







19

AMATEUR AMUSEMENTS

BY PROFESSOR LORENTO. 574

INCLUDING ALMOST EVERY KIND OF PLAY AND SPORT SUITABLE
FOR PARTIES AND PARLOR RECREATIONS, GIVING FULL
DIRECTIONS HOW TO GET UP

*SHADOW PANTOMIMES, GALLANTY SHOWS,
SHORT COMIC PLAYS,*

WHICH ARE ALL FULLY ILLUSTRATED WITH CAPITAL PICTURES ; ALSO
SHOWING HOW TO DO ALL KINDS OF

CONJUROR'S AND MAGICIAN'S TRICKS,
WITH ILLUSTRATIVE ENGRAVINGS.

HUNDREDS OF CONUNDRUMS, PUZZLES, RIDDLES,
AND INGENIOUS PROBLEMS.

THE CHINEESE WIZARD'S WAY OF WORKING WONDERFUL FEATS,
MAGIC AND PUZZLES,

To which is added a full description of the elegant and
fashionable entertainment of

ACTING CHARADES,

AND A CHOICE SELECTION OF

TABLEAU VIVANTS, OR LIVING PICTURES.



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P R E F A C E .

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THE LOVE of amusement is innate in human nature; and the part of wisdom is to provide the kinds of amusement that will entertain without injuring both the body and mind of the young. We have in this book fully carried out this idea. We give only such amusements as will interest the heads of families as well as the young scions. Amusements that will produce the heartiest laughter, the greatest wonder, and at the same time are blended with no little instruction. Any smart young person who sees a theatrical or magical performance feels as if he or she would like to do it themselves. They try it, and find with proper directions they can do as well—or nearly as well—as the persons who make a living by such arts and shows. They apply themselves to that particular branch for which they show a natural aptitude. They practice or play—not for money, but for the love of it; and hence are denominated *Amateurs*.—It is for these folks that this book is compiled. Whether it shows you how to enact these strange weird pictures called Shadow Pantomimes; the pleasing and ingenious Acting Charades; the wonderful feats of sleight-of-hand and Magic, or gives you innumerable Conundrums,

Riddles, Puzzles, and Paradoxes to give out and solve; the editor bears in mind that you are Amateurs and not Professionals. Consequently everything is made as plain as A. B. C. You are taught not only what to do, but exactly how to go about doing it. You are taught to arrange drapery and dresses; to fix simple scenery, and to adjust all the little machinery meant to produce illusions of different kinds. When acting as a Conjuror or Magician you are taught what to do with your tongue to keep people's attention while you mystify them by your rapid passes and transformations. In fact, a lot of Amateurs will find this book more conducive to real amusement, affording them all greater chance to show off their special gifts or acquirements than any similar book ever published. It includes all the best things in nearly all Amusement books, and omits all dull, weak, old-fashioned things. It is adapted precisely to the requirements of the fashionable young folks of the present day.



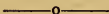
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SHADOW PANTOMIMES.

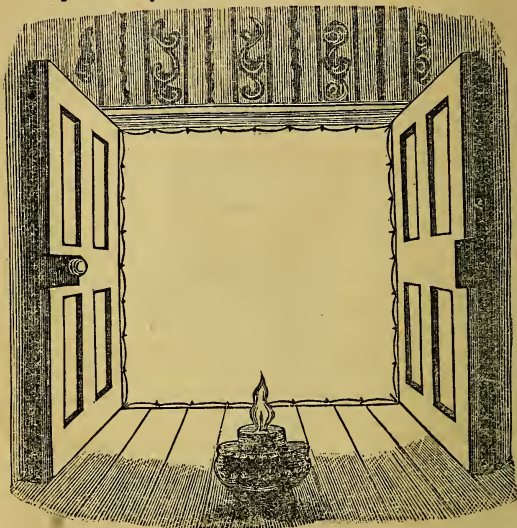


GENERAL DIRECTIONS.

THE place best adapted for these performances is where two apartments are connected by folding doors, for when the doors are thrown back the screen has simply to be fitted to the opening; however, as this advantage is not always available, a little management is required to prevent the light from showing over, and at the sides of the screen. This can be easily done by stretching a line across the room, close to the ceiling, and hanging thereon carpets, or any other pieces of opaque drapery.

The screen is a square of muslin or calico, strained on a common wooden frame by means of tacks. The cloth must be drawn perfectly tight and smooth, as the least wrinkle or bagging will quite spoil the effect of the representation. To get it straight the best way is to begin by fastening the corners, and then putting a tack in the centre of each of the four sides; if it is done in any other manner it will be certain to drag. The material for the screen may either be a sheet, which having been immersed in water, is wrung out and tacked on the frame, or a few yards of the cheapest calico got for the purpose. The former is open to many objections. Ladies in general object to have their house-linen torn and ironmoulded by nails. Besides which there is the trouble and delay caused by putting it on the frame to which it could not be properly attached before the sheet would dry. On the other hand, by having the screen *en permanence* these drawbacks are obviated, and the calico would cost considerable less than the sheet. In preparing a permanent screen, after it has been strained, the following method will be found to answer best. To coat the calico with linseed oil, laid on with a painting brush until it is semi-transparent; or should

it be desired to be very white, virgin wax dissolved in spirits of turpentine may be used.



The preceding diagram will give a very clear idea of the screen as it stands dividing the two apartments.

THE LIGHT:—This is managed by having a small tin cup made about the size of a breakfast cup, in the bottom of the inside of which a piece of twisted wire should be soldered, to hold some cotton to serve as a wick; round this there is to be put some tallow, that cut from candles is best, any other kind of waste fat is often impregnated with salt, which causes the wick to spit and splutter. The fat should be pressed down close all round leaving about a quarter of an inch or so of the cotton sticking up. On lighting this it will burn on, melting the tallow, until it becomes a sea of almost boiling grease. The cup should be placed in an earthenware pan or bowl, which latter ought to

be filled to the top with sand, on or in which the cup should be placed (see fig. 2). This is a very necessary precaution, as should the lamp by any chance be overturned, the hot grease



would be absorbed by the sand, and thereby save the carpet and the floor, besides obviating the risk of even more serious results.

THE PERFORMANCE:—Having arranged all these preliminaries, viz., the screen tightly strained and fitted to its place, and the lamp prepared and lighted, the pantomime may commence. The light being laid on the floor about four or five feet from the centre of the screen, the auditorium is of course left in complete darkness, as otherwise the shadows thrown by the actors on the screen would not be evident.

Should any lady or gentleman be so obliging as to play a few lively airs on the piano, as an overture, it will add greatly to the effect. If this be the case, the director will tap twice on the floor, as a signal for the music to begin, and when the performance is about to commence he should ring a hand-bell. Of course if there be no music he will merely do the latter.

All those not actually engaged in the performance, but are behind the screen waiting to come on, must be particular to keep to the *back* of the light; or the shadow will be apparent when its presence would be undesirable. In coming on, each performer should jump sideways over the light. This in front will have the appearance of his having dropped from the ceiling, and when he has finished his part and wishes to make his exit he does so backward, when it will appear to the audience as if he had gone up through the ceiling. Care must be taken to invar-

iably jump over the light sideways, steadily and neatly, without hurry or heedlessness, and without knocking against the light. In going through the business of the pantomime the actors must remember that it is essential to do it in *profile*, as their shadows should have the effect in front of *silhouettes*, or figures cut out in black paper.

In using chairs or tables they should be placed as close as possible to the screen, without causing the person sitting on or working in front of them to touch the screen.

When ladies take part in a pantomime, the stage manager should be particular in making all come on from the sides. There must be no jumping over the light for ladies young or old, so that no accident from a dress catching fire can possibly take place.

Actors must remember that the nearer they stand to the light and the further from the screen, the larger they will appear to those in front.

SHADOW BUFF; OR, WHO'S WHO?

THE comic extravaganza of "Shadow Buff, or, Who's Who?" is one in which all little ladies and gentlemen, from four to fourteen, can take a part, to the great delight of their friends, and to their own satisfaction. The game is played as follows:

There are cut into slips as many pieces of paper as there are players engaged (say ten), and on one of them is written the word "guesser." The papers are then put into a hat or bag, and shaken up. Each person draws one, and the drawer of the "guesser" must take his or her place on the audience side of the screen, while the others go behind, and as each of their shadows come in view, either by jumping over the light or coming on from the side, the "guesser" is to endeavor to guess their names, they remaining a sufficient time to allow him to make three guesses. Should he fail to guess correctly, the shadow disappears, and is succeeded by another. If the ladies put on different hats or bonnets from those they are in the habit of wearing, or exchange with one another; or, if the gentlemen exchange hats or coats, etc., or ruffle up their hair, or put something under their coats at the back, or do anything their ingenuity may suggest to alter their appearance, the poor "guesser" will be in a pitiable state of mystification. Should he, however, succeed in discovering them through the incognito, the person so detected becomes "guesser" and his predecessor goes behind to make one of the shadows, and so on, as in the game of *Blind-man's Buff*.

THE DENTIST OR TOOTH-DRAWING EXTRAORDINARY.

DRAMATIS PERSONÆ,

DOCTOR.
JOHN.

PATIENT.
PORTER.

THE properties required for this laughable sketch are of the very easiest to procure. The lancet (fig. 1) and the forceps (fig. 2) can be made of two pieces of lath, or of stiff pasteboard; the tooth (fig. 3) can be cut out of a card. All three should be of exaggerated dimensions. This piece is more properly an extravaganza than a pantomime, but at the same time it partakes of the specialties of both, and is played as follows:—

The patient jumps over the light, and expresses in pantomime, that is by putting his hands to his jaws, stamping on the floor, and making other gestures indicative of pain, that he is suffering from a dreadful toothache. After a minute or so he calls out, "Doctor! oh, for mercy's sake, doctor!" The doctor appears, by jumping over the light, and, taking the sufferer by the chin and nose, wrenches open his mouth and looks into it. He shakes his head, ties up the patient's jaw with a handkerchief, and makes an attempt to give him some smart taps on the top of the head.

After that the doctor jumps back over the light, leaving the patient to moan, groan, and to contort himself, into the most ridiculous attitudes, until the doctor again jumps over the light, this time with a chair. He takes hold of the patient and bangs him down into the chair; he then unties the handkerchief with which he had bound up the patient's jaw, and goes through any kind of rough comic examination that tact and fun may suggest, always bearing in mind to have "method in his madness." As he examines the patient's mouth he says, "Oh! ah! a dreadful case, my son, an awful bad tooth; one of your grinders, a regular double-barrelled, doubled-pronged molar; no cure for it,



Fig. 1,

none whatever, unless it might be twenty bottles, ah! yes, twenty bottles of my wonderful and extraordinary, I may say my astounding, my marvellous remedy, "Dioppo-retieam Bezo-wardi-

cum,' or my most astonishing 'cure all.' Yes, that will do it. But it must come out, there's no mistake about it; so here, John, fetch my lancet number one." Here John, the assistant, a tall, thin person, if there should be one in the company, jumps over the light, and presents the doctor with the lancet (see fig. 1). The doctor then says, "Now, John, lay hold of his head while I lance his gums previous to the drawing." John accordingly does so in as comic a manner as he can. The doctor then takes off his coat, and rolling up his shirt sleeves, gives the lancet two or three turns like a scimitar. He then feels the edge,



shakes his head, and wets it on the palm of his hand, making grotesque gestures all the time. Then, with the assistance of John, who holds back the patient's head, he opens the mouth of the latter and inserts the lancet therein, appearing to cut and lance the gums. The patient wriggles and moves his legs in apparent pain, but the sturdy John holds his head as if it were in a vise. The doctor next calls for his forceps, or the new atmospheric extractors. John says "Yes sir," jumps over the light, and returns with a gigantic pair of forceps (see fig. 2); they may be about three feet long. The doctor takes them, and when in-

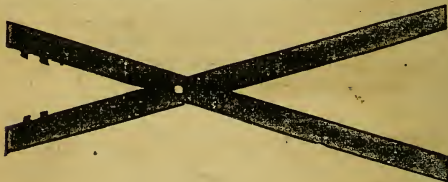


Fig. 2.

serting them into the patient's mouth he stands off at arm's length. John, having concealed under his dress a large tooth, manages, during the fun and struggle while the tooth is supposed to be in course of extraction, and while he is holding the

head, to fasten by a loop the tooth to the edge of the pincers. After a good deal of twisting about the tooth appears to come



out with a jerk. The patient howls, jumps up, waves the handkerchief over his head, knocks the doctor down, and jumps back over the light. The doctor seizes John by the nose with his forceps. The nose, of course, is a false one, what is called a fairs "a jolly nose." The doctor is frightened at what he has done, and, jumping over the lamp, makes his exit. John picks up his nose, rubs it, seizes the chair, and jumps over the light.

AMPUTATION LIKE WINKING; OR. THE MARVELLOUS REVIVER.

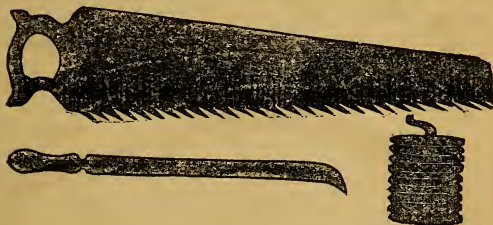
As performed by Dr. Drench and his Men in the Moor.

DRAMATIS PERSONÆ

THE DOCTOR.
JOHN.

THE PATIENT.
THE PORTER.

THIS piece also partakes of the burlesque and the pantomime. In its representation a few simple properties are required, viz., a light wooden table, a profile arm, the latter in two pieces, with



a peg at the junction of the joints, so that the arm can be made to move at the elbow, a profile saw, a knife, a bottle, a gullon pot, and a tobacco jar. All these, with the exception of the table, can be cut out of stiff pasteboard.

In this entertainment the frame of the screen should have a piece of stiff brown paper fastened at each corner at the back, so as to give the screen the appearance of a circle or moon.

In enacting this scene, the actor who personates the patient must have one of his arms (the right will be the best) bandaged to his side, so that no involuntary movement may betray it.

Then to his shoulder will be attached a pasteboard arm. When he jumps over the light he should pace once or twice backward and forward, across and across, close to the screen, being very careful not to touch it, and give in pantomime action evidences of great pain; the expression of which should be indicated in broad caricature. Then the doctor's man, John, jumps over the light with a chair, and by force seats the patient in it, to whom he says, "Patience, my dear sir; my master the great doctor Drench, will be here directly." The doctor now jumps over the light, and examines the patient very roughly, and says, "Dear me, John, what's all this? a fracture, a flaw. Ah! a broken arm, as I live. "Dear! dear! dear! poor fellow, his right arm too." He examines it, taking hold of the false arm, and moving it up and down, shakes it; he then exclaims, "Worse and worse, a compound fracture; I plainly see I must use the saw. Now John, look sharp, quick; the table; and fetch the porter to help you to hold down the patient." John says, "Yes, sir," and jumps over the light, returning instantly with the porter, then carrying the table between them. The table should be placed as near as possible to the light at the back, and John and the porter lay hold each at one end and jump regularly and together over the light, to give the proper effect. The table should be a very small light one. When the table has been carried over, the doctor still proceeds with his orders and directions, intermingled with observations and questions to the patient such as "Dear me, my man, how do you feel now?" Here the patient groans, and throws up his legs as if in agony. Then the doctor takes him by the leg and says, "Ah! oh! my good fellow, you have had some money left you lately." Hereupon the patient shakes his head, and says "No such luck!" Then the doctor holding up the patient's leg says "What do you mean by no such luck? when here a good leg-I-see," He turns round to John and says, "Not so bad that, John, eh? But to business. Now John, bring me the saw, my favorite hackemoffquick, and my large knife, the two-foot ham carver; and you, porter, go for the chloroform-noseifferum-painstopperum," John and the porter jump over the light, and as quickly return, one with a profile bottle, and the other with a saw and knife; the doctor meanwhile keeping up the attention of the audience by his by-play, and the patient assisting in the delusion by groaning, moaning, and kicking up his heels. The saw, the knife, and the bottle are placed on the table, which latter is pushed a good

deal to one side, and the patient is brought as much as possible to the centre. Then the doctor commences operations by taking the knife and putting it between his teeth to hold it. He takes off his coat, and tucks up his shirt sleeves. John and the porter likewise tuck up their shirt sleeves and take their places, one behind the patient to hold his head, the other at his side to hold his arm. There is then a good deal of by-play on the part of the doctor; he moves the patient's arm up and down, then he examines the edge of the saw by passing his fingers along the teeth; next he kneels on the right knee and strops the knife on his left boot; rises, and calls for a napkin, which the porter takes from a table and hands to him. Then he calls for the chloroform-nosesnifferum-painstopperum. This the porter also hands to him, and he appears to pour some of its contents on the napkin, which he passes backwards and forwards under the patient's nose. The latter seems to doze off quietly to sleep, and his head falls back, when the final operation of taking off the arm takes place. This is done by the assistant holding up the profile arm, and the doctor cuts round it with the knife, then taking the saw, he saws through the bone. While this is being done, the doctor, or any one else behind the screen that can do it, makes a noise with his mouth like the sawing of wood. If there should not be anyone who can imitate that sound, there may be a person placed behind the light with a real saw and a piece of wood. The doctor next takes off the arm and holds it up in triumph, exclaiming, "Behold and see the arm is off; this is the triumph of learning, of science, and of skill. Now, John, go down even into my sanctum sanctorum for a pot of my reviverumlikewinkin, my instantaneous



life restored." John jumps over the light. The doctor still continues talking. "This instantaneous composition is the greatest invention of the age; it is made from the real Egyptian mummy dust, and was invented by a mummer, who, having become a mummy, cast about in his mind how he might be enabled to return to his original calling; and, after studying for sixteen thousand years, he at length succeeded; and Richard-be-

came himself again. It is astonishing what it will do, and more wonderful still what it will not do. I will tell you a story of it in connection with a pig's tail. Now don't move or you will miss this tale of a pig. Farmer Oakstraws had a pig he called Porkibus, now Porkibus was called Porkibus because his name was Porkibus, and because he had not any other name. You see the geography of it? Well, Porkibus had a curly tail, as I said before. Oh! I didn't say it before, didn't I? Of course not; well even though I didn't, what then? The tail is always behind, isn't it? Well, then, when Porkibus was very young he was frightened by a cantankerous little dog, and he became curly tailed ever after. Now this curly tail was the cause of a sad accident. One day, jumping out of his *sty* and saying, in the pride of his heart, 'That's the *style*,' meaning, of course, that he was doing the thing *stylishly*, his tail caught on a *hook* just as he was in the act of *hooking* it, and off came his much valued curly appendage. Now, three applications of my invaluable reviver not only caused the tail to grow, literally to crop up, but every morning half an ounce of the best pig-tail was found growing to the end of it. There! Now John, where is the wonderful ointment? And now for the patient's arm to practise my wonderful cure on it." A piece of rag is taken by the doctor, with which he makes believe to anoint the top of the arm and shoulder. The fastening at the side of the patient is loosened by the assistant, and he gradually works the arm out and waves it aloft in triumph. The patient, doctor, assistant, and porter then perform a grotesque dance and exit over the light, the patient, with the chair, the saw, knife, bottle, pot and tobacco jar; and the two assistants each taking hold of one end of the table, in the same way in which they brought it on.

JOCKO ; OR, THE MISCHIEVOUS MONKEY.

DRAMATIS PERSONÆ

| | |
|----------------------------|------------------------------------|
| THE MONKEY. | NURSE. |
| FREDERICK SPARKLE | ROSE DOBBS, (Old Dobbs' daughter.) |
| OLD DOBBS | JENNY (a maid of all work.) |
| SAMBO (a nigger.) | |
| FRANK (Sparkle's servant.) | |

THE properties required for this piece include nothing that cannot be had readily enough in most houses. They are a cradle, a low rocking chair, and a basin of sawdust. A large spoon, an eye-glass for Sparkle, with a whip and valise or carpet bag for Frank. A morning-gown, split up the back in two halves, and sewn loosely together, so that it will pull apart

readily, a chair a table, (books on the latter), and a bell; writing paper, inkstand with two quills in it, and a basket containing a tablecloth; a decanter half-full of water (supposed to be wine) a plate, with some sawdust or sand (to pass for gruel), and another plate with a slice of bread on it. A table knife, a large earthenware bowl, a long stick, some short sticks, brooms poker, shovel, etc. In addition to these there will be required a monkey mask, and a doll, to represent a baby of about three months old.

This comic piece is commenced by the monkey jumping over the light (the monkey of course is played by a boy) and performing several antics, such as rolling over, and walking on all-fours after the manner of monkeys. As nurse enters at the side, with the baby in her arms, he jumps back over the light. Then the nurse stamps on the floor and calls, when Sambo enters from the side with the cradle and a low rocking-chair, and places them for her use on one side near the screen, and goes off as he entered. He re-enters the same way, fetching in a bowl of sawdust and a large spoon, and gives them to nurse, when he goes out. The monkey jumps over the light, and perches on the back of the nurse's chair, from which point of observation he watches her feeding the baby with a spoon from the bowl. When she has given the child two or three spoonfuls she indicates by her gestures that it is asleep, and carefully puts it into the cradle, rocks it to sleep, and exit at the side. The monkey liles himself when she gets up, and when she has gone he comes out, rocks the cradle, and tastes the sawdust, but does not like it. He then takes the baby out of the cradle and sits in the chair with it. The latter is supposed to wake up and cry loudly. (Here some one behind the light imitates the crying of a baby.) The monkey feeds it with the spoon from the bowl of sawdust. The baby roars and the monkey inverts the bowl on its head, hammering it on fast with the spoon. He next takes the bowl off and throws that and the spoon away; he hugs the baby tightly and rocks himself energetically in the chair; he gets up in a minute or so, and throws the chair, cradle, and baby with violence off at the side. The baby screams, on which he picks it up, and rolling it on the floor, makes a somersault back and forward over it. Should the actor not be able to perform the last feat he should jump over it. He again takes it up and plays battledore and shuttlecock with it, the baby roaring all the time. Finally he throws it over the light and jumps after it.

Nurse now enters and looks round in search of the baby, and not seeing it throws up her arms and screams. Next putting her hands over her face she runs off at the side. Then Sambo enters and seeing the confusion, everything being knocked about he laughs loudly, and jumps over the light. Then the monkey jumps forward over it, performs several comic antics and jumps

over the light back again. Sparkle now jumps over the light, looks around with his eyeglass, and then claps his hands as if calling, when Frank jumps over the light with a whip and valise, and follows close behind his master, who walks across near to the screen. He turns rather suddenly, and tumbles against Frank, to whom he gives a smart box on the ear, and then tells him to go and see if there is any one about. Frank calls "House ho! are you all asleep?" As there is no response he begins thumping with a stick against a supposed door sill. As he gives the third knock Old Dobbs enters and receives a whack on the head. Frank runs back, when his master seizes him by the ears, shakes him, and then throws him from him. Old Dobbs and Sparkle go to embrace, but Frank going between them, they both by mischance embrace him, whereupon they take him up between them and throw him over the light. Both Sparkle and Old Dobbs, laugh heartily at this, and Sparkle intimates by showing a ring that he has come to marry the old man's daughter. The latter rubs his hands as if pleased, but pauses and by giving the motions of a person counting out money from one hand into another, seems to inquire whether his daughter's suitor has any money, nodding his head interrogatively. Sparkle answers affirmatively by nodding and holding up a large purse. Old Dobbs nods approval, goes near to the edge of the screen, but still in sight of the audience, and beckons, on which Rose enters from the side; Old Dobbs takes her by the hand, and making a polite motion with his other hand appears to introduce her to Sparkle; the latter bows very low, and almost sweeps the floor with his hat, the young lady curtsying to the ground. The old man taking the purse from Sparkle's hand, shows it to his daughter, and hands it back to that gentleman. Old Dobbs then places his daughter's hand in that of Sparkle, and while doing so the monkey jumps over the light and tripping up Sparkle, puts him in a sitting posture on the floor, and then jumps back over the light. Old Dobbs helps him to rise, and by bowing, and by a motion towards the side with his hand, seems to invite the gentleman to partake of refreshment. Sparkle leads the lady off, and the old man is about to follow when, Frank jumps over the light appearing to the old gentleman and indicates by gestures how he had been flung up into the sky and had only just come down. He turns his head for a moment from the old man when the monkey jumps over the light, bites him in the calf of the leg and jumps back over the light without having been seen, Frank roars, and seeing no one except old Dobbs, imagines that he must have done it; he accordingly hits him a blow in the face, on which Old Dobbs staggers back, and then runs off at the side. Frank is very proud of this, and shaking his head stands with his legs wide apart. The monkey, seeing this, jumps over the light and runs through Frank's legs upsetting

him; the latter falling on his back and throwing his legs up in the air. The monkey, when he has done it jumps back over the light before he is seen. Frank lumbers up, rubbing himself all over, and looking about everywhere to see what it was that passed between his legs; he stands with his arms folded, seeming to try and remember or think what it could have



been, when the monkey jumps over the light, steals up behind him and knocks him down, Frank falling foremost on his hands and knees. He gets up into a sitting posture on the floor and folds his arms, shakes his head and seems to intimate his determination not to rise again and give somebody else an opportunity of knocking him down. His master enters, and seeing him sitting on the floor, looks at him and seems to inquire what he is doing there. Frank, in astonishment, gets up and shaking his fist in his master's face, appears to accuse him of having knocked him down. Sparkle shakes his head in denial and by putting his hand to his mouth, as if in the act of drinking, and by tapping his forehead intimates that the servant is drunk; he then points to the side, as if ordering him out and as he is about to go the monkey jumps over the light and pulls him back violently against his master who has his head turned away; the latter turning round gives him a kick, the monkey meanwhile, having jumped over the light.

Sparkle then orders Frank by gestures to go and fetch his dressing gown. The servant limps off at the side, making believe to be in great pain; Sparkle again indicates by his gestures that the servant had been drinking. He next claps his hands to call him, he enters slowly with the dressing-gown, his leg has a handkerchief tied round it just below the knee, as if to stop the blood. Sparkle takes off his coat and Frank helps him on with the dressing-gown. He gets one arm into the sleeve, and is about to do the same with the other, when the monkey jumps over the light and pulls Frank by the coat tails, when the latter comes down in a sitting posture on the floor, about the centre, and as he was holding on to the dressing-gown, and only one

half is on his master's shoulders, and he is feeling for the other sleeve, Frank gets up and begins his work again, but to his annoyance he finds that in his fall the coat has split up the back. This Sparkle is not aware of, so Frank pins up the back. The master walks away unconscious, and when his back is turned Frank shakes with laughter. The master turns, looks at him, and shakes his fist. Frank looks quite innocent, rubbing one hand over the other, and seems to ask if his master wants anything. The latter motions him to go for his writing desk (this he does by imitating the action of writing with his right hand on the left). Frank jumps over the light, and re-enters by the side with a table and chair. He exits and enters the same way with a writing desk which he puts on the table, and then holding the chair by the back, and bowing, seems to invite his master to sit down. Sparkle is about to do so when the monkey jumping over the light draws the chair back and the former comes sprawling backwards on the floor, the monkey immediately disappearing over the light. Sparkle quickly arises, and in a rage slaps the servant's face (in doing so *the latter will clap his hands smartly together to give the sound of a slap*) he then picks up the chair, and sits down to write; as he leans over to do so the monkey jumps over the light and gets behind him, and pushes his head forward violently, so that it seems to come with a bang against the desk. The unfortunate Sparkle raises his head and rubs his forehead. The monkey when he has done the mischief disappearing over the lamp.

The irate gentleman more convinced than ever of the inebriety of the servant, seems to hit him a box on the ear. Frank appears to say in action, "Why did you hit me?" The master points to his head and to the desk; Frank makes energetic motions of denial, but the master shakes his head incredulously. These accusations and denials are repeated two or three times or even oftener. It finishes by Frank putting one hand on his heart, and raising the other in the air, and moving his mouth as if he was asseverating the truth. Sparkle sits down angrily to the table and writes, folds a letter puts into an envelope, and indicates by the action of putting a letter into a letter-box that he is to post it. Frank takes it and goes out at the side. Sparkle then takes off his dressing-gown, puts it on a chair, and goes out at the opposite side to that at which Frank made his exit. The monkey jumps over the light, then on to the table and from thence into the chair; puts on the dressing-gown, and rings the hand-bell which stands beside the desk.

This summons brings in Frank, who may be supposed to have returned. He enters from the side, and bows to intimate that he is waiting for orders. He goes over to the monkey who gives him some sheets of paper; he looks at them and seems in his turn to think it his master who has been taking an extra glass, he laughs and is going off with them, when the monkey again

rings the bell, when the servant returns and the monkey gives him a pile of books and an inkstand; he is going, when the monkey again rings, but as the servant returns the monkey turns and chatters, ringing the bell in his face. Frank looks at him, and is astonished; he throws the books and inkstand at him, but the monkey ducks and avoids them. Frank then gets a whip and tries to lash the monkey but the latter chatters, eludes him, and jumps over the lamp, over which he jumps again and on to Frank's shoulders, who flourishes about the whip, cutting, slashing, and vainly trying to hit his enemy. The latter then springs off, and jumps over the light, over which Frank follows him. Jenny then comes in, gathers up the books and inkstand, puts them into a basket, and takes therefrom a table-cloth and spreads it on the table; she then puts on a decanter of wine, an earthenware bowl, a plate with some flour and water mixed like paste, a plate with a slice of bread on it, and a table-knife. Just as she has completed her task Frank jumps over the light with the whip in his hand; he throws down the whip, and shakes his head to intimate that he didn't succeed in catching the monkey. Jenny, who knows nothing of the monkey, goes out at the side without noticing Frank, who is stamping about, but is soon brought to his senses, by the monkey, who jumping over the light, catches up the whip and gives the poor victim three or four sharp cuts with it across the backs of his legs, again jumping over the light. Jenny re-entering just at that instant, he turns and sees her; he keeps rubbing his legs, and by his gestures seems as if he was in great pain. He accuses Jenny of having done it; but she shakes her head in token of denial. He nods, and indicates that she did. She gives her head another negative shake. He puts his head on one side and screws up his face to a comic profile, and asks her by gesture for a kiss. She plainly intimates by her gestures that she will do nothing of the kind. He intimates that he will not be refused. She draws back as much as to say "If you can catch me you may kiss me." He shakes his head as though he would say, "All right, my beauty." Then ensues a chase round the room, behind the table and everywhere; but at length she runs off at the side. Just as she does so the monkey jumps over the light, and into Frank's arms, smothering him with kisses. Frank struggles to free himself from the embrace of the monkey, who, pushing him off, throws him on his face on the floor, and jumps over the light. Frank scrambles to his feet; takes up the whip and threatens his now invisible tormentor. He strides up and down intimating by gesture that the monkey has climbed up a tree. In the middle of it all he sees the cat-ables on the table, he is astonished and pleased; he throws the whip away, and sits down, he drinks out of the decanters instead of pouring the wine into a glass, and dips his fingers into the bowl as if he was taking out lumps of sugar. — Then with a

knife he dips into the paste, and shows it, as it hangs from the end of the knife. He laughs and chuckles with delight. Then he spreads it on his bread, and intimates by gestures, rubbing his stomach, etc., how much he is enjoying his repast.

While everything wears so smiling an aspect the monkey jumps over the light and plays on him every prank that the circumstances of the case suggest—pulling his hair, tickling his face, and finally seizing the bread he rubs the thick paste off it on his face; he then runs off and jumps back over the light. As the monkey decamps, Old Dobbs enters from the side, and Frank makes sure that he was the delinquent. In his rage he flings the pasted bread at his face, but misses it, and Sparkle, who was behind Old Dobbs catches it between the eyes. Both the latter and the old man are furious, and Frank so frightened that he jumps over the light. The two angry men run about looking for him, but catch each other by mistake, and a mutual pummeling takes place, each thinking that he is beating Frank. They discover their error, and both apologize, shaking hands on it. They go in search of Frank, Sparkle jumping over the light, and Old Dobbs goes off at the side. As soon as they are gone the monkey jumps over the light, drinks out of the decanter, and licks out the bowl. Then catching hold of the tablecloth, he, by a quick jerk, whips it off the table, but dexterously leaving everything on the latter undisturbed. (*This trick will require to be practised.*) The monkey then putting the cloth on the floor rolls himself up in it, then stands up when it hangs like a cloak over his shoulders, he walks about in it admiring himself. Suddenly he throws it off, and jumping on the table he throws the plates about; he next takes the bowl, and appears to swallow its contents. Then he takes up the decanter and finding it empty flings it on to the floor. Next he puts the bowl on his head like a hat, but leaning his head back the bowl falls off and breaks. He turns round to ascertain the damage he has done, when Frank enters from the side with a large stick and strikes at the monkey as he sits perched on the table, but the monkey jumps off and eludes him, dodging the blows from the stick several times, and finally seizes it, and wrenches it from Frank, whom he beats unmercifully, until the latter runs off at the side. The monkey pushes the chair, table, and other things aside to give himself a clear field, and waves the stick in triumph. When his back is turned, Frank enters from the side with a short stick, followed by the entire *dramatis personæ*. They advance on the monkey to beat him, when he turns round suddenly and belabours them right and left, as they run round to avoid the blows, which he rains on them. Some jump backwards and forwards over the light, (which has a good effect), and others fall and get up again. In the middle of the *mêlée*, when the laughter is at the loudest, if the light at the back is taken away, and the light in the auditorium suddenly turned

up, (if there should be gas, or if not, candles suddenly brought in), it will give the effect of the sudden falling of the curtain on a very laughable tableau.

The long stick mentioned can be made of five or six canes or rattans, tied together, and about six feet long. This, if skilfully used, will make a great noise without hurting. The personator of the monkey will wear a tight-fitting dress, and a monkey mask with a movable jaw.

REGULAR HASH; OR, THE BOARD- ING HOUSE CONSPIRACY.

DRAMATIS PERSONÆ,

SKINFLINT.
SMITH.
BROWN.
JONES.

ROBINSON.
ROGER.
DOCTOR BOLUS.
MRS. STINTEM.

THE properties used in this comic piece, are a table, a chair, a table-cloth, two plates, knives and forks, and a zinc pail, with some pudding in it to represent hash (it must be something nice to eat), a large iron ladle or spoon to be in the zinc pail, and to be used in putting the pudding on the plates, three or four brooms, a live cat, a cane for the doctor etc.

The burlesque opens by Brown, Jones, Smith, Robinson, and Roger entering from the sides, when the following conversation takes place :

BROWN. This is the place of meeting.

JONES. We are here, but where is our worthy president?

Skinflint jumps over the light and says, in a hollow voice, "I am here, brothers in distress, I greet you; you have chosen me as your president and spokesman, and by my order we have convened here to requite our wrongs; for that we are wronged grievously you can all testify."

OMNES. We can, we can.

SKINFLINT. Of course you can. Here we are, all sojourners in the boarding house of Mrs. Stintem, paying the ridiculous sum of five mortal dollars weekly for board, lodging gas and fire. Ah! and do we get it? What says Echo! (speaking in a very hollow and impressive voice) she answers 'No!' What say you to that, my brethren in suffering?

OMNES. No, no.

SKINFLINT. No, the promised comfort of the domicile of Stintem are a sham, a snare and a delusion. She turns off the gas so early that we cannot find the head of our beds. We have

not sufficient light to take off our boots, and when we sleep in them she insinuates that we—hem—that we have been liquor-ing.

OMNES. Shame, shame.

SKINFLINT. I say again, will you stand it.

OMNES. No; no.

SKINFLINT (tapping his nose). I have a plan. What was served to us yesterday as a rabbit was a tom-cat; as we could not manage to eat it then it will be given to us to-day in the guise of a hash [Groans, and cries of "A *bas* hash."] Now we will make Mrs. Stintem eat it all herself. You all agree?

OMNES. All, all.

They go out at one side except Skinflint, who jumps over the light, and as he does so Mrs. Stintem enters at the opposite side to that at which the others made their exit.

Mrs. Stintem carries in one hand a basket containing plates, etc., and in the other a zinc pail containing pudding which is supposed to be hash. She spreads a cloth on the table, and then lays the knives, forks, spoons, etc., a large ladle remains in the pail, she stands the latter in the centre of the table. When all is ready, she says "Well, if ever there was a poor lone widow that's pestered to death it is me. Here I have had seven servant girls within the last three weeks and every one of them walked off because I wouldn't agree to give out the washing and have in a woman to do the rough work, and the saucy jades want to see their cousins too—I wonder how it is that all their consins happen to be either policemen or soldiers, Then there are the boarders, Ah! they *are* a cantankerous lot; I do believe they expect venison, game, spring chickens and lamb, with pastry to correspond, for their shabby five dollars a week. Ha! ha! Well I give them good substantial hash for dinner every day, and if they don't like it why they can leave it. May be it's dainties they want. They say they don't know what it is made of. Oh! they don't don't they? I'd like to know what business it is of theirs how it's made; all they've got to do is to eat it and be thankful. I've got to make money, that's all and as I am an honest woman I don't run up a score at the butcher's. Ha! ha! Well here's their dinner all ready and getting cold and none of them come yet (a knock outside) ah! here comes Mr. Skinflint, the worst of the lot, a regular blow coal, that he is."

MR. SKINFLINT (enters from the side). Well, Mrs. Stintem, what's for dinner to-day?

MRS. STINTEM (rubbing one hand over the other and curtsying low). Some nice hash.

SKINFLINT (throwing up his hands in horror). Hash! (he jumps over the light.)

MRS. STINTEM. Did I ever.

Enter BROWN (from the side). Good day Mrs. Stintem, What's for dinner to day.

MRS. STINTEM. Some very nice hash.

BROWN (throwing up his arms). Hash, by Jove! (jumps over the light.)

Enter JONES (from the side). How do you do, Mrs. Stintem? Have you got anything nice for dinner to-day?

MRS. STINTEM. Oh, yes, some beautiful hash.

