom side up), which must be laid on a flat surface. Now borrow a coin—a ten-cent piece is preferable on account of its thinness—place the coin in the centre of

the paper, as shown in picture; also borrow a handkerchief; with which you cover the glass, then move the glass with the handkerchief over it directly over the centre of the paper, making sure to cover the coin; say a few words in Latin and remove the handkerchief, and, to the great surprise of all, there is no coin in sight. Now return the coin in the same manner.

Wait a few moments, perhaps some one wishes the trick repeated; if not, remove the paper from the glass while in your hand and lay it on the table right side up, which makes the trick appear all the more mystifying.



TO FIND SIX TIMES THIRTEEN IN TWELVE.

Place your figures thus:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12,

and, taking always the first and the last figure together, you say:

1 and 12 make	13	} 6 times.
2 " 11 "	13	
3 " 10 "	13	
4 " 9 "	13	
5 " 8 "	13	
6 " 7 "	13	

TO POUR WINE AND WATER INTO THE SAME GLASS WITHOUT THEIR MIXING.

Fill a glass half full of water. Put into it a piece of soft bread of the size of a walnut; pour some wine lightly over the bread, and then you will see the water at the bottom of the glass, and the wine above the water without mixing with it.



SOLID STEEL WILL FLOAT ON WATER.

If the blade of a well-polished knife be dipped into a basin of cold water, the particles of each of these two bodies do not seem to come in contact with each other; for when the blade is taken out, the water slides off, leaving the blade quite dry, as if it had previously been smeared with some greasy substance. In the same way, if a common sewing needle be laid horizontally in a glass of water, it will not sink, but forms a kind of trench on the surface, on which it lies and floats about. This proceeds from the little attraction which exists between the cold water and the polished steel. Both the knife and the needle should be dry and clean, or the effect will not be produced.



THE MAGNETIZED CANE.

This is a very surprising little fancy, and is calculated to create much astonishment in the drawing-room. Take a piece of black silk thread, or horsehair, about two feet long, and fasten to each end of it bent hooks of a similar color. When unobserved, fasten the hooks in the back part of your pantaloons legs, about two inches below the bend of the knees. Then place the cane (it should be a dark one, and not too heavy) within the inner part of the thread, as represented in the engraving, and, by a simple movement of the legs, you can make it dance about and perform a great variety of fantastic movements. At night your audience cannot perceive the thread, and apparently the cane will have no support whatever. The performer should inform the company, before commencing this trick, that he intends to magnetize the cane, and, by moving his hands as professors of magnetism do, the motion of the legs will not be noticed.



THE OBEDIENT DIME.

Lay a dime between two half-dollars, and place upon the larger coins a glass, as in the illustration. Remove the dime without displacing either of the half-dollars or the glass. After having placed the glass and coins as indicated, simply scratch the table-cloth with the nail of the forefinger, in the direction you would have the dime to move, and it will answer immediately. The table-cloth is necessary; for this reason the trick is best suited to the breakfast or dinner table.



HOW TO MAKE A COIN STICK AGAINST THE WALL.

Take a small coin, such as a dime or a quarter, and on the edge cut a small notch with a knife, so that a little point of the metal will project. By pressing this against a door or wooden partition, the coin will remain mysteriously adhering against the perpendicular surface.



THE DOUBLED COIN.

Half fill a glass of water, and put a dime or a quarter into it. Cover the glass with a plate, upon which place one hand, while you hold the glass with other; turn the glass upside down, so that none of the water may escape; place it on a table, and you will see the coin at the bottom larger than it is in reality, and another will appear, of the natural size, a little above it.



OPTICAL SUBTRACTION.

Affix to a dark wall a round piece of paper, an inch or two in diameter; and a little lower, at the distance of two feet on each side, make two marks. Then place yourself directly opposite to the paper, and hold the end of your finger before your face in such a manner that, when the right eye is open, it shall conceal the mark on the left, and when the left eye is open it shall conceal the mark on the right. If you then look with both eyes to the end of your finger, the paper, which is not at all concealed by it from either of your eyes, will nevertheless disappear.

THE TOPER'S STRATAGEM.

Get a bottle full of water, with the cork driven tightly in, and the top of it level with the neck of the bottle. You must remove the cork from the bottle without touching the cork with anything, and without injuring the bottle.

Wrap a towel round the bottom of the bottle, and strike it evenly and repeatedly, but not too hard, against a wall, post or tree, and after some time the cork will be driven out of the bottle.

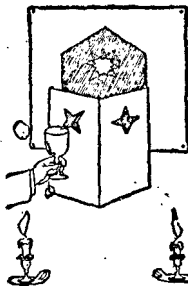


MAKING TRICOLORED STAR.

A PASTIME FOR BOYS AND GIRLS WHICH IS ENTERTAINING AS WELL AS INSTRUCTIVE.

Take a sheet of cardboard—a calendar, for instance—and bend it in the median line. In one of the wings thus obtained cut a four-pointed star in which two points are vertical and two horizontal. Now bend back this wing upon the other and take a tracing of it with a pencil. Strike the center of the star by the intersection of the diagonals. This will be the center of a new star of the same size, but whose diagonal makes an angle of 45 degrees with the first one. Having traced this new star, cut it out carefully and place your cardboard, as the illustration directs.

HOW TO MAKE THE STAR.



On a table bearing a couple of lighted candles of the same height, opposite a screen of white paper affixed to the wall. Regulate the angle formed by the two wings in such a way that the luminous images which the stars cast may fall on the center of the screen directly one over the other. You will now have a bright star of eight corners. Now, if you cover one of the two apertures with a bit of colored glass—say green—you will have a tricolored star whose rays or points are alternately red and green, while a white octagonal star will appear in the center.

The colored glass may be replaced, as in the illustration, by a drinking glass containing any colored liquid.

TO FILL A GLASS WITH WATER SO THAT IT CANNOT BE REMOVED WITHOUT SPILLING THE WHOLE.

This is a mere trick, but will afford some amusement. You offer to bet any person that you will so fill a glass with water that he shall not move it off the table without spilling the whole contents. You then fill the glass, and laying a piece of paper or thin card over the top, you turn the glass upside down on the table, and then, drawing away the paper, you leave the water in the glass with its bottom upwards. It is then impossible to remove it without spilling every drop.



THE REVOLVING IMAGE.



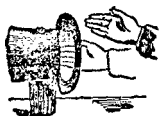
This little figure may be made to balance itself amusingly. Get a piece of wood, about two inches long; cut one end of it into the form of a man's head and shoulders, and let the other end taper off to a fine point. Next, furnish the little gentleman with a pair of wafters, shaped like oars, instead of arms; but they must be more than double the length of his body; stick them in his shoulders, and he is complete. When you place him on the tip of your finger, if you have taken care to make the point exactly in the centre, he will stand upright, as seen in the engraving. By blowing on the wafters he may be made to turn around very quickly. It is explained by the reasons that were given in the experiment of the "Balanced Coin."



MAGICAL ILLUSIONS.

Suspend a white transparent cloth from the ceiling, and behind it place a very powerful light. If we recede from the screen our figure will become enlarged to a gigantic stature; and, on the contrary, if we approach it, and stand exactly between the light and the screen, our figure will be more accurately defined; but, by jumping over the light, we shall appear, to persons looking upon the screen, as having ascended to such a great height as entirely to have disappeared. By nimble attitudes and grotesque movements, and a tasteful introduction of some animals, the effect will be much heightened, and laughter, which is good for the heart that is sad, will be excited.

THE HAT AND QUARTER TRICK.



Place a hat, tumbler and quarter, as represented in the cut; then, after making several feints, as if you intended to strike the hat upon the rim, give the hat a sharp, quick blow upon the inside of the crown, and the coin will fall into the tumbler. This is a beautiful trick, if skillfully performed.

THE CONJURER'S STROKE.

Take a ball in each hand, and stretch both your hands as far as you can one from the other; then inform the company that you will make both balls come into which hand they please to name. If any one doubt your ability to perform this feat, you must lay one ball on the table, turn yourself around, and then take it up with the hand which already contains a ball. Thus both the balls will be in one of your hands, without the employment of both of them.

TO HOLD A GLASSFUL OF WATER UPSIDE DOWN WITHOUT SPILLING.

Fill a glass brimful of water or other liquid, lay a thin card over it, and on the card press a plate or a piece of glass. Turn it all upside down, and you can hold the glass up by the stem without losing a drop of water. It is the weight of the air which presses on the paper outside more than the water within, and sustains it. When the water soaks through the card it will force it off abruptly.

A CANDLE TRICK FOR WINTER EVENINGS.

Cut out of a large apple two or three round pieces the size and shape of the end of a candle. In the centre of one end of each one stick a small, round piece of peeled almond. This is the wick. Light it and blow it out when the flame has blackened it. Tell your friends that you once had a friend who was a colonel of a Russian regiment from whom you learned to eat apple candles, at the same time lighting your apple candles; then blow them out, pop them into your mouth one after the other and eat them.

HOW TO LIFT A FLINT GLASS WITH A STRAW.

Take a straw which is not broken or bruised, and, having bent one end of it into a sharp angle, put this curved end into the bottle, so that the bent part may rest against its side; you may then take the other end, and lift up the bottle by it, without breaking the straw, and this will be more easily accomplished, as the angular part of the straw approaches nearer to that which comes out of the bottle.

**THE HAT PUZZLE.**

Request any person to mark upon the wall the exact height of an ordinary silk hat, supposing the hat to be placed on its crown on the floor. Exhibit the hat before its height is marked, and it is curious to observe how entirely different are the ideas of half a dozen persons upon the subject—the greater number marking high enough for two or three hats.

**THE ERRATIC EGG.**

Transfer the egg from one wine-glass to the other and back again to its original position, without touching the egg or glasses, or allowing any person or any thing to touch them. To perform this trick, all that you have to do is to blow smartly on one side of the egg, and it will hop into the next glass; repeat this and it will hop back again.

**THE DANCING PEA.**

Take a piece of tobacco-pipe, break it off even at the end, and with a knife or file work the hole rather larger so that there may be a little hollow for the pea (which should be perfectly round) to rest in. Place the other end of the pipe in your mouth, hold your head back, and keeping the pipe quite perpendicular, commence blowing gently, and the pea will dance about, leaping up sometimes to the height of two or three inches.

TO MAKE WATER REMAIN IN A VESSEL WITH HOLES IN THE BOTTOM OF IT.

This miraculous wonder may be performed by providing a small tin vessel, five or six inches in height, and two or three in diameter, with a number of very small holes in the bottom of it, of a size sufficient to admit of a common sewing needle, and observe the following directions: Plunge the vessel in water, with its mouth open, and, when full, cork it while in the water and take it out again, and no water will escape by the holes so long as it remains corked; but, as soon as it is uncorked, the water will immediately issue from its bottom. The operator must take care neither to make the holes too large nor too numerous. A recreation similar to this is made with a wide-mouthed glass, filled with water, over which a piece of paper is placed; for if the glass be then inverted, and the paper drawn dexterously away, the water will remain in the glass.