JONES (throwing up his arms in horror). A vaunt hash! (jumps over the light.)

Enter SMITH. Well Mrs. Stintem, I hope you have a nice dinner to-day, I am precious hungry.

MRS. STINTEM. I have indeed, oh! such nice rabbit hash.

SMITH (whistles). Pussy hash, you mean! Well we all remember the policeman that eat the rabbit pie under the railway arch, and what came of it. Mew! mew! (he jumps over the light.)

Enter ROGER. Ah! Mrs. Stintem, I see the dinner is ready; What have you got that is very good to-day?

MRS. STINTEM (very sharply). Hash.

ROGER (rubbing his hands and then his stomach). Prime stuff, ha! (He sits down, and she ladles him out some of the pudding from the pail and puts it on his plate. [He eats ravenously, then stretches himself and gets up satisfied]. Well I have enjoyed my dinner very much. The other fellows thought to frighten me, but it was no go. They said that the tom-cat was missing, but I did not believe them.

MRS. STINTEM. Well then, as they don't want any dinner I shall remove it, it will keep for supper. [She goes out at the side.]

ROGER [putting his hand to his stomach]. Oh! oh dear! Oh—h-h-h dear! I feel as if ten thousand cats were clawing at my vitals! He makes a number of grotesque gestures indicative of pain, then rolls on his back on the floor and kicks his heels up in the air roaring all the time. At length he calls out "Help! help!" and rolls over on his face then on his back again. Brown and Jones jump over the light, and ask him what is the matter. He can only say "Oh! the hash!" and he rubs his stomach. They help him up and put him sitting in a chair, where they try to hold him down; he jumping up and crying out "Oh dear! oh dear!" Brown tells Jones to run for a doctor, Jones jumps over the light and returns the same way with Doctor Bolus. The doctor, with pomposity looks at Roger's tongue, feels his pulse, tells the others to hold him tight, "Very tight if you please." He takes off his coat, and seizing Roger by the hair makes believe, by putting his hand at the off side of his head, so that he will appear from the front to have put his hand down his throat. He draws it back

holding a large cat by the back of the neck. He looks astonished at what he has caught; he holds it up, when Brown and Jones raise their hands and express horror. Then he lets the cat run away; the doctor next asks for his fee, but the three boarders shake their heads and say "We've got no money." He becomes angry and says "You're nothing but a set of swindlers." They laugh and spin him round, he shaking his cane all the time and trying to get at them. At length one of them gives him a kick, and he jumping at the same time, they seem to have kicked him over the light; the boarders in roars of laughter all the time, holding their sides and making grotesque gestures of merriment. Next Skinflint and Smith and Robinson come running in at the side and Skinflint says, "Our jury finds Mrs. Stintem guilty of treason to our stomachs, and each and all bind ourselves to carry out the sentence of the court. Ah! here



she comes—away!" They all jump over the light. Mrs. Stintem enters from the side and says "Well I'll just take a 'bus, and go to the bank. I shall not require to go to market this evening for the rabbit hash will do nicely for supper, and if they don't like it they shall have it for dinner to-morrow, ha! ha! ha! I've made up my mind for that." She is about to go out when all the boarders jump over the light and dance a war dance round her, flourishing hearth brooms aloft. She tries to run away, but is met each time by one of her tormentors. At length they make her sit in a chair, and tucking a handkerchief like a napkin under her chin, Skinflint says, "Listen, Mrs. Stintem, our council has condemned you to eat all the hash that was left at dinner. Fortunately for you, Roger has consumed a good part of it [a voice, "Just like Roger"]. We want to give you a lesson, and hope it will lead to a change in our diet, at least twice a week." She struggles, but two of them hold her arms, one at each side while a third presses from the back of her chair on her shoulders to keep her down, a fourth brings the pail of hash, and Skinflint feeds her she spluttering and re-

sisting all the time; she refuses to swallow it, but the boarder who has brought the pail being at liberty holds her nose, so as she has to open her mouth to breathe, Skinflint pops in spoonful after spoonful, she keeps on abusing and choking all the time; when she has finished it they let her go, but as she is running off they "bonnet" her with the pail; she then runs out and they after her, laughing all the time.

THE MADCAP BARBER; OR, THE UN-FORTUNATE VICTIM.

"INTERMEDE COMIQUE."

DRAMATIS PERSONÆ.

FRIZZLE (a barber).

BIRCHEM (a pedant).

HUNCHBACK.

A LADY.

ACCESSORIES: A barber's pole, cut out of stiff pasteboard, a sign with the words Frizzle, Barber, pierced through so that they will show when placed between the screen and the light, a newspaper, a large bell, some carpeting, a few carpet bags [or imitations of them], coats, shawls, and bundles, a satchel containing broken crockery, a chair, a cloth such as barbers use when cutting hair, a large basin, a wooden razor about two feet long, and a razor strop about the same length with a strong cord loop at one end, to go over a man's head.

The circle is made by putting brown paper at the corners of the frame, as described in "Amputation Extraordinary," with the pole fastened at one side and the sign at the other.

Frizzle wears his shirt sleeves, an apron, and a wig with the hair standing up very straight. Birchem wears a straight cut coat, knee-breeches, and stockings; his head is bald but he wears a wig, the bald head can be imitated by the performer wearing a skull cap. Over the wig he wears a small three-cornered hat; this may be a piece of paper, pinched into that shape.

The piece is commenced by Frizzle jumping over the light, and exclaiming, "Well, here I am, the great barber in ordinary to the man in the moon. I've shaved his high mightiness for the fortieth time to day, and now have nothing to do, and I am so anxious for another job to try my new patent double-edged double-barreled, breech-loading razor, that cleans off the most bristly beard that ever grew on human face, before the lather has been quite laid on the patient's face. I only wish that some verdant visitor would arrive here that I might test the

powers of my invention. It is astonishing, I may say truly surprising, that we have so few tourists coming this way, and that in these days of submarine telegraphs and underground railways, nobody builds a railway to the moon. So many people have built castles in the air, there could be stations had for the asking. As everyone knows that the moon is inhabited, it seems strange that some speculative limited liability company does not come here and start a speculation of some sort. By the by, in the last sublunary *Times* that I captured off the tail of a boy's kite, as it flew up near the moon, I am informed that an aerial railway to the moon was to be finished by the fourth of July, 1974. That is this very year and this very day. I'll read the paper and see if I'm correct." He goes and gets the paper. "Oh, here it is. Ah! I knew I was right. Hark! what's that?" He listens: here some one or two behind the light will ring a bell, and imitate the snorting of a locomotive and the shriek of a railway whistle; also the shouts and bustle consequent on the arrival of a train at a station. Passengers cross and recross from side to side, and Frizzle touts eagerly for custom, pointing to his shop, and even trying half by force and half by persuasion to get them into it. Birchem enters as Frizzle almost despairs of getting a job. As he is walking up and down, meditating on his ill luck, he and Birchem knock their heads together. The latter exclaims angrily, "Confound your stupid head; is this the first salute I get when I have taken the trouble of coming to your outlandish country? Is it fighting you mean? for although I am a learned dominie, I'll knock you down before you have time to say 'by your leave.'" Frizzle bows low, puts his hand to his heart, and in action apologizes. Birchem says, "Well, as you apologize of course you can do nothing more, so here's my hand." They shake hands. "Well my friend," says Birchem, "and this is the moon, about which so many learned men disagree; and is there really a man in it?" Frizzle answers, "Yes, sir, a mighty prince, that carries a sceptre in the form of a bush." "Ah," Birchem says. "and lots of litte boys and girls? I am a professor of all the sciences, and am sent by the school board to induct all you lunatics into all the mysteries, arts, sciences, including dancing, and every other kind of music;" he whistles, does the double shuffle, and changes to heel and toe. "And now, my ancient, who may you be?" Frizzle draws himself up to his full height and answers, "I am the great Frizzle, seventh son of a seventh son, and barber in ordinary to his high mightiness the Man in the Moon, whose august beard I shave forty times a day, and then, like the great Alexander, I sigh for more beards to mow. I am moreover the sole inventor, patentee, and proprietor of the hair rejuvenator, and the wonderful two-edged, double-barreled, breech-loading self-acting razor, which will shave both sides of the face at the

same time taking away wrinkles and all, combs the hair and whiskers, brushing them as well, and finishes all by drawing the teeth during the other operations. I shall be pleased and happy, I may say delighted, to show you my new invention, and to put it to a practical test, on your good-looking face." Birchem looks at him, and shaking his head slowly says, "My good friend Frizzle, if your double action razor comes anyway near your forty horse power tongue I should like to see it and to give you a job as well; I like to encourage native talent in every way. Here take my valise; handle it carefully as its contents are valuable." Frizzle takes it and throws it off at one side, when there is a tremendous crash of broken crockery. "Hollo!" shouts Birchem, "what the deuce are you at? Confound it! you've smashed a magnificent set of China ornaments I bought as a present for Mary Anne. Ah, I may well say now 'Poor Mary Ann.'" Frizzle motions "all right," and jumps over the light. Birchem looks up after him and says, "Well, I'm blest if this is not the strangest country I ever set foot in; I wonder where the fellow can have got to? Can he have gone up to another moon above this one? Madame Luna may have little moons of her own—moons outside of moons as one may say." Then he looks up and calls out, "Frizzle, ahoy!" Frizzle from the back of the light answers, "All right sir, in one minute." Birchem looks bewildered, and Frizzle jumps over the light in front of him; he is astonished at his sudden appearance. Frizzle bows and motions Birchem to sit down on a chair. The latter is about to do so when Frizzle picks up a band-box and puts it on the seat; Birchem goes plump into the box, his heels going high into the air. He then jumps up, and holding out the box to Frizzle, says, "Look here stupid; there's a three dollar hat gone, by Jove I can't stand this." Frizzle says, "Well, sit down again," and seizing him pushes him into the chair. Then taking the band-box he throws it over the light jumping over after it. Birchem starts up in bewildered amazement, with his mouth open, and recovering himself says, "Well, they say when you are in Rome you must do as the Romans do; but this is Romanizing with a vengeance." He shrugs his shoulders, shakes his head, and resigns himself to his fate. Frizzle jumps over the light with a long cloth, which he shakes in Birchem's face, who waves his hand to keep it from his eyes, and calls out, "Look here you barber, I can stand a good deal, but not that way of yours." Frizzle then takes the cloth, and puts it carefully in front of his victim, fastening the ends at the back of his neck very tight. Birchem struggles with hands and feet, tries to get off the chair, and calls out in a choking voice, "You infernal scoundrel, you're strangling me!" Frizzle laughs and forces him to remain in the chair, he then jumps over the light. Birchem looks after him, his astonishment increasing every moment. Frizzle jumps over the light, this time with a very large

basin of lather, and a large whitewash brush, with an immense wooden razor, and a strop about a yard long, with a loop at one end. These items he lays on the floor, and Birchem looks at them, wondering what the other is going to do with them, when Frizzle says, "Ah, now, illustrious stranger, I'll show you how we manipulate our customers when performing the grand and sublime art tonsorial." Birchem says, "I want none of your *lunatic* capers, I simply want to be shaved." Frizzle answers, "All right, my worthy sir, I will just whet my wonderful razor and you shall see what you shall see. Your face clean shaved, wrinkles all gone, your hair nicely shampooed, and your teeth drawn in the winking of an elephant's right eye; there—just put this over your head." He puts the loop of the strop over



his head and says, "This, you see, is my new invention—the flexible razor strop. You will be enchanted when you see its action; and this is my miraculous razor." He shows him the razor. Birchem starts up when he sees it opened, and exclaims, "Hollo! I won't be shaved with that murderous weapon; why if your hand should slip I wouldn't give a cent for my head. I tell you again I don't want to be shaved; I want to go." Frizzle presses him down on the chair, and seizing one end of the strop he then rubs the side of the razor backwards and forwards across and across Birchem's face, and finally hits him over the head with it. The unlucky philomath falls back, bringing the chair down with him. "Oh, I'm murdered! Oh! oh! oh! help! murder! murder! murder!" Frizzle drops the razor, and seizing Birchem under the arms lifts him into the chair again; he then takes the bowl of lather, stirs it about, and shows the large brush. Birchem looks on in terror and surprise, with his mouth wide open. Frizzle takes advantage of this last circumstance to dab the brush into his mouth, on which he splutters and coughs and spits out. Just then a lady enters, and tapping Frizzle on the shoulder asks him a question, when the latter turns, and dabs the brush into her face; she screams and runs off. Frizzle laughs and

mimics her scream; Birchem also laughs very heartily, and as he does so Frizzle dabs the brush into his mouth again, and lathers his face and head all over. A lame man now comes in with a huge hump. He asks to be shaved, and as Frizzle turns to answer him he gives the lurchback a dab in the face, and as he turns to go he dabs him again and again, until he runs off at the side. This makes the barber laugh immensely, he then finishes lathering Birchem, and when he has done so, he puts the brush and basin down and commences to shave him. He scrapes the lather off his face and wipes the razor on the knees of the sufferer's breeches, who cries out "What the deuce do you mean? you've ruined my best Sunday breeches." Frizzle laughs, and looks about for something whereon to strop his razor, when seeing Birchem's leg stretched out he seizes him by the ankle and pulling him right out of his chair, he lands him on his back on the floor, and begins to strop his razor vigorously on his boot. Suddenly Birchem utters an exclamation of pain, and bounds to his feet, holding up his leg with both hands and intimates by grotesque gestures that he has been cut. Frizzle looks terrified, throws down the razor, and falls on his knees before his victim, holding up his hands as if to implore mercy. Birchem spurns him with his foot, and Frizzle rolls over and over on the floor, kicking violently all the time. He regains his feet, and recovering his razor, walks up boldly to Birchem assuming a threatening and defiant bearing, brandishing his weapon in dangerous proximity to the dominie's head. He speaks rapidly saying, "You mere sublunary, you dare to insult the majesty of his high mightiness's barber! Die, miscreant that mine honor may wipe out the stain!" He prepares to proceed to extremities—having seized Birchem by the collar, when the lame man enters, and slipping his hump from beneath his coat, he throws it at him, hitting him on the head, thereby staggering him. Before he has time to steady himself, the lady enters from the side, and taking the cloth from the back of the chair, she throws it over his head and belabors him with her parasol; he spinning round and round all the time like a teetotum and making the most ridiculous efforts to free himself. The lady is at length out of breath, and while she pauses Birchem recognizes her, and starting back, he exclaims, "Angels and ministers of grace! my Mary Ann—ah!" The lady gasps, "Oh!" and they rush frantically into each other's arms. Frizzle, who has succeeded in getting free from the cloth, pants and seems broken-winded; but seeing the lovers embrace, he is overpowered by his feelings of sympathy, and rushing forward he embraces both. Here the railway bell is rung, and the whistle is heard, when Frizzle and the lame man, who has thrown away his stick, jump over the light, while Birchem and Mary Ann exit at the side. The lamp is then removed from the back, and the gas turned up in the auditorium, to intimate that the piece has concluded.

GHOSTS!

AND HOW TO RAISE THEM.

ONE EVENING when a number of lads had met together, intending to spend a few hours in some pastime, at once harmless and instructive, the subject of Ghosts came upon the carpet. One of their number whom they had christened the Professor, on account of the felicity with which he gave expression to the ideas upon almost every subject with which they were more or less conversant, was appointed lecturer.

Assuming an air of almost ministerial gravity he began his interesting lecture on *Ghosts, and how to raise them.*

He spoke in substance as follows: His ghosts were real; but, though real, they were not ethereal. They were radiant and yet impalpable. They were of different orders, yet they had a kind of relationship. Some had no visible being, others were tangible, but all were astonishing. Yet they were only taken from the arcana of nature; they did not belong to the occult art, nor were evolved out of the regions of the supernatural, there were some which could be seen by day, whilst others required darkness to develope them. First, we were introduced to

THE SPECTRES IN THE ROOM.

The professor produced a small portfolio containing some dozen sheets of cardboard or thick paper. These, he said, were the most astonishing, really of all the spectres produced by man. On each of the boards there was a single figure belonging to the order of those shown on the next page. Altogether he had about a dozen varieties in as many different colors. Some were flowers and others were birds.

Some were self-colored, and others shown with a colored margin. Each boy received a cardboard, and was told to close one eye, to look at it intently for some time, and then to gaze at the ceiling or on the walls and to relate what he saw; and, with the

exception of some small boys, they all declared that they saw something very different in color from what they held in their hand. Yet, really, they were gazing at nothing but the well-known "Ocular Spectra." Thus to each one the orange man



Orange.



Green.



Blue.



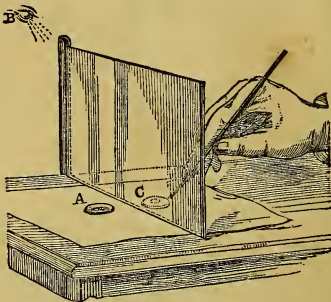
Red.

appeared blue; the blue, orange red; the red, bluish green; the green, a sort of reddish violet, the violet, bluish green, yellow indigo; indigo, orange yellow; black, white, and white black. By having duplicate outlines, one colored and the other plain placed beneath each other, on the upper being removed the plain outline was filled up with the complementary color of the first picture.

The Professor did not explain that this simple experiment contained the germs of a delusion that has lasted until our own day. The magic crystals by which fortunes are told, have refracting surfaces of various colors, and on the dupe looking at them the retina of the eye travels over the surface until the varying colors assume regular shape, which he easily transforms to the people and scenes he wishes to see. The old Egyptian's pool

of ink acts in the same way, and, as it reflects strongly from its slightly concave and variable surface, it gives forth wonderful and fanciful pictures, by which the world have been gullied into a belief of the supernatural in times long gone by.

The old Egyptian priests, the Professor told us, had so many modes of producing an illusion so real, so perplexing and so astounding, as to amaze the people who witnessed it, and sufficient to silence any skeptic who refused to believe in their supernatural powers. Thus figures floated in the clouds of incense which came from their altars; real events were depicted on the solid walls; the figures on the pictures moved; the sword of the avenging deity became stained with blood, or the beatified soul of the lost one was seen ascending to heaven. He said that all this proved that the priests were further advanced in scientific knowledge than we thought, even if we allowed something for the mystified state of mind in which the spectators were naturally in. The laws of refraction and of reflection were evidently well known and practically applied, and it seemed that they possessed the germs of our magic lantern if they had not the instrument itself.

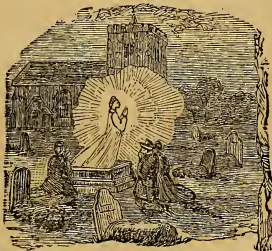


The Professor then produced from a box a sheet of glass like an ordinary window. This he placed on the table, at right angles in an upright position. This was the secret of all modern ghosts and spectres, he told us, and he proposed first to show us how it could be made useful. First he placed a sheet of paper on the table, beneath the edge of the glass, and on one side of the glass, he placed a small flat medal on the paper about two inches from the side of the glass (A). On placing the eye at B, the image of A was found so accurately reflected at C, that it could be sketched on the paper with a pencil, and in fact, as

the Professor stated, was more useful for copying simple flat objects, than an expensive camera lucida. In fact, it was that instrument in another shape.

The professor said that this very principle was the secret of the "ghost" illusions which created such a sensation a short time ago, at various exhibitions. They were, however, produced in several ways. The model was not difficult to make, and when made, it could be used for more purposes than the one, as it formed a good model theatre and a depository for many appliances for the phantasmagoria, and diorama. The Professor's box was about 2 feet 6 inches wide, 18 inches high, and 2 feet deep, and was evidently home-made.

The Professor simply pointed out that he kept his sheet of glass 2 feet by 18 inches in the box, and then threw a piece of dark calico over all, and in a few minutes the box was thrown open to our view, the screen was withdrawn, and this is what we saw:



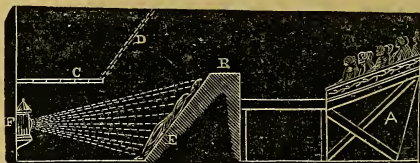
The front of the box was cut out in fantastical shape and was painted to represent trees. Behind there appeared a church and churchyard, and when we first saw it two or three figures were mourning over a small tomb. A few bars of mournful music were heard from the back of the church, when gradually the tomb became brilliant and there appeared an angelic figure in white robes, the music increased slightly, the mourning figures bowed down to the earth, and the ghost began to ascend, as it were, to heaven, and then to fade away fainter and fainter, until the scene was nothing but misty darkness. In the meantime the Professor changed the position of part of the box silently and gently, and as we wondered, a slight vapor arose on the top of the box, and floating as it were on the vapor was a faint outline of the bright figure we had seen below.

We could scarcely believe our eyes, for though the figures were necessarily small, the illusion was perfect. The Professor

explained that this was a modification of his own—the combination of an old with a new illusion; but that the changes were infinite. For instance he could produce the spectre in the wood, the proverbial “Banshee,” or white lady of the Irish legend, on an old castle; the horned spectres in an alchemist’s laboratory, or Banquo in the halls of Macbeth, not forgetting Hamlet’s Father on the walls at Elsinore. He could produce the Lady in White, or the Castle Spectre at will—and doubtless with a larger apparatus greater effects could be produced.

The professor thus explained how he did it, how the contrivance ought to be made, and how it could be modified.

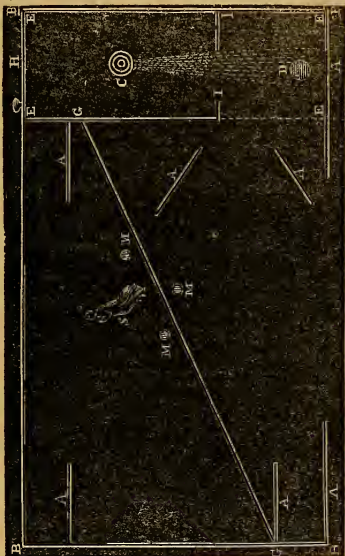
“I went to see Pepper’s ghost at the institute, and afterwards I saw Gompertz’s exhibition, and I conceived the idea of making a model, that I could raise my own ghosts,” said the Professor. “I found that the principle was to let the light fall on a solid object, on a reflective surface, and if that surface was translucent the body appeared solid, and not a mere image. Those who have seen the ordinary ghost apparatus will recognize the principle of the following sketch:



A is the auditorium, B the proscenium, C the stage, D the invisible glass reflective surface, E the object to be shown, and F the lamp which supplies the illuminating power which is thrown on E, and which the audience see on D. The platform on which E lies, has a black background, unless it is colored to imitate the room in which the reflected ghost is seen. It is by no means essential that the platform at E should be an inclined plane, unless each portion of the figure is wanted to stand forth with equal brightness. As a rule, a piece of dark drapery to serve as a background is all that is required in practice. This would not answer in a model, so I devised the plan which you now see.

A glance at the plan shows that the apparatus consists of a long box; and a most effective one can be made by making the box on the same scale as the plan—one inch to the foot but it may be made much smaller. B B is the box which is open in front, and the portion marked E E can, if desired, be made separate from it. G G is the sheet of glass placed anglewise in

the box as marked whilst all the portions marked A are scenes which may be changed with the subject, but those in front



should really have a well painted mass of trees and foliage to serve as a proscenium. The mourning figures M M M, should be either cut out of cardboard, or clothed models may be used. The latter have by far the best effect. The box at H should be made to open like a door on hinges. The Professor explained now his combination. He had obtained a description of an optical deception which would almost appear the same as that used by the Witch of Endor to raise the ghost of Samuel and as he required a strong light for his ghost, he resolved to combine the two, and accordingly made this portion of his box to fit this part of his apparatus; but this is not essential, though a most excellent idea. Otherwise a powerful bull's eye lamp, or a magic lantern is placed at C, so as to throw all its light on

to the figure D, and the slide at I controls the light, so as to cause the figure to faint away or become stronger. This slide I, formed the end of the Professor's second box, and he had so arranged this part of the box, that by the action of four circular wire springs at E E E E, similar to those used in patent candlesticks, he caused the lamp and figure to rise as he removed the governing weight from the top; this gave the ghost at S the appearance of rising to heaven, and when risen out of sight, it enabled the old apparatus to be used with the vapor. The apparatus is here shown. The lantern is moved farther back in the box, the reflecting mirror is placed between the slides at I; a painted slide of the ghost is inserted; the top of the box is raised as shown, and the ghost is now seen on the vapor of a little incense burnt on a small vessel on the top of the box. This gives a final ending to the exhibition; which, with the exception of a little trouble in regulating the gradual rise of the box is not difficult to manage. A small chimney is necessary to carry off the smoke and heat of the lantern. This is indeed an uncommon exhibition, and, if well managed, will create wonders of astonishment.



The Professor's ghost wonders were not exhausted by this, for he showed us a model of a magic mirror, on the pattern of that described by Sir Walter Scott, by means of which he produced various spectres. This may be carried out in a large as well as

in a small model, if you are content with merely an ordinary mirror, and dispense with the magical surroundings. The Professor's box was of the appearance and size of a common tea chest, but the inside had been painted and papered so as to resemble a cave of a magician. A small figure of one stood with a wand in his hand in the centre of the magic circle, as if endeavoring to decipher the cabalistic signs. At the back there was a large oval mirror formed really of an ordinary square looking glass, hinged to the back of the box, but much larger than the opening. The wizard was mounted on a pivot and was moved by a magnet working underneath in a circle. On an inquiry being made for a certain subject, he consulted his circle, and then the object was seen in the mirror. Spectres supposed incidents in one's life, all made their appearance; now it was a ship in distress; now an emigrants cabin by moonlight; indeed, to every question, "Where shall I be next year or this day six years?" all met with a response by the wizard and the wonderful picture in the mirror. The most astonishing part of the whole was that the cave was dark. On each side there were dark curtains, yet the mirror was alone brilliant. Now it reflected the central face which asked the question, and anon it changed with the answering scene. No one was allowed to touch or interfere with the apparatus, or go, indeed, too close to it. A mystical light came into the cave after each question.

The cave itself was formed of pasteboard, painted to resemble rocks, and then powdered with frosts, (obtained at the oil and color shops,) at the top. There were a few small openings in which differently colored glass was inserted. Then the question was asked, and the light applied, it cast a subdued hue over the whole. The illusion was managed thus: after the question was asked, the cave was darkened, and a thin screen of blue and green muslin was placed between the mirror and the cave. The mirror was then swung back to an angle of 45 degrees, and the image was cast on the mirror by a small magic lantern. The muslin screen was then moved, and the picture appeared as it fronted the spectator.

This illusion is best seen in a room with a temporary partition across in the centre of which a large picture frame is placed, behind which the mirror acts. The magician may be a live boy in this case, whilst another lad propels the scenes behind the partition. It may be varied *ad infinitum*, and be the source of much fun and amusement.

When the Professor had completed all his exhibitions, we agreed that really he deserved the name of the Professor, and that if he could not "call spirits from the vasty deep," he could at all events produce "Spectres light as air."

THE GALLANTY SHOW.

The comical moving shadows of the Gallanty Show rival Punch and Judy in popularity, and when exhibited never fail to attract a large audience. A private gallanty show can be got up with very little trouble in any house where there is a room which communicates with another apartment by means of folding doors, so that the operator may be in one room and the spectators in another.



The figures are to be cut out of carboard or very stiff paper, and their limbs are to be made movable by forming them of separate pieces, and making them work on pivots of thread or wire. All the figures should be blackened on both sides either with India ink or lamp black mixed with water and size. The figures are to be worked behind a semi-transparent screen formed by stretching a piece of linen or cotton-cloth over a wooden frame about three feet in width by two in depth. During the exhibition the screen is to be illuminated by a lamp or candle placed behind it at a distance of three or four

feet. The screen must be supported at the height of about five feet from the floor, in the doorway between the two rooms, by a light framework of wood or by any other means which the ingenuity of the operator may devise. Curtains or shawls must now be hung over the doorway on the outside, so as to hide the showman from the spectators, and shut out all the light except that which passes through the linen screen. A piece of strong tape stretched along the bottom of the frame by a nail driven in at each corner, serves to hold one figure in its proper position while the operators is engaged in moving another. The engraving on the preceding page represents the interior of the gallanty show, and shows how the figures are to be worked; the smaller boy holds all the figures, and hands them one at a time to the showman. The operator should pay particular attention to the actions of the different figures, while carrying on the dialogue, to see that they make appropriate gestures and movements with their heads, arms, and legs. The scenery need not be very elaborate. It is cut out of the same material as the figures, and is easily made and worked. For dialogues the exhibitor can make one to suit his figures. We offer one as a specimen of the style, and give engravings illustrating the figures employed.

THE WONDERFUL CROCODILE.

A GALLANTY SHOW PLAY.

[The annexed illustration shows how this figure is to be cut out. The showman gives motion to the legs by means of the long slips of cardboard attached to the feet. Sambo's eye may be made to roll about in a comical manner, if the exhibitor will take the trouble to stretch a hair with a black glass bead strung upon it, across the hole cut in the face to represent the white of the eye.]



SCENE I. EGYPT. *A desert plain. On one side a single palm tree, on the other a little hut.*

Enter SAMBO,

Sambo. Oh golly! me neber see sich a terrible brute in de whole course ob my life! Here; missis, come out directly, or else you'll be eaten up in your bed!

Enter MRS. SMITH from the hut.

[The figure of Mrs. Smith does not require much description. The arms are loosely attached to the shoulders, and made to move up and down by a thread or wire passing behind the figure.]

Mrs. Smith. How dare you summon me in that rude manner? My poor nerves have been in such a dreadful state ever since I left home, that I tremble like a leaf at the slightest noise.

Sambo. Oh, missis! I've seen sich a dreffle creature!

Mrs. Smith. Heavens! what do you mean?

Sambo. Great big large monster, ninety, eleventy hundred feet long—cobered all ober wid scales like de roof ob a house--hundred million teeth in him mouth, and tail dat would reach all de way from here to New York.

Mrs. Smith. Good gracious! Oh! why did Mr. Smith bring me to this dreadful country? Where is your master, Sambo? Go and find him directly, and tell him that he is a brute to leave his poor wife all alone by herself in this desert place. Oh, deary me! Why did I ever marry a traveler.

[*Exit into hut.*

Sambo. S'pose me must go and look for massa, but me so berry frightened ob de fellow wid de teeth, dat me take good care to go right away from him.

[*Exit.*

Enter LITTLE JIM.



[The figure of the black child, little Jim, shown in the margin, need not be made with movable limbs.]

Jim (calling after Sambo). Daddy take de little nigger wid you. Him out ob sight two or three times ober.

[*Ories.*

Enter the WONDERFUL CROCODILE.



[The figure of this remarkable animal should be very carefully cut out. The tail and lower jaw work on pivots, and are moved together with two of the legs, by means of two long slips of card.]

[*The Wonderful Crocodile crawls slowly towards little Jim, seizes that helpless youngster, and backs out with him between his huge jaws. The child yells.*

Enter MRS. SMITH.

Mrs. Smith. Mercy on us! I thought I heard poor little Jim scream. I wonder where the little one has got to? Oh, dear!

I wish my cruel, cruel husband would come! Oh, here he is at last. How frightened he looks!

Enter SMITH.

[The arms and legs of this figure need not be formed of separate pieces, as Smith plays an unimportant part in the drama.]

Smith. Oh, my love! I've seen a crocodile with poor little Jim in its enormous jaws. (*Mrs. Smith screams.*) Ah, my dear, we are not safe an instant in this place. The authorities ought to put a stop to crocodiles and all other dangerous reptiles. I am not afraid for myself nor for you.

Mrs. Smith. Oh, you heartless man!

Smith. Be patient, my love! I am only afraid for the safety of my valuable notes on the domestic habits of the ostrich.

Mrs. Smith. Botheration! I wish you had never interfered with the ostrich, and had stopped at home like a sensible man. Oh, gracious goodness! look there! [*Screams.*

[*The Wonderful Crocodile makes its appearance, swallows Smith and backs out again. Mrs. Smith continues screaming.*]

[The swallowing is easily managed. The showman moves the Crocodile close up to Smith, and pulls the latter figure out of sight.]

Enter SAMBO.

Sambo. Can't find massa. Look for him eberywhere.

Mrs. Smith. Oh, Sambo! Your poor master!

Sambo. What! Hab de fellow wid de teeth eat him up?

Mrs. Smith. Don't ask me. Oh, dear! oh, dear!

Sambo. Where's little Jim?

Mrs. Smith. He's with your poor master.

Sambo. Oh, dear! poor little Jim, de pride ob my heart. But see; him come again.

[*The Crocodile appears at one side, Sambo and Mrs. Smith run out screaming at the other; the monster after opening and shutting its jaws a few times disappears.*]

Enter CAPTAIN, followed by the ARMY.

[The figure of one of the soldiers is represented in the annexed illustration. The best plan of moving the soldiers across the stage is to fasten them to a long piece of tape, which is passed over to empty cotton-reels turning on strong pins driven in the lower corners of the wooden frame; the ends of the tape are fastened together so as to form an endless band. The army will continue on the march as long as the showman keeps turning one of the reels.]

Captain. Forward my brave men! Let us exterminate the terrible monster without delay.



[The Crocodile pops its head in on one side, and the soldiers all march into its mouth. Having eaten up the whole army the monster retires.]

Enter JACK BOWLINE and MRS. SMITH.

[The legs of the sailor are movable but the arms are cut out with the body. Each leg has a slip of card attached to it for the showman to hold.]

Jack. Eaten your husband and a little black baby say you! Shiver my timbers! I'll chop the lubber into mincemeat!

Mrs. Smith. You're very good, sir, but suppose the monster should swallow you!

Jack. Swallow one of Uncle Sam's navy! I should like to see him do it! But where's that Sambo; he promised to show me where this land-shark harbors.

So come along, my little craft, let's take a cruise in chase of him.

Mrs. Smith. If you kill the crocodile, sir you will convey me to my aged papa, will you not?

Jack. I should think so! The man who would not protect a lovely widow isn't worthy of the name of a sailor. [Exeunt.]

SCENE II.—The Crocodile's home on the banks of the Nile.

Enter the YOUNG CROCODILE.

[The comical figure of the youthful crocodile shown in the margin, is easily worked by pulling the strip of card which is connected with the lower jaw and tail.]

Young crocodile (supposed to be speaking the Crocodilian language). Oh! I do wish papa would come home! I have had nothing to eat since breakfast, and then I had only two oxen and a few skinny Arabs. I'm so hungry! Pa-pa-a-a! pa-pa-a-a-a! (Cries.) Oh! here he comes with something in his mouth. Hooray! La di diddle de, da de da. [Sings and dances in an absurd manner.]

[Enter WONDERFUL CROCODILE with LITTLE JIM in his mouth.]

Wonderful Crocodile (putting down Jim). Well, my son, I hope you've been a good little reptile in my absence. See! I've brought something nice for supper.

Young Crocodile. What a little bit! That won't be enough.

Wonderful Crocodile. Don't be greedy! I'm going to bed as I'm not very well. I swallowed a troop of soldiers this afternoon, and those ugly guns and bayonets have given me a pain in my chest. I never could digest iron. Good night, my child, have your supper and go to bed. [Exit.]

Young Crocodile. Good night, daddy! Now for my supper.



[Tries to catch little Jim, who runs backwards and forwards crying all the time. After many unsuccessful attempts the crocodile catches Jim.]

Enter JACK BOWLINE.

Jack. Hold hard, you lubber! The crocodile that would go to eat a little baby like that isn't worthy of the name of a Yankee sailor! [The Crocodile leaves Jim and makes a rush at the sailor.]

Jack. What! you fresh-water shark! Do you want to try the temper of a Yankee cutlass? Come on then!

[Terrific combat between Jack and the Young Crocodile. At the conclusion of the fight the Crocodile falls backwards out of sight.]

Jack. Hurrah! Three cheers for Uncle Sam, the stars and stripes, and the American Sailors! (To Jim) Now, young 'un let me take you to your daddy, then I'll come back and look for the father of the chap that was going to make salt junk of you. The man who would be content with thrashing one crocodile isn't worthy of the name of a sailor. [Exeunt.]

SCENE III.—The sailor's native village. A pump on one side, a sign-board with the words "The Jolly Sailor" cut out, on the other.

Enter JACK BOWLINE.

Jack. Here I am again in my native village, safe and sound as a new frigate! Wont my blessed old dad be glad to set eyes on me, and wont all the folks stare when they see my tame crocodile? Sambo, a-hoy, tow the vessel into this port.

Enter SAMBO leading the WONDERFUL CROCODILE by a string, LITTLE JIM following.

Sambo. Here we be Massa! De critter as tame as pos'ble. Tink him turned vegetarian as him eat noting but grass and clober. Him cry like a child when me scold him.

Jack. It's a queer craft to look at. Let me get on deck. (Mounts the Crocodile.) Now, music, strike up "Jack Robinson." The man who wouldn't dance a hornpipe on a crocodile's back isn't worthy of the name of a sailor.

[He dances a hornpipe on the back of the Wonderful Crocodile.]

CURTAIN FALLS.

THE
COMPLIMENTS OF THE SEASON.

A FANCY-FUL INTERLUDE,

FOR NEW YEAR'S EVE.

DRAMATIS PERSONÆ.

THE OLD YEAR.
CHRISTMAS.
FANCY.

THE NEW YEAR.
SPIRIT OF FRANCIS MOORE.

COSTUMES.

OLD YEAR.—Long dark robe, reaching to feet, and girdled round the waist, with a hood or cowl drawn over the head; long white hair and beard; a crutch stick.

NEW YEAR.—Fashionable modern evening dress with a wreath of white and yellow crocuses.

CHRISTMAS.—Long white robe, trimmed with white fur, and bordered with holly, ivy, and mistletoe; a broad belt over right shoulder, studded with mince pies; shoulder knots made of sausages; cap in the shape of and painted like a plum pudding, with twig of holly stuck in the top, and a garland of holly round the base of it; a bough of holly in his hand; face highly colored, with ample white beard. This costume is merely suggested by that of a popular actor; and may be modified at the pleasure of the person representing the character.

SPIRIT OF FRANCIS MOORE.—A magician's black gown, and mantle, with scarlet astronomical figures upon it; a high peaked black hat; ruff; an astrolabe and a black wand with magical characters on it.

FANCY.—A rich fancy dress; bandeau of gold and silver, or jewels, with small silver gauze wings attached to it, one on each side of the head; silver or gold wand.

SCENE—A DRAWING-ROOM.

(If Convenient Curtains at the back to open when required.)

Enter the OLD YEAR.

OLD YEAR. Pity the sorrows of a poor Old Year,
Whose trembling limbs have borne him to your
door—

Whose days have dwindled to the shortest here,
And who, "to-morrow," will behold no more !

This is my last appearance on the stage,
And so to say farewell I have made bold.

Yet not so very great appears my age.

Though an old year, I am but a year old !

The fact is—I've been living much too fast,
A fashion which has made so many fail ;

The world has had a rage for some time past
To go a-head—and thereby hangs a tale.

Don't be alarmed ! I haven't time to tell it,
For "soft ! methinks I scent the morning air ;"

And as I'm not allowed to stop and smell it,
I'll call in christmas—he's got time to spare.

(*Calling*) Christmas !

Enter CHRISTMAS

CHRISTMAS. I'm coming ! no, I mean I'm come—
That is I came—I'm always making some
Confusion in that verb ! It seems as though
Christmas was always coming for to go.

OLD Y. To go *it*, I suspect you mean to say ;
For you do go it finely while you stay.
Excuse my poor old joke !

CHRISTMAS. Of course—O dear !
That's nothing to what I'm compelled to hear !
The poor old jokes are bad enough 'tis true ;
But mercy on us—hear some of the new.
In cracking theirs, our former funny men
Broke Priscian's head a little, now and then ;
But these young wags run such a muck for fun,
They knock his very brains out for a pun.
Talking of going—arn't you gone ? (*bells strike up*).

OLD Y. All but.

CHRISTMAS. It strikes me it's quite time for you to cut.

OLD Y. Yes, yes ! I hear the bells. Ah me ! just so
They rang when I was born twelve months ago.
Poor, silly, empty unreflecting things !
How can they tell what my successor brings ?
They may regret, they cannot me recall !
Well, well ; a happy new year to you all,
This poor old body wishes from his soul ;
Time sounds my knell—I go to pay the toll.

Duet—OLD YEAR and CHRISTMAS.—*Air*, “*Gavotte de Vestris*.”

OLD Y. Just twelve o'clock!
My stay by minutes now I measure;
At twelve o'clock—
Precisely I take flight.
You'll see me out? (*to CHRISTMAS*)
CHRISTMAS. Of course I mustn't add—with pleasure,
Or you no doubt

Would think it not polite
OLD Y. Let not my leave-taking
Mar your merry-making;
For the New year yearning,
Time his hour-glass turning,
Will like an ancient watchman soon shout—
“Past twelve o'clock!”

TOGETHER. For the New Year yearning, etc.

CHRISTMAS. You've helped to keep up Christmas since he
came.

In turn he's bound to do for you the same;

So take my arm, I'll see you to the door.

I've seen some hundreds of you out before,

OLD Y. I hope you'll live to see out many more.

CHRISTMAS. Thank you.

*He leads OLD YEAR to the door or wing—clock chimes the four
quarters then strikes twelve.*

OLD Y. Good night! the clock has given me warning.

CHRISTMAS. Good night!

They shake hands—exit OLD YEAR.

There goes another year.

Bells strike up—Enter NEW YEAR.

NEW YEAR. Good morning!

CHRISTMAS. Who'er you are, young sir, the same to you.

NEW Y. I'm the New Year.

CHRISTMAS. I thought so, How d'ye do?

NEW Y. Do? I'm as fresh as paint, sir.

CHRISTMAS. And you look it.

NEW Y. I thought that old bloke never meant to hook it.

Either the clock or he was awful slow.

CHRISTMAS I hope you're not too fast?

NEW Y. Why fancy so?

CHRISTMAS. There's something in your manner, speech,
and face,

Which makes me think you prone to go the pace;

And it's the pace that kills nineteen in twenty;

Remember Cæsar's words, “*Festina lente*.”

NEW Y. Ah, well, we'll see, sir; but to all around

You introduce me as in duty bound.

CHRISTMAS. Upon my life I don't know what to say.

NEW Y. Oh—"Here we are again!"

CHRISTMAS. We again? Nay,

Christmas has here oft made his holly bow,
But you, my friend, were never here till now.
However if I must, of course I must;
I'll say the best I can for you on trust.

(to COMPANY) Ladies and gentlemen, you've welcomed
me in,

Now this is the New Year you've come to see in;
I could tell tales of him who has gone out;
But this young chap I know no more about
Than you do. He is just the sort of lad
May turn out good, or may go to the bad.
He don't seem, I should say, much like a sappy one,
And we'll all wish that he may be a happy one.
There. (to NEW YEAR) Now say something for yourself
—address

The meeting, and your sentiments express.

Give them some hint of what you mean to do.

NEW Y. I! Bless your heart! I know no more than you.

CHRISTMAS. Indeed; suppose then you consult the table.

NEW Y. To answer do you think it really able?

CHRISTMAS. It has been found to answer wond'rous well

By those who know the trick to make it tell

NEW YEAR. I'll try it then. Here, will this table do?

CHRISTMAS. In one sense, I've no doubt it will do you.

But we must have a medium I suppose.

NEW Y. "A generous friendship no cold medium knows."

CHRISTMAS. Oh, if a generous friendship you would test,

You'll find "the circulating medium" best;

If that responds according to your need,

The friendship will be generous indeed;

But in this special sort of necromancy.

'Tis no cold medium but a heated fancy,

That works the spell. So to your aid I'll call

Fancy—the greatest medium of them all.

(Waves his wand—the curtains at the back open and discover

FANCY (or she enters), of course in a fancy dress.)

Trio.—CHRISTMAS, NEW YEAR and FANCY.

"Va pensiero sull'orate."—"Nabucco." (Verdi).

CHRISTMAS. Fancy! Queen of Imagination;

By the aid of thy potent spell,

Be our medium of communication,

With the spirits you know so well.

NEW Y. Of the New year in life now starting

The coming events imparting

FANCY I appear at your invocation;

And by the aid of my potent spell,

Will afford you such information
As the spirits may choose to sell;
To your visual organ impartin'
The pow'r of Elizabeth Martin

ALL. } Fancy! Queen of, etc.
} I appear, etc.

FANCY. You wish for a *seance*?

CHRISTMAS. Exactly so!

FANCY. (*seating herself at the table*) Be seated. What is it you wish to know?

NEW Y. All that will happen during my existence.

FANCY. A modest wish; but yet with my assistance,
It may be gratified. You're the New Year.

NEW Y. (*to CHRISTMAS*) Now how could she know that?

CHRISTMAS 'Twas pretty clear

From what you told her. Folks in conversation

Furnish themselves half of the information.

FANCY. Is there a spirit in the room! (*a rap is heard*)
You hear,

There is.

NEW Y. Could you induce it to appear?

FANCY. A hand or foot I have contrived to show,

But the whole animal I never go.

Still upon this particular occasion

Fancy might do it by extreme persuasion.

NEW Y. Whose spirit is it

CHRISTMAS. At the name to get,

You must call over all the alphabet.

FANCY. My spell's more rapid. Such work is to me,

Without an alphabet mere A B C,

This spirit was a weather-wise magician.

Known by the name of Francis Moore, physician

NEW Y. The great astrologer—the very man!

O, let us, Fancy, see him if we can.

FANCY. Well, if on Fancy you have full reliance,

She will set all your senses at defiance.

Behold!

(*waves her wand*)

The spirit of FRANCIS MOORE rises from behind the table (or enters), dressed like a magician, with an astrolabe in one hand, and a wand in the other.

NEW Y. I see him; astrolabe in hand—

The magic mantle—the divining wand.

He is all there; and I am now all ear.

FANCY. (*to SPIRIT*) Say month by month what will occur
this year.

SPIRIT. Aquarius comes with his watering pot—

Some folks may find that they've in hot water got.

For congress, office-seekers will be waiting,

And should there be hard frost there may be skating.

NEW Y. That's an-*ice* calculation; cool and wary.

FANCY. What's your prediction, pray, for February?

SPIRIT. Some love-letters will furnish food for laughter,
On the fourteenth, a day before or after.

FANCY. March?

SPIRIT. A malignant aspect now has Mars—

If peace be not preserved—there will be wars.

NEW Y. (to CHRISTMAS) This prophet seems to me uncommon small.

I shall not profit by such news at all.

FANCY. April?

SPIRIT. Unsettled are the *raining* powers,
Which renders probable the fall—of showers.

NEW Y. Bother the weather! Tell us some event,
Which in the month of May is imminent.

SPIRIT. Harper's horse a sportsman wins a lot upon.
If the horse isn't scratched, he's put the pot upon.

NEW Y. Give us a tip. Tell us which horse will win.

SPIRIT. Between ourselves the one that first comes in.

NEW Y. The spirit will move me to kick it soon.

I'll ask it no more questions.

FANCY. What in June?

SPIRIT. Let concert goers now for squalls look out,
And certain parties are much talked about.

FANCY. July?

SPIRIT.—The dog-star rages—and 'tis puzzling
To say if dogs or damsels most needs *muslin*.

FANCY. August?

SPIRIT. A potentate renowned for craft
Great danger runs of being—photographed.

FANCY. September?

SPIRIT. To much peril man exposes;
Many will get their goose cooked ere it closes.

FANCY. October?

SPIRIT. Hops are either cheap—or dear,
And something's brewing which may turn out beer.

FANCY. November?

SPIRIT. On the first Tuesday you may.
Expect commotions both by night and day;

Votes on the forms on the latter fogs.

May party leaders not prove demagogues!

FANCY. December?

SPIRIT. Matters in the East look murky—
Projects reviving to dismember Turkey.

NEW Y. Oh, worse and worse! This is the spirit sure
Of Old Joe Miller, not of Francis Moore.

That patters with us in a double sense.

I'll hear no more—unreal mockery hence!

(SPIRIT *sinks or exits.*)

For Information still I am athirst;
Not a whit wiser than I was at first.

CHRISTMAS. Yes, from this *seance* you have learned what
may

Be useful to you while on earth you stay.
As sings a bard too little read of fate,
"Heaven from all mortals hides the book of fate."
And those who would pretend to read its pages
Deserve what schoolboys mean by "monkey's wages."
Your task is not to pry into that mystery,
But add a glorious page to modern history.
There's work enough for a good year before you,
Get it well done, and—no—we can't encore you;
But we'll raise a statue to your name——

NEW Y. Not if you love me! thank you all the same;
For judging from the specimens I see,
I'd rather nobody should chisel me.

CHRISTMAS. Give art new life!—free it from job and fetter,
And take my word for it, 'twill soon be better!
It is not genius that our country lacks,
But courage to contend with cant and quacks;
There's room in all things for much reformation.
Bid trade revive, check frantic speculation;
Stop fools from plunging into where they burn, ye!
secure us safety on a railway journey;
The prices down of beef and mutton beat for us;
And don't drive us to eat what isn't meet for us;
If horseflesh won't suffice to feed the masses,
Our next resource will certainly be asses;
And heaven only knows where that will end,
Some people won't have left a single friend—
The present company excepted——

NEW Y.

Oh,

I say, shut up? Don't go on preaching so.
I came to pass a merry morning here,
And thought you'd make us grin from year to year.
Not stand there lecturing in this dull way;
It's like Ash Wednesday more than New Year's Day
If anything my temper irritates,
It's waiting—and of all waits, Christmas Waits.

CHRISTMAS. I knew it! I foretold you would be fast.
But let us hope you'll be all right at last.
With Fancy, we have only made believe
To raise our spirits upon New Year's Eve;
And wouldn't for the world call up blue devils;
Therefore have with you to our Christmas revels
I waive all ceremony with my holly.
Away with forms, and let's be "awful jolly."

Of ardent spirits here's a famous stock!
 It's past twelve! go it boys, "like one o'clock!"
 Make everything to everybody pleasant,
 And prove no pastime can surpass the present.

Finale—Air, "The Season of the Year."

FANCY. Oh, could we only fancy your fancy we have hit;
 But that's a flight of fancy I scarcely dare permit;
 So will but hope upon our thoughts you won't be too
 severe,
 And I wish you all the compliments of the season of the
 year.
 NEW Y, I trust a merry Christmas you each and all have
 known
 And a happy new year wish you for my sake and your
 own;
 Your pockets full of money and your cellars full of
 beer,"
 The good old-fashioned compliments of the season of
 the year
 CHRISTMAS. Now bring me, boys, my wassail bowl with spicy
 drink fill'd up,
 King Christmas drinks to all around in his best "loving
 cup;"
 When he says "May God bless you," the wish is most
 sincere,
 And not an empty compliment of the season of the year.

CURTAIN FALLS.

ABANDONDINO THE BLOODLESS.

A ROMANTIC DRAMA.

DRAMATIS PERSONÆ.

ABANDONDINO THE BLOODLESS.

MYSTERIOUS INDIVIDUAL (*in a cloak*). TWO COCKS (*who crow*).

SCENE—An Inn Chamber.

ABANDONDINO discovered sitting gloomily in the centre; he is pale and bilious. An old fashioned kitchen clock on the right of the stage strikes.



ABAND. (*counting the strokes*) One!—Two!—Three!—Four!—Five!—Six!—Seven!—Eight!—Nine!—Ten!—Eleven!—Twelve!—Thirteen!—Fourteen!—Humph!—it will soon be daybreak. For three years and a quarter no traveller has put up at my hostelry. With difficulty, therefore can I squeeze a profit from my annual returns. The house I fear me has an evil name. Seven poor travelers who stayed here during the great race week of five years since, when Maccaroni ran a dead heat with Cardinal Wiseman, and both won by eight necks—ever since then, I say, when the seven customers came in and did *not* go out again slander's venom'd breath has been a going on at me awful. It's

fearful to be alone and know what I know—But what is this, Abandon-dino—a tear? luckily it fell in the spittoon. Conscience, get out!
(*mnsc, a knock.*)

ABAND. Who's there?

VOICE. Me!

ABAND. Ha! That is the smith's vice! Come in!
(*opens door.*)

Enter MYSTERIOUS INDIVIDUAL in a cloak, L.

INDIVIDUAL. I would sleep here! There is gold! Call me at half-past four in the afternoon of next Friday week.

ABAND. (*aside after several strong spasms*) Next Friday week! the fatal day on which I killed my wife and packed off my infant son and hare in a game hamper, directing it to the Chancellor of the Exchequer on account of unpaid Income-tax (*after a struggle with himself turns even more pale and bilious if possible than before—to INDIVIDUAL*) You—you cannot sleep here.

INDIVIDUAL. (*sitting c.*) I will. (*sleeps.*)

ABAND. How sudden is the slumbering of the innocent.

INDIVIDUAL. (*reviving suddenly*) Oh, by the way, my luggage is without, consisting of a couple of pen wipers and a tooth brush. Fetch them.

ABAND. (*aside with malignity*) 'Twas ever thus from childhood's hour; but I will humor him. *Exit R.*

INDIVIDUAL. (*looking around*) Time indeed works wonders, and *honi soit qui mal y pense*; but I anticipate.

ABANDONDINO returns with box, R.

ABANDONDINO. Why travel with this? (*holding up the tooth brush*) I keep one for the use of all my customers.

INDIVIDUAL. Varlet, the bloom is on the rye, and let the best man win.

ABAND. Enough, I am answered.

INDIVIDUAL. Remember next Friday week, at half past four. (*Sleeps.*)

ABAND. The day! the hour! He sleeps, (*in a hoarse whisper and exhibiting as many teeth as possible*) He must never WAKE! (*creeps stealthily up to him and barrels with all his might into his ear*) Boohoo! Hurryabagoolabah! (*pause.*)

INDIVIDUAL (*in his sleep*) Some one whispered my mother's name.

ABAND. Poor boy. And yet he must die. (*goes to clock, opens it, and produces an enormous horse pistol.*) This pistol is loaded with powder, several slugs, and a couple of ordinary snails. What is this feeling that comes over me and chills me to the marrow bone? Pshaw! also Tush! likewise Pish! not mention Bosh! (*points the pistol at INDIVIDUAL*) One, two—(*a loud crow is heard*) ABANDONDINO drops the pistol.)

The rooster's toll'd the hour of parting night.

'Tis he my lord, the burly Yankee cock,

The cock crows sal-volatile to the morn.

INDIVIDUAL. (*awakes*) Where is my box?

ABAND. There.

INDIVIDUAL. It contains a change of linen and the certificate of my birth.

ADAND. His loose kit, and his stiff-kit—oh, agony, you have a strawberry pottle on your middle temple?

INDIVIDUAL. Yes, a hautboy.

ABAND. Hautboy! Ho, boy you are *my* boy!

INDIVIDUAL. And you—you—if I am yourson, there can be but one conclusion—namely, that you are my—

ABAND. Father. Yes. Embrace me! (*embrace—the two roosters appear at window and crow*) Nothing but the approbation of our kind friends is now necessary.

INDIVIDUAL. Here are our hands—join but yours, then (*holding out his luggage*) Box—

ABAND (*pointing to the roosters*) And Cocks—

BOTH. Are satisfied. (*Curtain.*)

THE WILD WOLF OF TARTARY.

OR,

THE EMPTY KHAN AND THE KHURDISH CONSPIRATORS.

A GRAND EQUESTRIAN DRAMATIC SPECTACLE.

CHARACTERS.

DRAMATIS PERSONÆ.

| | | |
|------------------------------------|--|------------------|
| ASSID (<i>the Tartaric Khan</i>) | | 2ND CONSPIRATOR. |
| AL KALI (<i>his enemy</i>). | | 3RD CONSPIRATOR. |
| 1ST. CONSPIRATOR. | | COURTIERS, ETC. |

SCENE.—*The Steppes of Tartary.*

Enter THREE KURDISH CONSPIRATORS at different entrances.

1ST CON. The Khan of Tartary is—

2ND CON. Worse! I consider him—

3RD CON. Why mince matters? It is universally admitted he—

1ST CON. He must not live.

2ND CON. Certainly not, it is for the interest of the State, and the general community that he should die. That being determined upon, it simply waits for us to settle *when*.

3RD CON. At once—on this spot (*indicates a particular place on the stage, which is inspected and approved of by 1ST and 2ND CONSPIRATORS*)

1ST CON. But see—he comes !

2ND CON. Base tyrant; he is *always coming*.

3RD CON. (*with grim intensity*) But he will soon be going !

1ST CON. Muffle me, night, awhile. (*retires to be muffled, R.*)

2ND CON. "Shades of evening close not o'er us."

(*retires, L.*)

3RD CON. (*to audience*) They think I am with them; but—ha, ha! no matter.

(*Music.—3RD CONSPIRATOR winks twice; produces handcuffs, kisses them with fervor, and hides them again—a sudden and tremendous burst of noisy martial music, in which there is more than the ordinary amount of cymbal—after a few bars of a loud military march, the music ceases*)

GRAND PROCESSION.





3RD CON. (after having thrown himself on the stage and listened with his ear close to the boards) Ha! surely I cannot be mistaken; there is the sound of music! (*tremendous solo on the ophecleide*) At first I took it for the soft sigh of the wind, or the plaintive wail of the wood violet. However repetition convinces me it is the Imperial band of the Tartarian Khan; he whose life—but I anticipate. My two companions have gone different ways; I will go up the Steppes until I have arrived sufficiently high to see them, and then—ha! ha! to keep an eye on both. (*goes off stealthily—march continued*)

Enter the PIONEER FORTE, followed by DANCING DERVISHES—then FOUR TARTAR EMETICS (or private physicians to the Khan)—then the Prime Minister TAR-TAR SAMIVEL, in his robes of office—then an ARRAY OF ROYAL ACADEMICIANS, drawn in a handsome crate de visite or morning-call-coach—then the IMPERIAL DRAMATIC COMPANY OF COSSACKS, who of co-sacks so admirably—then several PLUM TARTRAS, being the wealthiest men of the kingdom, some of them being Sir-cash-'uns—following these

come the Khan's CORPS DE BALLET, composed of the CREAM OF TARTAR DANCERS—and then the KHAN in a splendid carriage of state—TAG RAG and ROBERTTAIL in (very) ordinary to the Khan—the CROWD throw up their caps, and wave their handkerchiefs, whilst the MUSICIANS flourish their trumpets.

KHAN. (*coming down*) Bless you, my Children!

1ST COURTIER. What eloquence!

2ND COURTIER. And what brevity!

3RD COURTIER (*a wag*). Which is the soul of wit? (*all laugh, in which the COURT joins*)

KHAN. But where is Al Kali, my nephew?

Enter AL KALI, R. He is sulky and defiant.

KHAN. Al Kali, I hope I see you.

ALL. Khan, I scorn and spit upon ye! Who killed my father, mother, two sisters, three brothers, seven servants, house, horse, and pony-chaise? Who devastated my home, upset my Lares and Penates, blighted the joy of my household, and set his cruel foot upon the domestic beetle of my hearth-stone? Echo answers, "Which it's the Khan."

KHAN. Echo not only speaks bad grammar, but lies in her throat. (*draws his rifle, and cocks his sceptre*) Thus doth Assid Khan punish those who rebel against his authority. (*selects a soft spot on the head of AL KALI, and with one blow fells him to the earth*).

KHAN. And now we will proceed upon our journey.

(*Lively music—the Procession wends its way over the Steppes, E. U. E., leaving the prostrate nephew of the KHAN in the centre of the stage pale and determined*).

AL KALI. Can it be? or is it all a hideous dream! A blow! and delivered with a fatal steadiness of aim upon the one bald oasis in my Desert of Sa-hairer! I have endured much, but now—(*whistles*).

Enter simultaneously the THREE CONSPIRATORS.

'Tis well! not a moment must be lost in securing the crown of the kingdom, and our own heads; a second's delay may be fatal A short pause for a glee, and then to horse.

Glee—the 3RD CONSPIRATOR *pretending to join in, but, for motives of his own, which will transpire in the sequel, not doing so.*

The Wolf of the Steppes is a terrible thing,
It flies o'er the earth with a light'ning wing;
Oh, beware! oh, beware! when there's no one by,
Of the feverish flash in that animal's eye;
For it winks and it blinks with a hateful sneer,
And its yell is doom in the traveller's ear;
And its terrible teeth are all bared to the gums,

And its equal to any nutrition that comes
 In the way of the Wolf—in the dead of the night ;
 For he's got a peculiar sort of a bite ;
 And he's always as hungry as hungry can be
 Is the Wolf of the Steppes.

3RD CON. (*cutting in*) Which are not in Step-nee.

(*indignation on the part of the two other CONSPIRATORS, and sneer of contempt from AL KALI—the chorus is then repeated pianissimo, and to the final strains of the music, the TWO CONSPIRATORS and AL KALI slink off, R.—the 3RD CONSPIRATOR is left on the stage.*)

3RD CON. Since I was an infant, and took delight in tinselling Skelt's penny characters, I have always delighted in foiling villains. Here comes the Khan! More partial to the charms of virtuous solitude than the pomp and parade of regal splendor, he has come to this lone spot to cool himself. Humph!

Enter the KHAN, reflectively, R. U. E.

KHAN. Where is my long-lost son? Ah! where is he? Years have rolled by, but he has never returned. And yet I was never cruel to him; never spoke one harsh word to him. Perhaps—indeed more than likely—he is dead. How many thousand of my poorer subjects are at this hour asleep! I have not slept since my boy left his home. It is some years now. Ya-a-a-h! (*yawns*) I feel somewhat drowsy. (*lies down*) “Uneasy lies the head that wears a crown.” (*takes off his crown, and wrapping it in his ermine robe, makes an extemporaneous pillow of it*) How sweet it is to quit the hubbub of the court for the calm seclusion of solitude! May the present moment be the worst of our lives. (*sleeps*)

3RD CON. (*gazing on the sleeping form of the KHAN*) Humph! yes, ah, indeed; just so, of course; and yet why? but it always was so; and all things considered—why not? (*weeps copiously*)

Enter the WILD WOLF OF TARTARY, hungry, L. U. E.

3RD CON. What do I see? The Volpas! The Wild Wolf! The terror of the country? What is to be done?

(*the WILD WOLF walks round the KHAN, evidently with the object of selecting a soft place to begin upon*)

KHAN. (*in his sleep*) My son, my Waldemar, my boy! If he will return to his agonized parent, all shall be forgiven. No cards. Friends will please accept this intimation. P.P.C., and I may add R.V.S.V.P. For characters see small bills. (*again sleeps*)

3RD CON. to WILD WOLF) Hoosh! (*shakes his fist at him*)

WILD WOLF. Hewewowgrrrbullwrhow!

3RD CON. Ha! I have my two revolvers. I will fire at him; or perish in the attempt. (*fires the twelve barrels—misses each time—draws his sword*) This is to thy heart-a! (*runs the WILD WOLF through; the blade having passed through the body of the WOLF, grazes the calf of the sleeping Monarch—he rises*).

KHAN. What! Treachery! (*springs the Imperial rattle*).
Enter, on horseback, the SUITE—1ST and 2ND CONSPIRATORS very prominent—AL KALI likewise forward.

KHAN. Assassination! Seize the slave!

AL KALI. Never! He was but doing my bidding. He is in my pay; concealment is no longer of any avail. I must have the crown. Khan, you're an old idiot. The people are with me. Are you not people? (*no reply from the people*) Yes; I see your hearts are too full for words. (*to KHAN*) Die! (*he thrusts at the KHAN—the blade is parried by 3RD CONSPIRATOR, who appears in the simple but effective uniform of the Tartarian detective—before AL KALI can resist, the quondam conspirator handcuffs him—consternation*) Sold again!

DETECTIVE. (*pocketing the reward which has been handed him by the FIRST LORD OF THE TREASURY*) And got the money.

KHAN. (*to DETECTIVE*) You have preserved my life; but something tells me you are more near and dear to me than that uniform would suggest. You are——

DETECTIVE. Do not press me, your Majesty. Seek not to know who I am.

KHAN. (*greatly agitated*) You had a father?

DETECTIVE. I admit it.

KHAN. (*more agitated than ever*) I had a son, (*the COURTIERS, TROOPS PHYSICIANS, and SUPERNUMERARIES become painfully interested*) Tell me—in pity, tell me—are you my son?

DETECTIVE. Hush! (*leads the KHAN forward with a great air of mystery*) I would rather have perished in a foreign land, than have divulged this dreadful secret, but——

KHAN. Proceed—this suspense is awful! Are you my son?

DETECTIVE. No your Majesty; I am NOT.

KHAN. Oh indeed. (*reflects for some time, and then waking up to the necessity for action, smilingly observes*) Then there is nothing left me but to ask our kind friends to overlook the many failings of the Wild Wolf of Tartary, the Empty Khan, and the Three Kurdish Conspirators. (*general discharge of artillery—most of the men returning to their families—as the curtain descends with rapid strides*).

Curtain.

THE EVER-SO-LITTLE BEAR;

OR,

THE PALE FACES AND THE PUTEMINDECAULDRON
INDIANS.

DRAMATIS PERSONÆ.

PONGOWONGO (*the Great Coal-
scuttle, Chief of his Tribe*).
ROWDI. (*Chief of another Tribe*).

PARAMATTA (*the Prairie Flower*).
NATIVE WARRIORS.

SCENE—*The boundless Prairie, visible as far as the neck stretches.*

Enter a Procession of NATIVE WARRIORS with a pipe a-piece, R. U. E. They sit in a demi-semi-circle, into which bounds PONGOWONGO the Great Coalscuttle.



PONGO. Tribe of the Putemindecauldron Indians, sons of the forest and the prairie, partners of Pongowongo's toil, of Pongowongo's feelings, of Pongowongo's fame—(*sounds of dissent*) Another hiss and I leave off. (*a volley of hisses immediately*) Now I just *shan't* leave off—there.

INDIAN. The Great Coalscuttle has spoken.

PONGO. Which, begging your pardon and granting your grace, the Great Coalscuttle means to go on. (*weeps*).

TWO OF THE WARRIORS, (*who are NOT weeping, in a lucid interval*)
We shall go (*they go, R.*)

ALL THE OTHER WARRIORS. (*wiping their eyes*) A good idea—so will we. (*they go, L.*)

PONGO. (*solus*) They have left their chief to his mournful reflections—beasts! but no matter; what can you expect from a set of wretches who paint their noses sky-blue, and eat their enemies without vegetables? Never mind, I have made up my mind; I will be civilized. Here goes. (*is retiring with the firm determination of becoming civilized immediately, when he is intercepted in his path and object by another object, ROWDL the Ever-so-Little Bear.*)

ROWDL. (*with extraordinary self-possession*) Humph!

PONGO. Let me go by.

ROWDL. (*who is sarcastic*) No, you are base coin, and cannot pass.



PONGO. (*with obtuse malignity*) I don't see it, and what's more I won't see it.

ROWDL. (*preparing to scalp him*) You shall.

PONGO. (*shutting both eyes*) I won't.

ROWDL. Then die! (*seizes him by the top-knot, and commences sawing at it with the edge of his tomahawk—pauses for breath, the tomahawk being out of condition.*)

PONGO. Much more of this and you rouse an Indian's indomitable nature.

ROWDL. These shilling tomahawks of Brummagen are really in ninety-nine cases out of a hundred—

PONGO. (*suddenly*) Ha! I have you now! In ninety-nine cases, eh! They are never in cases; they are always wrapped in paper. Now what do you say?

ROWDL. What do I say? Why that 'twere vain to tell thee all I feel—and 'twas within a mile of Endinboro' town.

PONGO. Base subterfuge; but it shall not avail you. The palisades of the pale faces' dwellings are visible to the completely undressed eye. I will go to them, and tell them my private opinion of your character.

ROWDL. Do so; but ere you do so, allow me to repeat—die! (is about to kill PONGOWONGO once more, when PARAMATTA enters, with a rifle across her shoulder, and transfixes him to the spot—ROWDL drops his fell determination, and is for some moments unable to pick it up again).

PARAM. Would you lift your hand against an aged parent?

ROWDL. I would.

PARAM. Then you are unworthy the name of a brave sailor.

ROWDL. (*trembles*) I—I—am. (*aside*) Confusion! can she suspect me? What can I do to disarm suspicion? Ha! I have it. (to PARAMATTA) Beautious daughter of the pathless prairie——

PONGO. Nothing of the kind; she's the beauteous daughter of me.

ROWDL. To see you leaping the indigenou frog, to watch you skipping the native novel, to behold you bound over to keep the peace, and all with the agility of the wild soft roe of the old hering, was to admire you—to love you. It is true you belong to a nobler and wealthier tribe than ours, that you revel in riches, all settled upon yourself, and I am poor indeed; but I will waive all that. Come to my burning bosom and my warm wig—I mean my wig-wam. All my fortune I lay at your feet. (*placing bow and arrows and a postage stamp on the ground*) All is thine, if you will, as has been before observed, “be mine.” An answer will oblige.

PARAM. Oh, this struggle between love and a lot of other things, and to think that a lot of other things are getting the worst of it. Brave sailor——

ROWDL. That fatal—them fatal—hem! *those* fatal words again. What mean you?

PARAM. (*to her father*) Behold the fiend's war-paint; look at the devil's tattoo; both sham. He's no more an Indian than I am.

ROWDL. Woman, another word, and I forget your sex and quit the prairies.



PARAM. (*getting more excited as she goes on*) Do you remember Portsmouth Hard? Do you remember Jemima Soft? Do you

remember being pressed, and going to sea as flat as possible? Do you remember striking your superior officer by your unintelligent bearing, and being elevated so much that you were actually sent up to the mast-head? Do you remember forming a desperate resolution to drown yourself, and then, with a superhuman effort, actually changing your mind? Do you remember determining to do something and then not doing it? Do you remember dining with the mess and deserting immediately afterwards? Do you?

ROWDI. (*who has now become dogged*) No, I don't.

PARAM. (*at a nonplus*) Don't you?

PONGO. (*with a look of native idiocy*) I am all abroad. What does it all mean? (*to the audience*) Perhaps our kyind friends can—

ROWDI. No they can't—not one of them.

PARAM. Then there is nothing for it but this. (*takes off her hunting pouch, and puts on a fresh expression*)

ROWDI. Horror Jemima!

PONGO. My child not my child! this is too much for a warrior full of years. (*retires to the back of the stage and snivels*)

PARAM. For years have I worn the unbecoming costume of a wild huntress of the exceedingly uninteresting prairie. For years have I assumed a different expression to my natural one. This, for the first six months, I found wearying, but I gradually became used to it, and I feel quite uncomfortable in getting back to my own look. I swore revenge against you for your deceit; I followed you in the vessel; I was the man at the wheel, and of course no one was allowed to speak to me; I tracked you through the forest; I saw you join the tribe of the Putemindcauldron Indians—I stole the sleeping daughter of Pongowongo out of her cradle, and put myself in her place. I painted myself exactly like her, and the alteration was never discovered, and—

PONGO. (*waking up*) But what became of my dau—

PARAM. I have never taken my eyes off you since that day—in the trackless forests, in the boundless prairies, in the councils of the warriors, in the kettle drums of the elderly squaws, have I been watching you, and now—(*loading her rifle*) the moment of vengeance has arrived, and—

PONGO. But my daug—

PARAM. Old man, shut up! (*takes aim at ROWDI*) Are you prepared?

ROWDI. Certainly not. Have pity.

PARAM. What pity had you for me when—but I repeat—

PONGO. I say, you know, about my daug—

ROWDI. Pongowongo, tell her not to fire, or, at all events, come and stand before me.

PONGO. See you hanged first.

ROWDI. And this is friendship!

PONGO. My daught—

PARAM. I wait to hear you say you are prepared.

ROWDI. Hah! a brilliant idea! Will you continue to wait until I say I am prepared?

PARAM. I will.

ROWDI. Then nothing is wanting but the applause of our kyind friends who—

PONGO. But about my daughte—

PARAM. What do you mean?

ROWDI. Why simply that if you don't intend firing until I say I am prepared, you will have to wait a considerable time, for I will never say it. (*folds his arms, and is about to put them in an envelope, when PONGOWONGO pertinaciously and interrogatively remarks*)

PONGO. Excuse me, but is my daughter—

PARAM. That you shall never know.

PONGO. Then blow cheeks and crack your winds!

(*raves aside*)

ROWDI. Can you forgive me?

PARAM. I can—I do. Take me to your manly bosom, and try to forget the troublous times which have stamped wrinkles upon your manly brow. As for me, I am getting grey, and the prairie has no charms for me. I freely give up the dirt, discomfort, and misery of *al-fresco* existence for the elegant delight and luxuries of civilization and progress.

ROWDI. Unselfish generous darling! Ah, still the same yielding angel; but what is that in the offing? a ship?

PONGO. (*at back*) There is no offing; this is the prairie, and the sea's miles away.

PARAM. Poor old man; his mind still wanders. Come, let us for home, ho!

ROWDI. But first—

PARAM. What?

PONGO. (*cutting in*) Why our kyind friends—

PARAM. Oh, ah; may they never forget the lesson of to-night, but may it sink into the innermost recesses of their waistcoats, and console them in the chilling hours of coming winter, for though a burnt child fears the fire, the heart that can feel for another can also appreciate the charms of our uncultivated nature, and the rude, though simple-minded manners of the copper-colored children of the Prairies of our Western Wilds.

Highland Reel and Curtain.

THE
WHITE ROSE OF THE PLANTATION;

OR,
LUBLY ROSA, SAMBO DON'T COME.

A NEGRO DRAMA.

DRAMATIS PERSONÆ.

GROWLS (*an Overseer*).

CININNATUS (*a polished Black*).

PETE (*an old Nigger*).

ROSA (*called "The White Rose of the Plantation."*)

SCENE.—*A Cotton Field, in which several NEGROES are picking the plant. OVERSEERS with whips are looking on; and in the back distance is distinctly observable, lending an enchantment to the view without interest. Two OCTOROONS and one MACCAROON are down in the front, and one old NEGRO with a hump is up in the back.*

Opening Chorus.

Down in Tennessee—
Uly, oley, EE—
Massa, misses, me,
And Pickaninnee
Went out for a spree
And put out my knee,
Uly, oley, EE.

ROSA. (*coming down*) See the sun is sinking
Down behind a cloud,
And the moon like winking,
Not by no means proud
Is a gently rising
Like a thingumbob.
Oh! how appetizing
Is the sweet corn cob.

Dance around the kettle,
In the dough nut pop,
Let the dripping settle—
Settle at the top.

ALL THE SLAVES. Down in Tennessee—
Uly, oley, EE—
Flip up in de skid a majink,
With a riddle cum dinky dee.



(*Ecstatic Dance on the part of the NEGROES—after the dance most of the SLAVES retire to their quarters, except the married ones, who go to their better halves. The stage is unladen save by ROSA, who is alone and unhappy*)

ROSA. I am alone. The merry sons of toil have retired to their happy homes, having picked the requisite time, namely, thirty-two hours out of the twenty-four, while I—I—but let me drown my miseries in a wild ditty of my youthful days.

Song.

'Twas in the dismal swamp,
Where my father had the cramp,
And my mother had a chronic rheumatiz-tiz-tiz;
And where my brothers six,
Had sciatica like bricks,
For its p'raps the dampest neighborhood as is-is-is.

It was one afternoon,
I think but very soon,
After I'd recovered from the ague, or, or, or,
Neuralgia, can't say which,
That young Lorrimer so rich,
A coming down the road just by I sor, sor, sor.

Says he, "Your name, I pray?"
 Says I, "Sir, Rosa May;"
 Says he, "I'll marry you upon the spot, spot, spot;"
 But as there was no church,
 He left me in the lurch,
 And marry me of course why he could not, not, not.