THE MAGIC BOND.



Take a piece of string, and tie the two ends together with a weaver's knot—as that holds the best—and arrange it over the fingers, as represented in the engraving. Having done so, let the long loop hang loose. Lift both loops off the thumb, draw them forward until the string is quite tight, and then put them behind the hand by passing them between the second and third fingers. Then pull the part of the string that lies across the roots of the fingers, and the whole affair will come off.



TO PASS A TUMBLER THROUGH A TABLE.

Place yourself on the opposite side of the table to the spectators, having spread, unperceived, a handkerchief across your knees. Take a tumbler, which, having covered with paper, you will mould as neatly as possible to the shape of the glass. While giving utterance to some cabalistic words, drop the glass into your handkerchief, unperceived, and as the paper retains its shape, the lookers on will believe the tumbler to be still beneath it. Passing the glass with the left hand under the table, you now crush the paper down with your right, when the glass will appear to have been sent through the table.

THE BOTTLE IMP.

This is a feat productive of much amusement, and can be played, or rather exhibited, by one person at a time, while the others are resting from some game that demands exertion, or after some lively dance.



Nothing is simpler than this feat. The player has to stand a wine bottle on his head, stoop down, pick a dime from the ground with his lips, and raise himself again to his feet, without letting the bottle fall from his head or touching it with his hands.

To perform this feat correctly, it is necessary to bend the head forward until the chin rests on the breast, and then to lodge the bottle on the crown of the head. Unless this precaution be taken, the bottle is sure to fall off before the lips can be brought near the ground. The best plan is to bend the knees very gently, and come to the floor on one knee. Then lower the hands to the ground, and, thus supported, push the feet gradually back until the face is able to reach the floor.

In order to make the feat more imposing, the following arrangement has a very fine effect. Get two corks, and push one firmly into the neck of the bottle. Into the upper part of the other stick the points of two equal-sized forks, and run a needle perpendicularly through its middle. Then push a tolerably stout pin at right angles with the cork in the bottle, and rest the needle-point upon the pin's head. The balance will be found perfect, the forks will rotate easily when touched, and the needle will not slip off the pin unless it meets with a jerk.

This arrangement does not greatly add to the difficulty, though it appears to do so, the forks rocking and revolving in a most alarming manner with every movement of the player. Nor is there any danger of the upper fork falling off and of the point of the needle running into the head, although such a catastrophe seems to be extremely probable. If the experiment of knocking the needle from its hold be tried, it will at once be seen that one fork handle will be the only object that can strike the head; and, although it may give a sharp rap, it will do no further harm.



AN IMPOSSIBILITY.

Request any one to stand with his back against the wall—the heels being close to the wall; drop a handkerchief at his feet, and defy him to pick it up without moving his feet.

CURE FOR TROUBLESOME SPECTATORS.

It will sometimes happen at an early stage of the performance that the ultimate success of the whole is likely to be endangered by a troublesome person (generally a naughty boy), who will persist in crying out, "I know how it is done!"—at the same time continually advancing to the table, from which it is, of course, the business of the conjurer to keep his youthful admirers. Should this be the case the magic whistles may be produced, and the remark made that now the troublesome boy shall show the company a trick. Having taken up one of the whistles, which has previously been filled with flour or magnesia, dust or soot, proceed to give a few directions, particularly impressing on him the necessity of blowing hard, because the whistle you place in his hand is perforated with a number of holes. The would-be magician is, therefore, excessively mortified, on applying his mouth and blowing hard, to receive the powder in his face. Any turner will make such a whistle, it being nothing more than the usual shaped toy perforated at the top with a number of holes.



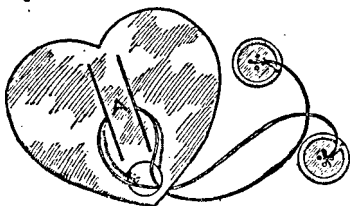
THE MAGIC COIN.

Although a purely sleight-of-hand trick, it requires but little practice to perform this recreation with dexterity. Take a quarter of a dollar between the thumb and forefinger of the right hand, as represented in the engraving; then, by a rapid twist of the fingers, twirl the coin by the same motion that you would use to spin a teetotum; at the same time rapidly close your hand, and the coin will disappear up your coat sleeve; you can now open your hand, and, much to the astonishment of your audience, the coin will not be there. This capital trick may be varied in a hundred ways. One good way is to take three dimes or quarters, and concealing one in the palm of your left hand, place the other two one each between the thumb and forefinger of each hand; then give the coin in the right hand the twirl, as already described, and, closing both hands quickly, the coin in the right hand will disappear up your sleeve, and the left hand, on being unclosed, will be found to contain two quarters, whilst that which was in the right hand will have disappeared. Thus you will make the surprised spectators believe that you conjured the coin from the right hand into the left.



A VALENTINE PUZZLE.

Take a piece of thick soft leather, about the quality usually found in the upper of an ordinary shoe. Cut into a heart shape about double the size of picture, then cut a round hole



at the bottom (not too large) and two parallel cuts not quite as wide as the circle as shown in accompanying drawing. Take a piece of heavy twine, pass one end through the cuts and then both ends through the circle opening at the bottom. Now take two large buttons

(much larger than the circle) and tie one securely on each end of the string and your puzzle is complete.

The idea is to release the string with buttons without untying or squeezing buttons through the circle opening.

To release the string with buttons from the heart double part marked A and pass through the circle opening, then you will have ample room to pass button through.

This looks very simple; so make one and let your friends try it and you will see it is quite a puzzler.



TO MAKE A PERSON TIRED, OR SWEAT, AT CARRYING A SMALL STICK OUT OF A ROOM.

Most amusements become more agreeable as they appear more insignificant at the first, and become more laughable in the end. Give a stick into the hands of any person; suppose not thicker than a pea in circumference, and tell him you will lay any wager that he shall not carry it out of the room a foot from the door without sweating, being tired, or complaining that his back aches; this the person, not knowing your intention, no doubt will laugh at, and readily accept the bet. Take a knife and cut off a little bit so small you can hardly see it, and bid him carry that at first, and then give him another; and if he think proper to abide by the wager, you may, by this means, make him go some thousands of times, but sooner than proceed to the end of the experiment, it is a thousand to one but he owns he has lost; for it might be so managed by the smallness of the pieces cut, the little stick might find him employed for a fortnight.

THE MAGICAL KNOT.

A very amusing trick, consisting in simply tying one knot with two ends of a handkerchief, and, by apparently pulling the ends, untying them again.

Take two ends of the handkerchief, one in each hand, the ends dropping from the inside of your hands. You simply tie a single knot, when your hands and your handkerchief will be in the position shown in the cut. Instead of pulling the ends C and D, grasp that part marked B with your thumb and forefinger, dropping the end D, and pulling upon the end C and the bend B, when, instead of really tying, you unloosen the knot.



All this should be done as quickly as possible, to prevent detection. Examine the engraving closely, and you will more readily understand the explanation.



TO PULL OFF ANY PERSON'S SHIRT WITHOUT UN-DRESSING HIM.

Observe that the clothes of the person whose shirt is to be pulled off, be wide and easy.

Begin by making him pull off his stock, and unbuttoning his shirt at the neck and sleeves, afterwards tie a little string in the buttonhole of the left sleeve; then passing your hand behind his back, pull the shirt out of his breeches, and slide it over his head; then pulling it out before in the same manner, you will leave it on his stomach; after that go to the right hand, and pull the sleeve down, so as to have it all out of the arm: the shirt being then all of a heap, as well in the right sleeve as before the stomach, you are to make use of the little string fastened to the buttonhole of the left sleeve, to get back the sleeve that must have split up, and pull the whole shirt out that way.

To hide your way of operating from the person whom you unshirt, and the assembly, you may cover his head with a lady's cloak, holding a corner of it in your teeth.

In order to be more at your ease, you may mount on a chair, and perform the whole operation under the cloak.

A ROPE TRICK.

Procure a rope the size of a clothes' line, and about twelve or fifteen feet long.

Ask some one to tie your wrists together with a handkerchief; then get him to draw the rope through the arms, and hold the two ends tightly. Bid him stand as far away as the double ropes will permit. The performer is now to drop the rope from his arms, without untying the handkerchief.

To accomplish it, he must pull tightly against the person holding the ends of the rope.

This enables him to draw the rope well in between the wrists, until, on slacking the rope, the fingers can easily reach it and draw it through the handkerchief, until sufficient is through to permit one hand to slip through the noose of rope which is formed by this last movement. A slight pull from the assistant causes the rope to fall free of the hands and arms.



THE POKER PUZZLE.

This feat is to be performed with a common fire poker, which you must hold near the top between the fingers and the thumb. You must then, by the mere motion of the fingers and the thumb, work the poker upwards, until the slender part be moved up to the hand, while the poker remains perpendicular during the whole process. For the first few times that this is attempted to be done considerable difficulty will be experienced, as it not only requires strength in the fingers proportionate to the weight of the poker, but also a certain knack, which can only be acquired by practice.



AN AFTER-DINNER FEAT.

Fold your napkin into the form of a cravat, and request some one of the company to fill up your glass with wine or water, and place it on your napkin; cover your glass with a hollow plate; cover again the plate with the two ends of the napkin in such a fashion that the glass will be tightly pressed against the plate, and turn the whole upside down. It is now easy to drink the liquid, which comes down gently into the plate—and hence you can readily wager to drink a glass of water or wine without touching your glass with your hands or mouth.

TO MAKE A DIME PASS THROUGH A TABLE.

To perform this feat you must have a dime, or counter, sewn in the corner of a handkerchief. Take it out of your pocket and request one of the company to lend you a dime, which you must appear to wrap carefully up in the middle of the handkerchief; instead of doing this, however, you keep it in the palm of your hand, and in its place wrap up the corner in which the other dime or counter is sewn in the midst of the handkerchief, and bid the person from whom you borrowed the dime feel that it is there. Then lay it under a hat upon the table, take a glass in the hand in which you have concealed the dime, and hold it under the table; then give three knocks upon the table, at the same time crying, "Presto! come quickly!" drop the dime into the glass, bring the glass from under the table, and exhibit the dime. Lastly, take the handkerchief from under the hat and shake it, taking care to hold it by the corner in which the counter or dime is sewn. This is a very good trick if well managed, and the dime may be marked previously.



TO TELL THE HOUR OF THE DAY OR NIGHT BY A SUSPENDED QUARTER.