Though I'd a chronic cold,
 I very soon was sold,
 Oh miles away from Lorrिमor, but he, he, he,
 Some day I'm sure will come,
 And Rosa will ran-som
 Down here in melancholy Tennessee-see-see.

(ROSA retires as GROWLS, the overseer, enters, R.)

GROWLS. There she is a settin' by herself, like the sun. When I look, upon that girl all my past life rushes afore me like a penny-rammer. Oh, 'orror! likewise remorse! also despair!
(weeps)

ROSA. Ha! Growls, and weeping too.

GROWLS. Oh, Rose, once I was as innocent as you—innocenter I may say; but now! Oh Rosa, I have done things as would make your hair curdle and your blood stand on end. I was scarcely four when I killed my father, in a mortal struggle, and he was soon followed by my mother, who crossed my path and shared his fate. I had a brother—a little chubby boy—all innocence, frill and freckles—ask me not what became of him, 'cos I don't know. He was took away—far away, and I, I was left alone with my own dark thoughts, a small looking-glass, and my own 'orrid reflections. Rosa, my 'art is full and my 'ome is empty. Be my bride. All I have I lay at your feet. It ain't much, but it will serve to keep the wolf from the door; for, mark me, I shall not live long; about sixty-five more years will finish me off. You will then be able to choose a youthful bridegroom, more suited to your age.

ROSA. *(aside)* The prospect is tempting—but oh, Lorrिमor!

GROWLS. Remember how kind I have been to you, how I have winked at your being late in the field, and how when a remorseless master has compelled me to administer chastisement to you I have dispersed the blows as much as possible over your beautiful black—I mean back. It always went against me to do it.

ROSA. I beg your pardon, it went against me.

GROWLS. Girl, your replies madden me. You must and shall be mine.

Duet.

Lubby Rosa, Sambo scum,
 Isn't fit to wed you—

ROSA. (*with intelligence above her station*) Tum, tum, tum.

GROWLS. Say, you'll wed your faithful Growls

He's got a tea-pot and six tow'ls.

Oh, Rose, cold black Rose,

I'm brimful of affection from my topknot to my toes.

ROSA. You plead with an eloquence few women could find it in their hearts to resist, but—

GROWLS. Then away to a happier clime with me, where the boathook grows on the ketchup tree; where the roaring wind on the billowy deep keeps infant kids from their beauty sleep; where the wild bee hums all the newest airs, and the mustard plant grows thick on the stairs; where the possum hops in his light canoe, and the bounding brothers of Cariboo toss cabers high in the blithesome glee; where the oozly bird and the lively flea, the whistling oyster, the golden fleece, the great balloon, and the new police, dance round and round to a Christmas tune, while the street boys bellow out "Yar bar-loon," and the youthful sprigs of the house of Smith are sent with slaps up to bed forthwith, and the maid of Athens entwines her locks with pages torn out of Box and Cox, where all is revelry, all delight—will you come, my Rosa, so right and light; will you come, my Rosa, and off we goes—a—if you'll be Growls's *cara sposa*.

ROSA. (*overcome by the rhyme*) Oh! (*faints*)

(GROWLS lifts her up and is about to carry her off when he is intercepted by CINCINNATUS, L., a young black)

CIN. Hold, Growls!

GROWLS. Who are you calling old?

CIN. Am I not a man and brother?

GROWLS. No, you ain't.

ROSA. (*reviving*) Hah, that mysterious young negro who has done nothing but haunt me—

GROWLS. P'r'aps he's haunt Sally; yet, no, she was a woman, and he—he is—

CIN. A man and a brother.

ROSA. (*to CINCINNATUS*) Oh, save me.

CIN. I will die in your defence or perish in the attempt.

(GROWLS whistles—the stage is immediately filled by OVERSEERS, SLAVES, etc.)

GROWLS. Seize that man. (*three OVERSEERS who attempt it are immediately knocked-over-seers—GROWLS to SLAVES*) There are four hundred of you; every one of you lay hold of that fellow's collar.

PETE. (*a venerable NEGRO*) No, Mas'r Growls, can't do it, Mas'r Growls, die rader than disobey Mas'r; Pete chop of his right hand rather than disobey Mas'r; Pete go through fire and water

for Mas'r; but before Pete raise him hand 'gainst Cincinnatus, Pete see Mas'r——

CIN. Stay! fetch me a basin of warm water——

ALL. Hah!

CIN. And a piece of soap.

ALL. Hoh!

CIN. And a rough towel.

ALL. Hoooh!

(intense excitement whilst the basin is brought)

GROWLS. *(aside)* I begin to——

PETE. So do I.

ROSA. So do I.

EVERYBODY. So do we all!

(CINCIN. looks up with his face a pale brown)

ROSA. Hah! can it be? Lor——

(CINCIN. looks up with his face a paler brown still)

ROSA. Ri——

(CINCIN. looks up clean)

ROSA. MOR!!! *(faints)*

CIN. Yes, it is your own Lorrिमor; anxious to see how you behaved yourself in the humble capacity of a cotton picker, I assumed the garments and hue of a man and brother, and amply have I been rewarded for my bold determination. Rosa, you are an ornament to any society. You shall be educated in French, Italian, German, Hibernian, the use of the globes and conic sections. In about twenty years you will be a fitting bride for me.

ROSA. *(delighted)* So soon!

GROWLS. *(aside)* Ha! ha! I shall not live to witness their happiness; I will starve myself into a premature decline.

(retires to back and commences)

LORRIMOR. And now, let one of the stirring ditties of the melodious cotton pickers wind up the proceedings of the day.

Finale.

Dance and sing

Ebery ting,

Makes de nigger cheerful,

And ob joy

Without alloy,

'Pon our honors we're full.

Bring de corn and make de mash,

Bring the drink and make de lush,

Heads as rough as scrubbing-brush,

Shins so black and tender;

Heel and toe it Sambos all,

Keep alive de nigger ball,

Rosa we a credit call,

To de female gender.

Dance and sing, &c.



Grand Negro Ballet, concluding with picture; LORRIMOR standing supper, ROSA standing on her toe, and GROWLS (already much thinner) standing on his dignity—Black Fire and

Curtain.

CHARADES IN ACTION;

OR,

PLAYS WITHOUT WORDS.

—:0:—

[INTRODUCTION.

This game is, as its name expresses it, a Charade, acted instead of spoken. The two most celebrated performers of the party choose "their sides," and, whilst the one group enacts the Charade, the other plays the part of audience. A word is then fixed upon by the *corps dramatique*, and "my first, my second, and my whole" is gone through as puzzlingly as possible in dumb show, each division making a separate and entire act. At the conclusion of the drama, the guessing begins on the part of the audience. If they are successful, they in their turn perform, if not, they still remain as audience.

The great rule to be observed in Acting Charades is—silence. Nothing more than an exclamation is allowed. All the rest must be done in the purest pantomime.

If, on the working of the plot, there should be some sentence that it is impossible to express in dumb-show, and yet must be made clear to the audience, then placards may be used. As Hamlet says, they must "speak by the card."

Another very important point with Acting Charades is the proper delivery of the gestures in the pantomimic readings of the parts. Every actor ought to study the different expressions and suitable actions of the passions. So much depends upon this, that, under these circumstances, perhaps it would be better to draw up a kind of code of expressions, or laws for the better regulation of frowns, smiles and gestures.

Love, one would think, is too well known to require many directions. The pressing of the left side of the waistcoat or the book muslin, the tender look at the ceiling, and the gentle and

elegant swinging of the body, have always accompanied the declaration of a true devotion in the upright and dumb individual. The flame may, perhaps, be made a little more devouring by the kissing of a miniature, or the embracing of a well-oiled ringlet or figure-of-six curl.

RAGE, like a mean husband, can only be managed by fits and starts. It may be pictured to an almost maddening amount by the frequent stamping of the foot, and the shaking of the fist. Frowning and grinding of teeth should be accompanied by opening the eyes to their greatest possible size; and, if a great effect is desired to be produced, the room may be paced, provided the legs of the performer are of a sufficient length to enable him to take the entire length of the apartment in three or four strides.

IN DESPAIR the action is slightly altered; there, the limbs must almost seem to have lost their power. The actor must sink into a chair, pass his hand through his hair, with his five fingers spread open, like a bunch of carrots, or else, letting his arms fall down by his side, remain perfectly still—like a little boy on a frosty day—either gazing at his boots or the ceiling. Despair is made more tragic by a slight laugh, but this must only be attempted by the very best tragedians, on the principle that laughter, like the measles, is very catching.

HOPE, like money sent by post, is seldom properly delivered. Here there must be no violent gestures—everything must be soft and pleasant. The finger must be occasionally raised to the ear, and the performer's countenance wear a bright smile and a look of deep intensity, as if listening to the soft still voice within. The ceiling may be looked at frequently, and the bosom pressed; but if great care is not taken, and the hands are not frequently clasped at arm's length, the audience will be imagining you are in love—and in a state of love of course one is quite hopeless.

DISDAIN is perhaps the easiest passion to be expressed. The dignified waving of the hand and the scornful look, gradually descending from top to toe, are well known to all who have been mistaken for waiters at evening parties. The eyes should be partly closed, the nose, if possible, turned up, the lips curved, and the countenance gently raised to the ceiling.

If any embracing should be required in the course of the piece, it is—under the present rigid Shermanian laws of society—better to leave this interesting process to husbands and wives.

The effect, from the sheer novelty of the situation, will be startling. If they should refuse, the old theatrical plan should be resorted to—press heads over each other's shoulders, and look down each other's backs.

Many pieces conclude with a blessing. This is simply done by raising both the hands over the heads of the kneeling couple;

look steadily at the ceiling till the eyes begin to water, and move the lips slowly, as if muttering. At the conclusion, the tear can be dashed away, and always has a pretty effect. Weeping is generally performed by burying the face in the handkerchief, bending the head to the breast, and nodding it violently.

The great difficulty to be overcome in Acting Charades is the absence of a theatrical wardrobe. Very often it is necessary to dress as a Roman, a Persian or a Turk. Sometimes an ancient knight is wanted in full armor. We have known Louis XIV called for in a full court dress, and only five minutes allowed for the toilet. In all these trials the mind must be exerted with high-pressure ingenuity. The most prominent characteristic of the costume must be seized and represented. In the Roman, a sheet will do for a tioga; in the knight, the coal-scuttle for helmet, and the dish-cover for breast-plate, make capital armor; and in Louis XVI, the ermine victorine wig, for well-powdered peruke, and the dressing-gown for embroidered coat, would express pretty well the desired costume.

Great coats, veils, whips, walking-sticks, aprons, caps and gowns must be seized upon and used in the dressing up of the characters. No expense should be spared, and every sacrifice be made, even though the incidents of the piece should include the upsetting of a tray of tea-things, or the blacking of all the young ladies' faces.

COURTSHIP.

A CHARADE IN THREE ACTS.

ACT I.

COURT—

DRAMATIS PERSONÆ.

| | |
|-------------------------------|------------------------------------|
| LORD CHIEF-JUSTICE. | COUNSEL. |
| PRISONER (<i>a Sailor</i>). | EIGHT LADIES (<i>his Wives</i>). |
| JURYMEN. | POLICEMEN. |
| | SPECTATORS. &c. |

TIME—*Before supper-time.*

SCENE—*A Court of Justice. At back of Drawing-room the Lord Chief-Justice's easy-chair, and ottoman for Counsel. To the right, sofa for Jurymen. To the left, fire-screen for Prisoner's dock.*

FLOURISH of splendidly-imitated trumpets. Enter procession

in following order :—The USHER, holding the carpet-broom of



office; His HONOR, robed in gorgeous dressing-gown, and wearing a magnificent wig of ermine victorine; the COUNSEL, carrying carpet-bags, holding briefs of music, and properly wigged with night-caps; the wretched SAILOR, who stands charged with the dreadful crime of polygamy, in the close custody of the JAILOR, bearing the street-door key of office, and endeavoring to restrain his prisoner from dancing the hornpipe.*

As soon as Prisoner is safely secured behind fire-screen, he again breaks out in a hornpipe, when

Enter the eight PLAINTIFFS (ladies whom the inconstant Prisoner has respectively married in the several ports he has visited.) They are natives of various countries, and dressed in their different national costumes.



At sight of the vile sailor they are deeply moved, and intimate a strong desire to get at him.

Enter JURYMEN, who are immediately packed into the sofa.

Counsel for prosecution, in the most electrifying dumb show, proves, by pointing and frowning at Prisoner, who is still dancing, what a villain the man is. He shows the validity of each marriage by putting an imaginary ring on his third finger; and having referred to the case of "LACHI DAREM—in RE DON GIOVANNI," *Italian Duets*, Vol. II, demands, by a thump on the ottoman, that the scoundrel should be punished with the utmost rigor of the law.

Judge, putting on the black hat, proceeds to pass sentence of death on the wretched Prisoner, who evinces the utmost callousness by doing the split in the hornpipe.

The Wives no sooner hear their joint Husband's doom, than

*Unfortunately for the pantomimic art, the hornpipe is the only means left for proving that a gentleman in black continuations is a sailor.

an affectionate rush is made towards him, which the wretched man perceiving, he seeks safety in flight.



TABLEAU.

ACT II.

—SHIP.

DRAMATIS PERSONÆ.

CAPTAIN. SAILORS. PASSENGERS. &c.

SCENE—*The deck of that fast-sailing craft, the Front Drawing-room.*

Enter CAPTAIN, with noble cocked-hat, made out of yesterday's *Herald*, and hair brushes for epaulettes. He shouts through a set of quadrilles, when

Enter several tight lads, who proceed to the music-stool to heave at the capstan and weigh the imaginary anchor; whilst others pulley-oi at the larboard bell-rope to let out gallant main-top ceiling. Two more brave boys take the wheel, and, by means of the arm-chair, steer the room beautifully.

PASSENGERS on after-ottoman now begin, by wild gesticulations—the turning up of eyes, and the sudden application of handkerchiefs—to intimate that they have passed the Lightship; whilst others, leaning over the backs of their chairs, implore their neighbors, in the most affecting pantomime, to throw them overboard.

Enter STEWARD with basins, at which the passengers make a simultaneous rush. He also enables several poor creatures—who are walking about in the most extraordinary manner, and rolling from side to side of drawing-room—to reach their berths.

Presently a fearful storm is supposed to arise. The Passengers, binding life-preservers of comforters round their waists, jump hurriedly from their berths, and, springing over the sides of the ship, strike out for the door, where *exeunt omnes*.

ACT III.
COURTSHIP.

DRAMATIS PERSONÆ.

OLD FATHER. HIS DAUGHTER. HER LOVER.
RETAINERS. LAWYER. &c., &c.

SCENE—*Apartment in mansion of Old Father.*

Enter DAUGHTER, who shows, by pressing her side and swinging about, that she is deeply in love. She commences laying a table for two, and, having set down a lovely round of cold bandbox, she again expresses her fond devotion for one of the knives and forks.

Sweet plaintive sounds of a splendidly-executed whistle are heard without. She claps her hands, and

Enter LOVER in full new uniform of the police, richly silvered with chalk. He glances anxiously at the cold round of bandbox, and then gives vent to the wildest movements of joy. They advance to table, and feast commences. Just as he has helped himself to the lid, a loud and continued knocking is heard without. They become agitated; and LOVER, endeavoring to avoid an angry parent's just wrath, seizes some bread, and plunges beneath table.

Enter OLD FATHER, suffering acutely from an attack of suppositious gout, and forced to use brooms whilst walking. He expresses his surprise at banquet, but is pleased when he learns it was intended for him. Lover, growing tired of bread, endeavors to snatch some meat off his angel's plate. Old Father alarmed on seeing the mysterious hand, and, jumping from his seat, drags Lover from under the table. Grand exposure. He is about to curse the villain, when

Enter LAWYER with placard announcing that the scoundrel has just come into a fortune of \$2,000,000. He crowns him with a meat cover. Old Father relents, and blesses his children. Retainers and maid of all work rush in, and arrange themselves into the subjoined



GRAND TABLEAU.

MISCHIEF.

A CHARADE IN THREE ACTS.

ACT I.

MISS—

DRAMATIS PERSONÆ.

OLD LORD. ARCHERS. MUSICIANS. SERVANTS. &c.

SCENE—*Splendid Turkey carpet lawn, surrounded by magnificently veneered woods. In the distance is seen (the music) Canterbury. At one end of scene the window-curtains pitched as tent. Chairs for Visitors.*

Enter OLD LORD, surrounded by SERVANTS, who cheer him. On his breast he wears the star of the oyster scallop.

Enter MUSICIANS, who forthwith commence turning their bellows, and ascending the chromatic scale on their pokers-à-piston. (*Soft music.*)

Enter LADIES and GENTLEMEN, as merry foresters—the Ladies with pea-jackets over their dresses, and large bulgy umbrellas slung at back for quivers; the Gentlemen with their collars turned down, and their what-do-you-call-'ems tucked up above their boots; in their hands they carry their unstrung whips for bows. The Visitors are graciously received by the Old Lord, who exhibits to them the splendid bright poker they are to contend for. (*Soft music.*)

Enter Servants, who arrange the loo-table as the target.*

The archery commences in a most spirited manner, the barbed walking-stick darting from the twanging whip as fast and as far as it is possible to throw it. Not one can hit the bull's-eye of the loo-table. At last the Old Lord takes his whip. All look on with anxiety. He shoots, and the sound of broken glass tells that the arrow has smashed the conservatory. All laugh, and call upon the only remaining Young Lady to show her skill. She advances, rebuking them for their want of tal-

*Many ladies may object to have their loo-tables made targets of; but they should remember that the whole point of this Act lies in nobody hitting the mark.

ent. As she draws her walking-stick from its umbrella, betting begins. She takes her aim and fires, and immediately a piercing scream is heard from Old Lord, who has been looking on, and who rushes about holding up to his face the Young Lady's



arrow, which, by some mistake, has hit his eye instead of the bull's. (*Soft music.*)

ACT II.

—CHIEF.

DRAMATIS PERSONÆ.

OLD FATHER. HIS DAUGHTER.

THE BRIGAND CHIEF.

BRIGANDS. POSTBOY. BRIGAND'S WIVES.

SCENE—*Imaginary cave, a little to the south of Rome. The fearful roar of a neighboring water-fall is supposed to be heard.*

Enter BRIGANDS, who place their loaded brooms against the wall, and casting themselves on the floor, forthwith commence gambling with flour-dredging dice-box.



Enter WIVES in Italian costume, with flat napkins on their heads. Some begin working with their distaffs of umbrellas, whilst others hand round wine.

Enter CHIEF, splendidly dressed, with coat-tails turned up, and wearing a hat made, peaked, with a copy of a paper; a spacious green baize table-cloth is thrown over his shoulders, and in his girdle are numerous double-barrelled hoop-sticks. He smokes.

Suddenly a shrill whistle is heard. The Brigands seize their

brooms, and following their Chief, hasten to attack the passage.

Re-enter Brigands, dragging in OLD FATHER, HIS DAUGHTER (both in traveling costume), POSTBOY, and several other portmanteaus, bags and boxes, which the Wives proceed to rifle of their contents.* The Postboy is bound to the piano, whilst the Chief orders Old Father's boots to be taken off, and draws from them a purse heavily filled with card-counters. He distributes the counters among his men, and then, by laying his hand on his heart, and turning his eyes up to ceiling, intimates his extreme love for Young Lady. All the Brigands do the same, and a scuffle to possess her takes place. Suddenly the Chief rushes in with two full-cocked hoop-sticks, and, by shooting two of his men, restores peace and harmony. Then taking the Young Lady's hand, he kneels with her before Old Father, who blesses them. The Brigands cheer, and throw their hats in the air.



GRAND TABLEAU.

ACT III.

MISCHIEF.

DRAMATIS PERSONÆ.

| | | |
|--------------------|-------------|-------------|
| A MEDICAL STUDENT. | HIS FRIEND. | THE DOCTOR. |
| POLICEMEN. | CITIZENS. | &c. |

SCENE—*The outside of the Doctor's house, with lighted candle placed as lamp over door. On one of the posts is a placard, on which is written "Night Bell." Kerosene lamps are lowered.*

Enter MEDICAL STUDENT and HIS FRIEND on tiptoe. They commence laughing and laying their fore-fingers on one side of their noses, to prove what a bit of fun they are going to have. By pointing at the Doctor's door, they show that he is to be their victim. After hu-sh-ing a little, they advance cautiously, and,

* The fun here may be greatly increased by the production of several articles which form part of the mysteries of the toilet. A false front or a bustle is sure to produce a good three minutes' laughter. Grimaldi was the first to discover this.

having wrenched from the door the flat-iron knocker, commence pulling the night-bell, which is made to ring violently by rattling a knife in a tumbler in the passage outside.

Enter DOCTOR, with sheet thrown round him as night-gown, and holding rush-light shade in his hand. Medical Student pretends he is very bad in his interior from having swallowed something deadly; and whilst doctor is feeling his pulse, he, by an act of legerdemain, brings the flat-iron knocker out by his nose. His friend then closes the door, and locks out the Doctor, who expresses his great alarm lest any one should come.

A scuffle ensues, when enter the NEIGHBORS in haste, with sheets thrown over them. They, in pantomime, intimate their great indignation at having been disturbed, and then gather round the Doctor, who forthwith recommences his scuffle with the Medical Student's Friend. During fight Medical Student creeps round, and after much blowing out of cheeks, stamping on floor, and holding of sides to express fun, proceeds to pin all the Spectators together. Doctor is knocked down, and all the Neighbors hasten to pick him up, but are held back by their being fastened to each other. Medical Student and his friend decamp. Great confusion.



BIRTHDAY.

A CHARADE IN THREE ACTS.

ACT I.

BIRTH—

DRAMATIS PERSONÆ.

MOTHER.

HER CHILD.

MONTHLY NURSE.

HUSBAND.

LADY VISITORS.

SCENE 1.—*The street outside of Mother's house. To the right the door, with flat-iron for knocker.*

Enter MONTHLY NURSE dressed in showy gown, with large cap

and clean apron on. She points to the house, and dangles an imaginary child in the air, to inform the audience that there has been a slight addition to the family. Then taking from her pocket a white glove, she fastens it round the knocker. Exit Monthly Nurse dancing for joy, and still dangling child.

SCENE 2.—*Interior of Mother's bed-chamber. On the sofa is seen Mother in white jacket and cap, nursing her child.*

Enter Monthly Nurse leading in HUSBAND. She shows to him CHILD, and by her actions informs him that it is exactly like him, having got his nose, his eyes, and his mouth. The delighted Father gives Monthly Nurse a small chromo.

Enter LADY VISITORS, who rush up to Mother, and, in impassioned action, inquire after her health. Monthly Nurse shows them the Baby. They are delighted with it, and clasp their



hands in admiration. Each Lady Visitor requests to be allowed to kiss it. The delighted Mother smiles, and the Monthly Nurse madly embraces the Child.

The Ladies are enchanted with the scene. Caudle is handed round and drank, and the Monthly Nurse, placing herself at the door, ushers out each Lady, who slips into her hand a supposed half-dollar.

ACT II.

—DAY (Dey).

DRAMATIS PFRSONÆ.

| | | |
|---------------------|---------------|--------------|
| THE DEY OF ALGIERS. | CAPTIVE LADY. | HER HUSBAND. |
| SLAVES. | MILITIAMEN. | |

SCENE—*The Ramparts of Algeria.*

Enter the DEY of ALGIERS, dressed in his robes-de-chambre of state, with a turban on his head. He is followed by his SLAVES, who arrange the ottoman for him to sit cross-legged upon, and hand him his pipe.

Enter further SLAVES, bringing with them the LADY, who has a veil thrown over her. The SLAVES salaam, and the DEY orders

them to remove the veil from their Captive. They obey him, and the Dey is visibly moved with the charms of the Lady. He rises from his seat and paces the room. Then advancing to her he presses his heart and declares his passion. She repulses him haughtily. He draws from his pocket a heavy purse, and offers it to her, but she points to her wedding ring, and casts the purse at the feet of the tyrant.

The Dey's love is then turned to rage, and he gives a signal to his Slaves, who salaam, and bring in a cannon, made by placing the sofa bolster on the music stand.

The Slaves seize Captive Lady, and bind her to the mouth of loaded bolster. The Dey once more offers his love, and is once more refused. The signal to fire is given, when

Enter HER HUSBAND at the head of a gallant band of MILITIAMEN. A scuffle ensues, each Militiaman engaging two Slaves in combat. The Dey is dethroned, and the Lady is released, and rushes into the arms of her Husband.



The Militiamen kneeling on prostrate Algerines.

ACT III.

BIRTHDAY.

DRAMATIS PERSONÆ.

| | | | |
|-----------|-------------------------|------------|--------------|
| OLD LORD. | HIS SON, <i>aged 21</i> | TENANTS | THEIR WIVES. |
| | SERVANTS. | MUSICIANS. | |

SCENE—*Park on Estate of Old Lord. In the centre is placed a table with chairs on each side, in preparation of a feast.*

Enter TENANTS and their WIVES, gaily dressed, and carrying a



flag, made out of an old newspaper. They form themselves into two rows, when

Enter OLD LORD and HIS SON. The Tenants wave their hats in the air, and their Wives curtsey. The Old Lord bows to them and delivers a short speech, constantly pointing to his son. The Tenants again wave their hats in the air, when

Enter SERVANTS, bearing a bauldbox barrel of beer, which they place on the table. Glasses are handed round, and the Old Lord, taking one, proposes the health of their young Squire.

Enter MUSICIANS, when the Tenants all stand up for a dance, his Son leading off with one of their Wives.

SEASHORE.

A CHARADE IN THREE ACTS.

ACT I.

SEA—

DRAMATIS PERSONÆ.

CAREFUL MOTHER. LITTLE CHILDREN. TWO BATHING WOMEN.
 NERVOUS OLD GENTLEMAN. VISITORS.

SCENE—*The Sands of Long Branch, with the curtains at the end of the room bulged out like the awning of a Bathing-machine.*

Enter BATHING WOMEN, supposed to be wet through. They



bow to CAREFUL MOTHER and LITTLE CHILDREN, and express their great love for the darlings. Careful Mother makes signs to them, and they fetch towels and hand the Bathing Party into the machine.

Enter VISITORS, who, by pretending to swim, inform Bathing Women that they wish to bathe; and having each paid half a dollar, they demand towels, and hurry off with them under their arms.

Enter (from behind curtains) one of the Little Children in its

night-gown. It screams at the sight of the water, and kicks violently, but is instantly seized by the Bathing Women, who take it by the arms and legs and plunge it into the waves. This is done three times, when the Infant is taken out in a fainting condition, and handed to Careful Mother.

When all the "angels" have been dipped, the Mother closes the curtain, and *exunt* Bathing Women.

Enter NERVOUS OLD GENTLEMAN, swimming in a huge India-rubber cloak for bathing gown. He wears spectacles. He expresses that it is very cold, and that he is about to get into his bathing-machine, and points to the one which Careful Mother and Little Children have hired. Advancing to the curtain, he is surprised to find the door locked, and pushes violently against it. A loud scream is heard within. As Nervous Old Gentleman continues pushing, a parasol is thrust out from the curtains. He is pushed back, and falls head over heels into the water.

Enter Two Bathing Women armed with long sticks. They keep their eyes shut and drive off Nervous Old Gentleman.



The curtains of bathing-machine are then drawn aside, when *exit* Careful Mother and Little Children with very wet hair, and looking so much better for their fainting and screaming.

Bathing Women bow them out.

ACT II.

—SHORE.

DRAMATIS PERSONÆ.

| | | |
|---------------------------|-----------------------|-------------|
| RICHARD, DUKE OF GLOSTER. | LORD HASTINGS. | |
| DUKE OF BUCKINGHAM. | LORDS OF THE COUNCIL. | |
| CARDINAL BOURCHIER. | BISHOP OF ELY. | JANE SHORE. |
| SOLDIERS. | CITIZENS. | |

SCENE 1—*Council Chamber at the Tower. At the end of the stage, the sofa of state for Lords of the Council. Arm-chair for throne.*

Enter LORDS OF THE COUNCIL, robed in dressing-gowns of state, and wearing their ermine victorine wigs of office. They take their seats on sofa.

Enter LORD HASTINGS, as magnificently dressed as he can be. He is received by the Lords of the Council, who hand him to the arm-chair throne. Some converse, and some read newspapers.

(Flourish of Trumpets.)

Enter RICHARD, DUKE OF GLOSTER, in cap and plumes, and a pillow stuffed up the back of his mantilla for royal hump. At his side is hung his sword, which he draws on entering. The DUKE OF BUCKINGHAM, also very richly dressed, follows closely. The Dukes wink to each other, and the Council seem alarmed.

Gloster, advancing toward the table, bears his arm and strikes the table with his sword, whilst Buckingham exhibits a placard on which is written, "JANE SHORE DID IT."

Lord Hastings, rising, expresses great indignation, and, by hitting the back of his head with his hand, intimates that Jane Shore ought to be beheaded; or at least (puting an imaginary cord around his neck) hung.

Gloster is greatly enraged, and striking the table three times as a signal,

Enter SOLDIERS, with helmets of meat covers, and armed with brooms for halberts. They seize Lord Hastings, who is led off to execution.

Exit Gloster, surrounded by trembling Council, who compliment him on his great beauty and wisdom.

SCENE 2.—*An imaginary Street, with St. Paul's supposed to be visible in the distance.*

Enter GRAND PROCESSION, headed by CARDINAL BOURCHIER and the BISHOP OF ELY in their sacerdotal robes of chintz curtains, with mitres of newspapers; the DUKES OF GLOSTER and BUCKINGHAM, and the LORDS OF THE COUNCIL, follow in their robes of state,

Enter SOLDIERS well armed, and carrying banners of fire-screens.

Enter JANE SHORE, with her hair down and closely guarded. Over her is thrown a white sheet, and in her hand she carries a drawing-room candle-stick. She is pale and weeps, but is hur-



ried on by brutal Soldiers. Gloster again winks to Buckingham, who puts his finger against his nose in answer.

Enter Citizens, who cheer the Dukes and hoot Jane Shore. She trembles and does penance by the window curtains, after which she is hunted from the stage by enraged citizens.

Gloster is proclaimed King, and exit procession.

(*Flourish of Trumpets.*)

ACT III.

SEASHORE.

DRAMATIS PERSONÆ.

ARTIST. HIS WIFE. HIS DAUGHTER. BOATMEN.

SCENE—*The Seashore at Coney Island. The tide is down.*

Enter ARTIST, whose beard of tobacco proclaims him to be a foreigner. HIS WIFE and HIS DAUGHTER follow in walking costume. In his hands the Artist carries the music-stand for easel, and under his arm a music portfolio. His Wife has her basket, and HIS DAUGHTER a large umbrella, and the shovel for spade. The Artist opens his umbrella and commences painting, while His Wife knits a purse, and His Daughter, in a white pinafore and sash, digs holes in the sand. The Artist several times leans back to see the effect of his picture, and they are delighted with the fine painting. They are so intent upon their work that they do not see that the tide is coming in very fast. This can only be shown by sudden exit of Artist's hat floating to the door by means of a piece of string.

Enter BOATMEN, who shout to Artist, but are unable to make him hear.

His Wife, on looking up, is alarmed at finding they are surrounded by the waves. They are greatly terrified and fly to the ottoman, to which they cling as if to the rugged rocks. Artist waves a pocket-handkerchief, and puts his wife's hat on the end of the umbrella as a signal. His Wife, in vain, endeavors to pacify His Daughter, who is kicking and screaming; and, at last, overcome by her feelings, she bursts into tears. The waves are supposed to mount higher and higher. His Wife and His Daughter cling tightly to Artist, who becomes more and more frightened. He embraces them, and tries to persuade them to let him swim to shore, but they refuse.

Enter Boatmen, rowing the sofa, which they pull close up to rocks of ottoman. Artist, His Wife and Daughter, hastily step into the craft. Artist gives the Boatmen money, and then falls

on his knees. His Wife and Daughter do the same. They pray.

The Boatmen weep.



GRAND TABLEAU.

BUGBEAR.

A CHARADE IN THREE ACTS.

ACT I.
BUG—

DRAMATIS PERSONÆ.

YOUNG MAN.

LANDLADY.

SERVANT.

SCENE—*An Apartment at a Lodging-house. The sofa for Bedstead placed on one side of the room.*

Enter YOUNG MAN, being shown into the room by LANDLADY, the SERVANT following with his carpet-bag. The Landlady places



the candle on the table, and having dusted the chairs.

Exit with Servant. The Young Man takes off his coat and jumps into bed. He has scarcely been there a minute before he jumps up again, and intimates that something has fallen on his face. He waits a few seconds, and then suddenly slaps his cheek sharply, as if to kill something. Then he commences scratching himself. At last, finding he cannot sleep, he jumps

up, and taking the candle, commences an active search over the bed. At last he falls back, shuddering with horror, as he points to his bed. He flies to the bell and pulls it violently.

Enter Landlady and Servant rapidly, and wearing an expression of surprise on their faces. The Young Man invites them



to come and examine the bed, at the same time scratching himself vigorously. The Landlady is greatly surprised on beholding the strange visitor, and taking from the cupboard a bottle labelled "Poison," commences putting some on the joints of the sofa bedstead, with the feather end of a quill. She then invites the youth to once more try the bed. But he shakes his head as he still scratches himself, and pointing to the arm-chair, vows he will sleep there. The Landlady endeavors to reassure him, but he only shakes his head the more. At last she beckons him to follow her, and he consents, taking his cloths.

Exit Youth and Landlady. The Servant also begins scratching her neck, and feeling alarmed, rushes from the room.

ACT II.

—BEAR.

DRAMATIS PERSONÆ.

QUEEN ELIZABETH. COURTIERS. BEAR BAITERS.
DOGS. BEAR.

SCENE—*As close a representation of the Bear Gardens of old as can possible be managed. The sofa must be placed for a visitor's gallery, and the arm-chair for a throne.*

Enter the QUEEN and all her COURTIERS. She wears a huge frill of paper round her neck and the jelly-mould for crown on her head. In her hand is the bright poker for sceptre. The Courtiers all wear, if convenient, the costume of the period.

Enter BEAR BAITERS, leading in the huge BEAR, made grisly with the door mats. It is fastened to one of the legs of the sofa with a long cord. The Baiters commence teasing the brute with long poles of broom handles.

Enter the DOGS, who begin barking and dancing round the

ing a chair to the table, seats himself. Nervous Old Gentleman rises from his seat, and with his face red with passion, paces the room with his hands in his pocket.

Poor Relation, pointing to the dish, invites him to be seated, but he refuses, shaking his head violently, and only walking the quicker. Poor Relation immediately uncovers the dishes and commences eating, the Old Gentleman remaining rooted to the spot with astonishment at his impudence. He shakes his fist at him and dances about with rage, but the other is too busy with his knife and fork to see him. He helps himself to wine and drinks it, when the Old Gentleman can contain himself no longer, and rushing to the table he seizes the bottle, and holds it under his arm. But his visitor will not be insulted, but continues eating very quietly.



At last, when he has finished, he rises from the table, and having in action informed his host how delicious the dinner was by smacking his lips, and looking at the ceiling, he takes up the wrong hat, and leaving his old one, takes his departure. The Old Gentleman is electrified with this last act, and is for a time unable to move. At last, recovering his faculties, he rushes from the room.

TABLEAUX VIVANTS.

GENERAL DIRECTIONS.

As in all projects worthy of exertion for the value of the end to be attained, a little discipline is necessary, so in the getting up of a set of tableaux there should be chosen a commander-in-chief, a manager, who shall arrange and group the pictures, decide upon all properties and accessories, and, in a word, be the umpire in all contested points; otherwise chaos ensues, the rehearsals resemble the chattering at Babel, and the evening's performance is certain to be marred in some unfortunate particular.

As a tableau is a picture, care should be taken to avoid false lights, jarring colors, and unnatural positions.

In these days, when scented tableau lights of the most varied tints are supplied at a nominal rate, there is no excuse for perpetrating red moon-light or green sun-set.

Without the slightest danger or inconvenience of any kind, tableau-lights may now be made use of in red, green, blue, violet, white, pink, yellow, and orange; while a magnesium light affords the most effective glare to statuary, imparting the dead black shadows so peculiar to marble.

A small sum purchases the secrets of the stage in the form of a Make-up Box, containing every conceivable complexion, from that of the dusky Turk to that of the ethereal angel or fairy.

Care should be taken to raise the tableau as nearly as possible upon a level with the eye of the observer; let the frame be square or oval; see that the light falls from *one* point naturally; have the colors harmoniously arranged, and the illusion will be irresistible.

A curtain of delicate gauze stretched between the figures and the audience is often effective.

The music, which is an important adjunct of each and every tableau, should precede the rise of the curtain by a few moments, in order to prepare the minds of the audience for the picture which is to be presented.

Subjoined will be found a collection of subjects for tableaux, from which several entertainments may be selected, and thus dispense with the services of a manager and a costumer.

The directions for arrangement, as Right, Left, and Centre, are given as if viewed from the audience.

THE FORTUNE-TELLER.

CHARACTERS AND COSTUMES.

- 1ST YOUNG LADY.—*Full ball-costume, white, pink, blue, or any faint tint; flowers in the hair; gloves; fan; lace handkerchief; light hair.*
- 2ND YOUNG LADY.—*House-dress of some dark material; dark red flowers in bosom, and in the hair.*

THE TABLEAU.

The centre of the stage is occupied by a small but handsome table, at the left of which sits the second young lady, her elbows resting upon the table and a pack of cards open in her hands; her profile is exposed to the audience and her attention is riveted upon the cards.

At the right of the table stands the first young lady, looking down upon her friend; her hands rest carelessly upon the back

of the chair beside the table, over which chair she has thrown her opera cloak; she holds her gloves and handkerchief.

In the second picture the fortune is supposed to have been told.

The fortune-teller looks up with a smile, while the first young lady has crossed, and kneeling beside her friend, has cast her arms about her in delight at the result.

White light from both sides. Weird music.

THE LORELEI.

CHARACTER AND COSTUME.

NYPH.—*Loose white robe, cut low, and frilled in at the neck; belted in at the waist with a golden belt; sleeves made to float off from the shoulders, displaying the arms bare, with two broad bands of gold upon each, above and below the elbows; very pale complexion, and perfectly yellow hair.*

THE TABLEAU.

The Lorelei was that nymph of the Rhine whose song charmed the luckless boatmen until, listening, they perished in their pleasure.

The tableau represents the Lorelei sitting upon a pinnacle of rock, with her golden lyre upon her knee, in the act of singing.

By building up a strong pedestal and massing brown cambric or tissue paper, a heap of rocks from four to six feet in height may be effected.

The nymph sits upon the top, and faces the right; her left foot, which should be naked, is cast forward, and upon her left knee rests her golden lyre, which she touches in an inspired way; her head is a little thrown back; her yellow hair floats about her shoulders, and her lips are parted as if in song.

The more weird the picture, the better.

Yellow light from right. Soft, agitato music.

CERES AND THE SEASONS.

CHARACTERS AND COSTUMES.

CERES.—*Long white robe; low neck; arms exposed.*

SPRING.—*Faint green robe trimmed with grasses and small flowers; low neck; arms exposed.*

SUMMER.—*Deep rose robe trimmed with bright flowers; low neck; arms exposed.*

AUTUMN.—*Rich red robe trimmed with fruits and gorgeous flowers; low neck; arms exposed.*

WINTER.—*Black robe trimmed with evergreens and Christmas roses, powdered with snow; a white veil should cover face and float about the person.*

THE TABLEAU.

Ceres, a little raised, stands in the centre with golden cornucopia empty in her hands, ready to receive the offerings of the Seasons. On her right are Spring and Summer kneeling, extending their hands with flowers; on the left, Autumn and Winter, the former offering fruits; the latter a brace of birds. Summer and Autumn should be nearest; though a little forward of Ceres; Spring and Winter a little back of them. The profiles of the Seasons are exposed, and the picture should form a semi-circle.

Strong red light from right side. Romantic music.

THE REAPER AND THE FLOWERS.

CHARACTERS AND COSTUMES.

ANGEL.—*Long white robe, with floating sleeves displaying the arms; low neck; hair falling about the shoulders; white wings, if possible.*

MOTHER.—*Black dress and white widow's cap.*

CHILDREN.—*Blonde and brunette, in long white night-dresses.*

THE TABLEAU.

The tableau represents the evening prayer. The mother is seated on left of stage, and at her knees kneel the two children in prayer; their hands rest upon her lap, and her face is bent forward over them. At the right, a little back, stands the angel, raised upon a cloud of white tarletan, with her hands outstretched towards the children.

The second scene discovers the mother kneeling at left with her hands clasped toward the angel. The children kneel beside the angel, whose left hand one of them holds, while with the right she points upwards. Children follow the direction with their eyes.

Strong white light on the angel. Soft music.

ZEKLE AND HULDY.

CHARACTERS AND COSTUMES.

HULDY.—*Plain dress of brown stuff; tight-fitting sleeves; kerchief over shoulders; ruffle at neck, and red bow; white apron; hair coiled up with an old-fashioned high comb.*

ZEKLE.—*Shabby dress-coat with sleeves too tight and short; short pants and low cut shoes; collar and cotton cravat; old silk hat, faded umbrella, and red handkerchief in back pocket.*

THE TABLEAU.

This is a country courtship. Huldy sits at right of a plain deal table paring apples into a bowl in her lap. On the table are a lighted candle and several apples. At a window in the back Zekle is discovered, looking in. By her smile Huldy proves that she knows he is there, but does not notice him.

SECOND SCENE.—Zekle is discovered standing opposite Huldy, with his hat on and umbrella in hand. Huldy does not raise her eyes.

THIRD SCENE.—Zekle is upon his knees with his arms round Huldy; she has half risen, turns her face toward the audience and threatens him with her knife; the bowl is overturned, and the apples and parings are scattered about.

Strong red light from left. Comic music.

WITH THE TIDE AND AGAINST THE TIDE.

CHARACTERS AND COSTUMES.

GIRL.—*Pretty blue boating dress trimmed with white; white straw hat with blue ribbons; white silk sun-shade.*

MAN.—*White flannel boating skirt trimmed with red; red silk scarf in sailor's knot; white straw hat with red ribbon; white pants.*

THE TABLEAU.

The scene represents a boat, which, if one cannot be obtained, may be easily improvised by shaping a dark shawl over two chairs laid upon their sides.

In the picture *With the Tide*, the lovers are seated facing each other in the middle of the boat. The man rests on his oars, holds the girl's hands, and looks into her face. She has her eyes cast down, and holds the sunshade over them both.

In *Against the Tide*, the girl is turned about with her back towards her lover, and has cast her sunshade behind her so that he cannot see her. The man has drawn his hat over his eyes, and is in the act of pulling vigorously at the oars. The stern of the boat should rest on right of stage, the bow being left.

Strong white light from left. Boating song.

TWO BLIND BEGGARS.

CHARACTERS AND COSTUMES.

TWO BEGGARS.—*Make up like old men. Ragged clothes; old hats and crutches at side; card on each of their breasts with the word BLIND distinctly marked; tin cups in their hands.*

LADY.—*In handsome street dress; with purse.*

THE TABLEAU.

The beggars are seated side by side in centre of stage, a little back; their eyes are closed, their expression is piteous, and they stretch out their hands with the tin cups towards the lady, who stands on right, opening her purse.

The second scene discovers the beggars sitting opposite each other, their eyes open, their placards thrown over their backs, and they playing cards. The trick lies on the stage, and one of them is in the act of picking it up with a cunning smile on his face. The other man holds his cards and looks annoyed.

Strong green light from left. Very sad music.

PAUL AND VIRGINIA.

CHARACTERS AND COSTUMES.

VIRGINIA.—*Girl's white frock; low neck and short sleeves; the feet are bare, and the hair falls about the shoulders; upon the head rests a chaplet of small flowers.*

PAUL.—*White ruffled shirt with wide collar, open at the neck; loose white pants rolled up to the knee; bare feet and legs; the hair a little long and curly, and in disorder.*

THE TABLEAU.

The picture represents Paul, as a boy of ten years, carrying Virginia across a brook upon his back.

A few large flat stones should be placed transversely across the stage, from right to left. Paul is discovered in centre of stage, in the act of stepping from one stone to another. Virginia's arms are about his neck; her feet rest in his hands; his face is thrown back over his right shoulder, so that he may see her eyes. She looks down upon him with a smile.

In the next scene they are seated among some shrubbery, under the shade of a great leaf, the stem of which Paul holds in his right hand, being seated left, and Virginia catches the tip of leaf in her left hand.

Strong green light from left. Romantic music.

CAIN AND ABEL.

CHARACTERS AND COSTUMES.

ABEL.— *White cashmere blouse, filled in about the neck, bound at the waist with a cord, and descending almost to the knee; arms bare; legs and feet in flesh-tinted tights and leather sandals.*

CAIN.— *In dark brown blouse; the remainder of the dress the same as Abel's.*

THE TABLEAU.

The scene presents the sacrifice. A white altar, raised upon two or three steps, occupies the back-centre of the stage; on it a fire is burning.

Abel stands to the right with his right hand raised in warning to Cain. Cain is in the act of stooping to pick up with his left hand a knife which lies upon the steps of the altar; he keeps his eyes upon Abel.

The second scene discovers Abellying face downwards upon the steps of the altar; his head rests upon his right arm, while the left hangs lifeless by his side. Cain, now on the right, is about to fly, but turns his head toward the audience to look back upon his work; his hands are cast out towards the right as if in terror.

Strong blue light from left. Hurried music.

OLD WOMAN IN THE SHOE.

CHARACTERS AND COSTUMES.

OLD WOMAN.—*Wide frilled white cap; small shawl over shoulders; calico dress; spectacles.*

CHILDREN.—*Boys and girls, all of about one age, in every variety of shabby juvenile costume.*

THE TABLEAU.

The scene represents the well-known nursery ditty.

The stage is occupied by a huge shoe, which may easily be constructed out of dark paper, or by covering a frame in the shape of a shoe with black cambric.

Old woman sits high in the heel with a boy across her lap; she holds a switch raised over him. Four or five children are hanging out of the shoe on all sides. One is climbing up the heel behind the old woman, another lies upon the outside of the toe, while three are grouped seated on the table under the middle of the shoe.

The toe of shoe rests on left of stage; the heel, right.
Strong white light, left. Comic music.

SNOW BIRDS.

CHARACTERS AND COSTUMES.

LITTLE GIRLS.—*There should be three little girls, about six or eight years old, dressed in winter dresses of dark material trimmed with fur; muffs, fur caps, and red stockings.*

THE TABLEAU.

The picture should present the snow birds huddled together in a group in the centre of the stage. The dresses, which should be exactly alike, must be amply flecked with bits of white paper in imitation of snow. A clump of evergreens behind should be powdered with white cotton. Stage must be covered with white cloth.

Strong white light from both sides. Soft music.

INDIAN SUN WORSHIPPERS.

CHARACTERS AND COSTUMES.

INDIANS.—*There should be five East Indians, in long white robes, belted with sashes of bright colors, and wearing turbans of green, red, pink, orange, and purple; complexions dark; moustaches black, with the exception of one who is aged, and has a white moustache.*

THE TABLEAU.

As the curtain rises the old man is discovered standing in the centre of the stage, with his arms cast upwards, as if in prayer; the two on his right and left are kneeling with their arms stretched upwards; the other two are on the extreme ends, and are bowed down upon their faces.

The group should be arranged in a semi-circle, and as a centre there should be a pan of fire blazing upwards. Each worshipper should have an Indian sabre at his side.

Strong yellow light from both sides. Solemn music.

FLOWER OF THE FAMILY.

CHARACTER AND COSTUME.

LITTLE GIRL.—*White dress with gay ribbons and flowers.*

THE TABLEAU.

As curtain rises a flour-barrel is discovered standing alone, with a tin scoop on the top; barrel should be smeared with flour to indicate its contents. When the curtain is raised the second time, the barrel is discovered lying upon its side with the open head towards the audience, and inside of it sits the little girl with a doll in her lap.

Pink light from right. Gay music.

FAITH.

CHARACTERS AND COSTUMES.

MOTHER.—*No rich dress of dark silk, with ruffles at neck and jewelry.*

FATHER.—*Ordinary gentleman's dress.*

DOCTOR.—*Ditto.*

CHILD.—*Long white night-dress.*

THE TABLEAU.

The picture represents the moment when the parents deliver the life of their child into the hands of the physician.

The centre of the stage is occupied by a small bed, upon which rests the child, very pale; at the right sits the mother, with her eyes bent anxiously upon the doctor's face. At the foot of the bed stands the father, with clasped hands and anxious face, watching the child. The doctor sits beside the bed, holds the child's pulse with his left hand, and his watch in his right.

In the second scene, the mother holds the child, the doctor stands in centre in the act of dropping something from a phial into a glass. The father steps forward as if about to touch the doctor in his anxiety.

The foot of the bed is left; the head, right. Some furniture should dress the stage. Table behind bed, with lamp burning faintly.

Pale yellow light from both sides. Pathetic music.

HOPE.

CHARACTERS AND COSTUMES.

WOMAN.—*Brown dress of common stuff, tucked up over a blue petticoat; white apron; small shawl tied over shoulders; low cut shoes; handkerchief tied over the head.*

CHILDREN.—*Common dress for girl, with handkerchief over the head; little boy in ordinary rough dress.*

THE TABLEAU.

The scene represents the anxious moment for the fisherman's family just before the storm breaks.

The mother occupies the centre of the stage and looks off to left with a telescope at her eye. The girl stands close to her mother and shades her eyes with her right hand. The little boy plays in front of them with a toy-horse.

The second time the curtain is raised the mother is discovered kneeling in the same place in prayer; the girl kneels with her back to the audience; the little boy looks up at them in surprise.

Strong red light from left. Soft music of the boat song order.

CHARITY.

CHARACTER AND COSTUME.

BEGGAR — *Made up to represent an old man; shabby grey coat, with bright colored muffler round the neck; old brown pants; old boots and cane; red night-cap, with tassel, on the head: pouch of old bagging at side.*

THE TABLEAU.

Scene represents the beggar in the act of raising the knocker of an outside door. The door must be in the centre; the beggar faces the left, and raises the knocker with his right hand; the fore-finger of his left hand is laid beside his nose, and he winks slyly at the audience.

The next scene shows that the door has been opened and shut in his face. The beggar, in great rage, has turned to go off, right, but glances back at the door with his face dark with anger; his mouth has dropped open, the eyes scowl, both hands are clenched, and with the right one he menaces the door.

Strong green light from left. Low music.

MERRY CHRISTMAS.

CHARACTERS AND COSTUMES.

GIRL. — *Dress of some dark material in rags; hair in disorder; old shoes.*

BOY. — *Old suit, also in rags; general untidy appearance.*

FAIRY. — *White tarletan dress trimmed with silver; silver wand and crown of stars.*

THE TABLEAU.

This tableau presents the interior of a garret. An old bed, left; a broken table and chair, right; some straw in corner and broom with baskets. A white sheet is stretched across the middle of the stage.

The boy and girl are seated upon the floor in the centre, and the boy amuses the girl by throwing the shadow of a rabbit from his hands on to the sheet. A piece of a candle, stuck in a bottle, is so arranged as to cast the shadow. Boy is on his knees a little to the right; the girl rests upon her left hand, and faces him; both profiles are exposed.

When the curtain rises the second time the boy and girl have fallen asleep on the floor and dream. The sheet is drawn aside and discloses the fairy raised upon a cloud, and bearing in her hands a basket filled with toys, bon-bons, &c.

Fairy occupies the centre, and looks down with a smile upon the children.

Pink light from both sides upon the fairy. Soft, pathetic music.

SUNRISE.

CHARACTERS AND COSTUMES.

NYMPH.—*Delicate white gauze robe, low neck, short sleeves, and caught up so as to show one foot in white slipper; silver belt, and silver band catching back the flowing hair; no other ornament or decoration.*

THE TABLEAU.

The scene should be decorated with evergreen trees so as to form a semi-circle, in the centre of which is a mound adorned with flowers and ferns as profusely as possible. For sunrise the nymph is standing upon the centre of the mound, looking off right; in her hands rests a cloud of pale blue gauze powdered with silver, to represent mist.

Strong pink light from right. Low music

NOON.

The same nymph stands upon the mound facing the audience; the blue gauze is cast over her head and is folded with her hands upon her breast.

Strong white light from both sides. Music.

SUNSET.

The same nymph is lying upon the mound half raised upon her left elbow, and faces the left. The blue gauze covers the lower part of her body.

Yellow light from left. Music.

MIDNIGHT.

The same nymph lies extended upon the mound, her head slightly raised upon her right hand, while the left rests upon her breast. The blue gauze is cast over the entire figure.

Blue light from left. Music.

SONG OF THE SHIRT.

CHARACTERS AND COSTUMES.

WOMAN.—*Old, tattered dress of some dark material, open at neck, showing the bare throat. An old shawl hangs upon the shoulders; hair caught up with comb, but allowing the tress on the left to hang beside the face, which should be pale and very sad.*

THE TABLEAU.

The picture presents the midnight hour, with the poverty-stricken woman still at work. A little to right of centre a plain wood table, upon which is a candle stuck in a bottle, and several common pieces of crockery. To the left and in the corner a bed, with scanty covering; here and there an old chair or a trunk. The woman sits to the left of the table, and about the centre of the stage; her work basket, with work in it, rests at her feet, the shirt which she is making lies forgotten in her lap, and she seems lost in a deep reverie. Her right hand supports her left arm and upon her left hand rests her chin. Her face is turned full towards the audience.

The second picture presents the woman turned slightly toward the table; her head is bent over her work, and she is in the act of drawing the thread as she sews.

Soft white light from right side. Low music of some melancholy air.

YES OR NO.

CHARACTER AND COSTUME.

YOUNG LADY.—*Violet silk dress, fashionably made, with graceful train; white lace fichu over the shoulders, and caught at the breast with a bunch of violets; hair crimped and gathered into a fall of curls at the back.*

THE TABLEAU.

The tableau represents that all-important question as to how a certain letter shall be answered.

On the right, a little back, a writing desk with paper, pens and ink, in a conspicuous position; chair beside it; waste basket on the floor. The centre of the picture is occupied by the figure of the young lady, who stands looking directly left, thus exposing her full profile to the audience. Her hands are clasped behind her, and in them is the opened letter, which must be distinctly seen. Her head is thrown back slightly, as though she were in deep thought. If an open window could be devised opposite the young lady, the effect of the picture would be heightened.

Green light from left. Romantic music.

MUSIC, SONG, AND DANCE.

CHARACTERS AND COSTUMES.

MUSIC.—*White gauze robe; low neck, and long sleeves flowing down from the wrists; a belt of green bay, or laurel leaves, and crown of the same.*

SONG.—*Faint pink gauze robe; low neck, and short sleeves; belt of bronzed leaves, and crown of the same.*

DANCE.—*Pale blue gauze robe, belted and caught up at the right side with garlands of pink roses; wreath of large pink roses upon the head.*

THE TABLEAU.

The three figures should be slightly raised, that of Music being rather more commanding than the other two. Music stands erect, with her hands folding a golden lyre to her breast; her eyes are cast upwards, as though inspired. Song kneels upon one knee at the left, and gazes raptly up into Music's face; in her extended hands rests a parchment. Dance kneels upon one knee on the right; her body is turned to right, but her head is cast back over her shoulder, and her eyes seek those of Music with a smile in them; in her left hand she raises a tamborine, and the fore-finger of her right hand is raised as if awaiting a signal; as she kneels upon her right knee the left foot and ankle should be exposed.

Strong pink light from both sides. - Soft music.

COME TO DINNER.

CHARACTER AND COSTUME.

LITTLE BOY.—*White shirt open at neck, and fastened by a blue cravat tied in a sailor's knot; brown corduroy pants; striped hose and shoes; white straw hat on the back of the head.*

THE TABLEAU.

Two green banks should be arranged to cross the stage about mid-way; this may be easily accomplished by covering a row of boxes with green cambric, and laying boughs of evergreens upon them. A rustic gate should be improvised to divide the banks exactly in the centre. Evergreen shrubbery at the back.

The little boy sits upon top of the gate facing the left, with one leg on each side of it. His head is thrown back, and with both hands he raises a large conch shell to his lips. His cheeks should be distended as if in the act of blowing the shell lustily.

Strong green light from left. Comic music.

YOU'RE NOT EXPECTED, SIR.

CHARACTERS AND COSTUMES.

YOUNG LADY.—*Pretty summer costume in muslin; straw hat, with bright ribbons; small basket of flowers.*

YOUNG MAN.—*Ordinary light walking suit, with white straw hat.*

THE TABLEAU.

The stage arrangement which serves in the preceding tableau will be all that is necessary for the present picture.

As the curtain rises the young girl is discovered leaning upon the gate, shading her eyes with her right hand and looking eagerly off to left; her hat has fallen beside her upon the ground; in her left hand she holds the basket of flowers.

The second picture shows the young man creeping up behind the young lady, but on the opposite side of the gate, and leaning over to try to take the basket from her hand; she still shades her eyes with her hand as though unaware that he is there.

In the third picture the young lady has turned away to the right, and droops her head with a smile; the young man holds

her right hand in both of his, and leans over the gate to catch a glimpse of her face.

The basket of flowers is overturned upon the ground in front of them.

Strong green light from left. Romantic music.

LEAR AND CORDELIA.

CHARACTERS AND COSTUMES.

LEAR.—*Purple velvet robe trimmed with ermine, descending to the ankles, and bound at the waist with a jeweled belt; wig of long white hair, and beard.*

CORDELIA.—*Pink satin robe, richly jeweled; long wing sleeves; jeweled belt, and light crown, from which the hair falls about the shoulders; light hair.*

DOCTOR.—*Brown velvet doublet trimmed with black fur; black tights and velvet shoes; long black hair.*

THE TABLEAU.

King Lear is seated upon a huge easy-chair, which stands in the centre of the stage; his head is thrown back, and his eyes are closed. The doctor, standing on the right of the chair, holds the King's right hand to feel the pulse, and bends slightly as if listening to his breathing. Cordelia kneels upon her left knee on the left of the King, and holds his left hand in both of hers, resting it upon his knee; her eyes are bent upon the doctor's face, while her expression is one of intense anxiety.

Red light from left. Soft, sad music.

FLORA'S GARDEN.

CHARACTER AND COSTUME.

FLORA.—*White gauze robe; low neck, and short sleeves; the dress is profusely ornamented with garlands of gay flowers; a wreath of various flowers upon the head; hair falling about the shoulders; long silver wand.*

THE TABLEAU.

This humorous series of pictures is arranged by dividing the

stage midway with a fall of dark drapery, and allowing for a square or oval aperture in the centre large enough to allow of the pictures being seen from all sides.

As curtain rises, Flora is discovered standing a little to the right of centre, and pointing with her silver wand towards the aperture, which is veiled.

At the sound of a gong the following pictures appear and slowly fade in succession. A pale white light should be thrown upon Flora from the left. Soft music.

SNOW-DROP.

An old man in long brown overcoat, ample muffler round the neck, and large snow-shoes. He faces the audience, carries a basket, with bottle, poultry, etc., in it, in his left hand; in his right he carries an open umbrella over his head. The old man has had the misfortune to be caught under a snow-slide; a quantity of snow has crushed his umbrella and driven it down over his head. His whole attitude betokens terror. The snow may be imitated by flour or cotton.

Blue light, and soft music.

BLUE-BELL.

Some stout man, blackened to imitate a negress; dressed in a blue waist or shawl; hat trimmed profusely with blue ribbons; blue sun-shade and blue gloves. The bust is all that is necessary to show off this picture. The figure should face the left.

Strong blue light from left. Comic music.

ROSE.

When the veil is drawn aside a huge cabbage, as blooming as possible, should occupy the picture.

Strong red light from both sides. Soft music

COW-SLIP.

The picture represents a boy who has been milking, and has suddenly been interrupted in his pursuit by the heels of the cow.

The boy has fallen backwards from right to left; his legs and arms are cast wildly up into the air, as if striving to break his fall. The three-legged stool is upset, as also the milk-pails. The more comic the boy's dress the better.

White light from right. Comic music.

PINK.

A very tall man dressed in long pink domino, with pink hood over his head, and pink mask.

Pink light from both sides. Low music.

PEONY.

A stout Irish girl in full national costume of short skirts, blue hose, low cut shoes, little shawl over shoulders, and handkerchief over the head. Extremely red, plump cheeks. A fat boy renders the picture far more amusing. The bare arms should be akimbo, and the face turned full toward the audience.

Red light from both sides. Irish music.

This series of pictures may be multiplied *ad libitum* by presenting tulips, honeysuckles, wall-flowers, and many more.

BETSY AND I ARE OUT.

CHARACTERS AND COSTUMES.

LITTLE GIRL.—*Flowered brocade frock, with long train; black lace mantilla; old-fashioned waist, with ruffles; antique bonnet, with gay ribbons; white hat puffed at the side of the face; long white gloves; lace handkerchief and Chinese fan.*

LITTLE BOY.—*Old-fashioned embroidered silk dress-coat; light silk vest; ruffled shirt; cocked hat, with white feathers; silk hose; satin breeches; buckled shoes, and large snuff-box; powdered wig.*

THE TABLEAU.

The figures should face the audience, though turned a little toward the left.

The little boy, giving his right arm to the little girl, holds an old-fashioned sunshade over her head. In his left hand he holds the open snuff-box which he is in the act of offering to her. The girl's right hand is raised as though about to take the pinch, and from her left hand, which rests upon the boy's arm, depend the lace handkerchief and fan.

White light from left. Quaint music.

RETURN OF THE RUNAWAY.

CHARACTERS AND COSTUMES.

SAILOR.—*Usual sailor's costume; white flannel shirt; wide collar; loose pants; sailor's cap, and parcel tied up in a red handkerchief.*

MOTHER.—*Plain dark dress; white cap; white apron; spectacles, and grey hair.*

FATHER.—*Ordinary farmer's suit; spectacles, and grey hair.*

LITTLE BOY.—*Short white child's dress.*

THE TABLEAU.

The scene presents the interior of a farmer's cottage.

Left, a table laid with white cloth and tea-service, cups, saucers, plates, kettle, etc. Behind table sits the aged mother in her high-backed chair, and faces right. At the right of table sits the father with his legs crossed, a newspaper upon his lap, and his spectacles pushed up upon his forehead. In front of the table, centre, sits the child upon the floor, playing with a toy-horse; he faces left. Lighted lamp on the table. A little to the right of centre stands the sailor, gazing upon the group before him; his cap is on his head, and in his left hand he carries the red parcel. The father, who is turned a little toward the table, looks over his left shoulder at the sailor as though he were a stranger. The mother, with her right hand upon the table, is just about to rise to her feet as if she recognized her boy. The sailor stands firm.

The second picture discovers the sailor with his right arm round his mother's waist; she has cast both her arms about his neck, while the father holds the son's left hand in both of his. The child upon the floor has turned his head about, and looks at the group in surprise.

Red light from both sides. Pathetic music.

COURTSHIP.

CHARACTERS AND COSTUMES.

YOUNG LADY.—*Fashionable dress of the most approved style; laces, flowers, and ornaments.*

YOUNG MAN.—*Fashionable walking-suit; flowers in coat; silk hat, and cane.*

THE TABLEAU.

The scene presents a garden arranged as in the tableau of Broken Vows, except that the rustic seat is drawn a little more toward the centre of the stage.

Upon the seat sits the young lady, with her hands resting beside a bouquet that lies in her lap, while her face is bent downward as if blushing; she should face the left.

Behind, and leaning upon the seat, stands the young man, his hat hanging over the back of the seat in both his hands, and his eyes trying to seek those of his lady-love.

In the second scene the lover holds the young girl's hands in his and their eyes have met; his position is the same, while the young lady has risen to her feet.

Green light from left. Soft, gay music.

MATRIMONY.

The same characters as in the preceding.

THE TABLEAU.

The young man sits upon the lounge with his feet up, reading a newspaper.

Behind the seat stands the young lady, looking at him and extending a bill towards him.

In the second scene the young man has cast down his paper, has risen to his feet and is in the act of tearing his hair.

The young lady has turned her back upon him in a sort of resolute desperation.

Red light from left. Loud, stormy music.

LOVE LOOKS NOT WITH THE EYES.

CHARACTERS AND COSTUMES.

GIRL.—*White muslin short dress; pink hose; white slippers; pink sash and ribbons.*

BOY.—*White flannel suit; blue cravat, and handkerchief tied over the eyes.*

CHILDREN.—*Three or four girls, and as many boys, in pretty dresses, with fans for the girls.*

THE TABLEAU.

The picture represents a game of blind man's buff.

The boy, who is blind-folded, has caught the girl in white muslin, and thrown his arms about her to try to steal a kiss. He is a little shorter than she, and is therefore obliged to stand upon tiptoe. The two occupy the centre of the stage, the boy right and the girl left, though she turns her head left and tries to escape.

The other girls laughingly conceal their faces behind their fans, and the boys peep through their fingers. Their positions should be as confused as possible.

Red light from both sides. Gay music.

REST IN THE DESERT.

CHARACTERS AND COSTUMES.

ARAB.—*Loose mantle of various colors in stripes, over a brown under-gown that descends to the ankles; Oriental slippers; white Arabian turban; long pipe, with red bowl.*

WOMAN.—*Pale green under-robe; faint red mantle; white turban, with gold ornaments.*

CHILD.—*Loose white robe; low neck, and short sleeves.*

THE TABLEAU.

The centre of the stage is occupied by a heap of packages and bales, such as are carried by camels. A Turkish rug is spread in front of these, and half-raised upon them lies the woman, facing left, with her head resting upon her right arm. The child lies with his head upon her lap.

To the right of the pile stands the Arab, erect, and looking off right. He rests his right arm upon the pile, the right foot is thrown over the left, and the left hand holds the pipe which he has just taken from his lips.

Strong red light from right. Romantic music.

FORBIDDEN FRUIT.

CHARACTERS AND COSTUMES.

GIRL.—*Ordinary servant's dress of light calico; skirt tucked up about the waist; sleeves rolled up as far as possible; small white cap on the head.*

MAN.—*Policeman's dress as nearly as possible.*

THE TABLEAU.

In this picture the girl stands on the left of the stage, and is busily engaged bending over a washing-tub, into which her arms are plunged.

At a window in the back stands the policeman, leaning in as far as he dares to catch a glimpse of his lady-love.

In the second picture the girl stands on tip-toe at the window, with her back to the audience, and has her arms thrown round the man's neck, while he, with his hat thrown back, is in the act of stealing the forbidden fruit in the shape of a kiss.

A third picture may be made very amusing by introducing the mistress of the house. She should stand on the right, the maid should be plunged deeper than ever in the washing-tub, and the policeman, outside the window, should display his full back to the audience.

White light from left. Comic music.

THE SOLDIER'S DREAM.

CHARACTERS AND COSTUMES.

SOLDIER.—*German uniform; dark blue coat trimmed with red; blue pants piped with red; regulation helmet and rifle; short sword.*

GIRL.—*Grey dress trimmed with black velvet; square corsage; the whole made after the fashion of Marguerite's dress; light hair, braided.*

LOVER.—*Fashionable hunting-suit; felt hat, with feather; gun, and game bag.*

THE TABLEAU.

The stage should be decorated with evergreen trees.

On the right, to profile, lies the soldier upon his back, with a dark mantle thrown over his legs, while his head rests upon his

knapsack; his gun lies beside him, clasped by his left hand, and the right rests upon his breast.

On the left of stage a camp-fire throws up fitful gleams.

Pale blue light on the soldier. Soft music.

The dream appears by a veil being drawn aside at the back, between the trees, and disclosing an oval frame, through which the girl is seen standing erect and looking towards right, with her right hand resting on the spinning-wheel.

The second time the dream appears the girl is seated, and by her side kneels upon one knee the lover, holding her hand in both of his and looking up into her face.

Strong white light from right. Low music.

THE ARTIST'S DREAM.

CHARACTERS AND COSTUMES.

ARTIST.—*Picturesque suit of black velvet; velvet skull cap, and long hair; long black hose, and buckled shoes.*

VISION.—*Young girl, with long yellow hair, dressed in a robe of faint pearl-colored gauze; no ornaments; short sleeves and low neck; hair floating about shoulders.*

THE TABLEAU.

The same arrangement for the vision will answer which was used in the preceding tableau, though the stage must be altered from the field to the studio.

The easel, with unfinished picture, stands a little to the right of the centre.

In a chair in front of it sits the artist, with his left hand, in which are the palette and brushes, resting upon it; his head has sunk forward upon his left arm, and his right hand, with a brush in it, hangs listlessly beside him.

The artist faces the right; the vision appears just back of and above him.

The veil should be slowly drawn and disclose the vision, with her bare arms thrown up gracefully above her head and her eyes cast upward, as if in the act of rising, her yellow hair floating about her shoulders.

Strong pink light on the vision; red light from right on the artist. Soft music.

SPRING.

CHARACTERS AND COSTUMES.

GIRL.—*Short skirt of pale blue; white chemise; little pink shawl crossed over the breast; white apron; large straw hat ornamented with flowers; bare-footed, and light hair.*

BOY.—*Buff knee-breeches; white shirt, open at neck, and rolled up to the elbows; bare legs and feet; no hat, and dark hair.*

THE TABLEAU.

The picture represents the two children returning from the fields.

The two occupy the centre of the stage, and face a little to the left. The boy, who is farthest up stage, holds the girl's right hand in his left, while with his right he shades his eyes as if looking anxiously towards home. By his side, though a little back, as if being led, stands the girl. Her right hand rests in that of the boy, while her left holds up her apron with its freight of tall grasses and flowers. Her eyes are cast downwards, and her hat is pushed back, allowing her hair to fall about her face.

Strong pink light from left. Soft, pretty music.

SUMMER.

CHARACTERS AND COSTUMES.

MAIDEN.—*White muslin dress, with pale blue ribbons; pink roses in the bosom, and hair; no hat; light hair.*

LOVER.—*Ordinary light summer suit; straw hat, and flowers in the coat; dark hair.*

THE TABLEAU.

The figures occupy the centre of the stage. The maiden stands with her face turned to the right and cast down to conceal her blushes.

The lover holds her right hand, and is bending forward as if endeavoring to catch a glimpse of her face and therein read his fate.

In the second scene the two stand facing each other full; they hold each other's hands; the maiden glances up half timidly, and the lover returns the glance with one of fond affection.

Green light from left. Soft, romantic music.

AUTUMN.

CHARACTERS AND COSTUMES.

WIFE.—*Rich and elegant home-dress, or the plain costume of a meaner station in life, as may chance to please the taste; light hair.*

HUSBAND.—*Full military suit; that of an officer, if the wife be richly dressed; a private, if her costume be plain; dark hair.*

THE TABLEAU.

The moment here portrayed is the last before the departure for the war.

The husband stands erect, looking off right; his right hand rests in the breast of his coat, and the left hangs by his side.

Upon the right of her husband kneels the wife upon her right knee, buckling with both hands the sword-belt about her husband's waist; her head should be bent forward as if indicative of grief.

In the second scene the wife is upon her feet; the husband has turned and clasped her to his breast; her hands rest about his neck. The faces should wear a sad, intense expression.

Red light from right. Soft, martial music.

WINTER.

CHARACTERS AND COSTUMES.

GRANDMOTHER.—*The ordinary black dress of an elderly lady; white muslin fichu, and cap; white hair; spectacles, and black mittens.*

GRANDFATHER.—*Usual old man's dress; white hair, and beard; spectacles.*

GRANDSON.—*Black velvet boy's dress; white stockings; low cut shoes; white ruffle at neck.*

THE TABLEAU.

Two great arm-chairs, with old-fashioned high backs, occupy the middle of the stage.

In the right-hand chair sits the grandfather; a newspaper lies upon his knees, and his hands rest clasped upon it. His spectacles are pushed up upon his forehead, and his eyes are fixed upon distance, as though lost in deep thought. The grandmother sits in the left-hand chair; she is in the act of knitting a blue stocking, but her hands are at rest for a moment as she

gazes down upon her grandson at her feet. The boy lies at his full length upon the floor before the feet of his grandparents, and faces the left. He lies face downward, and raises his head by supporting his chin upon both hands; before him a large picture-book lies open.

White light from both sides. Soft, quaint music.

ROCK OF AGES.

CHARACTER AND COSTUME.

MAIDEN.—*Loose white robe, with train; long wing-like sleeves, displaying the whole arm; low neck; hair loose, and floating over the shoulders.*

THE TABLEAU.

A large cross, covered with white cloth, should be erected a little upon the angle in the centre of the stage. Around this should be arranged brown cambric or tissue paper, in imitation of rocks.

The figure of the maiden is supposed to be hanging upon the cross by the hands. This may be effected by placing the maiden's hands upon the arms of the cross, allowing her head to fall upon her left arm, thus causing her to look off towards the right. Her profile will be exposed and her back turned toward the audience.

The eyes should be cast upwards and the whole attitude be that of exaltation.

Strong white light from right. Soft music.

THE PRODIGAL SON.

CHARACTERS AND COSTUMES.

FATHER.—*Rich Oriental robe of dark velvet, trimmed with fur, descending to the ankles; sandals; bright turban of rich material; long white beard.*

SON.—*Full suit of flesh-colored tights, with a sheep-skin caught with a strap over the right shoulder, and falling over the left side; old sandals; hair in disorder, and staff.*

THE TABLEAU.

The scene represents the moment of meeting of the father and son.

The father stands in the centre of the stage, turned a little towards the left; his hands are thrown up above his head in an attitude of thankful surprise, and his eyes follow the same direction. At his feet, and facing the right, kneels the son upon his left knee; his arms are thrown about his father's knees, and his hands clutch at the robe in a sort of terror; his face, bent downwards, is turned toward the audience.

Strong red light from the left. Soft music.

 STATUARY.

DEVOTION.

CHARACTER AND COSTUME.

MAIDEN. — *White dress made after the pattern of Marguerite's costume in FAUST; over-skirt looped up with long belt; square neck; tight-fitting sleeves; white hair braided in two large braids down the back; white prayer-book; white jewelry, and white flowers in the bosom.*

THE TABLEAU.

White cashmere is the softest and most convenient fabric to imitate marble.

A little to the left of centre stands a high white cross.

Before this cross kneels the maiden upon her left knee, and faces the left; her eyes are cast upwards, and her hands fold the prayer-book to her breast.

The face, neck, and hands should be of marble whiteness, an effect which the Make-up Book explains.

Magnesium light from left. Religious music.

PUCK.

CHARACTER AND COSTUME.

PUCK.—*A little boy or girl of about eight years, the stouter the better. The dress should be a little shirt of white cashmere, belted in at the waist; low neck and short sleeves; the legs and feet are bare. A curly white wig should be worn, with two white horns peeping out of the front. Short white wings, if possible.*

THE TABLEAU.

Puck occupies the centre of the stage, upon a round white pedestal. He is turned slightly to the right; the fore-finger of his right hand rests upon his lips in token of silence, and in his left hand he raises the white flower which Titania sent him in search of when he says,

“I'll put a girdle round about the Earth,
In forty minutes!”

Puck rests upon his left foot, while his right is pointed upon the toe behind it, as if he were about to take flight.
Magnesium light from right. Soft, fairy music.

—:O:—

THE NUN.

CHARACTERS AND COSTUMES.

NUN.—*A long white robe, with ample folds, just touching the stage; white band over the forehead, and extending round under the chin; the white veil covers the head, and is brought round gracefully, and folded with the crossed hands upon the breast. White rope round the waist; white rosary and cross at the side; one white shoe visible.*

THE TABLEAU.