Sling a quarter or a dime at the end of a piece of thread by means of a loop; then, resting your elbow upon a table, hold the other end of the thread between your forefinger and thumb, observing to let it pass across the ball of the thumb, and thus suspend the coin in an empty goblet. Observe, your hand must be perfectly steady; and if you find it difficult to keep it in an immovable posture, it is useless to attempt the experiment. Premising that the quarter is properly suspended, you will find that, when it has recovered its equilibrium, it will for a moment be stationary; it will then, of its own accord and without the least agency from the person holding it, assume the action of a pendulum, vibrating from side to side of the glass, and after a few seconds will strike the hour nearest to the time of day; for instance, if the time be twenty-five minutes past six, it will strike seven, and so on of any other hour. It is necessary to observe that the thread should lie over the pulse of the thumb, and this may in some measure account for the vibration of the quarter, but to what cause its striking the precise hour is to be traced remains unexplained; for it is no less astonishing than true, that when it has struck the proper number its vibration ceases, it acquires a kind of rotary motion and at last becomes stationary as before.

THE CUT STRING RESTORED.

Tie together the ends of a piece of string, pass one hand through each end, twist it once around, and put both ends into the left hand. Draw the right hand rapidly along the double strings until you come to the place where



No. 1. the strings have crossed each other, as seen in the engraving. Conceal

the junction with the thumb and finger of the right hand; hold the strings in a similar manner with the left hand, and



No. 2.

1. The twisted string.
2. The manner of holding it.

tell some one to cut the string between them. You show that the string has been divided into two pieces, and say that you will join them with your teeth. Put all four ends into your mouth, and remove with your tongue the little loop that has been cut off. When you take the string out of your mouth, the spectators will not notice the absence of so small a portion of its length, and will fancy that you really have joined them.



THE MAGIC CUPS.

Procure two tin cups without handles, quite plain, straight sides, with the bottoms sunk a quarter of an inch. On the bottoms spread some glue, and completely cover the glue with some kind of bird-seed, only so as not to be seen when standing in an ordinary position. Have ready a bag filled with the same kind of seed as you used in covering the bottoms. Put the cups on the table; also two hats. Put one cup then into the bag, appear to fill it, and take it out turned bottom upwards, when it will look as if it had been filled. Put it in that position under one hat; in doing so turn it over. Then take the other empty cup, put that under the other hat; and, in doing so, turn that over, which, of course, must be invisible to the audience. Then remove the hats and the cups will appear to have changed places.



TO GIVE A PARTY A GHOSTLY APPEARANCE.

Take a half pint of spirits, and, having warmed it, put a handful of salt with it into a basin; then set it on fire, and it will have the effect of making every person within its influence look hideous. This feat must be performed in a room.

HOW TO CUT GLASS.

Having privately dipped a thread in sulphur, wrap it around the part of the glass you wish to cut, then set fire to it, and by immersing it smartly into cold water it will immediately cut in the way required. This may cause a good deal of curiosity, and is likewise very useful on some occasions.



THE RESTORED RIBBON.

Have two pieces of colored ribbon of exactly the same size and appearance; one of which, being damped, may be secured in the palm of the hand previous to exhibiting. The other may be cut in pieces and burned in a plate by the audience. Taking now the ashes, you call for a basin of water, with which you moisten them—stating that, by the magical influence of the “cold water cure,” the color and form of the burned ribbon will be restored. Rubbing the damp ashes in the hand, you draw forth, at the same time, the concealed ribbon, which will appear to be the same that had been consumed.



TO LIGHT A CANDLE WITHOUT TOUCHING THE WICK.

Let a candle burn until it has a good long snuff, then blow it out with a sudden puff, a bright wreath of white smoke will curl up from the hot wick; now, if a flame be applied to this smoke, even at a distance of two or three inches from the candle, the flame will run down the smoke and rekindle the wick in a very fantastic manner.

To perform this experiment nicely, there must be no draught or “banging” doors while the mystic spell is rising.



THE ROW OF FIGURES

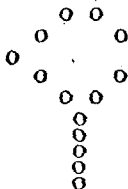
In what manner can a person reckon up how much the numbers 1, 2, 3, 4, 5 up to 50 amount to, when added together, without adding them up either in your head or upon paper?

ANSWER.—The first and last of these numbers, 1 and 50, make 51, the second and last but one, 2 and 49, also make 51, and so on through the whole row of figures. Altogether, therefore, there are 25 times 51, which makes 1275.

THE RING OF MONEY.

This is a parlor trick, requires no skill and is quite surprising to those who do not know how it is done. Here is the manner of operation:

Take a quantity of coins and place them in a circle as shown in the illustration, making a "tail." Ask some person to think of a number and to count up that number, beginning with the end of the tail and counting around the circle. Then from the coin on which he stops he is to count back, but this time ignoring the tail and following the circle.



You can leave the room while he does the counting, and can correctly tell where he finally stopped, no matter what number he thought of.

The secret is: The final stopping place is determined by your first secretly counting the number of pieces in the tail, then secretly counting up from the head of the tail, to the right, the same number as there are pieces in the appendage. For instance, with the circle and tail here shown, no matter what number is selected, the stopping point will always be the fourth to the right from the top of the tail. This trick should not be repeated more than once or twice, and each time you should alter the number of coins in circle and tail, so that the stopping point will be changed. Lay some coins on a table, try this yourself, and you will see how easily it is done.



TO CHANGE THE NUMBERS ON DICE.

Take an ordinary pair of dice and hold them in such a manner between the thumb and finger that the numbers visible to the audience are three, one, the three being the upper number. Ask one of the audience to tell the numbers, stating plainly which is the top one. This being done, you state that by rubbing your fingers over them you cause them to change places by simply passing your finger over them.

In bringing your hands together you turn the dice quarter way round. This will bring the next side of the dice toward the audience and the numbers will read one, three, instead of three, one, as before. This can be varied by again rubbing them with your finger. You can show the third side which will read six, four, and repeating the motion you show the fourth side which will be four, six. These numbers may be varied, but care must always be taken to have similar numbers on two adjoining sides.

FIRESIDE MESMERISM.

Take a gold ring—the more massive the better, but your wife's wedding ring will do, if you are so lucky as to have one. Attach the ring to a silk thread about twelve inches long; fasten the other end of the thread around the nail-joint of your right forefinger, and let the ring hang about half an inch above the surface of the table, on which you rest your elbow to steady your hand. Hold your finger horizontally, with the thumb thrown back as far as possible from the rest of the hand.

If there be nothing on the table, the ring will soon become stationary. Then place some silver (say three half-dollars) immediately below it, when the ring will begin to oscillate backwards and forwards, to you and from you. Now bring your thumb in contact with your forefinger (or else suspend the ring from your thumb), and the oscillations will become transverse to their former swing. Or this may be effected by making a lady take hold of your disengaged hand. When the transverse motion is fairly established, let a gentleman take hold of the lady's disengaged hand, and the ring will change back to its former course. These effects are produced by the aid of animal magnetic currents given forth by the hands of the experimenters. Instead of silver, you can suspend the ring over your left forefinger, with similar results.

**THE INVISIBLE VISIBLE.**

To make an object which is too near to be distinctly perceived, so as to be seen in a distinct manner, without the interposition of any glass; make a hole in a card with a needle, and, without changing the place of the eye or the object, look through the hole at the object, and it will be seen distinctly and considerably magnified.

**HOW TO EAT TOW, AND SET IT ON FIRE IN YOUR MOUTH.**

Take a handful of tow in your left hand, then take a part of it with your right hand and put it into your mouth, chew it and seem to swallow it; and when your mouth cannot hold more, put the bundle of tow you have in your left hand to your mouth, in order to eat more, then disgorge what you have in your mouth. All this while you must have a piece of touchwood lighted, and wrapped in some you have to eat.

LIGHTNING WITHOUT THUNDER OR RAIN.

If you desire to astonish a person, select a small dark room, closed in such a manner that the air can with difficulty penetrate into it. There burn a basin full of spirits of wine and camphor, until nothing is left unconsumed. Induce your friend to enter this chamber with a lighted candle, and no sooner does he do so than he is greeted with a flash of lightning, which, however, does no harm to his person or the room.

**A LAMP THAT WILL BURN FOR A YEAR.**

Take a stick of phosphorus and put it into a large dry vial, not corked, and it will afford a light sufficient to discern any object in a room when held near it. The phial should be kept in a cool place, where there is no great current of air, and it will continue its luminous appearance for more than twelve months.

**TO MAKE FIRE-PROOF PAPER.**

To accomplish this simple feat, you must previously dip a sheet of paper in a strong solution of alum water, and when dry repeat the process two or three times, when, as soon as again dry, you may put it into the flame of a candle and it will not burn. Of course, you must keep your friends ignorant of the process your sheet of paper has undergone, or it will cause no surprise.

**TO TAKE A DOLLAR PIECE OUT OF A VASE OF WATER WITHOUT WETTING YOUR HANDS.**

Take a not very large porcelain bowl, fill it with water almost to the brim, say about three centimetres, then place in it a dollar coin. You propose to the company that some one take this piece out with his hands without wetting them; all will refuse as an impossibility. You hold in your hand a little licopodium, which can be had at the larger apothecaries; throw it upon the water, and you can draw the piece out without moistening your hands.

TO CHANGE THE COLOR OF A LIQUID IN A GLASS SEVERAL DIFFERENT TIMES.

Pour extract of logwood into a glass of water, which will give it the color of wine; pour this red water into another glass, previously rinsed with vinegar, and it will become yellow; empty the water from the glass, all except three fingers, and upon this pour fresh water until it becomes the color of gray wine, which you can change into the color of vinegar or muscat wine, which, by pouring on more water, changes to the color of fine white wine, and, by adding a couple of drops of ink, it becomes a beautiful bluish gray.



SECOND SIGHT.

This amusing trick of "second sight" may be enacted with great success at any evening's entertainment.



The key of the
trick.

A blackboard, a piece of chalk and a sheet of paper are the necessary requirements. First announce to the company that if any one or number of the persons before you write down any word or number of words upon the paper that you, without seeing the paper, will then write upon the blackboard those very words.

Of course, everyone will smile incredulously at this remarkable statement, and at once call upon you to prove what you claim you can do.

When the paper is ready direct it to be hidden while you turn your back, and when the paper is invisible then is the time when you make ready for your share of the fun, which, in the end, will be the lion's share.

Place the blackboard in a position so the audience cannot see the front of it, and then assume an attitude of deep concentration, as if you were calling up the invisible writing. Then say: "Now, if some one will kindly read aloud what is on the paper it will prove that I have written those very words."

The paper is read, and the time has arrived to turn the board around. When the spectators see what is on it the laugh will certainly be on them, for you have done exactly what you boasted you would do—written "those very words!"

THE MIRACULOUS APPLE.

To divide an apple into several parts, without breaking the rind. Pass a needle and thread under the rind of the apple, which is easily done by putting the needle in again at the same hole it came out of; and so passing on till you have gone around the apple. Then take both the ends of the thread in your hands, and draw it out, by which means the apple will be divided into parts. In the same manner, you may divide it into as many parts as you please, and yet the rind will remain entire. Present the apple to any one to peel, and it will immediately fall to pieces.