The nun occupies the centre of the stage upon a slightly raised white platform. She faces the audience directly, though her eyes are cast down in humility. The hands are crossed upon the breast, and she rests upon the left foot, the toe of which is visible, as if about to stop.

Magnesium light from left. Religious music.

NIOBE.

CHARACTERS AND COSTUMES.

NIOBE.—*Roman matron's costume; long white skirt, with antique pattern on the border; the waist, low neck and short sleeves, belted in at the girdle. The white hair, parted in the middle, crimped and drawn back over the ears with short curls at the sides. Long white mantle, with similar border, over the shoulders.*

CHILD.—*Little white Roman sacque, low neck and short sleeves, belted in at the waist. Legs and arms bare. Curly white wig.*

THE TABLEAU.

Niobe occupies the centre of the stage, and faces the left partially.

She bends forward over the child, who clings in terror to her knees, with his face toward the audience.

Niobe's face is cast upward in agony, as if beseeching the mercy of the Gods. She raises her mantle in both hands, as if about to protect her child.

Magnesium light from left. Hurried music.

—:O:—

THE MOTHER OF THE GRACCHI.

CHARACTERS AND COSTUMES.

CORNELIA.—*Roman matron's dress, as in the case of Niobe; white sandals; a small white tiara upon the head, under which the white hair is parted, and drawn straight back in classic style.*

THE GRACCHI.—*Two boys of about ten and twelve years of age; they wear the Roman sacque belted at the waist, with low neck and short sleeves; legs bare; white sandals; curly white wigs.*

THE TABLEAU.

Upon a raised white platform sits Cornelia in an ample arm-chair, covered with white; she faces the audience directly.

Her right arm rests about the waist of the elder boy, who stands watching his mother, with his profile toward the audience. Cornelia's left hand encircles the waist of the younger boy, whose body is turned toward the audience, though his face is thrown off to the right as if in the act of listening.

Magnesium light from both sides. Martial or heroic music.

The subjects which present themselves for statuary are legion, and involve no difficulty in arrangement.

RIDDLES, CONUNDRUMS, PUZZLES, ETC.

RIDDLES AND CONUNDRUMS.

1. WHEN is love deformed?
2. What is the goat-stealer's song?
- 3. Where is happiness found? -
- 4. Name me, and you destroy me.
5. Why should all sober people go to rest directly after tea?
6. What grows in winter with its root upward, and dies in summer?
7. What is the first thing a gardener sets in his garden?
8. Why is a younger brother like a fair complexion?
- 9. What was the longest day of Adam's life?
10. Why is a room full of married ladies like an empty one?
11. What makes everybody sick but those who swallow it?
- 12. What is the difference between a cat and a comma?
13. Who is the first nobleman mentioned in the Bible?
14. Why is a pig like the letter N?
15. Why is a tradesman like a divinity student?
- 16. Why is a mouse like grass?
17. What would a nut say if it could speak?

18. I'm a creature most useful, and active, and known
Of any that daily progress through the town.
Take from me one letter, and yet my good name
In spite of this loss, will continue the same.
Take from me two letters, and still you will see
That precisely the same as before I shall be.
Nay, take from me three, take six, or take more,
Yet still I continue the same as before.
Nay, rob me of every letter I've got—
My name you'll not alter nor shorten one jot.
19. Art's offspring, whom nature delights here to foster,
Can death's dart defy, tho' not lengthen life's stage;
Most correct at the moment when most an imposter,
Still fresh'ning in youth as advancing in age.
20. What is pretty and useful in various ways,
Tho' it tempts some poor mortals to shorten their days?
Take one letter from it, and then will appear
What youngsters admire every day in the year;
Take two letters from it, and then without doubt
You will be what it is if you don't find it out.

I.

21. In other days, when hope was bright,
Ye spoke to me of love and light,
Of endless spring and cloudless weather,
And hearts that doted link'd together.

II.

But now ye tell another tale—
That life is brief and beauty frail,
That joy is dead and friendship blighted,
And hearts that doted, disunited.

III.

Away! ye grieve and ye rejoice,
In one unfelt—unfeeling voice!
And ye, like every friend below,
Are hollow in your joy and woe!

22. What of all things in the world is the longest and the shortest, the swiftest and the slowest, the most divisible and the most extended, the most neglected and the most regretted; without which nothing can be done, which devours all that is little and ennobles all that is great?
23. When is a door not a door?
24. What is enough for one, too much for two, and nothing at all for three?
25. What is most like a hen stealing?
26. Why was Moses supposed to wear a wig?

27. What is the difference between a cow and a broken chair ?
28. What did Job's wardrobe consist of ?
29. If a house is on fire, why does the piano stand the best chance of escape ?
30. When is a sailor not a sailor ?
31. What is black, white, and r(e)ad all over ?
32. If a man met a crying pig, what animal would he call him ?
33. Why is a postage stamp like an obstinate donkey ?
34. What part of the face resembles a schoolmaster ?
35. Why is a root like a farmer ?
36. What is worse than raining "cats and dogs ?"
37. When is a ship like a half-dressed woman ?
38. Why is it that you and I must never dine together ?
39. What profession is a postman ?
40. Why is a clergyman unlikely to be an impartial dramatic critic ?
41. What snuff-taker is that whose snuff-box gets fuller the more it takes ?
42. Why is anger like a potato ?
43. Why does opening a letter resemble a strange way of entering a room ?
44. Why is a dandy like a haunch of venison ?
45. Why is a tavern waiter like a racehorse ?
46. Why are prize-fights called pitch-battles ?
47. Why is the letter S like a furnace in a battery ?
48. Why is a lover like a crow ?
49. What word is that which deprived of a letter makes you sick ?
50. In marble halls as white as milk,
Lined with a skin as soft as silk,
Within a fountain crystal clear,
A golden apple does appear.
No doors there are in this stronghold,
Yet thieves break in and steal the gold.
51. Two sisters on one day were born,
Rosy and dewy as the morn,
True as a sailor to his lass,
Yet words between them often pass.
At morn they part, but then at night
They meet again and all is right.
What seldom you in nymphs discover—
They're both contented with one lover.

52. Though banished from Heaven and sentenced to Hell,
The world still contains me, and owns I excel.
The virgin disdains me and maids disapprove,
But both must acknowledge I'm useful in love.
To evil I'm known, and saintships all flout me
Yet angels and devils are nothing without me.
To the wind I'm not useful, yet blow with the gale,
I'm nothing to women, yet much to female;
Though far from a hero, and farther from brave,
I scorn a base coward, and still am a slave.
I'm first as a lover, though nothing to kiss,
Yet married and single owe to me their bliss.
I'm cold to good nature, though warm in the soul,
I'm hardened in malice, but gentle in whole.
I'm nothing, yet all—and all must confess
Without me they're nothing, and with me they're less.
53. I'm not what I was, but the very reverse;
I'm what I was, which though bad is now worse.
And all the day long I do nothing but fret,
Because I can't be what I never was yet.
54. Why is the death of Socrates like the upper room of a house?
55. What do we do, when to increase the effect we diminish the cause?
56. What letter in the alphabet is most useful to a deaf woman?
57. In which month do ladies talk least?
58. Why is a cock-eye like a note of interrogation?
59. Where was Humboldt going when he was thirty-nine years old?
60. Which is the most ancient of the trees?
61. What are the most seasonable clothes?
62. Why are lawyers and doctors safe people by whom to take example?
63. What is the difference between a soldier and a sailor?
64. Why are wooden ships, (as compared with iron-clades) of the female sex?
65. At what time of life may a man be said to belong to the vegetable kingdom?
66. Which are the lightest men—Scotch, Irish, or Englishmen?
67. Which are the two hottest letters of the alphabet?
68. Why is cutting off an elephant's head different from cutting off any other head?
69. Who is the man who carries everything before him?
70. Which are the two kings that reign in America?

71. When may a man's pocket be empty and yet have something in it?
72. Why is a clock the most modest piece of furniture?
73. Why is U the gayest letter in the alphabet?
74. Why are wheat and potatoes like Chinese idols?
75. Which is the merriest sauce?
76. Why is a cat going up three pair of steps like a high hill?
77. Why is a lead pencil like a perverse child?
78. Why is a horse like the letter O?
79. Why are pen-makers incited to wrong doing?
80. Why should we never sleep in a railway car?
81. When is a boat like a heap of snow?
82. What 'bus has found room for the greatest number of people?
83. Who is the first little boy mentioned in American History?
84. Why is a nabob like a beggar?
85. What sort of a day would be good for running for a cup?
86. What is the difference between a spendthrift and a feather-bed?
87. Is there one bird that can sing "The Lays of Ancient Rome?"
88. What have you to expect at an hotel?
89. What comes after cheese?
90. When does a man sit down to a melancholy dessert?
91. What notes compose the most "favorite tunes, and how many tunes do they compose?"
92. When may a man be said to breakfast before he gets up?
93. When is the soup likely to run out of the sauce pan?
94. What is that word of five letters of which when you take away two only one remains?
95. When are volunteers not volunteers?
96. Why is the letter B like a fire?
97. Why is the letter R a profitable letter?
98. What word may be pronounced quicker by adding a syllable to it?
99. What is the difference between a dairymaid and a swallow?
100. Which animal has the most property to carry with him when he travels, and which two have the least?
101. How many sticks go to the building of a crow's nest?
102. Why was Robinson Crusoe not alone on his desert island?
103. Why are there no eggs in St. Domingo?

104. What is invisible blue?
105. Which is the most wonderful animal in the farmyard?
106. What town is drawn more frequently than any other?
107. When does beer become eatable?
108. Who was the first postman?
109. Why are bakers very self-denying people?
110. Why is whispering in company like a forged banknote?
111. Which constellation resembles an empty fire-place?
112. What is the last remedy for a smoky chimney?
113. What relation is that child to its father who is not its father's own son?
114. When does a cow become real estate?
115. What is the key-note to good breeding?
116. Why did Marcus Curtius leap into the gulf in Rome?
117. Why is a soldier like a vine?
118. Which is heavier a half or a full moon?
119. When should you avoid the edge of a river?
120. Why must a fisherman be very wealthy?
121. If the fire-grate and fire-irons cost 50 dollars, what will a ton of coals come to?
122. Why are the fourteenth and fifteenth letters of the alphabet of more importance than the others?
123. What is the way to make your coat last?
124. Why is an alligator the most deceitful of animals?
125. Why is it impossible that there should be a best horse on a race-course?
126. Why are fowls the most economical creatures that farmers keep?
127. When may a ship be said to be in love?
128. What relation is the door-mat to the scraper?
129. What vegetable most resembles little Fanny's tongue?
130. Why is gooseberry jam like counterfeit money?
131. What is that which has never been felt, seen, nor heard—never existed, and still has a name?
132. Why is a congrave-box without matches superior to all other boxes?
133. Why is a postman in danger of losing his way?
134. What is that which comes with a coach, goes with a coach, is of no use to the coach, and yet the coach can't go without it?
135. What three letters give the name of a famous Roman general?

136. Why would it affront an owl to mistake him for a pheasant?
137. If your uncle's sister is not your aunt, what relation is she to you?
138. Of what profession is every child?
139. Why is the letter i in Cicero like Arabia?
140. Why is troy weight like an unconscious person?
141. Why is chloroform like Mendelssohn?
142. Why does a duck put its head under water?
143. What wild animals may be correctly shut up in the same inclosure?
144. What makes a pair of boots?
145. What three is of the greatest importance in history?
146. Which is the most moral food—cake or wine?
147. Why is a good resolution like a fainting lady at a ball?
148. Why is a carpenter like a languid dandy?
149. When does a donkey weigh least?
150. What is the last blow a defeated ship gives in a battle?
151. Why should a sailor be a good pugilist?
152. What had better be done when there is a great rent of a farm?
153. Why is an uncomfortable seat like comfort?
154. What two letters do boys delight in, to the annoyance of their elders?
155. What single word would you put down for 40% borrowed from you?
156. When is a river like a young lady's letter?
157. Why are guns like trees?
158. Why would a pelican make a good lawyer?
159. Describe a suit of old clothes in two letters?
160. Which is the proper newspaper for invalids?
161. What precious stone is like the entrance to a field?
162. When is a man like frozen rain?
163. Which of the stars would be subject to the game laws?
164. Spell an interrogation with one letter?
165. When is a bill not a bill?
166. What pen ought never to be used for writing?
167. When is a subject beneath one's notice?
168. What trade never turns to the left?
169. What trade is more than full?

170. What tune makes everybody glad ?
171. Why is electricity like the police when they are wanted ?
172. When is a straight field not a straight field ?
173. Why is a fish-hook like the letter F ?
174. What letter is that which is in-visible, but never out of sight ?
175. How would you express in two letters that you were twice the bulk of your companions ?
176. Why is attar of roses never moved without orders ?
177. If the Greeks had pushed Pan into the Bay of Salamis, what would he have been when he came out ?
178. When is a lady's arm not a lady's arm ?
179. What is that which occurs once in a minute, twice in a moment, and not once in a hundred years ?
180. What is an old lady in the middle of a river like ?
181. When is a fish above its station ?
182. When do we witness cannibalism in America ?
183. When is a boy not a boy ?
184. When is a city like a ship ?
185. When is a skein of thread like the root of an oak ?
186. What is that which has a mouth, but never speaks, and a bed but never sleeps in it ?
187. What word contains all the vowels in their proper order ?
188. What letter used to be distributed at tournaments ?
189. When is a river not a river ?
190. Why is I the happiest of all the vowels ?
191. Why should you never employ a tailor who does not understand his trade ?
192. Why are your eyes like friends separated by distant climes ?
193. Why is a bad-tempered horse the best hunter ?
194. What sort of a face does an auctioneer like the best ?
195. Why is the letter F like a cow's tail ?
196. What is the difference between a husbandman and a sempstress ?
197. What is it of which we have two every year, two every week, and two every day ?
198. How does a boy look if you hurt him ?
199. What medicine ought to be given to misers ?
200. Why do the regular soldiers never run away ?
201. What weight or measure would no competitor wish to be ?

202. What part of a railroad car resembles Fanny when she is sleepy?
203. Why is the letter R most important to young people?
204. Why is a healthy boy like the United States?
205. When is a book like a prisoner in the States of Barbary?
206. What wind would a hungry sailor prefer?
207. On which side of a pitcher is the handle?
208. When may a chair be said to dislike you?
209. What is that which divides by uniting and unites by dividing?
210. Why are young children like castles in the air?
211. What is higher and handsomer when the head is off?
212. Why is a proud girl like a music-book?
213. Why is a short negro like a white man?
214. Why are bells the most obedient of inanimate things?
215. Why are the boxes at a theatre the saddest places of public amusement?
216. Why is the most discontented man the most easily satisfied?
217. Why are ripe potatoes in the ground like thieves?
218. Why is it unjust to blame coachmen for cheating us?
219. When is a thief like a reporter?
220. When is the French nation like a baby?
221. What does a lamp-post become when the lamp is removed?
222. What things increase the more you contract them?
223. Why is a mother who spoils her children like a person building castles in the air?
224. When you listen to your little brother's drum, why are you like a just judge?
225. Why is a pig in the drawing-room like a house on fire?
226. Why is a conundrum like a parrot?
227. Why is a dancing master like a cook?
228. Why is a watchman like a mill horse?
229. Why is money like a whip?
230. Why is a portrait like a member of congress?
231. Why is a madman like two men?
232. Why is a man who believes in God, like one who denies his existence?
233. Why is a man of color like a lawyer?
234. Why is a race-horse like a leaky barrel?

235. Why is the monument like a proud man ?
236. Why is a smith like a ferryman ?
237. Why is a man's hand like a hardware store ?
238. Why is a carrotty lady like a band of soldiers ?
239. Why is a man on horseback like a fan ?
240. Why is the gallows the last refuge of a condemned man ?
241. Why is a man who runs in debt like a clock ?
242. Why is a slanderer like a bug ?
243. Why was Adam when he awoke, like a man who has no bones ?
244. Why is a boaster like a game at cards ?
245. What fruit is that, whose name answers to a busy body ?
246. Why is a shipwrecked man like an abandoned reprobate ?
247. Why is a cat on her hind legs like a waterfall ?
248. Why is an unbound book like a lady in bed ?
249. Why is a poor man like a sempstress ?
250. Why is a drawn tooth like a thing forgot ?
251. Why is that which never fails like a strong knot ?
252. Why is an apothecary like a woodcock ?
253. Why are the Houses of Congress like an account book ?
254. Why are false wings like mushrooms ?
255. Why is an impudent fellow that is knocked down, like a plain dealing man ?
256. Why is a dejected man like one thrown from a precipice ?
257. Why is a fire-office like an impudent fellow ?
258. Why is a man led astray, like one governed by a girl ?
259. Why is paper like a beggar ?
260. Why is a crooked man like a partial judge ?
261. Why is Death called the King of Terrors and the Prince of Peace ?
262. Why is a perspective glass like time ?
263. What kin is that child to its own father, who is not its father's own son ?
264. What is that which is often brought to table, always cut, but never eaten ?
265. Why is a jailor like a musician ?
266. Why is sealing wax like a soldier ?
267. Why is a key like an hospital ?
268. Why is a man in the putrid fever like an abusive person ?
269. Why is a condemned malefactor like the root of a tongue ?

270. Why is a blind beggar like a wig?
271. Why is a brewer's horse like a tapster?
272. Why is a poor lawyer much employed, and a rich one, who has let off practice, like a phenomenon in nature?
273. Why is a drunken man like a noun adjective?
274. What is that which makes every one sick but those who swallow it?
275. Why is a tailor like a battering-ram?
276. Why is a Jew in a fever like a diamond?
277. Why is life like a publican's door-post?
278. Why are fixed stars like pens, ink, and paper?
279. Why is a painted lady like a pirate?
280. Why is a jest like a fowl?
281. Why is a man in a garret committing murder like a good man?
282. Where was Peter when his candle went out?
283. What relation is your uncle's brother to you, who is not your uncle?
284. Why are there three objections to a glass of brandy?
285. What class of people do I name, when I say "I can't improve?"
286. What difference is there between live fish and fish alive?
287. What step must I take to remove the letter A from the alphabet?
288. What is the difference betwixt a soldier and a woodman?
289. Why is a school-boy, who has just begun to read, like erudition itself?
290. Why are broken heads like a rule in arithmetic?
291. Why is a loose knot like an infirmity?
292. What is that which is lengthened by being cut at both ends?
293. Why is an avaricious man like one with a short memory?
294. What is that which lives in winter, dies in summer, and grows with its root upwards?
295. Why is a man walking to a town, like one endeavouring to prevent a blow?
296. Why should ladies, squeezing wet linen, remind us of going to church?
297. Why is a huntsman like juvenile card players?
298. Why is a pair of skates like an apple?
299. Why is the sun like people of fashion?

300. Why is a surgeon like a kidnapper?
301. Why is a pious man like a sifting shovel?
302. Why is a blacksmith's apron like a convent?
303. Which is the heaviest, a bargeman or a lighterman?
304. Why is a solitary person like a bricklayer's laborer?
305. Why is a man, who has parted from his bed, like one obliged to keep it?
306. Why are sober garments like the dress of the dead?
307. Why is a school like a garden?
308. Why is a lady embraced, like a pocket book?
309. Why is a rich man like a grocer?
310. Why is your eye like a man being flogged?
311. Why is eternity like a circle?
312. Why is a bad pen like a wicked man?
313. Why is swearing like a thread-bare coat?
314. Why is a parson's gown like charity?
315. Why is a grave-digger like a waterman?
316. Why is a penny cart like the lottery?
317. What are we all doing at the same time?
318. Why is the wick of a candle like Athens?
319. I am forever, and yet was never.
320. Why is the soul like a thing of no consequence?
321. Why is a bee-hive like a spectator?
322. Why is a handsome woman like bread?
323. Why is a false report like a tottering house?
324. Why is a tale-bearer like a brick-layer?
325. Why is a man in the midst of troubles like a prudent man?
326. What sort of an eye must that be that can penetrate a deal-board?
327. Why is a Welshman on St. David's-day like a foundering vessel?
328. What is that which a coach cannot move without, and yet is not of the least use to it?
329. What does a stone become in the water?
330. Why is a man in love like a lobster?
331. When is a man over head and ears in debt?
332. Why is a peevish man like a watch?
333. Why is a barrister like a poker?
334. What snuff is that, the more of which is taken, the fuller the box is?

335. What trade is the sun?
 336. What is smaller than a mite's mouth?
 337. What is Majesty deprived of its externals?
 338. Why is a passionate man like 59 minutes past 12?
 339. Why is an Island like the letter T?
 340. Why is the letter E like London?
 341. Who can see best; a blind man, or one that has not eyes?
 342. If you throw a man out the window what does he fall against?
 343. What question is that to which you must answer "Yes?"

CHARADES.

1. Enough for one, too much for two, and nothing at all for three.
2. You eat me, you drink me; describe me who can!
I am sometimes a woman and sometimes a man?
3. If from a reasonable quantity of my second, I frequently but judiciously take my first, it will materially contribute to my third.
4. My second was given through my first to an old woman in the dark.
5. Eliza is looking untidy to-day,
As she may very often be seen;
For my whole round her head, though they useful may be,
Are not ornamental, I ween.
Let her twist up my first in her second at night,
She should take them all out in the morn,
For my whole, though they be pretty well in their way,
Ought never at noon to be worn.
6. My first is what you're doing now,
My second is procured from stone;
Before my whole you often stand,
But mostly when you are alone.
7. My first you will never find out; my second is founded in truth. I trust that you will never be my whole.
8. My first is the lightest of things, without doubt;
My second we should not be always without.
My whole, you will find, as a great prize is reckoned
By people who are a long way from my second.

9. My first is French, my second English, and my whole is Latin.

10. Without my first my second could never have existed, and my whole is coeval with creation.

11. My first makes all nature appear with one face;
My second has music, and beauty and grace;
My whole, when the winter hangs dull o'er the earth,
Is the source of much pleasure, of mischief, and mirth.

12. My first the fair Ophelia gave the Queen;
My next a steed, as ancient legends make it.
If fair Ophelia's gift my whole had been,
Pray would her Majesty do right to take it?

13. I am the first, and one of seven;
I live betwixt the seas and heaven.
Look not below, for I am not there,
My home is in the ambient air.
Come to my second: behold how fair
I am, how bright and how debonair;
A pleasant vision and a beauty,
A thing of life and joy and duty.
My youth is changed—I live alone;
My views are crossed—my hopes are gone!
My whole is sorrow, grief, and woe, —
My singing now is all heigh ho!

14. Oh! dost thou see yon maiden fair,
With glowing cheeks and golden hair
Then know, my first is with her there.
At it her blue eyes shine so bright
With an admiring, happy light,
For 'tis a love-gift from her knight.
But while she gazes lovingly
My second falls. "Alas!" cries she
"To think this should so fragile be!"
She stoops, and gently from the ground
My second takes; then, looking round,
She listens for the faintest sound,
Lest any should be near to see;
Then in her bosom carefully
She puts my whole. What may it be?
For while abstractedly she stands
(My first still holding in her hands),
E'en as she gazes it expands.

15. The bridesmaids are waiting, and what must they do?
There's Constance, and Alice, and Adelaide too;
And that old prude Gorgon, who sits on the right,
At their charms curls her lip with envy and spite;

As badly all fidget and chafe as the worst,
Lingering impatient till cometh my first.

But my first sits calm at the dressing-glass, where
She so oft may be found, arranging her hair?
Her maidens are twining a wreath in her curls,
They deck her with lace and white roses and pearls.
A few minutes more, and my second, they say,
Will loose the white steeds—they'll be dashing away.

The mystic gold circle is on, and the word
Which joins two in one through the choir has been heard;
The priest's blessing hands have reposed on the brow
Of my first; and my whole have uttered their vow.
The marriage is over; but is there a soul
Who thinketh not, "Fortunate fellow—my whole"?

16. My first is a term that's distinctive of joy,
For all plans that are form'd it has power to destroy
'Tis fear'd in the palace as well as the cot.
And yet had a hand in the gunpowder plot.
My second of life has been sometimes the bane,
And still has a mighty effect on the brain.
I scarce know what order my whole now must rank
But I yet declare it is nought but a blank.

17. My first is as senseless as iron or steel,
But my second is very acute.
The highest sensations it often can feel,
And yet 'tis a part of a brute.

My whole no idea that's brilliant can know,
And from the first hour of its birth,
He scarcely can tell e'en a friend from a foe,
In short, 'tis a mere lump of earth.

18. Though my first's a single thing,
Yet many hundreds from it spring,
To men and animals a treat
For each will freely of it eat.
Now I declare it is a flower,
That sweetly scents the verdant bower;
Within my second I discover,
The true exactness of a lover.
And when Aurora's tints are spread,
Behold my second leave its bed.
Undaunted by a sense of fear,
His courage now will soon appear.
For when contesting for a prize
He never yields, though sometimes dies.
My whole, I now beg leave to say,
Is always deck'd in gay array.

19. My first you must own is intended to bring
 All urgent despatches of state to the king.
 The peasant, the postman, the farmer, the squire,
 Declare that my first they all greatly admire.
 And even the soldier with pride will proclaim
 He help'd to procure him his splendor of fame.
 Again I may say 'tis a bit of dry wood
 That oft in the kitchen unmov'd has long stood.
 But now near the hearth I will give it a station,
 And then it shall rise to a high elevation.
 Though warmth to my first no one good can supply,
 Yet oft it assists in keeping things dry,
 My second with silver is sometimes bedecked,
 Yet at others I have seen it all spotted and specked.
 'Tis satin and silver united together,
 Again, I have known it compos'd of red leather.
 My whole by a metal becomes a defence,
 Protecting a part without feeling or sense.
20. Ladies, my first you ought to shun,
 If you would beauty prize;
 And those poor ladies who have none,
 May yet be very wise.
 My second then I recommend,
 Which you may jointly find :
 My second's happy to attend
 The beauty of the mind.
 To you, then, ladies, I compare
 My whole as being bright,
 For like the beauty of the fair,
 It always charms the sight.
21. Behold my first in sable hue,
 View it again, an azure blue;
 Sometimes carnation's not more bright,
 Again it seems a milky white.
 My second, I must make confession,
 Is a most choice and rich possession,
 Which all enjoy; for rich and poor
 Possess alike this valued store.
 My whole is sometimes formed by lead,
 And vertic rises o'er our head.
22. My first to Music gives expression,
 Yet often is produced by fright;
 My second, I must make confession,
 Will send you to the shades of night.
 My first and second rightly placed,
 Behold at once this nation's pride,
 Whose mem'ry has long since been grac'd
 With honors that have never died.

23. My first is sometimes white as milk,
 And often is composed of silk;
 And though it's somewhat like a fable,
 Again its color is a sable.
 To make the wonder still more rare,
 I've often seen it made of hair.
 So you'll find out without much pains
 'Tis not far distant from the brains.
 My second, I must now reveal,
 Is formed my former to conceal;
 My first and second now connect,
 And then my charade you'll inspect.
24. If you feel yourself sad, to my first pray apply,
 Your spirits will quickly restore;
 It can gladden the heart and enliven the eye,
 And always dwells near the sea-shore.
 My second's a vacancy, gap, or a space,
 And may be both little and large;
 My whole now appears in a very fit place,
 And is meant to convey a discharge.
25. Against advice, one gloomy night,
 Scarce heeding what *I* had to say,
 My second went, attired in white,
 To join some friends a mile away.
 She lost my first, so she came back;
 She'd slipped into a muddy hole.
 She went out *white*, but came in *black*;
 It served her right: she was my whole.
26. What is that sound the silence breaks?
 'Tis martial music, loud and clear.
 An army comes: the firm ground shakes
 With their measured tread, as my whole appear.
 Their waving plumes, their helmets bright,
 Proclaim my second's in my first,
 My whole is, too, my first in fight,
 As headlong on the foe they burst.
27. O'er distant hills the rising moon
 The evening mist dispersed;
 And, beaming radiant from her throne,
 She plainly showed my first.
 A horseman, now seen by her light,
 Approached with headlong speed;
 And, as he passed, my second said,
 To urge his foaming steed.

- For his lady-love still waited,
 Though the trysting hour was past.
 My whole she was, in truth, because
 He was my third and last.
28. Ofttimes you'll find, laid up in store,
 Within my first, my second.
 In tales of love, and deeds of war,
 Quite fair my whole is reckoned.
29. My first to male or female doth relate;
 My second, ladies, is a pond'rous weight;
 When of his prey, grim death hath made him certain,
 My whole our bed prepares, and draws the curtain.
30. My first is term'd a vital juice,
 The heath my second does produce,
 The sturdiest oak that e'er was seen,
 My tender total once has been.
31. My first is unaffected seen,
 My next a ponderous weight will show;
 My whole appears with vacant mien,
 Almost an idiot you'll allow.
32. When thro' the meadows Sally strays,
 My first with sportive zephyrs plays;
 One-half a mountain's ancient name,
 Where dark combustion bursts in flame,
 Will name my next: on Sally's breast,
 My glittering whole does often rest.
33. My first is condemn'd by the elegant belle,
 As fit for old woman to wear;
 In my second, instruction and pleasure I find,
 My whole I can use thro' the year.
34. My first, an adjective of frequent use;
 My second, is of no avail on land;
 My whole, you may complain of, if you choose,
 When cruelty uplifts her iron hand.
35. My first is a prayer, or a service divine,
 By my next, is a portion of land understood,
 My total, alas! you may truly define,
 A horrid effusion of innocent blood.
36. My first is an useful animal, my second is a root, and my
 whole is a root.
37. My first is a noisome insect, my next a ferocious animal,
 and my whole is used to frighten children and foo
38. My first is a virgin, my second what lovers compare their
 mistresses' hearts to, and my whole is the name of a celebrated
 town in England.

39. My first is a liquor, my second contains it, and my whole is an ancient musical instrument.
40. I am what I was, which is so much the worse,
I'm not what I was, but quite the reverse;
From morning till night I do nothing but fret,
And sigh to be what I never was yet.
41. Productions first of various good,
For man and beast supplying food;
My next th' effect of cold or fear,
Or from the feather'd tribe we hear;
My whole strikes terror to the heart,
And awful rends my first apart.
42. When scudding with a pleasant breeze,
Jack calls my first his friend;
Drinks to my next and is at ease,
Such hours he loves to spend.
But when my first doth chance to fail,
Or otherwise doth prove;
Straight from my whole to furl each sail,
With haste the tar will move.
43. Your heart is heavy, when my first is light;
My second, fools as well as wits can write;
'Twere vain, at first, within my third to try,
For secrets it will tell you by and by.
44. My first, ye fair, adorns your head,
You wear not any thing instead;
Within the convent's gloomy walls,
My second to devotion calls;
In July's eve, my whole is sound,
Decking, with azure tint, the ground.
45. My first is the Supreme Being, my second a resemblance,
and my whole, the highest epithet that can be bestowed upon a hero.
46. My first, a substance hard and bright,
Is useful, morning, noon, and night;
My second, find it where you will,
Is of the same dimension still:
And by my whole, I often try, ¶
Butchers' and grocers' honesty.
47. My first brings joy to all around,
My second may bring sorrow;
My whole but once a year is found,
And may be yours to-morrow.
48. Most attentive's my first to all tales that are told,
And as Moses relates, was with Adam of old;
In my second, each year many thousands are laid;
How transient, alas! in all earthly parade!

- Let a man in his life-time be ever so droll,
He'll never once jest when he's laid in my whole.
49. My first for trampling oft is nam'd,
My second in the battle fam'd;
Both these, my lovely fair ones join,
They paint a poet most divine.
50. Brave conquerors in my first—of old,
Where drawn from battle home;
Out of my second, silver, gold,
And copper too do come.
The lady who looks wan thro' years,
Whose face no redness shows;
By using of my whole appears
As fresh as any rose.
51. When sable night rides down the west,
Chased by my first array;
My second comes then with the first,
And hails the genial ray.
My whole combined, to you will show
A time allowed for rest;
Tho' tis absurd, alas! too true,
Good Christians all confess.
52. My first is my wife, and my next lent a grace,
To the Parson who locked us in Hymeneal embrace;
But my bride would have thought herself left in the lurch,
If my whole had not deck'd her fair bosom at church.
53. My first is a person of whom we've all read,
On my second, I fear we oft heedlessly tread;
When these are selected, and rightly combin'd,
A substance proverbially hard you will find.
54. My first's a portion of a book,
One of the insect tribe my second;
Whene'er upon my whole you look,
A splendid show it must be reckon'd
55. My first, tho' a small, is a most useful word,
And there's scarcely a page where it has not occur'd.
My next, to the cattle and corn is a guard.
And should it be wanting, they all may be marr'd:
My whole I'd not give, nor would willingly take,
Consider and weigh, it may be a mistake;
For things do not always appear as they are,
And who judges too rashly may fall in a snare.
56. My first secures and guards my second,
Which is a sort of profit reckon'd,
And from my total doth proceed,
As is by ev'ry trade agreed.

57. The laurell'd bard, my first vouchsafes to wield,
 A personal pronoun my second will disclose;
 And in my third, upon th' ensanguin'd field,
 The war-worn soldier seeks a rude repose:
 My contrite total, the unbounded scope
 Of heaven surveys, with contemplative eye,
 And trust to gain, thro' firm religious hope,
 These mansions where the righteous never die.
58. My first is said to be a squeeze,
 My next may be defin'd a nod;
 My whole's a compound metal sure,
 Resembling that for which we plod.
59. My first is a noble animal, my second is the lord of the
 creation, and my whole is a rider.
60. My first is the protection to a building, my third quickly
 fades, and my whole is fragrant.

ENIGMAS.

1. Pray what is that, which I've been told,
 (Though never told in rhyme)
 That is almost itself as old
 As Adam, or as time.
 For it's been made in early days,
 As many folks have said;
 And yet is subject to decays,
 And, even now is made.
 But, as it is a secret deep,
 —Yet I to tell may choose;
 It is what no one likes to keep,
 And no one likes to lose.
2. I am fram'd for use, or pleasure, or for war,
 The prince and peer and peasant me prefer:
 To mode and motion I am not confin'd,
 I vary with the various turns of mind:
 Sometimes I skim it o'er the verdant plain,
 As often bustle in the fierce campaign;
 I've four supporters, yet I two support,
 Who twist my arms, for I was made for sport;
 A dupe to caprice, I to humer suit,
 And barrier am betwixt the man and brute;
 But when with fitness we do not comply,
 Quarrels ensue with galling hip and thigh,

Yet strange to see th' occurrences that pass,
I'm often jumbled 'twixt the mule and ass.

3. I daily breathe, say what you will,
And yet I have no life;
I kindle feuds, but never kill,
Nor cause the smallest strife.
4. I lend my assistance to all,
To tradesmen, the merchant, and clerk;
And am too at all people's call,
Provided it's not in the dark.
I messages take far and near;
I travel all over the land,
Without any power to hear,
Or legs ev'n to walk, go, or stand.
5. As soon as I'm for business fit,
My master throws me in a pit;
And there does plunge me to and fro,
Until a set of teeth I show,
In number oft above a score,
Which wood or stone can't stand before:
Whene'er my work I do come nigh,
I make the very dust to fly:
I never work but with my teeth,
Then am I not a hungry thief?
6. Attend all ye artists, attend to my lay,
And to you all my properties soon I'll display.
In wit, or in learning, in wisdom or knowledge,
I often outshine the great dons of the college;
For, in Latin, French, Spanish, nay Hebrew and Greek,
On proper occasions, I frequently speak.
And as to my service, a numerous train
I help to support, and some wholly maintain.
Yet I'm not without blame; for I cause your surprise,
When I make false alarms, and, to fright you, tell lies!
At all times of day I am fondly sought after,
To some I bring grief, and to others give laughter!
Without my assistance the critic would pine;
For many consult me before they can dine.
The noblest of passions that dwells in the breast,
By what I contain is too often suppress'd.
To me politicians most ardently flock,
Who prefer my instructions to Bacon or Locke.
7. Some people by my aid work real wonders,
Whilst others only make the grossest blunders;
I always please while aiming to offend,
And make that worse which I intend to mend:
Nay, often add fresh lustre to the fame
Of those I strive to load with matchless blame.

Sometimes reflect dishonor and disgrace,
 Upon the person that I mean to please;
 So rogues and fools, by turns, are fair and wise,
 And e'en the best, by fits, what they despise;
 In short, I bring the lawyer cash, attend
 The politician, am the doctor's friend;
 And make the parson's text say this or that,
 Just as in pulpit he's dispos'd to prate.
 But lest you miss, this I will further shew,
 I spring from flesh and blood, but more from you.

8. Belov'd by beggar, king, and lord,
 Caress'd at cottage and at court;
 More dangerous than the murderous sword,
 The villain's weapon, children's sport.
 The laborer, oppress'd with toil,
 Takes me to cheer a winter's eve,
 Yet those who're bless'd by fortune's smile,
 Of wealth and plenty I bereave.
 When night revolving doth appear,
 To hold her sable cheerless reign;
 If I invade the gloom, what fear,
 What horror strikes the rustic train.
 I'm bless'd and curs'd, hated and lov'd,
 Despiz'd, detested, and approv'd.

9. Sometimes I have sense,
 Sometimes I have none,
 Sometimes I offend,
 Then you bid me begone;
 Sometimes I am merry,
 Sometimes I am sad,
 Sometimes I am good,
 Sometimes very bad;
 However, to make me,
 I cost many brains,
 Much labor, much thought,
 And a great deal of pains.

10. In Africa once I delighted to range,
 On the tail of my owner I fled,
 But in America experience a wonderful change,
 And instead of a tail, dress a head.

11. We seldom touch the earth, though we always go to the ground; always born together, every body takes great care of us, and those who lose us, are much distressed.

12. Sometimes, I aid the lover's cause,
 Sometimes, the soldier in the wars;
 Sometimes, I with the thief conspire;
 Sometimes, I'm useful at a fire; ...

Sometimes, the carpenters befriend,
 Sometimes, the bricklayers attend;
 Sometimes, the gardener takes my aid,
 Sometimes, I help the painter's trade;
 And sometimes, little masters try
 By me to gain a bird's-nest high.

13. I am of slight texture, but great worth; can procure both the necessaries and luxuries of life, and change into various metals at the will of my possessor.

14. Never still for a month, but seen mostly at night.

15. In Spring I look gay,
 Deck'd in comely array,
 In Summer more clothing I wear;
 When colder it grows,
 I fling off my clothes,
 And in Winter quite naked appear.

16. A tall and slender shape I bear,
 No lady's skin more white or fair;
 My life is short, and doth decay
 So soon, it seldom lasts a day.
 If in the evening brought to light,
 I make my exit in the night.

17. I'm sometimes of copper, and sometimes of tin,
 Of iron I also am made;
 One element I always carry within,
 Of another I'm never afraid.
 For so constant they tease me, I seldom am known
 To be left by the one or the other alone.

18. By nature's law, to me is giv'n
 The greatest power under heav'n;
 The proudest monarchs I confine,
 Who silently themselves resign,
 And own obedience by a nod,
 To me, their more than demi-god;
 So universal is my sway,
 That high and low my laws obey;
 If more of me you wish to know,
 Enquire not of the sons of woe,
 But of the weary and the gay,
 Who to me ready homage pay;
 Though while they in my pow'r remain,
 Should you enquire, 'twill be in vain.

19. What force or strength can't get thro',
 I with a gentle touch can do;
 And many in the streets would stand,
 Were I not as a friend at hand.

20. Although we are but twenty-six,
We change to millions too;
Although we cannot speak a word,
We tell what others do.
21. I've a tail like a flame,
Pray tell me my name?
22. I am taken from the mine; confined in a wooden case; and
used by many people.
23. I bear much, devour much, and reach from pole to pole.
24. I'm a creature by travellers very well known,
And walk on the ice, in the north frigid zone.
25. What beauties with a grace may do,
What, when you're drest, looks well on you;
What every social man would be
To please the present company;
What master for a wife would give,
On what a parson's horse might live;
What misses use for similes,
When fingers smart or head aches tease;
What antiquarians gladly 'd give,
To make the former ages live;
What some men never think too bold,
To load their chests with ill-got gold;
What I with pleasure would pursue,
If you my fair one would prove true.
26. Let kings and tyrants boast no more,
Of vassals and despotic pow'r;
By nature's law to me is giv'n
The greatest power under heav'n;
The proudest monarchs I confine,
Who silently themselves resign,
And own obedience by a nod,
To me, their more than demi-god.
So universal is my sway,
That high and low my laws obey.
27. Come, riddling, wits say what am I,
Distinguish'd by my crimson dye;
It's probable I'd first my rise
From mother Eve in Paradise;
In her I'll fix my pedigree,
Her sin at the forbidden tree,
Gave birth to shame and shame bore me.
28. In eas'ern climes, where Nilus laves
The neighboring plains with his nutritious waves,
I first appear'd on earth, and then began
To execute my vengeance upon man,—

Whom I oppress'd with wide destroying hand;
 Nor could all earthly help my pow'r withstand.
 Six letters form my name—but what is strange,
 In losing two, I suffer little change;
 The difference this—when six I had,
 Where'er my quick destroying hand I laid,
 The mortal wretch was well, was sick, was dead. }
 Possess'd of only four,—I cannot kill,
 Yet I remain man's sore tormentor still.
 But what's most strange, tho' I've two letters less,
 Yet I in syllables receive increase,
 Let this suffice, I dare not tell you more;
 Guess the six letters and you'll know the four.

29. There's a thing as they say,
 That appears not in day,
 And its visits but scarcely bestows;
 And it is no surprise
 To draw it with eyes,
 Besides too a chin, mouth, and nose.
 As for body, 'tis true,
 It ne'er brings to view,
 And, believe me, I fear it has none; 't
 So excuse me, I pray,
 For I really can't say
 That it has either flesh, blood or bone.
30. When first my maker form'd me to his mind,
 He gave me eyes, but left me dark and blind; 't
 He form'd a nose, but left me without smell;
 A mouth, but neither voice nor tongue to tell
 The world my use; yet oft the fair thro' me
 (Although I hide the face) do plainly see.
31. Tho' you seem of me fond,
 For my safety provide,
 And when you walk out
 Take me close by your side;
 Yet you oft use me ill,
 Which I take in good part,
 Nor ev'r murmur or sigh
 Though I'm stabb'd to the heart.
32. When mortals are involv'd in ills,
 I sing with mournful voice;
 If mirth their hearts in gladness fills,
 I celebrate their joys;
 And as the lark with warbling throat
 Ascends upon the wing,
 So I lift up my cheerful note,
 And as I mount I sing.

33. I live, altho' I have no lands,
 Nor for to-morrow care at all;
 A house I have, not built with hands,
 Yet mind what often doth befall:
 Stout-hearted men with keenest knives
 Beset me and my hapless crew;
 And if I had a thousand lives,
 I must be slain and eaten too.
34. Two legs I've got which never walk on ground,
 But when I walk or run, one leg turns round.
35. To king and subject I assistance lend,
 In war a firm ally, in peace a friend;
 To their diversions am a perfect slave,
 At home submissive, but in battle brave,
 To poor and prelate I give health and ease,
 The lady, merchant, and the peasant please;
 Nay of such general use is my employment,
 Without me, life would scarce be worth enjoyment.)
36. An hundred years I once did live,
 And often wholesome food did give,
 Yet all that time I ne'er did roam,
 So much as half a mile from home,
 My days were spent devoid of strife,
 Until at last I lost my life.
 And since my death—I pray give ear,
 I oft have travell'd far and near.
37. In these corrupt degenerate times,
 When men are raised for their crimes,
 Utility I boast;
 And if my path they will pursue,
 By easy steps I lead them to,
 Possess the highest post.
 There are, who with good address,
 Pursu'd my steps with eagerness,
 And did their hopes obtain;
 But finding what a pond'rous weight
 They had to bear, resign'd it strait,
 And soon retir'd again.
38. To me maids frequent visits make,
 And always come for getting's sake,
 And unless I demands can pay
 They discontented go away.
 When they arrive with their demand
 They duly take me by the hand,
 Nor quit it till I promise fair
 To grant the amount for which they care,
 They take it home to their embrace,
 And let it kiss their pretty face.

39. Homer of old, as stories tell,
 His Iliad put in a nut-shell;
 But did you know what I conceal—
 The fate of kingdoms' commonweal.
 In me a thousand mischiefs lie,
 A thousand pleasures I supply;
 In me the merchant lays his dust,
 In me the tradesman puts his trust:
 But hold—my being to explore,
 Know I'm inanimate—no more.
40. A slave I am, of frequent use,
 None can more varied gifts produce;
 I shield from wet the gadding fair;
 From drowning save the pamper'd heir;
 The mutilated soldier, I
 With shapely leg do oft supply;
 Bacchus, his soul-enliv'ning wine,
 Does to my fost'ring care consign;
 Intent the finny prey to catch,
 My motions eager anglers watch.
- [41. A serio-comical being am I,
 I'm as warm as a toast, and light as a fly.
 I am of no sex, neither female or male;
 But I'm oft between both, and tho' strange is the tale,
 I am of no shape, no color, no size;
 Yet I may be seen by the vulgarest eyes.
 I may also be felt, nay, sometimes I've been heard;
 Sometimes I am sought, and sometimes I am fear'd.
 Who most earnestly buy me, most willingly give me;
 They'll give me the moment in which they receive me.
 I'm a token of peace, and, when Joan and her dear
 Forget and forgive, I'm sure to be there.
 I was the first gift, as I think you'll believe,
 That e'er father Adam presented to Eve;
 And the humor so took, as a body may say,
 That his children observ'd it to this very day;
 And in China, in Guinea, and eke in Peru,
 In Ireland, in Greenland, and all the world thro';
 Tho' in color and custom they differ so wide,
 I still am the gift of a lad to his bride.
- [42. Altho' in heaven I have a place:
 Yet 'mong the saints and sons of grace
 You'll never find me nam'd;
 Such is my fate, that I in hell,
 With horrid shapes and howlings dwell,
 Tho' not among the damn'd.
 Yet not to hell alone confin'd,
 I claim a share with human kind;

Let Neptune boast his sea,
 While I on earth my empire fix,
 (Tho' not one-fourth) above one-sixth
 Of which belongs to me.
 To search me out in open day,
 Were merely labor thrown away,
 I dwell in shades and night;
 Yet while in shades you search around,
 Land, water, air, or under ground,
 I'm never out of sight.
 Creatures that haunt earth, sea, or sky,
 Have no one such a shape as I,
 Of all the various throng;
 Take one hint more (tho' strange to say)
 You'd find that hell, (were I away)
 Wou'd not be two yards long.

43. Hail, ladies fair, once more I try
 My skill in mystic truth:
 Pray then bestow a gracious smile
 Upon a simple youth.
 'Fore Adam was I date my birth,
 My origin's not known:
 But now I constitute a part
 Of every mortal man.
 When Handel liv'd he knew my word,
 And Hayden own'd my pow'r.
 Nay, 'twas my aid alone that bade,
 Their heav'nly genius tow'r.
 Where bloody Mars his scepter sways
 O'er Plains embrued with gore.
 Here I am found, and almost rent,
 By cannon's dreadful roar.
 A part of every lady too,
 Sometimes adorn'd with gold!
 But one hint more and then my name
 You quickly will unfold.
 When beauteous Ceres crowns the year,
 The lands in plenty yield,
 I then to bless the farmers near,
 Am full in every field.

44. I never laid within a bed,
 My lodging is against the wall;
 I've fifty eyes, yet ne'er a head:
 My name, ye Misses, can you call?
 To tell you more, my body's round,
 And I am seldom out of use;
 I oft in greens and roots abound,
 And oft discharge a wat'ry juice.

45. Trundle was a jolly blade,
 Of courage stout and free,
 Many a noble match he made,
 To fight with three times three.
 (I'll tell you how the coast he clears,
 He gets among the throng,
 Then kicks and cuffs them by the ears,)
 And lays them all along.
 Tho' he be short and they be tall,
 He very often throws them all.
46. Can you the name of me devise?
 My mouth is form'd just like a bow;)
 A nose I have and many eyes,
 From whence my tears do often flow; |
 I seldom weep in winter time,
 Altho' the weather's ne'er so cold,
 But when gay Flora's in her prime,
 My tears you often may behold.
47. My habitation's in a wood,
 And I'm at any one's command,
 I often do more harm than good,
 If once I get the upper hand.
 I never fear a champion's frown,
 Stout things I oftentimes have done;
 Brave soldiers I have oft laid down,
 I never fear their sword or gun.
48. I lived in a house of glass,
 Where I with glorious beams was blest;
 But such my fate, it came to pass,
 At length that I was dispossest'd,
 Then being brought to open view,
 Indeed, the nak'd truth I'll tell,
 I was both flay'd and quarter'd too,
 By those that lov'd me passing well.
49. Firm tho' I am, I'm firmer still,
 From that great cause which does me fill;
 But mortal eyes ne'er saw the face
 Of him that fills my sacred space :
 I'm form'd of stone, of brick and wood,
 And visited by all the good.
 I keep one clerk, whose desk I'll own
 He uses not to write upon.
 Those brought to me, with me remain,
 And none know when they'll wake again. ,
50. Great numbers do our use despise,
 But yet at last they find
 Without our help in many, things,
 They might as well be blind.

51. In almost every house I'm seen,
 (No wonder then I'm common)
 I'm neither man, nor maid, nor child,
 Nor yet a married woman.
 I'm pennyless and poor as Job,
 Yet such my pride by nature,
 I always wear a kingly robe,
 Though a dependent creature.
52. I am the terror of mankind;
 My breath is flame, and by its pow'r,
 I urge my messenger to find
 A way into the strongest tow'r.
53. Before creating nature will'd,
 That atoms into form should jar,
 By me the boundless space was fill'd,
 On me was built the first made star.
 For me the saint will breake his word;
 By the proud atheist I'm rever'd;
 At me the coward draws his sword,
 And by the hero I'm fear'd.
 Scorn'd by the meek and humble mind,
 Yet often by the vain possest;
 Heard by the deaf; seen by the blind;
 And to the troubled conscience rest.
 Than wisdom's sacred self I'm wiser,
 And yet by every blockhead known;
 I'm freely given by the miser,
 Kept by the prodigal alone.
 As vice deform'd, as virtue fair,
 The courtier's loss, the patriot's gains, \\
 The poet's purse, the coxcomb's care,
 Guess,—and you'll have me for your pains.
54. I am found in riches, though not in wealth,
 In illness and sickness, but not in health.
 In a hint I lurk, but I'm never known
 In a sarcasm or sally; I hold my own
 In a skilful compliment; never give way
 To scandal or quarrel, although I must say
 In mischievous gossips and fights I am found,
 For in evil, not good, doth my influence abound.
 I am not pretty, but shine in pleasing.
 I'm given to loving, and hating, and teasing.
 I dwell in a mansion, a ship, or an inn;
 Indeed in the latter I choose to begin.
 I am known in your life, but not in your death,
 Though I die in a sigh, yet not in a breath.

I am given in marriage, though single I live.
 I am not generous, yet always give.
 When you meet me double, you may rely
 I am talking latin undoubtedly.
 When you discover me, I know
 You will jealously guard me from friend or foe.
 Though selfish I am, for I never shun
 To take every care of number one,
 As the Romans styled me; when I appear
 As a personal pronoun, you hold me dear!

55. A famous dancer, born in Florence, and a pupil of Duprè. He obtained great fame at the Opéra in Paris. His vanity was even greater than his talent, for he often used to say, "There are only three great men in Europe—I, Voltaire, and the King of Prussia!" (Frederick II.)

1. An Emperor of Rome, a wicked, gluttonous, and cruel man. One day, visiting the field of battle after his lieutenants had gained for him a victory, he uttered these shocking words:—"The body of a dead enemy smells sweet!"

2. The English king who instituted an order of knighthood, and at the same time spoke these words—"Honi soit qui mal y pense."

3. A Grecian sage, who having paid Croesus, the rich King of Lydia, a visit, that monarch, with pride, displayed his riches before him. The philosopher, instead of being struck with amazement (as Croesus expected) at the sight of so much magnificence, merely remarked, "Let us account no man happy before his death."

4. The translator of the Scriptures into English who was condemned to be burnt for heresy. When fastened to the stake he cried with a loud voice, "Lord, open the eyes of the King of England!"

5. A river which formed the domestic boundary of a great empire. It was crossed by a celebrated man who was leading his army thither, with this exclamation—"The die is cast."

6. A country to which James II. was going on an unsuccessful endeavor to regain his crown, when the parting words of Louis XIV. of France to him were—"The best thing I can wish you is, that I may never see you again."

7. A famous philosopher who was unjustly accused, and condemned to drink poison. His wife was lamenting that he had been unjustly condemned. "Wouldst thou rather," said he, "that my condemnation had been just?"

If each of these names
 You write down as you find,
 The answer is plain,
 By th' initials combined.

56. From rosy gates we issue forth,
 From east to west, from south to north,
 Unseen, unfelt, by night, by day,
 Abroad we take our airy way.
 We foster love and kindly strife,
 The bitter and the sweet of life;
 Piercing and sharp, we wound like steel,
 Now, smooth as oil, those wounds we heal.
 Not strings of pearls are valued more,
 Nor gems encased in golden ore;
 Yet thousands of us every day
 Worthless and vile are cast away.
 Ye wise, secure with bars of brass
 The double gates through which we pass,
 For, once escaped, back to our cell
 Nor art, nor man, can us compel.

PUZZLES, ACROSTICS AND REBUSES.

1. **Geographical Acrostic.**—My first is a sacred river in the East, on whose waters maidens float their signal lamps, and to whose banks the sick are brought to die.

My second is an island, whose bars were too weak to keep a mighty spirit imprisoned.

My third is a river in the West, renowned for the musical boatmen floating down it.

My fourth is a town with a fine lake of its own, much beloved by straitlaced people for its narrow principles and musical boxes.

My fifth is the glory of the ancient world, "now fallen from her high estate."

My sixth is said to be the largest river in the world, and is haunted by plenty of crocodiles.

My seventh is a mountain that many find very hard to climb—few reaching to its summit.

My eighth the mountain, whose cool breezes bring fresh health and vigor to languid and enervated Europeans in the East.

My ninth and last, a quaint little old town in Flanders, owning a good collegiate school, and which is not pronounced quite as written.

The initials of all these will give the name of the science which describes them all.

2. A Protean Puzzle.—I am to be met with in many more shapes than one, and will tax your ingenuity by giving you a few to discover.

1. You will meet with me in water in a park or large landscape garden.

2. You will find me at sea, where I generally get very wet through, or am torn into strips.

3. I am to be met with in an oven, with plenty of cakes and biscuits on me.

4. I am composed of several metals, and am sometimes stout, sometimes attenuated.

5. I am a necessary part of your bed, and bear your signature very often.

6. I am to be met with in the water-butt during Jack Frost's reign.

7. I am a manufactured article, sometimes tinged with an infinite number of hues, more generally of none at all.

8. I am bound and yet free, and have twenty-four pages in waiting.

9. I am transparent, colorless, and fragile.

10. I am one of the wax-flower maker's materials.

11. I am given to cotton, and addicted to quilts.

Lastly. I am the criminal's uniform, the ghost's sole garment, and the likeness of yourself when blanched with terror.

3. I am a merchant, and like many other people have a ship at sea, about which I am slightly uneasy. She was laden with a cargo of red wine, bound from a Spanish town. She will touch at several places in her way back, I know, and perhaps you can help me to trace her on her way. One harbor is a troublesome one, on account of Government formalities, so I know she will go by that. The second is the warehouse for all the goods we send out of the country. The third bears itself very well. The fourth is remarkable for holding up everything. The fifth has a good deal to do with the Spiritualists. The sixth is in the ocean. The seventh contains all we bring into the country. The eighth has a meaning. The ninth is an unpleasant mixture of soldiers and convicts, so I hope she will not touch there. The tenth is the place all our news comes from; and the neighboring harbor the eleventh, makes it all false when it can. The twelfth is entirely given to amusement. The thirteenth, and last, will be, I hope, her own harbor, where she may unload. Now tell me all these places.

4. The following letters are inscribed on a stone tablet placed immediately above the Ten Commandments in a country church in the north-west of England, and are deciphered with only one letter :

P R S V R Y P R F C T M N!
V R K P T H S P R C P T S T N.

—
N I I I E

5. Add five strokes to the above and make nine.

6. If the **B m t** put some : but if the **B**.

—
I O

7. Why is this gone

8. What difference is there between twice eight and fifty, and twice fifty-eight—and what is their product?

9. In an army consisting of 187 squadrons of horse, each 157 men, and 207 battallions, each 560 men—how many effective soldiers, supposing that in 7 hospitals there are 473 sick?

10. The Spectator mentions a club of fat people, whose number was only 15, and yet weighed no less than 3 tons—what was the weight of each person?

11. Three boys met a servant maid carrying apples to the market. The first took half what she had, but returned to her ten : the second took one-third, but returned two : and the third took away half those she had left, but returned her one. She had then twelve apples left—how many had she at first?

12. A schoolmaster being asked how many scholars he had, said, if I had as many, half as many, and one quarter as many more, I should have 88—how many had he?

13. A person having about him a certain number of Portugal pieces, said, "If the third, fourth and sixth of them were added together, they would make 54."—I desire to know how many he had?

14. A man overtaking a maid driving a flock of geese, said to her, "How do you do, sweetheart; where are you going with these thirty geese?"—"No, Sir, said she, I have not 30; but if I had as many more, half as many more, and 5 geese besides, I should have 30."—How many had she?

15. Three persons discoursing concerning their ages; says H, I am 30 years of age; says K, I am as old as H, and one-fourth of L; and says L, I am as old as you both—what was the age of each person?

16. D, E, and F, playing at cards, staked 324 crowns, but disputing about the tricks, each man took as many as he could; D got a certain number; E as many as D, and 15 more; and F got a fifth part of both their sums added together—how many did each of them get?

17. A stealing apples, was taken by B. and to appease him gave him half of what he had, and B gives him back 10; going farther he meets C, who took from him half of what he had left, and gives him back 4; after that, meeting with D, he gives him half of what he had, and returns him back 1. At last getting safe away, he finds he had 13 left—how many had he at first?

18. A gentleman going into a garden, meets with some ladies, and says to them, "Good morning to you 10 fair maids." "Sir, you mistake, answered one of them, we are not 10: but if we were twice as many more as we are, we should be as many above 10 as we are now under."—How many were they?

19. If 100 eggs were placed in a right line, exactly a yard asunder from one another, and the first a yard from a basket, what length of ground does that man go who gathers up these hundred eggs singly, returning with every egg to the basket to put it in?

20. A man had 8 sons, the youngest was 4 years old, and the eldest 32, they increased in arithmetical progression—what was the common difference of their ages?

21. A man is to travel from London to a certain place in 12 days, and go about 3 miles the first day, increasing every day by an equal excess, so that the last day's journey may be 58 miles—what is the daily increase, and how many miles distant is that place from London?

22. A man being asked how many sons he had, said, that the youngest was 4 years old, and the oldest 32, and that he increased one in his family every four years—how many had he?

23. How many changes may be rung upon 12 bells; and how long would they be in ringing but once over, supposing 10 changes might be rung in a minute, and the year to contain 365 days 6 hours?

24. There is an army consisting of a certain number of men, who are placed rank and file (that is, in the form of a square, each side having 577 men)—I desire to know how many the whole square contains?

25. A certain pavement is made exactly square, each side of which contains 97 feet—I demand how many square feet are contained therein?

26. What length of cord will be fit to tie a cow's tail, the other end fixed in the ground, to let her have liberty of eating an acre of grass, and no more, supposing the cow and tail to be $5\frac{1}{2}$ yards?

27. The top of a castle from the ground is 45 yards high, and surrounded with a ditch 60 yards broad; what length must a ladder be to reach from the outside of the ditch to the top of the castle?

28. How many changes may be rung on 6 bells?

29. If 360 men be in garrison, and have provisions for 6 months, but hearing of no relief at the end of five months—how many men must depart, that the provisions may last as much longer?

30. A man had 12 sons, the youngest was 3 years old and the oldest 58; they increased in arithmetical progression—what was the common difference of their ages?

31. A snail in getting up a May-pole, only twenty feet high, was observed to climb 8 feet every day, but every night it came down again 4 feet—in what time by this method, did it reach the top of the pole?

32. What is the difference between 14676, and the fourth of itself?

33. What is the difference between twice eight and twenty, and twice twenty-eight; as also between twice five and fifty, and twice fifty-five?

34. A schoolmaster being asked how many scholars he had, said, if he had as many more, one-half as many, and one-fourth as many, he should have 99—how many had he?

35. An ancient lady being asked how old she was, to avoid a direct answer, said I have 9 children, and there are 3 years between the birth of each of them; the eldest was born when I was 19 years old, which is now exactly the age of the youngest—how old was the lady?

36. A gentleman went to sea at 17 years of age; 8 years after that he had a son born, who lived 46 years, and died before his father; after whom the father lived twice twenty years, and then died also—what was the age of the father when he died?

37. A person said he had 20 children, that it happened there was a year and a half between each of their ages; his eldest son was born when he was 24 years old, and the age of the youngest is 21—what was the father's age?

38. A sheepfold was robbed 3 nights successively; the first night one-half of the sheep were stolen and half a sheep more; the second night half the remainder were lost, and half a sheep more; the last night they took half that were left, and half a sheep more; by which time they were reduced to 20—how many were there at first?

39. There are two numbers, the one 48, the other twice as much—what is the difference between their sum and difference?

40. Two men depart both from one place, the one goes north, the other south; the one goes 7 miles and the other 11 miles a day—how far are they distant at the 12th day of their departure?

41. When first the marriage knot was tied between my wife and me,

Her age did mine as far exceed, as three times three does three:

But when seven years, and half seven years, we man and
wife had been,

My age came then as near to her's, as eight is to sixteen.

What was each of our ages when married?

42. If 12 oxen will eat 3 acres and one-third of grass in 4 weeks
and 21 oxen will eat 10 acres in 9 weeks—how many oxen will eat
24 acres in 18 weeks, the grass being allowed to grow uniformly?

43. A lady was asked her age who replied thus—

My age, if multiplied by three,

Two-sevenths of that product trippled be,

The square root of two-ninths of that is four—

Now tell my age, or never see me more.

ANAGRAMS AND TRANSPOSITIONS.

1. Complete I'm a card; behead me, in brief,
You'll find me a delicate nice bit of beef;
Curtail me again, and a liquor appears,
That raises your spirits, and banishes fears.
2. If you transpose a term for low,
What horses have 'twill plainly show;
Transpose these letters yet once more,
What's said in churches you'll explore.
3. Though small I am, yet, when entire,
I've force to set a house on fire;
Take off one letter, and 'tis clear
I can contain whole herds of deer;
Dismiss another, and you'll find
I once contain'd all human kind.
4. The useful produce of the dairy I am,
And sit down to tea with master and ma'am;
My head take away, and you'll instantly see
That my remains a parcel of paper will be;
Which, if rightly transposed, will bring to your view
An animal useful for saddle and plough.
Next untail my whole, and the rest rightly place,
And you'll see what exhibits the speed of the chase.
5. Transpose a portion of the year,
A Christian name will then appear;
The same, transpos'd again, will show.
A plant that does in India grow.

6. My whole is by the curious made
Of numbers and right lines;
Upon the same a game is play'd,
And sweet Lucilla dines.
Now transposition brings to view
What pretty little lambs
Are piteously heard to do,
When they have lost their dams.
7. I'm first a tax; and then transpose me,
A mark of pity you'll expose me.
8. Transpose a Chinese plant, 'twill give
What you must do if you would live.
9. A term for scolding, backwards read,
Will give what all good people dread;
A character so base, that none
The epithet would call their own.
10. A vessel transposed, will give the highest point, and a
child's toy.
11. What in winter you feel,
When the frost's on the ground,
Revers'd 'twill reveal,
(And it is truth I'll be bound,)
A name that to rustics we give,
Who in clownish simplicity live.
12. The cause that first brought grief and death in the world,
And Adam and Eve from their Paradise hurl'd,
Transpos'd will reveal you a dress of the fair,
Which to hide, while it heightens their beauty they wear.
Reverse it again, 'twill expose to our views,
The name of a tribe 'mong the circumcis'd Jews.
13. Transpose what we do in harvest, you will have a fruit in
autumn.
14. The god of battles, animals that crop the meadows, and
the terror of our foes, may all be expressed by the same characters.
15. A rich fruit, and how we would like to buy it, are expressed
by the same letters.
16. What race-horses do transposed, will give a vessel used in
making tea, and which formerly contained the ashes of heroes.
17. Transpose sixty, and it will show what every lover says
his mistress does.
18. The hardest and almost the heaviest substance in nature
transposed, will give the lightest.

- | | |
|---------------------------|---------------------------------|
| 19. Spare him not. | 31. Mock—joy—a tin pan—cask! |
| 20. Moon-starers. | 32. Sly ware. |
| 21. Golden land. | 33. Fat bakers. |
| 22. To love ruin. | 34. Nine thumps. |
| 23. Best in prayer. | 35. 'Tis no demon's art. |
| 24. Great helps. | 36. In magic tale. |
| 25. Oh, use malt. | 37. Guess a fearful ruin. |
| 26. Rare mad frolic. | 38. Love to ruin. |
| 27. Yes, Milton, | 39. Got as a clue |
| 28. Oh, stranger, I pine. | 40. I hire parsons. |
| 29. Ten teapots. | |
| 30. Nay, I repent it. | |

PROBLEMS.



1. The figure in the margin is formed by first cutting a piece of paper into a square, and afterwards cutting away one-fourth (being the triangular part made by the intersection of the two diagonals). When the paper, by this means, is brought into the shape of the figure, the puzzle is, to cut it into four parts, each of which shall be alike in shape and size. The paper on which the experiment is made, ought to be twice or three times as large as the annexed figure.



SOLUTION. The figure must be divided, as in the margin; but, in cutting out the four pieces AA, BB, CC, DD, care must be taken not to cut through the external edge of the figure, or the pieces will not hang together. The scissors, or knife, must be brought as near as possible to the edge. It will be perceived that the pieces, though similar in shape, are not precisely so in size; but they are so nearly alike as to make the puzzle a very fair one.



2. The annexed figure explains a most ingenious device for forming flat roofs or floors of pieces of timber, little more than half the length of such roof or floor. This plan is well known to architects. The way in which a young person may be amused with this puzzle is as follows:—suppose a common basin to be six inches in diameter, it may be roofed over,

as in the figure, with three slips of wood &c., although these slips shall very little exceed half the diameter of the basin, say half an inch longer. In performing this puzzle, let the slips of wood be thin, like matches, or they will not lap over each other, so as to form a flat roof.

3. Two men, A and B, went to C, to purchase some spirits. A had a five gallon keg, B a three gallon keg, and C had no other measure but an eight gallon keg. Now A and B want each four gallons of liquor, I wish to know if it be possible for C to measure the desired quantities to his two customers; and if it be possible, how he does it.

SOLUTION.—Fill the three gallon keg out of the eight; pour the three into the five; fill the three again out of the eight, and pour two of it out of the three into the five. This will fill the five, and leave one gallon in the three; empty the five into the eight, and the one out of the three into the five. Fill the three again and then pour it to the one in the five. There will be four in the five, and four in the eight, each man's equal share.



4. Let a piece of stiff brown paper be cut into the form of the arch of a bridge, somewhat like the annexed but twice or three times the size. The other piece (which may be supposed to be the ladder) would be better of pasteboard. When the two parts are cut across, and placed as here represented, supporting each other, they may be raised from the table, both together, and replaced in their present position, without letting either piece fall, by means of a long pin, knitting needle, thin pencil, &c., inserted between the arch and the ladder. It is best done when there is a cloth on the table

SOLUTION.—Let the top of the arch be gently moved aside by the pencil until the top of the ladder fall a little within it. The whole may then be raised.



5. Let a piece of apple, turnip, &c., be cut into the horse-shoe form; stick six pins where the dots appear; the puzzle then is by two cuts only, to divide the apple or turnip into six parts, each containing one pin.

SOLUTION.—Cut off the upper circular part, containing two of the pins, then, by changing the position of the piece, another cut will divide the horse-shoe into six portions, each containing one pin.

6. Place ten cents in a row upon a table; then take up any of the series, place it upon some other, with this proviso, that you

pass over just two cents. Repeat this until there be no single cent left.

SOLUTION.—1, 2, 3, 4, 5, 6, 7, 8, 9, 10, cents. Place 4 upon 1
7 upon 3, 5 upon 9, 2 upon 6, and 8 upon 10.

7. Place nineteen cents on a table (a round one is best) in such a manner as they will make nine rows, of five in each.



SOLUTION.—Make an hexagonal figure, as in the margin, and at every angle and point of intersection, place one cent or counter.

8. How can you plant twelve trees in six rows, so as to have four in each row?



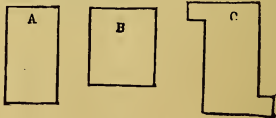
SOLUTION.—One tree to be planted at each angle and at each point where the lines intersect each other.

9. If from six you take nine, and from nine you take ten,
Ye wits, now the puzzle explain;
And if fifty from forty be taken, there then
Will just half a dozen remain

SOLUTION.

From SIX take IX and S }
— IX — X — I } will remain.
— XL — L — X }

10. A parallelogram (A) may be cut into two pieces, which shall form the two other figures (B and C). It need scarcely be added that whatever may be the dimensions of the piece A, the pieces B and C will bear the same proportion to it as they do in this figure.



SOLUTION.



11. A ship was in a situation with a hole in one of her planks of twelve inches square, and the only piece of plank that could be had, was sixteen inches long by nine inches broad. Required to know how this said piece must be cut into four pieces, so as to repair the hole perfectly and without waste?

SOLUTION.—Cut off four inches from the narrow end of the given piece, and divide the piece so cut off into three equal pieces by cuts in the shortest direction. When arranging these three pieces lengthways on the top of the remainder, a square of twelve inches will be formed.

12. To name five weights, which, added together, make 121 pounds; by means of which may be weighed any intermediate weight, including fractions.

SOLUTION. The five weights, which, added together, make 121, and by means of which may be weighed any intermediate weight, are, 1, 3, 9, 27, 81,—121.



13. A figure similar to the annexed, but much larger, may be drawn on paper, a slate, a board, or on a table with chalk. From any point proceed along a right line, as from 1 to 6 or 4, 2 to 5 or 7, 3 to 6 or 8, 4 to 7 or 1, 5 to 8 or 2, 6 to 1 or 3, 7 to 2 or 4, 8 to 3 or 5, and deposit a counter or cent, &c., at the extremity of the line so traced, in such a way as to cover seven of the points, always proceeding from one uncovered point to another along a right line.

SOLUTION.—The mode of accomplishing this is always to cover the point from which you last proceeded. To illustrate this, suppose we begin from 1, and the two methods of performing it from that point:—1 to 6, 4 to 1, 7 to 4, 2 to 7, 5 to 2, 8 to 5, 3 to 8; thus seven of the points will be covered. If from 1, instead of proceeding in the first instance to 6, we choose to move to 4, the operation will then be, 1 to 4, 6 to 1, 3 to 6, 8 to 3, 5 to 8, 2 to 5, 7 to 2. On this principle, whatever point you proceed from, the problem will be solved.

14. A countrywoman carrying eggs to a garrison, where she had three guards to pass, sold at the first half the number she had, and half an egg more; at the second the half of what remained, and half an egg more; and at the third, the half of the remainder and half an egg more; when she arrived at the market place, she had three dozen still to sell, how was this possible, without breaking any of the eggs?

SOLUTION.—The possibility of this problem will be evident when it is considered, that by taking the greater half of an odd number, we take the exact half— $\frac{1}{2}$. It will be found therefore, that the woman, before she passed the last guard, had 73 eggs re-

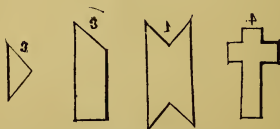
maining, for by selling 37 of them at that guard which is the half $-\frac{1}{2}$, she would have 36 remaining. In like manner before she came to the second guard, she had 147; and before she came to the first, 295.



15. A figure similar to the annexed, but much larger, should be drawn on a slate or paper, &c. It will be observed, that there are five marks in each square; and that, counting as from one to three, they reckon fifteen each way. The puzzle is to take away eight of these marks, and substitute only four in such a way that they shall still reckon fifteen each way.



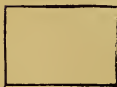
SOLUTION.—Take two marks from each of the four squares indicated by the figure 2; and in lieu of those eight abstracted, place one mark in each of the four squares, 1,3—1,3. They will then count fifteen each way as they did before.



16. Cut out of card or paper five pieces, similar in shape and size to the above; viz. one piece of fig. 1, one of fig. 2, and three pieces like fig. 3.—These five pieces may then be so joined as to form a cross like that presented by fig. 4; but, of course larger in size.



SOLUTION.—A simple inspection of the annexed cross will show how the five pieces must be arranged to form a cross.



17. A parallelogram, consisting of a square, and a half a square, must be formed of paper or card; and by one cut divided into two pieces which, joined, form an exact square. In this ingenious problem there is no doubling up of the paper.



SOLUTION.—With a pair of compasses divide the longer side of the parallelogram into five parts, and the shorter side into four parts; then cut the whole in steps as indicated in the annexed figure: the two halves (A and B) may then be put together so as to form an exact square, by raising the part B one step.



18. Given five squares, much larger than that in the margin, each divided into two parts, by a line from one angle bisecting the opposite side. Divide each of these five squares into two parts, by cutting along the diagonal line; there will be then ten pieces. Required so to arrange these ten pieces, that they shall form one square.

The solution of the above may be readily found by exercising a little ingenuity; but it would require a very complex figure to explain it.



DISSECTED SQUARE.

19. Cut twenty triangles out of a square piece of wood, as marked in the engraving, mix them together, and bid any person make an exact square with them.

SOLUTION.—The solution to this problem may be acquired by remembering the black lines in the engraving; by which it will be seen that four triangles are to be placed the corners, and in a small square made in the centre; when this is done, the remainder is easy of execution.

- 20.** When first the marriage knot was tied,
 Betwixt my love and me,
 My age did then her age exceed
 As three times three doth three.
 But when we ten and half ten years
 We man and wife had been,
 Her age came up as near to mine,
 As eight is to sixteen.

SOLUTION.—The man was 45, the woman was 15.

ANSWERS TO RIDDLES.

1. When it is on one side.
2. "O, Nanny, wilt thou gang wi' me?"
3. In the Dictionary.
4. Silence.
5. Because when "t" is gone, night is nigh.
6. An icicle.
7. His foot.
8. Because he is injured by the son and heir.
9. The day on which there was no Eve.
10. Because there is not a single person in it.
11. Flattery.
12. A cat has its claws at the end of its paws, a comma its pause at the end of a clause.
13. The barren fig-tree.
14. Because he makes a sty Nasty.
15. Because he studies the prophets.
16. Because the cat'll (cattle) eat it.
17. Give me none of your jaw.
18. Postman.
19. A portrait.
20. Glass.
21. Church-bells.
22. Time.
23. When it is a-jar.
24. A secret.
25. A cock robin.
26. Because he was sometimes seen with Aaron (hair on), and sometimes without.
27. The one gives milk and the other gives way.
28. Three wretched comforters.
29. Because it cannot be played on.
30. When he's a-board.
31. A book.
32. Pork, you pine.
33. Because the more you lick it the more it sticks.
34. The eyelid, because it always has a pupil under the lash.
35. It shoots from the eye.
36. Hailing cabs and omnibuses.
37. When she is in stays.
38. Because U can never come until after T.
39. He is a man of letters.
40. Because he has taken orders.
41. A pair of snuffers.
42. He gets his grub by the plough.
43. Because it is breaking through the sealing.
44. Because he is a bit of a buck.
45. Because he runs for the plate.
46. Because they are by two men (bitumen).
47. Because it makes hot shot.
48. Because he has an attachment to carry on.
49. Musick.
50. An egg.