BOUND TO WIN.

Have, say 100 matches, and agree with some one to take alternately from the heap any number not exceeding 10. The trick is to have the last match or matches whatever your adversary may do. For this remember the numbers 1, 12, 23, 34, and so on, increasing by 11 each time. Supposing you have the first draw, you take 1 match only, and your opponent can never have a chance, for if he draws as many as possible at one time (10) you take another one, making the total 12. Say now he draws 8 matches you take 3, and so on, making whatever number he takes into 11. When you have got to 89 you will see that the other player has no chance. Two persons who know how this is done cannot play at it, because the first player must infallibly win. Supposing one who does not understand it to have the first draw, he will be sure to make a mistake somewhere in the game, and enable you to attain one of the before named numbers (12, 23, 34, etc.), when you are quite safe to win.



MENTAL CALCULATION.

Let a person think of a number, say 18; subtract 1 from it, 17; multiply this by 2, 34; and first number thought of, which makes 52.

Now let the total be given to you, and you proceed to make a mental calculation to get at the number originally thought of in this wise: To the total (52) add 3, then divide by 3, and the quotient will be the number first fixed upon. Thus:

52	
3	
—	
3 55	
—	
18	

THE HIDDEN NUMBER.

On four pieces of cardboard of the same size and shape write the figure 1; upon four others, 2; on four others, 3; and so on with the figures up to, and inclusive of, 9. Then write the number 10 upon sixteen cards.

You may now go out of the room and let any one mix the numbers and place the cards upon a table in the manner described below, after which you can return and tell the total of the hidden figures.

The person who arranges the cards, must take one (suppose it to be a 7); and turn it face downwards upon the table; he then counts the cards (not the numbers upon them) to make up twelve. Thus to the 7 he would add five cards. Should the number on the next card prove to be 10, he will turn that down and place two cards upon it; if it be 1 it will require eleven cards, and so on until all, or nearly all, the cards are exhausted. Possibly a few may remain which cannot be put into packs as described.

You now return to the room and observe the number of packs into which the cards are divided, and also the number of cards (if any) left over. You must allow 13 for each pack above four, adding the number of cards left over separately. For example: Suppose there are nine packs and eight cards over, you make a mental calculation (cutting of four packs), thus:

Five packs (13 each)	65
Single cards remaining	8
	73

HOW TO TELL THE NUMBER THAT ANY PERSON THINKS OF.

Bid the person double the number he has fixed on in his mind; which done, bid him multiply the sum of them both by 5 and give you the product, which they will never refuse to do (it being so far above the number thought of), from which if you cut off the last figure of the product, will always be a cipher or a 5—the number left will be that first thought of. As for example: let the number thought of be 26, which doubled makes 52; that multiplied by 5 produces 260; then, if you take away the cipher which is in the last place, there will remain 26, the number thought of.

TO TELL THE NUMBERS ON A PAIR OF DICE.

This is done by a simple arithmetical process.

Ask some one to throw the dice without your seeing them, then tell him to choose one of the numbers and multiply it by two, add five and multiply this number by five and add the number on the remaining die.

On his telling you the result you subtract mentally twenty-five from the number he has obtained, and the remainder will be two figures representing the two numbers on the dice.

Suppose the numbers thrown to be six, three. Six multiplied by two would be twelve—with five added make seventeen, multiplied by five is eighty-five, with three added make eighty-eight; from this take twenty-five and it gives as a result sixty-three—six, three, being the numbers thrown. This can be worked with the same result if the person throwing the die multiplies the three instead of the six, the result in that case being thirty-six instead of sixty-three.

SQUARE OF 15.

Place the figures 1 to 9, inclusive, in three rows of three figures each, so that they may add up to fifteen in eight different ways, thus:

15 Arrange the figures 1 to 9 in such order
36 that by adding them together they may
47 amount to 100.

—
98
 2
—
100

4	9	2
3	5	7
8	1	6

The State Library of
"ALMA CONJURING COLLECTION"

TO PUT A RING THROUGH YOUR CHEEK, AND THEN TO BRING IT ON A STICK.

You must have two rings, exactly alike, one of which has a notch, which admits your cheek. When you have exhibited the perfect ring, you change it for the other, and privately slip the notch over one side of your mouth; in the meantime you slip the whole ring upon your stick, hiding it with your hand; then desire some one to hold the stick, whip the ring out of your cheek, and smite with it instantly upon the stick, concealing it, and whirling the other ring which you hold your hand over, round about the stick.

TO BREAK A STICK PLACED ON TWO GLASSES WITHOUT BREAKING THE GLASSES.

The stick intended to be broken must neither be thick, nor rest with any great hold on the two glasses. Both its extremities must taper to a point, and should be of as uniform a size as possible, in order that the centre of gravity may be more easily known. The stick must be placed resting on the edge of the glasses, which ought to be perfectly level, that the stick may remain horizontal, and not inclined to one side more than another. Care must also be taken that the points only shall rest lightly on the edge of each glass. If a speedy and smart blow, but proportioned, as far as can be judged, to the size of the stick and the distance of the glasses, be then given to it in the middle, it will break in two, without either of the glasses being injured.



THE MYSTERIOUS ADDITION.

It is required to name the quotient of five or three lines of figures—each line consisting of five or more figures—only seeing the first line before the other lines are even put down. Any person may write down the first line of figures for you. How do you find the quotient?

Example.—When the first line of figures is set down, subtract 2 from the last right-hand figure, and place it before the first figure of the line, and that is the quotient for five lines. For example, suppose the figures given are 86,214, the quotient will be 286,212. You may allow any person to put down the two first and the fourth lines, but you must always set down the third and fifth lines, and in doing so, always make up 9 with the line above, as in the following example:

86,214	Therefore, in the annexed diagram you will see
42,680	that you have made 9 in the third and fifth lines
57,319	with the lines above them. If the person desiring
62,854	to put down the figures should set down a 1 or 0 for
37,145	the last figure, you must say: "We will have another
-----	figure," and another, and so on, until he sets
Qt. 208,212	down something above 1 or 2.

67,856	In solving the puzzle with three lines, you subtract
47,218	1 from the last figure, and place it before the
52,781	first figure, and make up the third line yourself
-----	9. For example: 67,856 is given, and the quotient
Qt. 167,855	will be 167,855, as shown in the annexed diagram.

THE MAGIC BLACKBOARD.

Obtain a piece of board about eighteen inches by twelve and let this be painted a dead black on both sides. Now get a piece of cardboard painted also a dead black to match the board, and cut out the shape of a skeleton. Attach the arms and legs with black thread to the body and connect them one with the other by means of another thread across from arm to arm, and leg to leg with another piece connected with each of these so that when the figure is held by the head and this thread is pulled, it causes the figure to throw up its arms and legs.

Have a small tack in the board towards the top, and on this hang the skeleton. Now bring forward the board with a piece of chalk and show the blank side only. Now with the chalk make two or three attempts to draw a figure, but rub it out as if unsatisfactory; turn the board and the black figure will not be perceived; rapidly with the chalk touch the edges of the figure, filling up the ribs, etc., and taking care that nothing moves while you are doing the drawing.

Pass your hand slowly to and fro over the figure, and asking for a little music, you take hold of the thread below the figure. This thread when you pull it will cause the figure to throw its limbs about, much to the astonishment of every one, who will imagine it is the figure you have just drawn on the board.



AN EXPLOSIVE BOTTLE.

Take a bottle of black glass, very thick and without flaws; put in it a pint of water, 95 grammes of iron filings and 60 grammes of oil of vitriol. Cork the bottle, and when you feel it cold uncork it and a detonation will follow; recork the bottle and you can repeat the detonation at least twenty times.



TO DRAW TWO FIGURES WITH CRAYON ON A WALL, ONE OF WHICH WILL LIGHT A TAPER, AND THE OTHER EXTINGUISH IT.

Draw with crayon two figures on the wall; any you please, such as a man's head and a woman's. At the mouth of one you put a little gunpowder, which you fasten on with mouth-glue; at the mouth of the other a bit of phosphorus, fastened in the same way. When you take a lighted taper near the mouth that has the gunpowder, the explosion extinguishes it; then, taking it near the phosphorus while warm, it lights itself again.

TO MAKE A FIGURE WHICH WILL RAISE ITSELF UNASSISTED

Shape a small figure of pith, bedecking it with clothes by gumming on it silk floss or other light stuff, and glue on the base of it half a marble or half a leaden bullet, fastened by its flat side. However you may knock the little man about, it will always rise to his feet.



A DISTORTED FIGURE SEEN WELL PROPORTIONED FROM A CERTAIN POINT OF VIEW.

Write or draw on thin white cardboard any letters or design you fancy, prick the outline all around, hold it at an angle to another piece of white cardboard or paper, placed horizontally, and let a light shine through the prickled outline, which will give distorted forms. This done, put aside the light and the perforated cardboard, and, by placing your eye where the light had been, you will see the second drawing take a regular form.



MAGIC WRITING—LETTERS THAT WILL COME AND GO AT COMMAND.

Write on a mirror with French chalk; wipe it with a handkerchief and the letters will vanish, but can be called into view by breathing on them, at a considerable distance of time.



TO TELL AT WHAT HOUR A PERSON INTENDS TO RISE.

Let the person set the hand of the dial of a watch at any hour he pleases, and tell you what that hour is; and to the number of that hour you add in your mind 12; then tell him to count privately the number of that amount upon the dial, beginning with the next hour to that on which he proposes to rise, and counting backwards, first reckoning the number of the hour at which he has placed the hands. For example:

Suppose the hour at which he intends to rise be 8, and he has placed the hand at 5; you will add 12 to 5, and tell him to count 17 on the dial, first reckoning 5, the hour at which the index stands, and counting backwards from the hour at which he intends to rise; and the number 17 will necessarily end at 8, which shows that to be the hour he chose.

HOW TO CUT A VISITING CARD FOR A CAT TO JUMP THROUGH IT.

Cut the card through the center, leaving a perfect bar at each end; then proceed by cutting the card according to the lines indicated in the subjoined engraving, taking care that you do not cut through and thus separate the links. When the card has been thus carefully cut, it may be drawn out to form a hoop for pussy to jump through, or it will make a pretty collar for her to wear.



THE EXPUNGED FIGURE.

In the first place desire a person to write down secretly, in a line, any number of figures he may choose, and add them together as units; having done this, tell him to subtract that sum from the line of figures originally set down; then desire him to strike out any figure he pleases, and add the remaining figures in the line again as units (as in the first instance), and inform you of the result, when you will tell him the figure he has struck out.

76542-24 Suppose, for example, the figures put down are
 24 76542; these, added together, as units, make a total
 of 24: deduct 24 from the first line, and 76518 remain;
 76518 if 5, the center figure be struck out, the total
 will be 22. If 8, the first figure be struck out, 19 will
 be the total.

In order to ascertain which figure has been struck out, you make a mental sum one multiple of 9 higher than the total given. If 22 be given as the total, then 3 times 9 are 27, and 22 from 27 show that 5 was struck out. If 19 be given, that sum deducted from 27 shows 8.

Should the total be equal multiples of 9, as 18, 27, 36, then 9 has been expunged.

With very little practice any person may perform this with rapidity; it is therefore needless to give any farther examples. The only way in which a person can fail in solving this riddle is, when either the number 9 or a cipher is struck out, as it then becomes impossible to tell which of the two it is, the sum of the figure in the line being an even number of nines in both cases.

WRITING BY THE RAYS OF THE SUN.

Dissolve a sufficient quantity of chalk in aquafortis to make it of the consistency of milk, and add to that a strong solution of silver. Put this liquor in a glass decanter, well stopped; then cut out from a paper the letters you wish to appear, and paste the paper on the decanter, which you will place in the sun in such a manner that its rays may pass through the spaces cut out of the paper, and fall on the surface of the liquor. That part of the glass through which the rays pass will turn black, and that under the paper will remain white. You must be careful not to remove the bottle during the time of operation.



HOW TO MELT METAL IN A WALNUT SHELL.

Bend any thin coin, and put it into half a walnut shell; place the shell on a little sand to keep it steady. Then fill the shell with a mixture made of three parts of very dry pounded nitre, one part of flour of sulphur, and a little sawdust well sifted. If you then set a light to the mixture you will find, when it is melted, that the metal will also be melted in the bottom of the shell, in form of a button, which will become hard when the burning matter around it is consumed. The shell will have sustained very little injury.



THE WATER TRICK.

Procure two pieces of glass about six inches square, join any two of their sides, and separate the opposite sides with a piece of wax, so that their surfaces may form an angle of about two or three degrees; immerse this apparatus in water, and the water will arise between the plates, and form a beautiful geometrical figure.



THE TUMBLING EGG.

Fill a quill with quicksilver; seal it at both ends with good hard wax. Then boil an egg. Take a small piece of shell off and thrust in the quill with the quicksilver; lay it on the ground, and it will jump about till all heat is gone. If you put quicksilver into a bladder, and warm it after you have blown it out and secured it, it will skip about in the same manner.

TO MAKE A WATCH STOP OR GO AT THE WORD OF COMMAND.

Borrow a watch from any person in the company and request of the whole to stand around you. Hold the watch up to the ear of the first in the circle and command it to go. Then demand his testimony to the fact. Remove it to the ear of the next, and enjoin it to stop. Make the same request of that party, and so on through the entire party.

EXPLANATION: You must take care in borrowing the watch that it be a good one and goes well; have concealed in your hand a piece of loadstone, which, as soon as you apply it to the watch, will occasion suspension of its movements, which a subsequent shaking and withdrawing of the magnet will restore.



MAGIC MILK.

Lime water is quite transparent and clear as common spring water, but if we breathe or blow into it, the bright liquid becomes opalescent and as white as milk. The best way to try this simple experiment is to put some powdered quick-lime into a wine bottle full of cold water; shake them well together now and then for a day; then allow the bottle to remain quiet till the next day, when the clear lime water may be poured off from the sediment. Now fill a wine glass or tumbler with the lime water thus made, and blow through the liquid with a glass tube, a piece of new tobacco pipe or a clean straw, and in the course of a minute or so, as the magicians say, "the water will be turned into milk." By means of this pastime, "wise men" can ascertain which young ladies are in love and which young gentlemen are not. With a shrewd guess they present, as a test, a glass of lime water to the one and of pure water to the other, with unerring effect.



THE ENCHANTED COCK.

Bring a cock into a room, with both your hands close to its wings, and hold them tight; put him on a table, and point his beak down as straight as possible; then let any one draw a line with a piece of chalk directly from its beak, and all the noise you can possibly make will not disturb him for some time, from the seeming lethargy which that position you have lain him in has effected.

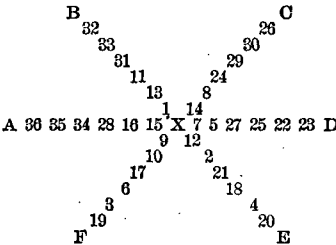
TO PUT A RING THROUGH ONE'S CHEEK.

Have two rings exactly alike, one of which has a notch which admits your cheek. When you have exhibited the perfect ring, you change it for the other, and privately slip the notch over one side of your mouth; in the meantime you slip the whole ring on your stick, hiding it with your hand; then desire some one to hold the end of the stick, whip the ring out of your cheek, and smite with it instantly upon the stick, concealing it, and whirling the other ring which you hold in your hand over around about the stick.



THE MAGIC STAR.

Cut out of stiff white paper thirty-six small squares. Upon these you write 36 numbers, from one to thirty-six, and place them in six rows upon the table, as follows:



After the six rows, A X, B X, C X, D X, E X and F X, are laid upon the table, you choose six persons out of the company, A, B, C, D, E, F, and request the first person, A, to choose any number out of the row of numbers marked A X, and to keep it in mind. You request the second person, B, to choose a number out of the row B X, and the third person out

of the row C X, the fourth out of the row D X, the fifth out of the row E X, and, finally, the sixth out of the row F X.

This being done, you brush together each row of numbers separately, and place the six numbers which form the row A X in such a manner that they will lie in a circle around the central point, X, and so that the number 15 will keep its former place; but in place of number 1 of the next row, B X, you put the number 16; in place of the number 14 of the third row, you put the number 28; in place of the number 7 of the fourth row, you put the number 34; in the place of the number 12 in the fifth row, the number 35; and, finally, in the place of the number 9 in the sixth row, you put the number 36, so that the

six numbers of the first row, A X, will lie one in each of the six rows, and form the number next to X in each row.

Proceed in this way with the six numbers, 1, 13, 11, 31, 33, 32, which form the row B X, so that these shall be distributed in the six rows in a circle, and thus form the second number to X in each row. Proceed in the same manner with the third, fourth, fifth and sixth rows, and you have numbers arranged as follows:

B
C

10
17

2
21

5
27

8
13

13
11

16
28

A 9 12 7 14 1 15 X 34 31 29 25 18 6 D

36
35

32
33

28
30

23
22

20
4

19
3

F
E

When the numbers are arranged in this manner, you ask each of the six persons in which row the number which he had chosen was now to be found, when the number chosen by the person A, in the row A X, will be found to be the first number in the row now pointed out by him, and next to the letter X.

The number chosen by B, from the former row B X, will be the second number from X, in the row which the person points out. In this manner you can easily discover the numbers chosen by the third, fourth, fifth and sixth persons.

When, for example, the person A declares that the number he had chosen from the row A X, is now in the row E X, he must have chosen the number 35. This mechanical calculation never fails to prove correct, and is, therefore, a very entertaining amusement.



TO MAKE A CONE OR PYRAMID MOVE UPON A TABLE WITHOUT SPRINGS OR ANY OTHER ARTIFICIAL MEANS.

Roll up a piece of paper, or any other light substance, and put a lady beetle, or some such small insect, privately under it; then, as the animal will naturally endeavor to free itself from its captivity, it will move the cone towards the edge of the table, and as soon as it comes there it will immediately return, for fear of falling; and by thus moving to and fro, will occasion much sport to those who are unacquainted with the cause.

THE NONDESCRIPT.

Get a nut, and holding it toward the spectators in your closed hand, that they may not see what lies therein, profess yourself to be capable of showing them what they have never seen, what you have never seen, what no one else has ever seen, and what, when you and they have once seen, no one else ever shall see. Ask them to guess what it is; and when they have tried in vain, crack the nut, show them the kernel, then put it in your mouth, and having swallowed it, ask them if you have not fulfilled your promise.



TO LIFT THREE MATCHES WITH ONE.

You get three matches of equal length, and cut the end of one in the shape of a wedge, in the end of another you make a small slit, and you are ready to perform your trick. Intro-



Fig. 2.

duce the wedge end into the end you have slit, so that they will hold together their own weight; now take the third match and the two you have put together, and nicely balance them upon the engraving, as represented in the engraving (Fig. 1).



Fig. 1.

Then take another match (D, Fig. 2), and insert the end of it under the upper ends of the three matches, A, B, C; balance upon the table, and very gently push the matches A and B back, just enough to let the match C fall upon the match D, which you hold in your fingers, and the two matches A and B will fall back again, overlapping the match C, as represented in the engraving (Fig. 2). Now you can easily raise them, and carry them anywhere you desire. This is a very simple trick, and, having shown it once, it can easily be done by observing parties.



THE FADED ROSE RESTORED.

Take a rose that is quite faded, and throw some sulphur on a chafing-dish of hot coals; then hold the rose over the fumes of the sulphur, and it will become quite white; in this state dip it into water, put it into a box or drawer for three or four hours, and when taken out it will be quite red again.

TO FIND A NUMBER THOUGHT OF.
FIRST METHOD.

- | | |
|---|----|
| 1. Let a person think of a number, say..... | 6 |
| 2. Let him multiply by 3..... | 18 |
| 3. Add 1..... | 19 |
| 4. Multiply by 3..... | 57 |
| 5. Add to this the number thought of..... | 63 |

Let him inform you what is the number produced. It will always end with 3. Strike off the 3 and inform him that he thought of 6.

SECOND METHOD.

- | | |
|--|-----|
| 1. Suppose the number thought of to be | 6 |
| 2. Let him double it | 12 |
| 3. Add 4 | 16 |
| 4. Multiply by 5..... | 80 |
| 5. Add 12 | 92 |
| 6. Multiply by 10..... | 920 |

Let him inform you what is the number produced. You must in every case subtract 320; the remainder is, in this example, 600; strike off the two ciphers and announce 6 as the number thought of.

**TO TAKE A WEDDING-RING OFF A TOBACCO PIPE.**

This trick is performed without breaking either ring or pipe, or removing the hands of the person holding the pipe at each end, and although from the statement it may appear very mysterious, is nevertheless an exceedingly simple one. The difficulty only consisting in not comprehending the intentions of the party when stating it as thus:—The person who proposes to accomplish the performance states he will take the ring from off the pipe, without removing the closed hands at each end, holding it horizontally, or injuring either ring or pipe; the deception consists in the hearer's not calculating the full extent of meaning possessed by the word off, because if they did, they would perceive that merely lifting the ring up, so as to prevent its touching the pipe it will be off the pipe. The feat is generally prefaced by the performer's saying, "Ladies and Gentlemen, you will admit that the ring is now on the pipe," to which, of course, they will answer, yes; when he directly takes hold of the ring between his forefinger and thumb and lifting it up, so as to permit the pipe to run through the centre of the ring without touching it on either side. Exclaiming, "Now I think you will allow it is off the pipe." Thus fulfilling the proposal to take it off because it no longer rests on it.

THE KNIFE IN THE DECANTER.

There is a period at a dinner party when, the appetite being satisfied, it only remains for us to gratify our taste for dainties. Before attempting the demolition of the dessert, with its tarts and trifles, charlotte-russes and ices, we generally find it expedient to make a pause, to take breath, as it were, before renewing our exertions. This pause is apt to appear long, either because the general conversation has ceased, or that the chat of those who are sitting side by side has degenerated into tedious commonplaces, no one knowing what to do with himself.



When matters are in this position, take a decanter of water and place it before you on the edge of the table; then, between this edge and the bottom of the decanter, introduce the rounded end of the blade of a dessert knife, sufficiently far to make it stick out horizontally beyond the table.

Every pair of eyes will probably be turned, like so many silent notes of interrogation, towards you. Your trifling preparations have given a subject of interest to the guests, who are no longer counting the moments for the appearance of the dessert.

You will reply to any questions put to you, that you are about to make the knife pass into the decanter, with one finger only, at one or more trials, according to the skill you may chance to possess.

Your materials being thus placed as we have described, strike a sharp blow with the forefinger below the end of the handle of the knife, which will spring up and describe a half circle in the air, in the direction of the mouth of the decanter.

By a little practice, your blow will be given with such dexterity that the knife will fall, handle downwards, in the decanter.



BENGAL LIGHTS.

Take of nitrate of potash (saltpetre), eight parts; sublimated sulphur, four parts; gray sulphuret of antimony, one part. Let all be well powdered and mixed together; then beat it firm into a cup, can or mold, and set fire to it. It gives a most intense and luminous blue light; a little camphor added gives still greater brilliancy. Such lights are made use of as signals by mariners at sea, when communicating with the shore or with vessels at a distance during the night.

TO FIND A COUNTER THOUGHT OF.

Take 16 pieces of card, and number them 1 to 16. Arrange them in two rows, as at A B.

A	B	C	B	D	M	E	B	F	N	G	B	H
1	9	1	9	2	2	2	9	4	2	2	9	6
2	10	3	10	4	4	6	10	8	6	1	10	5
3	11	5	11	6	6	1	11	3	1	4	11	8
4	12	7	12	8	8	5	12	7	5	3	12	7
5	13		13		1		13		4			13
6	14		14		3		14		8			14
7	15		15		5		15		3			15
8	16		16		7		16		7			16

Desire a person to think of one of the numbers and to tell you in which row it is. Suppose he fixes on 6, he will tell you that the row A contains the number he thought of.

Take up the row A, and arrange the numbers on each side of the row B as shown at C D, so that the first number of the row A may be the first of the row C, the second of A be the first of D, the third of A be the second of C, and so on. Ask in which of the rows, C or D, is the number thought of. In the case supposed it is in D. Take up the rows C D and put one underneath the other as at M, taking care that the half row in which is the number thought of shall be above the other. Divide it again into two rows, as at E F, on each side of B in the same way as before.

Ask again in which row it is; it is now in E. Place one row under the other as at N, and divide again into two rows, which will now be as G H. You will be informed that the number is in row H, and you may then announce it to be the top number of that row.

The number thought of will always be at the top of one of the rows after three transpositions. If there were 32 counters it would be at the top after four transpositions.



CANDLES EXTINGUISHED AND LIGHTED BY PISTOL SHOTS

It is necessary that the candles be entire, and with recent wicks. Two lighted, and two to be lighted.

You must put in the middle of the wicks of those to be lighted (each wick to be separated by a pin or a toothpick) a piece of phosphorus about the size of a grain of wheat, which can be introduced upon the point of a knife. You place yourself then at the distance of five or six feet from the candles, and fire the pistol, which will extinguish those lighted and set fire to those having the phosphorus in them.

TWO INVISIBLE SUBSTANCES, EACH HAVING A PUNGENT SMELL, CONVERTED INTO ONE VISIBLE COMPOUND, HAVING NO SMELL.

Take a feather and dip it in muriatic acid, and rub it on the inside of a glass tumbler, then take another feather dipped in liquid ammonia and rub it on the inside of another tumbler; each of the glasses will have a very pungent smell; but, upon holding the one over the other for a few seconds, dense fumes will arise which have no smell; or, by merely letting them stand near each other, dense fumes will form between them. This experiment also shows that two invisible substances produce one that is visible. The visible substance formed is salt ammonia.



AN AMUSING RECREATION.

The possibility of putting a bulk so large as twenty quarters, weighing four ounces, into a wine-glass already full to the brim with water, may be doubted; yet, with a steady hand, it may be accomplished. First, procure a wine-glass, wipe it perfectly dry inside and out, especially around the rim; pour the water gently into it from a spouted mug until the glass is full to the brim; then drop the quarters edgewise gently in. Immediately the edge of the quarter touches the water, let it fall. Be careful not to wet the edges of the glass. Spring water answers better than soft. Having completed your task, you will observe, with surprise, how very much the water now stands above the level of the brim without flowing over; this is caused by the "cohesive attraction" of the water being greater than the "attraction of gravity."



TO DRAW TWO FIGURES WITH CHARCOAL ON A WALL SO THAT ONE WILL LIGHT A TAPER AND THE OTHER EXTINGUISH IT.

You draw two figures with charcoal on the wall; any you please, but the head of an old man and one you are among the most appropriate. At the mouth of one you put a little gunpowder, which you fasten on with isinglass; at the mouth of the other, a morsel of phosphorus, fastened in the same way. When you take a lighted taper near the mouth that has the gunpowder, the explosion extinguishes it; then, taking it near the phosphorus, it lights itself again.

HOW TO FILL A GLASS WITH BEER AND WATER AT THE SAME TIME, WITHOUT MIXING THE TWO LIQUIDS.

It is done thus:—Half fill a tumbler with beer, then take a piece of brown paper or thin card, and placing it on the top of the beer, let it get perfectly still and quiet, taking care to keep the table on which the tumbler is placed quite steady. When all vibration has ceased, take some clear spring water, and having a small phial filled with it, proceed to pour it on the card as gently as possible, and in as small a quantity as you can, recollecting at the same time, that the whole success of the experiment rests on the steadiness with which you pour the water on the card. You will by degrees perceive the water sliding from the card to the surface of the beer and covering it like a sheet of paper, making them appear separated, one lying on the top of the other; but the steadiness of the hand must be preserved until the glass is sufficiently full. You may reverse the order of the liquids if you please—i. e., by putting in water first and then the beer, the same process will give the same result.



TO MAKE THE HANDS AND FACE BECOME BLACK BY WASHING THEM IN CLEAN WATER.

Take a few galls, bruise them to a fine powder, and strew the powder nicely upon a towel; then put a little ground copperas into a basin of water, which will dissolve and leave the water perfectly transparent. After any person has washed in this water and wiped with the towel on which the galls were strewed, his hands and face will immediately become black; but in a few days, by washing with soap, they will again become clean.



LUMINOUS WRITING.

Take a piece of phosphorus, and, during candle-light, write upon a whitewashed wall any sentence or word, or draw any figure according to fancy. Withdraw the candle from the room, and direct the attention of the spectators to the writing. Whatever part the phosphorus has touched will be rendered quite luminous, emitting a whitish smoke or vapor. Care must be taken while using the phosphorus, to dip it frequently in a basin of cold water, or the repetitive friction will throw it into a state of the most active combustion, to the manifest detriment of the operator.

TO FREEZE WATER BY SHAKING IT.

During very cold weather put some water into a close vessel and deposit it in a place where it will experience no commotion; in this manner it will often acquire a degree of cold superior to that of ice, but without freezing. If the vessel, however, be agitated ever so little, or if you give it a slight blow the water will immediately freeze with singular rapidity.



TO SET A COMBUSTIBLE BODY ON FIRE BY THE CONTACT OF WATER.

Fill a saucer with water, and let fall into it a piece of potassium the size of a pepper corn, which is about two grains. The potassium will instantly burst into flame, with a slight explosion, and burn vividly on the surface of the water, darting at the same time from one side of the vessel to the other, with great violence, in the form of a beautiful red-hot fire-ball.



THE MYSTERY OF THE FLOATING HEAD.

One of the most startling of conjurors' tricks, and one which has piqued public curiosity to the utmost, is that sensationally announced as the "Human Head Floating in the Air." Multitudes have witnessed and wondered at this performance, which seems to have defied any explanation by the uninitiated.



The "Floating Head" as exhibited.

That the head is a gutta-percha or plaster affair, is a pet theory with those who have not seen it, but after witnessing the exhibition this idea is reluctantly discarded. In reality it is a human head, and the seeming absence of any body attached thereto will be accounted for as soon as we disclose the mystery and secret of the performance.

The sides and back of the stage are hung with curtains. Near the back of the stage two mirrors are placed at right angles, the point, equi-distant from each side of the stage, facing the audience. The mirrors being at angles with the sides, of course reflect the curtains at the sides, and these curtains being the same in style and material, their reflection has the same appear-

ance as the curtain at the back of the stage. The audience seeing this reflection naturally imagine they are having an unobstructed view of the back of the stage.

Behind this wall of glass the conjuror's confederate takes his position, of course only that part of his person which is above the glass being visible. So the "floating head" is really a man peeping over a glass fence. The cushion which is commonly used to apparently support the head, is suspended outside of the glass, by fine wire.

The exhibitor is always careful to keep out of the angles of the glass, otherwise he would be reflected, and the existence of the glasses disclosed to the audience. When standing at the stage "wings," or when directly in front of the central "point" of the mirrors, he is secure from reflection.

Our illustrations will, we think, make this explanation perfectly clear. The first shows the head as it appears to the audience; the second shows the position, behind the glass, of the individual personating the "head." In the latter picture the spectator is supposed to be looking through the mirrors. Thick plate glass will answer equally as well as the mirrors in exhibiting this trick.



How the "Floating Head" trick is done.

THE DANCING RING.

Procure a hollow ring and fill it with quicksilver by means of a small hole; stop up the hole with clay, and, having heated the ring over a candle, put it down upon the table, and it will dance about until the quicksilver becomes cold.

TO MAKE A PEG THAT WILL EXACTLY FIT THREE DIFFERENT KINDS OF HOLES.

Let one of the holes be circular, another square, and the third oval; then it is evident that any cylindrical body of a proper size may be made to pass through the first hole perpendicularly, and if its length be just equal to its diameter, it may be passed horizontally through the second or square hole; also, if the breadth of the oval be made equal to the diameter of the base of the cylinder, and its longest diameter of any length whatever, the cylinder being put in obliquely, will fill it as exactly as any of the former.

A CHEAP WAY OF BEING GENEROUS.

You take a little common white or beeswax, and stick it on your thumb. Then, speaking to a bystander, you show him a dime, and tell him you will put the same into his hand; press it down on the palm of his hand with your waxed thumb, talking to him the while, and looking him in the face. Suddenly take away your thumb, and the coin will adhere to it; then close his hand, and he will be under the impression that he holds the dime, as the sensation caused by the pressing still remains. You may tell him he is at liberty to keep the dime; but on opening his hand to look at it, he will find, to his astonishment, that it is gone.

**BEAUTIFUL TRANSFORMATIONS.**

Pour half an ounce of diluted nitro-muriate of gold into an ale glass, and immerse in it a piece of very smooth charcoal. Expose the glass to the rays of the sun, in a warm place, and the charcoal will very soon be covered over with a beautiful golden coat. Take it out with forceps, dry it, and enclose it in a glass for show.

**TO BREAK A STONE WITH A BLOW OF THE FIST.**

Find two stones, from three to six inches long, and about half as thick; lay one flat upon the ground, on which place one end of the other, raising the reverse end to an angle of forty-five degrees, and just over the centre of the other stone, with which it must form a T, being upheld in that position by a piece of thin twig or stick an inch or an inch and a half long; if the elevated stone be now smartly struck about the centre with the little finger side of the hand, the stick will give way, and the stone will be broken to pieces. The stones must be placed, however, so as not to slip, otherwise the feat will not be effected.

**TO MAKE A FIGURE WHICH WILL RAISE ITSELF UNAIDED.**

Shape a small figure of pith, bedecking it with clothes by gumming on it silk floss or other light stuff and glue on the base of it half a marble or half a leaden bullet, fastened by its flat side. However you may knock the little man about, he will always rise to his feet.

TO DETERMINE THE ARTICLE SELECTED BY THE COMPANY, THE PERFORMER BEING ABSENT FROM THE ROOM—THE TIME OF THE SELECTION.

The effect of this trick upon the uninitiated is little short of marvelous. The performer places three articles in a row upon the table. As, for instance, a decanter, a glass, and a plate. He then requests the company to determine among themselves, in his absence, which of the articles he shall touch on his return. He leaves the room and is recalled when the decision is made. Pretending to examine the articles from various points of view, and after an apparent mental calculation, the conjuror points out the article selected by the company.

In order to accomplish this mystery, the performer simply employs a confederate, agreeing with him beforehand upon signs and signals to denote the numbers 1, 2 and 3. For example, the confederate is to pass his hand through his hair for number one; keep his hand on his watch-chain for number two; and do nothing at all for number three. Let it be understood that the articles are to be known by numbers, counting always from the performer's left hand. Thus, the decanter is number one, the glass number two, and the plate number three. The articles being in position, the operator leaves the room. The confederate, of course, remains with the company, who, we will suppose, select the wine-glass. The operator is recalled; and, in the course of his examination or calculation, takes an opportunity of stealing a glance at the confederate, who, with his hand on his watch-chain, signifies number two (the glass) to be the article selected. The operator may then repeat the performance, varying the effect by requesting the company to place the articles in any other position they please; the operator and his confederate always remembering to count from the left hand.

**A DROLL DRAWING-ROOM TRICK.**

You take six pieces of paper; place three of them on the back of your hand, and, as a preliminary operation, blow them away with an air of great mystery, informing your audience at the same time, that you are about to explain to them some new kind of magnetism. Then, placing the other three pieces on your hand, you say—"Which of the three pieces do the company desire shall remain on my hand when I blow on them?" When one has been selected, you place the forefinger of your other hand upon it and blow the other pieces away. The absurdity of this mode of solving this problem, is sure to create much amusement.

TO MAKE A BIRD SEEM AS DEAD.

Take any bird out of a cage, and lay it on a table; then wave a small feather over its eyes, and it will appear as dead; but directly you take the feather away it will revive again. Let it lay hold of the stem part of the feather with its feet, and it will twist and turn about just like a parrot; you may also roll it about on the table any way you like.



EATABLE CANDLE ENDS.

Take a large apple, and cut a few pieces in the shape of candle ends, round at the bottom and flat at the top—in fact, as much like a piece of candle as possible. Now cut some slips from a sweet almond, as near as you can to resemble a wick, and stick them into the imitation candle. Light them for an instant, to make the tops black, blow them out, and they are ready for the trick. One or two should be artfully placed in a snuffer-tray, or candle-stick; you then inform your friends that during your "travels in the Russian Empire," you learned, like the Russians, to be fond of candles; at the same time lighting your artificial candles (the almonds will readily take fire, and flame for a few seconds), pop them into your mouth, and swallow them, one after the other.




TO GIVE A PERSON A SUPERNATURAL APPEARANCE.

Put one part of phosphorus into six of olive oil, and digest them in a sand heat. Rub this on the face (taking care to shut the eyes) and the appearance in the dark will be supernaturally frightful; all the parts which have been rubbed appearing to be covered by a luminous lambent flame of a bluish color, whilst the eyes and mouth appear like black spots. No danger whatever attends this experiment.



THE SIGN OF THE CROSS.

With a pen and ink make a streak on your hand along the line from the index to the little finger. You ask some one in the company to cover your hand with a hat, which you make him hold; and, while he holds it, you bend your hand as if to close it. You open it immediately, and invite him to take the hat away, and the cross is made.

A MARINER'S COMPASS MADE ON A LADY'S THIMBLE.


A magnetic needle, very desirable to ascertain the presence of iron, is easily made, of the requisite delicacy, where a magnet is accessible. A bit of thin steel wire, or a long fine stocking needle, having a quarter of an inch cut off at the point, is to be heated in the middle, that it may be slightly bent there; then, while hot, a bit of sealing wax is to be attached to the centre, and the point which was cut off, being heated at the thick end, is to be fixed in the sealing wax, so that the sharp end may serve as a pivot, descending about one-eighth of an inch below the centre, taking care that the ends of the needle fall enough below the pivot to keep it from overturning. It must now be magnetized, by sliding one end of a magnet half a dozen or more times from the centre to one end of the needle; and the other end a similar number of times, from the centre of the needle to its other end. A small brass thimble (not capped with iron) will do for support; the point of the pivot being placed in one of the indentations, near the centre of the top, when, if well balanced, it will turn until it settles north and south. If one side preponderate, it must be nipped until the balance be restored.

**TO CONSTRUCT AND INFLATE A SMALL BALLOON.**

It is an interesting and amusing experiment to inflate a small balloon made of gold-beater's skin (using a little gum arabic to close any holes or fissures), filling it from a bladder or jar, and tying a thread round the mouth of it to prevent the escape of the gas. When fully blown, attach a fanciful ear of colored paper, or very thin pasteboard to it, and let it float in a large room; it will soon gain the ceiling, where it will remain for any length of time; if it be let off in the open air, it will ascend out of sight. This experiment may be varied, by putting small grains of shot into the car, in order to ascertain the difference between the weight of hydrogen gas and atmospheric air.

**THE FLOATING BEACON.**

Fasten to the end of a half-burnt candle a leaden counter of its own diameter, and put it gently into water. It will swim erect, and, if lighted, will burn to the very end without sinking.

TO LIGHT A CANDLE BY A GLASS OF WATER.

Privately stick a small piece of phosphorus on the edge of a glass of water, apply a candle newly blown out to it, and it will immediately be re-illuminated. The warmth of the snuff causes the phosphorus to ignite.

**TO DRIVE ONE TUMBLER THROUGH ANOTHER.**

This trick requires some little practice, or the result is nearly certain to be attended with considerable destruction of glass. Select two tumblers of exactly the same pattern, and considerably larger at the top than the bottom—so much so, indeed, that either tumbler will fit at least half-way into the other. Sit on a chair, so that the falling tumbler may fall softly into the 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. It would be desirable to get a tinman to make a couple of common tumbler-shaped tin cups to practice with. It will save much expense in glass.

**EXPLODING SOAP-BUBBLES.**

This is a novelty, and will be found to produce a very good effect. The bubbles are blown in the usual way with an ordinary clay pipe, the only preparation necessary being that the bowl of the pipe must be filled with cotton-wool soaked in gasoline. Bubbles blown with a pipe thus prepared will be found to explode in a flame when approached with a light.

**TO MELT IRON IN A MOMENT, AND MAKE IT RUN INTO DROPS.**

Bring a bar of iron to a white heat, and then apply it to a roll of sulphur. The iron will immediately melt, and run into drops.

The experiment should be performed over a basin of water, in which the drops that fall down will be quenched. These drops will be found reduced into a sort of cast-iron.

THE SELF-BALANCED PAIL.

You lay a stick across the table, letting one-third of it project over the edge; and you undertake to hang a pail of water on it, without either fastening the stick on the table or letting the pail rest on any support; and this feat the laws of gravitation will enable you literally to accomplish.

You take a pail of water, and hang it by the handle upon the projecting end of the stick, in such a manner that the handle may rest on it in an inclined position, with the middle of the pail within the edge of the table. That it may be fixed in this situation, place another stick with one of its ends resting against the side at the bottom of the pail, and its other end against the first stick, where there should be a notch to retain it. By these means the pail will remain fixed in that situation, without being able to incline to either side, nor can the stick slide along the table, or move along its edge, without raising the centre of gravity of the pail and the water it contains.



KNOCKING THE HEAD AGAINST THE DOOR.

"Do you desire me, ladies, to teach you my secret for making impromptu verses? It is to rub your forehead well, not with the hand, as Horace did of old, but by giving your head some good sound blows against the wall." Then proceed to knock your head three or four times against a door, and put your hand to your forehead, as if to deaden the pain produced by the violence of the blows. But you must do something more than merely touch the door with your head. At the same moment that you make the movements as if knocking yourself, you ward off the blow, by the aid of the left hand held to the door, about the spot which you appear to strike, while the closed right hand, concealed from the audience, strikes on the other side of the door.

The correspondence of the movements of the head with the noise of the blows given by the clenched fist, produces a perfect illusion on the minds of the spectators.



TO SUSPEND A NEEDLE IN THE AIR.

Place a magnet on a stand to raise a little above the table; then bring a small sewing needle, containing a thread, within a little of the magnet, keeping hold of the thread to prevent the needle from attaching itself to the magnet. The needle, in endeavoring to fly to the magnet, and being prevented by the thread, will remain curiously suspended in the air.

AN AMUSING TRICK FOR THE DRAWING-ROOM.

You begin by declaring that if any one will write something on a piece of paper, you will undertake to say what there is upon it. Should any one take you, tell him, when he has written something on a piece of paper, to roll it up small and hold the paper straight up in his hand; and, after making him hold it up a number of different ways, say, "Now place the paper on the floor in the middle of the room, and in order that I may not have the chance of lifting it up in the least, place both your feet upon it, I will then proceed to take up a candle, a stick, or anything else you please, and inform you at once what is on the paper." After going through all sorts of manoeuvres, to mislead the spectators and keep alive their curiosity, you finally turn to the gentleman who is standing with both feet on the paper, remarking, "I have undertaken to state what was upon that piece of paper. You are upon it!" With many a hearty laugh, you will be declared the winner of the bet.



THE BOTTLE CONJUROR.

State to the company that it was proved some years ago, at the Olympic Theatre, that to crawl into a quart bottle was an impossibility; but the rapid progress made by the march of intellect in these enlightened times has proved that any person may crawl into a pint bottle as easily as into his bed. Having thus prefaced your intentions, you get a pint bottle, and place it in the middle of the room; then go outside the door, and creeping into the room upon all fours, say, "Ladies and gentlemen, this is crawling IN to the pint bottle!"



MUSLIN THAT WILL NOT BURN.

Muslin, as is well known, is highly inflammable, and still muslin may be brought in contact with live coals without being consumed. Take a piece of highly polished metal, a copper sphere, for example, and bind the muslin on it as tightly as possible; then lay on it some coals at a white heat, blowing them and keeping them aglow. The muslin will not be scorched. The reason of this is that the metal on which the muslin is bound is a good conductor of the heat, which passes entirely into the metal, leaving the fabric uninjured.

TO CHANGE A DIME TO A QUARTER.

This is quite a simple parlor trick; in fact, it surprises on account of its very simplicity. Procure two pieces of marbled paper about seven inches square, and, having put the marble



Fig. 1.

backs of the paper together, cut them in the shape of an oblong square. (See Fig. 1.) Be very careful



Fig. 2.

to have them exactly the same size, as the success of the trick depends, in a great measure, upon the regularity of the paper. After cutting the paper in the manner described, place a dime in the centre of one of the pieces, at the place marked A; then fold it carefully over at the crease on the side marked B, and also again at the side marked D. When you have done this, turn down the end marked C upon the centre A, and again fold over on F. When this is accomplished, you will discover that you have formed a small parcel (the same shape as Fig. 2), with a dime in the centre. You then place a quarter of a dollar in the centre of the other piece of paper, and fold it up exactly the same size and shape as the first piece. Next gum the two parcels together at the back of the ends marked F, Fig. 2, and the sides will be so even that the parcels will appear as one. You can then open the side of the paper containing the dime and show it to your audience, informing them that you are going to open a mint on a small plan, and coin a quarter from a dime. Then mutter some cabalistic words and dexterously turn over the side containing the quarter, and, upon opening the paper, to the astonishment of the company, instead of a dime they will behold a genuine quarter.

BALANCED STICK.

Obtain a piece of wood about eight inches in length and half an inch thick; affix to its upper end the blades of two penknives, one on each side. Carefully place the lower end of the stick on the point of your forefinger, when it will retain its position without falling.

ARTIFICIAL LIGHTNING.

Provide a tin tube that is larger at one end than it is at the other, and in which there are several holes. Fill this tube with powdered resin, and when it is shaken over the flame of a torch, the reflection will produce the exact appearance of lightning.

THE VISIBLE INVISIBLE.

You tell one of the company that you will place a candle in such a manner that every person in the room, except himself, shall see it; yet you will not blindfold him, nor in any way restrain his person, or offer the least impediment to his examining or going to any part of the room he pleases. This trick is accomplished by placing the candle upon the party's head; but it cannot be performed if a looking-glass is in the room, as that will enable him to turn the laugh against you.



THE MAGIC WHIRLPOOL.

Fill a glass tumbler with water, throw upon its surface a few fragments or thin shaving of camphor, and they will instantly begin to move and acquire a motion both progressive and rotary, which will continue for a considerable time. If the water be touched by any greasy substance, the floating particles will dart back, and, as if by a stroke of magic, be instantly deprived of their motion and vivacity.



TO BRING A PERSON DOWN UPON A FEATHER.

This is a practical pun: You desire any one to stand on a chair or table, and you will tell him that, notwithstanding his weight, you will bring him down upon a feather. You then leave the room, and procuring a feather from a feather bed, you give it to him, and tell him that you have performed your promise—that you engaged to bring him down upon a feather, which you have done; for there is the feather, and, if he examines it, he will find DOWN upon it.



TO BOIL WATER IN PAPER.

Water may be boiled in paper. Make a little box of legal cap, put some water in it and expose it hung up by four threads over a spirit lamp. The water will soon commence to boil and the paper will not burn, because all the heat is employed in changing the temperature of the water from cold to hot. Let the water now be removed and pieces of tin substituted and the latter will soon be found melted within its paper receptacle.

MAGIC AGE TABLE.

1	2	4	8	16	32
3	3	5	9	17	33
5	6	6	10	18	34
7	7	7	11	19	35
9	10	12	12	20	36
11	11	13	13	21	37
13	14	14	14	22	38
15	15	15	15	23	39
17	18	20	24	24	40
19	19	21	25	25	41
21	22	22	26	26	42
23	23	23	27	27	43
25	26	28	28	28	44
27	27	29	29	29	45
29	30	30	30	30	46
31	31	31	31	31	47
33	34	36	40	48	48
35	35	37	41	49	49
37	38	38	42	50	50
39	39	39	43	51	51
41	42	44	44	52	52
43	43	45	45	53	53
45	46	46	46	54	54
47	47	47	47	55	55
49	50	52	56	56	56
51	51	53	57	57	57
53	54	54	58	58	58
55	55	55	59	59	59
57	58	60	60	60	60
59	59	61	61	61	61
61	62	62	62	62	62
63	63	63	63	63	63

KEY TO TABLE.—Add together the figures at the top of each column in which the age is found, and the sum will be the age sought. **EXAMPLE**—Hand the table to a lady and request her to tell you in which column or columns her age is found; if she says the first, second and fifth, you can say it is 19 by mentally adding together the first figures of those three columns, and so on for any age up to 63.

**BOIL WATER ON THE SURFACE OF ICE.**

Freeze some water in the bottom of a long glass tube. Pour water into the ice, and without handling the part containing the ice hold the tube diagonally over a lamp flame.

TO FIND A REMAINDER.

The key to this is that half of whatever sum you request to be added during the working of the sum is the remainder. In the example given 5 is the half of ten, the number requested to be added. Any amount may be added, but the operation is simplified by giving only even numbers, as they will divide without fractions.

EXAMPLE.

Think of.....	7
Double it	14
Add 10 to it.....	10
	2) 24
Half it.....	12
Which will leave.....	12
Subtract the number thought of.....	7
The remainder will be.....	5



A PERSON HAVING AN EVEN NUMBER OF COIN IN ONE HAND, AND AN ODD NUMBER IN THE OTHER, TO TELL IN WHICH HAND THE ODD OR EVEN NUMBER IS.

You desire the person to multiply the number in his right hand by an odd figure, and the number in his left by an even one; and tell you if the products, added together, be odd or even. If even, the even number is in the right hand; if odd, the even number is in the left. For instance:

1. Number in the right hand	2. Number in the right hand
is even.....18	is odd..... 7
Multiplied by..... 3	Multiplied by..... 3
Product.....54	Product.....21
In the left hand odd..... 7	In the left hand even.....18
Multiplied by..... 2	Multiplied by..... 2
Product.....14	Product.....36
Product of both hands....68	Product of both hands...57

**TO MAKE LIQUID STEEL.**

Heat a piece of steel in the fire to redness; take it, with one hand, out with a pair of pincers, then with the other hand present a piece of stick sulphur to the steel; as soon as they touch you will perceive the steel flow like a liquid.

TO MELT LEAD IN A PIECE OF PAPER.

Wrap up a very smooth ball of lead in a piece of paper, taking care that there be no wrinkles in it, and that it be everywhere in contact with the ball; if it be held in this state over the flame of a taper, the lead will be melted without the paper being burnt. The lead, indeed, when once fused, will not fail in a short time to pierce the paper and run through.



THE MAGIC SQUARES.

Lay seventeen pieces of wood (lucifer matches will answer the purpose) as in Fig. 1.

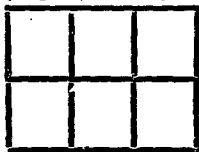


Fig. 1.

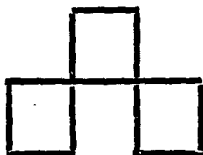


Fig. 2.

The puzzle you propose is—to remove only five matches and yet have no more than three perfect squares of the same size remaining. This apparent impossibility is rendered easy by removing the two upper corners on each side and the center line below, when the three squares will appear as in Fig. 2.



FORTY-FIVE.

How can forty-five be divided into four such parts that, if to the first part you add 2, from the second part you subtract 2, the third part you multiply by 2, and the fourth part you divide by 2, the sum of the addition, the remainder of the subtraction, the product of the multiplication, and the quotient of the division be all equal?

The first is 8; to which add 2—10.

The second is 12; subtract 2—10.

The third is 5; multiplied by 2—10.

The fourth is 20; divided by 2—10.

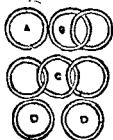
Subtract 45 from 45 and leave 45 as a remainder.

$$\begin{array}{r}
 9\ 8\ 7\ 6\ 5\ 4\ 3\ 2\ 1 = 45 \\
 1\ 2\ 3\ 4\ 5\ 6\ 7\ 8\ 9 = 45 \\
 \hline
 8\ 6\ 4\ 1\ 9\ 7\ 5\ 3\ 2 = 45
 \end{array}$$

THE MAGIC RINGS.

Get a blacksmith to make a number of rings, about six or seven inches in diameter, as in the cut. A is made with a spring opening on one side, B is a set of two rings forged permanently within each other, C is a set of three rings formed in the same manner, and D D are two simple rings. The rings should be about the thickness of a rather large black-lead pencil.

Lay the rings on one another, and they will appear to be separate and distinct. D D should be the uppermost rings, then B, then A, and then C. Hand around D for inspection, and if any more are desired, hand round the other D. When returned, hang them over your left arm, or grasp them in your hand, and tell the company that you are going to weave all the rings together. You clash them together, and after going through some complicated movements, bring out B, which the spectators will think



you have just fastened together. Hand them round. When they are returned mix them all up, and bring out C. Then take A in your hand, and passing one of the outer rings of C through the opening, you have four rings together. Then add D and you have five. Take off D and substitute B, which will give you six. So you go on weaving them into all kinds of fantastic shapes. You must always conceal the joint in A with your thumb, and contrive as often as you can to have one at least of the rings D at liberty. This is a capital trick, and may be diversified to any extent, especially if the number of rings is increased.



HOW TO MAKE AN EGG, APPARENTLY OF ITSELF, LEAVE THE CENTRE OF THE ROOM AND TRAVERSE TO A SAUCER OF WATER PLACED IN THE CORNER.

This is not adapted for public exhibition, as the process is tedious, but it is no less wonderful. Blow the yolk out of an egg, and insert a leech within the shell, securing the end by sticking on a piece of tissue paper, place the egg and leech in the centre of the room, and the saucer in the other. In the course of time—it may be hours—the natural instinct of the leech leads it to the water, and by its efforts causes the egg to move to the edge of the saucer containing the water.

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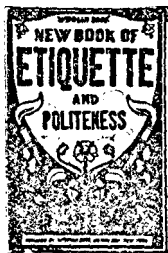
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