51. A lady's lips.
52. The letter L.
53. An old maid.
54. Because it is an attic story.
55. Snuff the candle.
56. A, because it makes her hear.
57. February, because it is the shortest.
58. Because it is a queer eye.
59. Into his 50th year.
60. The elder-tree.
61. Pepper and salt.
62. Because they practice their professions.
63. One ties his ropes, the other pitches his cent.
64. Because they are the weaker vessels.
65. When long experience has made him sage.
66. Englishmen. In Scotland there are men of Ayr; in Ireland men of cork; but in England are *lightermen*.
67. K N (Cayenne).
68. Because you don't separate it from the trunk.
69. The footman.
70. Smo-king and soa-king.
71. When it has a hole in it.
72. Because it covers its face with its hands, and runs down its own works.
73. Because it is always in fun.
74. Because they have ears which can't hear, eyes which can't see.
75. Caper sauce.
76. Because she's a mountain.
77. Because it never does write (right) of itself.
78. Because Gee! makes it go.
79. Because they make people steel pens and say they do write.
80. Because the train always runs over sleepers.
81. When it is adrift.
82. Columbus.
83. Chap. I.
84. He is an India gent (indigent.)
85. A muggy day.
86. One is hard up and the other soft down.
87. Yes; they are Macaw-lays.
88. Inn-attention.
89. Mice.
90. When he sits down to wine and pine.
91. Bank notes and they make for—tunes.
92. When he takes a roll in bed.
93. When there's a leek in it.
94. Stone.
95. When they are mustered.
96. It makes oil boil.
97. Because it makes rice of ice.
98. Quick.
99. One skims milk and the other skims water.
100. The elephant the most, because he carries his trunk; the fox and cock the least, as they have only a brush and comb between them.
101. None; they are all carried.
102. Because there was a heavy swell on the beach.
103. Because they banished the whites and cast off the yoke (yolk).
104. A policeman when he is wanted.

105. A pig, because he is killed first and cured afterwards.
106. Cork.
107. When it is a little tart.
108. Cadmus, he carried letters from Phœnice to Greece.
109. Because they sell what they knead themselves.
110. Because it is uttered but not allowed (aloud).
111. The great bear (grate bare)
112. Putting the fire out.
113. His daughter.
114. When she is turned into a field.
115. B natural.
116. Because he thought it a good opening for a young man.
117. Because he is listed, trained, has ten drills and shoots
118. The half, because the full moon is as light again.
119. When the hedges are shooting and the bull rushes out.
120. Because his is all net profit.
121. Ashes.
122. Because we cannot get on (o n) well without them.
123. To make your waistcoat first.
124. Because he shows an open countenance when taking you in.
125. Because there's always a better.
126. Because for every grain they eat they give a peck.
127. When she wants a mate.
128. A slip farther.
129. A scarlet runner.
130. Because it is not currant (current).
131. Nothing.
132. It is matchless.
133. Because he is guided by the direction of strangers.
134. A noise.
135. C P O, Scipio.
136. He would be making game of him.
137. She is your mother.
138. A player.
139. It is between two C's.
140. It has no scruples.
141. Because it is the greatest of modern composers.
142. For divers reasons.
143. 16 ounces in one pound.
144. Two boots.
145. The date.
146. Cake, because it is only sometimes tipsy, while wine is always drunk.
147. Because it ought to be carried out.
148. Because he often feels a good deal board.
149. When he is within the pound.
150. Striking her own flag.
151. Because he is constantly boxing the compass.
152. It had better be sown (sewn). (Something might be said of the tares.)
153. Because it is devoid of ease (e's).
154. Two T's.
155. XL-lent.
156. When it is crossed.
157. People plant them and then they shoot.

158. He knows how to stretch his bill.
159. C. D.
160. The weakly news.
161. A gate.
162. When he is hale (hail).
163. Shooting stars.
164. Y.
165. When it is due.
166. A sheep-pen.
167. When it is under consideration.
168. A wheelwright.
169. A fuller.
170. For-tune.
171. Because it is an invisible force.
172. When it is a rye field.
173. Because it will make an eel feel.
174. I.
175. I. W.
176. Because it is scent wherever it goes.
177. A dripping pan.
178. When it is a little bare.
179. Letter m.
180. Like to be drowned.
181. When it rises and takes a fly.
182. When we see a rash man eating a rasher.
183. When he is a regular buck.
184. When it is under canvass.
185. When it is full of knots.
186. A river.
187. Facetious.
188. Largess (large S).
189. When it is eye-water.
190. Because it is in bliss, while most of the others are in Purgatory.
191. Because you would get bad habits from him.
192. They correspond but never meet.
193. Because he soonest takes offence (a-fence).
194. One that is for-bidding.
195. It is the end of beef.
196. The one gathers what he sows, the other sews what she gathers.
197. Vowels.
198. It makes him yell "Oh!"
199. Anti-money.
200. Because they belong to the standing army.
201. The last.
202. The wheel, because it is tired.
203. Because without it we should have neither Christmas nor a new year.
204. He possesses a good constitution.
205. When it is bound in Morocco.
206. One that blows fowl and chops about.
207. The outside.
208. When it can't bear you.
209. Scissors.
210. Because their existence is only in fancy.
211. A pillow.
212. She is full of airs.
213. He is not at all black.
214. Because they make a noise whenever they are cold.
215. Because they are always in tears (tiers).

216. Nothing satisfies him.
217. They ought to be taken up.
218. Because we call them to take us in.
219. When he takes notes.
220. When it is in arms.
221. A lamp-lighter.
222. Debts.
223. She indulges in fancy too much.
224. Because you hear both sides.
225. Because the sooner it is put out the better.
226. It is far-fetched and full of nonsense.
227. He cuts eapers.
228. He goes his rounds.
229. It makes the mare to go.
230. It is a representative.
231. He is a man beside himself.
232. He is a-theist.
233. He is a-tawney (attorney).
234. It runs.
235. It is lofty.
236. He handles the ore (oar).
237. It has nails.
238. She bears fire-locks.
239. He is mounted.
240. He has nothing else to depend upon.
241. He goes on tick.
242. He is a back-biter.
243. He was bone-less.
244. He is a brag.
245. Meddler, (medlar.)
246. He is a cast-away.
247. She is a cat-erect (cata-ract).
248. It is in sheets.
249. He makes shifts.
250. It is out of the head.
251. It is a certainty (certain tie).
252. He has a long bill.
253. It contains many eyphers.
254. They are sham pinions (champignons).
255. He is down-right.
256. He is down-cast.
257. It deals in assurance.
258. He is miss-led.
259. It is composed of rags.
260. He is all on one side.
261. It brings dread to the wicked and joy to the righteous.
262. It brings distant things near.
263. His daughter.
264. A pack of cards.
265. He fingers the keys.
266. It is often under arms.
267. It has wards.
268. He is foul-mouthed.
269. He is down in the mouth.
270. He is cur-led.
271. He draws drinks.
272. In one we see causes without effects, and in the other effects without causes.
273. He seldom stands alone.
274. Flattery.
275. He makes breeches (breaches).
276. He is a few-ill (jewel).
277. It is chequer'd.
278. They are stationary.
279. She wears false colors.

280. It contains a merry-thought.
281. He is above committing a bad action.
282. In the dark.
283. Your father.
284. There are three scruples to a drachm.
285. Mendicant (mend I can't)
286. There is A difference.
287. By B-heading it.
288. The one supports his arms, and the other's arms support him.
289. He is learning.
290. They are *Vulgar Fractions*.
291. It is a frail-ty.
292. A ditch.
293. He is always forgetting.
294. An icicle.
295. He is going toward it.
296. The *belles* are wringing.
297. His game runs upon all-fours.
298. They have both caused the fall of men.
299. It turns night into day.
300. He trepans.
301. He is holy.
302. It keeps off the sparks.
303. A bargeman.
304. He is an odd (hod) man.
305. He is bed ridden.
306. They are grave cloths.
307. It is a seminary.
308. She is clasped.
309. He is worth a plum.
310. It is under the lash.
311. It has neither beginning nor end.
312. It wants mending.
313. It is a bad habit.
314. It covers a multitude of sins.
315. He handles the skulls.
316. It goes upon wheels.
317. Going round.
318. It is in the midst of grease, (Greece.)
319. Eternity.
320. It is immaterial.
321. It is a bee-holder, (be-holder.)
322. She is often toasted.
323. It has a weak foundation.
324. He raises stories.
325. He is care-ful.
326. A gimlet-eye.
327. He carries a leak.
328. Noise.
329. Wet.
330. He has a lady in his head.
331. When he wears a wig that is not paid for.
332. He is often wound up.
333. He is often at the bar.
334. The snuff of a candle.
335. A tanner.
336. Any thing that will go into it.
337. A jest—M(a jest)y.
338. He is just going to strike one.
339. It is in the midst of water.
340. It is the capital of England.
341. A man that has not eyes.
342. Against his inclination.
343. "What does Y, E, S, spell?"

ANSWERS TO CHARADES.

- | | |
|----------------------|-------------------|
| 1. A Secret. | 31. Simpleton. |
| 2. A Toast. | 32. Locket. |
| 3. Support. | 33. Pocket-book. |
| 4. Blunderbuss. | 34. Hardship. |
| 5. Curl-papers. | 35. Massacre. |
| 6. Looking-glass. | 36. Horse-radish. |
| 7. Invalid. | 37. Bugbear. |
| 8. Light-house. | 38. Maidstone. |
| 9. Latin. | 39. Sackbut. |
| 10. Sun-day. | 40. Old maid. |
| 11. Snow-ball. | 41. Earthquake. |
| 12. Rhu-barb. | 42. Windlass. |
| 13. A-las. | 43. Pocket-book. |
| 14. Lily-leaf. | 44. Hair-bell. |
| 15. Bride-groom. | 45. Godlike. |
| 16. Mar-gin. | 46. Steelyard. |
| 17. Block-head. | 47. Birth-day. |
| 18. Pea-cock. | 48. Silent grave. |
| 19. Horse-shoe. | 49. Shakespear. |
| 20. Sun-shine. | 50. Carmine. |
| 21. Sky-light. | 51. Sunday. |
| 22. Shake-Spear. | 52. Bride-knot. |
| 23. Hat-box | 53. Adamant. |
| 24. Port-hole. | 54. Pageant. |
| 25. Way-ward. | 55. Offence. |
| 26. Van-guard. | 56. Bargain. |
| 27. Disc-on-so-late. | 57. Penitent. |
| 28. Strata-gem. | 58. Pinchbeck. |
| 29. Sexton. | 59. Horsemanship |
| 30. Sapling. | 60. Wallflower. |

ANSWERS TO ENIGMAS.

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|--|---------------------|
| 1. A bed. | 28. Plague—ague. |
| 2. Saddle. | 29. Moon. |
| 3. Pair of bellows. | 30. Mask. |
| 4. Pen. | 31. Pin-cushion. |
| 5. Saw. | 32. Bell. |
| 6. Newspaper. | 33. Oyster. |
| 7. Pen. | 34. Wheel-barrow. |
| 8. Cards. | 35. Horse. |
| 9. Book. | 36. Oak-tree. |
| 10. Ostrich feather. | 37. Ladder. |
| 11. Feet. | 38. Pump. |
| 12. Ladder. | 39. Desk. |
| 13. Bank-note. | 40. Cork. |
| 14. Moon. | 41. Kiss. |
| 15. Tree. | 42. Letter H. |
| 16. Candle. | 43. Air—hair—ear. |
| 17. Kettle. | 44. Cullender. |
| 18. Sleep. | 45. Skittles. |
| 19. Key. | 46. Watering-pot. |
| 20. Alphabet. | 47. Barrel of beer. |
| 21. Comet. | 48. Melon. |
| 22. Pencil. | 49. Church. |
| 23. Sea. | 50. Spectacles. |
| 24. Bear. | 51. Cat. |
| 25. Any thing. | 52. Cannon. |
| 26. Sleep. | 53. Nothing. |
| 27. A blush. | 54. The Letter I. |
| 55. Vitellius—Edward III.—Solon—Tyndale—Rubicon (passed by Julius Cæsar when leading his army to Rome)—Ireland—Socrates. | |
| 56. Words. | |

ANSWERS TO PUZZLES, ETC.

1. **Geographical Acrostic.**—*Geography.*—Ganges—Elba—Ohio—Geneva—Rome—Amazon—Parnassus—Himalayas—Ypres.

2. **A Protean Puzzle.**—A sheet, 1 of water, 2 a sail, 3 baking sheet, 4 sheet of metal, 5 linen sheet, 6 sheet of ice, 7 of paper, 8 of a book, 9 of glass, 10 of wax, 11 of wadding.

3. **Port.**—1. Pass-port; 2. Ex-port; 3. Com-port; 4. Sup-port; 5. Rap-port; 6. Sea-port; 7. Im-port; 8. Pur-port; 9. Trans-port; 10. Re-port; 11. Misre-port; 12. Dis-port; 13. De-port.

4. The letter E.

“Persevere, ye perfect men,
Ever keep these precepts ten.”

- | | |
|---|---|
| 5. NINE. | 24. 331776. |
| 6. If the grate be empty, put some coal on; but if the grate be full, stop. | 25. 9409. |
| 7. Because it is D parted. | 26. 6136 perches. |
| 8. Difference 50, product 7656. | 27. 75 yards. |
| 9. 144808. | 28. 720. |
| 10. 448 lbs. | 29. 288 men. |
| 11. 40. | 30. 5 years. |
| 12. 32. | 31. 4 days. |
| 13. 72. | 32. 11007. |
| 14. 10. | 33. 20 and 50. |
| 15. H 30; K 50; and L 80. | 34. 36. |
| 16. D $127\frac{1}{2}$; E $142\frac{1}{2}$; and F 54. | 35. 62. |
| 17. 60. | 36. 111. |
| 18. 5. | 37. $73\frac{1}{2}$ years. |
| 19. 5 miles, 1300 yards. | 38. 167. |
| 20. 4. | 39. 96. |
| 21. Daily increase 5 days, 366 miles distance. | 40. 216 miles. |
| 22. 8. | 41. $10\frac{1}{2}$ years the man, $31\frac{1}{2}$ the woman. |
| 23. 91 years, 3 weeks, 5 days, 6 hours. | 42. 36. |
| | 43. 28 years. |

ANSWERS TO ANAGRAMS AND TRANSPOSITIONS.

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|-----------------------------|----------------------------|
| 1. Trump, rump, rum. | 21. Old England. |
| 2. Mean, mane, amen. | 22. Revolution. |
| 3. Spark, park, ark. | 23. Presbyterian. |
| 4. Cream, ream, mare, race. | 24. Telegraphs. |
| 5. May, Amy, yam. | 25. Malt-house. |
| 6. Table, bleat. | 26. Radical Reform. |
| 7. Rate, tear. | 27. Solemnity. |
| 8. Tea, eat. | 28. Peregrination. |
| 9. Rail, liar | 29. Potentates. |
| 10. Pot, top. | 30. Penitentiary. |
| 11. Cold, clod. | 31. A joint-stock company. |
| 12. Evil, veil, Levi. | 32. Lawyers. |
| 13. Reap, pear. | 33. Breakfast. |
| 14. Mars, rams, arms. | 34. Punishment. |
| 15. Cheap, peach. | 35. Demonstration. |
| 16. Run, urn. | 36. Enigmatically. |
| 17. LX—XL (excel.) | 37. Universal suffrage. |
| 18. Rock, cork. | 38. Revolution. |
| 19. Misanthrope. | 39. Catalogues. |
| 20. Astronomers. | 40. Parishioners. |
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MAGIC AND CONJURING.

CHAPTER I.

INTRODUCTION.

HAVING been asked to write a few hints on Conjuring that may interest amateurs, I purpose to supply, in these pages, a short series of papers on the subject, in the hope that my suggestions may furnish some lively and innocent amusement in home-gatherings and social entertainments.

As I have given much attention to the art, and, in the course of several years' experience, have attained (if I may be allowed to say so) ability and distinction in it, I shall be able to give some good practical guidance; and I am ready to do this, as I sympathize with the young aspirants who feel an interest and delight even in its simpler elementary experiments.

As I am writing for young students of the art, of course it would be out of place to dwell upon the more complicated and more arduous wonders which a professor is able to exhibit; I shall not, therefore, in these elementary papers advert to those experiments which require ample resources, or a prepared stage, for exhibiting them—or which can only be displayed to advantage by consummate skill and the most adroit manipulation—but confine my remarks at present to those branches of the art to the performance of which a young amateur may aspire with prospect of success.

A few hours' practice will enable the learner to execute the simple tricks that I shall first treat of; and they will only require for

their display such articles as are readily available in every household. Most of them will be supplied by any company of a few friends, and if not in the parlor, can be brought from no greater distance than the kitchen or housekeeper's room; such as handkerchiefs, coins, oranges, or eggs, a glass bowl, etc., etc. There may only remain a few inexpensive articles to be supplied from repositories for the sale of conjuring apparatus, or they may be had direct from the publishers of this work.

It may be well explicitly to avow that the time is quite gone by when people will really believe that conjuring is to be done by supernatural agencies. No faith is now reposed in the "black art of sorcery," or even in the art to which the less repulsive name was given of "white magic." Many years have elapsed since conjurers have seriously assumed to themselves any credit as possessing supernatural powers, or as enabled by spiritual agency to reveal that which is unknown to science and philosophy, or mysteriously to work astonishing marvels.

A well-marked contrast exists between the old school of conjurers and those of modern times. The former, who used boldly to profess that they employed mysterious rites and preternatural agency, designedly put the spectator upon false interpretations, while they studiously avoided giving any elucidation of the phenomena, nor would ever admit that the wonders displayed were to be accounted for by the principles of science and natural philosophy.

Modern conjurers advance no such pretensions. They use as scientifically as possible, the natural properties of matter to aid in their exhibition of wonderful results. They are content to let the exhibition of their art appear marvelous. They sometimes mystify the matter, and so increase the puzzle, in order to heighten the interest and amusement of the spectators; but they throw aside any solemn asseveration of possessing hidden powers, or of ability to fathom mysterious secrets.

It may be admitted that proficient and exhibitors still adopt language that has become current with conjurers, and in common parlance it may be asserted that the wonderful Mr. So-and-So undertakes to pass some solid object through a wall or a table; to change black into white, and white into black; to place rings in closely-fastened boxes, or draw money out of people's ears; and conjurers may with ridiculous humor distract the attention of spectators, so that accurate observation is not fixed upon the object that is to undergo before their eyes some singular transformation; but no outrageous bombast or positive falsehoods are commonly advanced. And the practical meaning of any exaggerated pretension is clearly understood to mean no more than that Mr. So-and-So undertakes to present before you what, TO ALL APPEARANCE, is the conversion of black into white, or vice versa; and the aud-

ience are clearly aware that no more is assumed to be presented to them than a very striking illusion, undistinguishable from a reality; and how this is effected will be in many cases wholly untraceable, and therefore the trick is inimitable.

We may be permitted to feel some pleasure in the conviction that the exhibition of our art in its more striking exploits is really marvelous, and very attractive; for we certainly have the power of placing some astonishing phenomena before our audience; and we may surely prize the estimation with which the uninitiated are disposed to honor us, but we erect no vain-glorious assumptions upon these data, as we are quite contented with fair praise intelligently accorded to us. And so far from closely concealing the principles and arcana of our science, we are ready plainly to avow that it all depends upon faculties that all may attain by patient culture, and exhibit by careful practice. Undoubtedly there are less and greater degrees of excellence to be obtained by proportionate intelligence and dexterity. There are attainments in the art, at which, by natural qualification and peculiar adaptation, special study, practice, and experience enable some few only to arrive. These qualifications cannot be easily communicated to every one who might wish to possess them; and therefore the highest adepts will ever have an incommunicable distinction. But this is no more than is the case in the medical, the legal, and any learned profession, in all which the most eminent proficient reserve to themselves, or unavoidably retain, an unquestioned superiority. At the same time there is much in our art that may be communicated, and the present papers will show to our friends that we are willing to impart to others such portions of our art as they are capable of acquiring; and we trust that what we shall communicate to them will furnish them much rational recreation among themselves, and enable them to supply innocent and interesting amusement to their friends and companions.

CHAPTER II.

OF PALMISTRY AND PASSES.

THE true nature and limit of the art of Conjuring has now been defined—what it is that we assume to do, and wherein we have discontinued the exaggerated pretensions of the conjurers of the old school; and I have hinted in what respects, and within what bounds, a young amateur may aim at exhibiting some amusing experiments in our art. But it remains for me to explain the grand prerequisite for a novice to cultivate before he should attempt to exhibit before others even the simplest tricks of prestidigitation or legerdemain, to which we at present confine our attention.

I have first to speak of PALMISTRY, not in the sense that the fortune-teller uses the word, but as expressing the art of the conjurer in secreting articles in the PALM of one hand while he appears to transfer those articles to his other hand. It is absolutely necessary that the young amateur should acquire the habit of doing this so adroitly as to escape the observation of others while doing it openly before their eyes.

The two principal passes are the following :

First Pass ; or, method of apparently carrying an object from the right hand to the left, while actually retaining it in the right hand.

The reader will please to observe that the illustrative sketches depict the hands of the performer as seen by himself

First Position of Pass 1.—The right hand, having the knuckles and back of the fingers turned toward the spectators, and holding openly a cent, or some similar object, between the thumb and fore-finger, must be moved toward the left hand.

FIG. 1.



First Position of Pass 1.

The left hand must be held out, with the back of the hand toward the ground, as exhibited in the illustration. (Fig. 1.)

Second Position of Pass 1.—The left hand must appear to close over the object that is brought toward it, at the same instant that the right hand secretes and withdraws that object.

The left hand that appeared to receive it must continue closed. The right hand, though it actually retains the object, must be allowed to hang loosely over it, so that it appears to have nothing in it.

FIG. 2.



Second Position of Pass 1.

The performer then may blow upon the closed left hand, and may say, "Fly," or "Begone," or any similar expression, and then open his left hand, holding it forward. Of course there is nothing in it, and the object seems to have flown from it, and the spectators are much surprised.

Second Pass.—Method of apparently transferring an object from the left hand to the right, while retaining it in the left hand.

First Position.—Let the left hand hold up the object in its open palm. The right hand is brought toward the left hand, but only appears to grasp it.

FIG. 3.

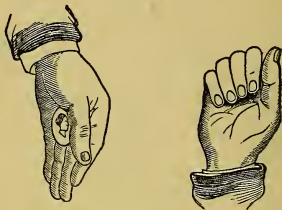


First Position of Pass 2.

Second Position.—The left hand secretes the object in its palm, while the fingers are allowed to fall loosely down, appearing to retain nothing under them. At the very same moment the right hand must be closed, and remain in shape as if containing the object, with the second joints of the fingers pointed toward the

spectators, and the back of the hand toward the ground. The performer then holding his right hand forward, may blow on it and say "Change—fly," and opening that hand, the spectator deems the object has passed away from it, though in fact it has remained all along in the left hand.

FIG. 4



Second Position of Pass 2.

The illusion in either of these passes is, that the spectator seeing both hands move as if the object were passing from one to the other, thinks it has done so; whereas, in fact, the object always remains in the hand where it was first visible to the spectators. The **BACK** of that hand where the object is first displayed must afterwards be kept well toward the spectators.

Observe, the eye of the performer must rest always on the hand or object at which he desires the spectators to look, and whatever he wishes them not to notice, he himself must refrain from looking at.

It is not required that the very object that has been held up in these passes be seen again by the spectators, the performer must quietly pocket it, or drop it on a handkerchief on his table, or inside a hat, or otherwise get rid of it as soon as he conveniently can.

On the contrary, if that very object must be again produced or transferred to a person standing at some little distance, this must be effected by one of the following methods:

Either you must take care beforehand to place adroitly in that person's cap or pocket a double or similar object.

Or, you must walk up to him, and putting your hand on his hair, sleeve, or pocket, quickly place there the object you have all along retained, and which you must pretend by this manœuvre to find in his possession.

Or, lastly, you will see in the first trick subjoined, a method of substituting one object for another.

First Trick.—To command a dime to pass into the center of a ball of Berlin wool, so that it will not be discovered till the ball is unwound to the very last of its threads.

Requisite Preparations, to be Made Privately.—You will require a glass bowl or quart basin, and you must have a flattened tube of tin about four inches long. It must be just large enough to let a dime slide easily through it by its own weight. Round the end on this tube wind a ball of Berlin wool of bright color, covering about two inches of the tube, and projecting about an inch beyond the end of it. Place this ball with the tube in it in your right-hand pocket of coat tail, (or in the left breast-pocket, if that is large enough to hold it completely covered). Lastly, place a dime concealed in the palm of your left hand.

Commence the exhibition of the trick by requesting one of the spectators to mark a dime (or cent) of his own, so that he will be sure to know it again. Then ask him to lend you that coin. Holding it up in your right hand, you may say, "Now, ladies and gentlemen, this is the marked dime which I shall experiment with. The gentleman has accurately marked it, so that there can be no mistake about its identity when reproduced." Then by Pass 1 pretend to transfer the marked coin to your left hand, but in reality retain it in your right hand. Next, hand with your left hand your own dime (which had been secreted in that hand) to some person, and request him to hold it. Choose for this person some one three or four yards distant from yourself, and also from the person who originally marked the coin. It is unnecessary to explain that you do so, lest the two should compare notes. Of course, the person who is asked to hold it will believe that it is the very dime that was borrowed.

You may proceed to say: "Now we want a ball of worsted." So placing your right hand in your pocket, pretend to feel about for something in your pocket, and while doing so you must place the dime in the top of the tin tube, and shake it down. Then carefully draw the tube out of the ball of worsted, and leave the tube in your pocket, but draw the ball out of your pocket, pressing it together while doing so.

Then request some one to feel the ball in order to ascertain that it has no opening towards its center.

You may here make some humorous remark about your having such a ball in your pocket. As for instance:

"Ladies may think it odd that I have such a ball of Berlin wool in my pocket. It was bought to please my cousin Mary Ann, or my Aunt Tabitha. Well, it will do very fairly for our experiment."

Then request some one to hold the glass basin containing the woolen ball. While you retain in your hand the end of the woolen thread, address the gentleman who has consented to hold the dime,

asking him to hand it to you. Take it in your right hand, pretend by Pass 1 to transfer it to your left hand, but in reality keep it concealed in your right hand.

Holding up your closed left hand, (which in fact has nothing in it), you may say :

“Now, dime, pass along this woolen thread into the very center of the woolen ball which is there held in the glass bowl or basin.”

Blow upon your left hand, and show that the dime is gone.

You must adroitly get rid of the dime, which has remained secreted in your right hand, by placing it in your pocket or sleeve while making some humorous remark, or while asking some lady or gentleman to draw the woolen thread till it is all unwound. It will be done the quicker by letting the ball be confined loosely in the bowl with two fingers preventing its leaping out.

Draw attention to how completely the coin is wrapped up till you arrive at the very last circles, when it will drop into the bowl.

Hand the dime to the owner who marked it, and let him declare whether he recognizes it as the very one he lent you. His affirmative will surprise the spectators.

Second Trick.—To change a bowl of ink into clear water, with gold fish in it.

Requisite Preparation, to be Made Privately Beforehand.—The same glass bowl as in previous trick. If your bowl has not a foot to it, it must be placed on something that will hold it high above your table. Some small fish, a white plate or saucer, a piece of black silk just fitting the inside of your bowl, a spoon of peculiar construction, so that in a hollow handle it will retain about a spoonful of ink, which will not run out as long as a hole near the top of the handle is kept covered or stopped. A large tumbler and two or three minnows will do for a simpler exhibition, but will, of course, not be so pleasing to the eye.

FIG. 5.



Place the black silk so as to cover the part of the bowl that is shaded; when damp it will adhere to the glass. Pour in clear water to fill the space covered by the black silk, and place the fish in the water.

Commence the trick in public thus: Holding the spoon-handle slanting up and uncovering the hole in the handle, the ink which you have placed in the handle will run into the bowl of the spoon, and the spoon being held carefully to the surface of the water, concealing the black silk, will give the spectators the impression that you fill the spoon from the glass bowl.

Pour the spoonful of ink on a white saucer, and show it round to convince the spectators it is ink. They will see it is undeniably ink, and they will conclude, if the spoon were properly lifted out of the bowl, that the glass bowl contains nothing but ink.

Borrowing a silk handkerchief, place it for a few seconds over the bowl, and feigning to be inviting fish to come to the bowl, exclaim "Change!" Then, placing your hand on the edge of the bowl near yourself, draw off the handkerchief, and with it take care to catch hold also of the black silk. The bowl when uncovered will exhibit the fish swimming about in clear water. While the spectators are surprised at the fish, return the handkerchief, having first dropped out of it the black silk on your side of the table. Decline giving any explanation, as people will not thank you for dispelling the illusion.

Third Trick.--The Dancing Egg.

Requisite Preparation to be made in Private.—An egg-shell that has been blown (my young friends will know that the way to blow an egg is to make a small hole at each end of the egg. Then, by blowing at one end, the yolk will be driven out, and the egg-shell be left empty).

FIG. 6.



Make a hole also on the side of the egg, in which insert a chip of wood, or a small pin, held by a fine black silk thread, about twelve or fourteen inches long, which must have a loop at the far end, which loop fastens to a button on the coat or waistcoat; and have on a dark vest, otherwise the dark thread becoming visible, will reveal the moving power.

Commence by borrowing two black hats. If there is an instru-

ment in the room, ask some one to play a lively tune, as "eggs are fond of lively music to dance to." Then, with the brim of a hat in each hand, interpose the round of each hat successively under the thread that holds the egg, moving them from your breast toward the egg. The egg will appear to move of itself over the hats, as you place them under it.

You must not allow people to handle the egg on the thread afterwards, for when they see the simplicity of the process they will undervalue the trick, whereas it appears marvelous as long as they do not understand how the extraordinary movements are produced. And in these illusions, as Hudibras expresses it,

Doubtless, the pleasure is as great
In being cheated as to cheat.

Fourth Trick.—The Walking Cent.

Preliminary Preparation in Private.—Ask for a long dark hair from some lady's tresses. Have a pin in shape of a hook, or a small loop affixed to the end of this hair, and fasten a little piece of beeswax (less than a pea) at the other end of the hair. Fasten the hair by the loop to a button on your vest, taking care to wear a dark-colored vest. The hair may be allowed to hang from your vest, with the beeswax visible. Have a glass of water or cup on the table.

Commence the exhibition of the trick by borrowing a cent. While pretending to examine the cent to see if it is a good one, press the waxed end of the hair firmly to the under side of the cent, and place it about a foot from the edge of a table. Then bid the cent to move toward you, to the right or to the left, and by gently moving your body in whatever direction you name, the hair will draw the cent in the same direction. You may say, while your left hand is near the table, "Now, cent, move up my arm." Advancing your arm gently, the cent will appear to move up to your elbow. It is your arm that moves, but it will appear to the spectators as if the cent moved; or you may help it up the outside of the sleeve by interposing your right hand under the hair, so as to draw up the cent, while appearing to beckon it.

"Now, cent, as you have performed so well, you shall have a bath." Placing the tumbler near the edge of the table, draw the cent into it. After exhibiting it in the water, say, "Oh, cent, you must not stay so long in the water." Then jerk it out upon the table. Detach the waxed end of the hair by your nail, after which return the cent to the person who loaned it to you.

When performing this trick, in order to keep the spectators at a little distance, you must inform them that "the cent is very susceptible to magnetic influences, and request ladies not to approach

too near it, as the loadstones of their eyes are the cause of the magnetic attraction."

My young friends must remember that it is absolutely necessary to keep up in spectators their belief in the mysterious, and therefore must decline on the spot to give explanations before or after the performance of this trick, however they may be disposed to reveal the secret privately to any friend. A singular instance is recorded of a person who was grievously disappointed when by importunity he had received an explanation of this very trick, which had appeared at first to him a most marvelous phenomenon; and he was quite annoyed when the gilt was stripped off his ginger-bread. It is said that a gentleman walked into a coffee-room

FIG. 7.



at Manchester, England, and was exhibiting to a friend the above trick. A traveler at a table near them had his attention drawn by their laughing discourse, while one of them exhibited the trick to the other. The cold barrier of English reserve was broken down, and he addressed one of the strangers, requesting to be informed how the trick was done. For his part he imagined it must be connected with some perfectly new philosophical law of attraction involved in the experiment. "Will you be kind enough to tell me? I shall be happy to offer a fee to learn it. I was about to proceed by the next train, but I will gladly defer my journey to understand this, which appears so unaccountable."

The gentleman declined for a considerable time ; but at length, being overcome by the importunity, in order to get rid of the matter, assented. The time of the departure of the train had arrived and passed by, and the aspirant offered two guineas to learn the trick. The gentleman acceded to his request on condition that he should faithfully promise not to reveal it to others, or to make public the mystery. "Agreed," says the traveler. The mail train was gone—the money paid—the trick exhibited and explained to him. "Oh!" cried the traveler, "how easy and plain it is. What a simpleton I have been to lose my journey and spend my money only to learn how you—" "Stop!" cried the gentleman, "remember you have promised not to divulge the secret." "Yes, but how foolish to care for an experiment which only depends on—" "Stop, sir, stop. Are you going to tell all the room?" and thus a good half-hour's amusement was caused by the traveler fretting over his simplicity, and having relinquished an important journey for that which, though marvelous while a secret, became so simple and uninteresting to him after explanation.

CHAPTER III.

TRICKS WITH AND WITHOUT COLLUSION.

IN resuming my hints to amateurs, I shall now offer some remarks upon two subjects.

FIRST.—I will notice the class of tricks that are performed by the collusion of a confederate. Old books on conjuring record several of this description, and some conjurers still practice them. But I do not advise the inexperienced frequently to exhibit tricks of this sort, for the co-operation of assistants used in them is liable to be traced by the spectators, or to be divulged by the person who has been employed to aid in the exhibition of them. They may, indeed, be very well as a make-shift until dexterity of hand is acquired; but they will always rank as an inferior branch of the science of conjuring, and if the collusion is discovered, it will throw discredit even upon those tricks which the same performer may exhibit without such collusive arrangement. An instance of the annoying failure of such dependence upon confederates is recorded in "Houdin's Memoirs." It is there related that Torrini, at the commencement of his career, was insidiously induced by an envious rival (Pinetti) to undertake a public exhibition of his art before a very grand assembly. Torrini was at the time diffident of his own attainments, but he was persuaded to make the attempt by the assurance of Pinetti that he would take care that several confederates should be present, and should help in carrying out sundry illusions which he would have to display. One of these was, that the conjurer, after borrowing a ring, was to restore it magically into the possession of its owner. The ring was borrowed, and some mysterious gesticulations practiced; but instead of the contemplated result being produced, the false confederate proclaimed aloud that he had lent a very valuable jeweled ring, and had only received back a common copper ring. The audience was, of course, disappointed at such words so derogatory to the conjurer. This unpleasant feeling was deepened by the malicious meddling of another false confederate. Torrini had to present some cards to the King of Naples, who was honoring the assembly by witnessing the exhibition, and a card was selected by his Majesty. Instead, however, of being pleased with what he saw on the card, the king manifested intense disapprobation. The confederate had written on the card words of disrespect and insult, and Torrini had to retire amid the loud censures of the enraged spectators. There may be no danger of so disastrous results to a young amateur; but dissatisfaction of a milder kind will probably ensue

whenever it is discovered that any trick has depended upon the secret co-operation of an assistant among the spectators.

The **SECOND** topic which I propose at present to discuss is the employment of mechanism—such mechanical constructions as boxes with false sides, cabinets with secret drawers, or double compartments, etc.

It makes a great difference whether such arrangements are used as subordinate aids, or as constituting the essence and substance of the illusion. In the former respect it is quite legitimate to take advantage of any well-arranged mechanical aid subordinately. In fact, nearly all the tricks must be performed with some modified aid of artistic contrivance, or with mechanical implements adroitly used. The conjurer, therefore, unavoidably requires, and may advantageously employ, mechanical arrangements to give greater effect to his illusions. I only wish to dissuade the learner from relying solely upon mere mechanical puzzles, or artistic contrivances, for furnishing an interesting exhibition of the conjurer's art.

The fewer the contrivances which he employs of this sort, and the more entirely the performance rests upon sleight-of-hand the more lively will be the surprise of the spectators.

I myself prefer doing without the aid of any confederate and without mechanical aids; but I must remember that I am writing for amateurs and novices in the art, and that, in proportion as they are unpracticed in palmistry, and in what the French term prestidigitation, (*preste digite*, signifying "ready fingers,") it will be desirable for them, at first, to have the assistance which mechanism will supply towards the exhibition of their tricks.

Let them, however, keep such aids as subordinate and as secret as possible. For instance, in the preparation for exhibiting the first trick described on page 12, the small tin tube (which is requisite for the performance of that trick) must not be seen by the audience, either **BEFORE** or **AFTER** the trick is exhibited, but must be kept secreted in the pocket. Again, in Trick No. 4, the preparation of the hair and beeswax must be made **PRIVATELY** beforehand; and these implements must vanish out of sight when the trick is over. And the reader must observe that in both the first and fourth tricks the mechanical aid employed is the minor and subordinate part of the tricks, and that a successful exhibition of either of them depends really on the dexterity of the passes, and of manipulations by the performer.

It may be admitted, then, that, with regard to the first topic of our present paper, the young conjurer need not be restrained from employing the subordinate aid of an assistant, so far as this may carry him over difficulties which he cannot otherwise surmount in the present stage of his imperfect skill.

And in regard to the second topic, the employment of mechani-

cal contrivances, (though it may be well to begin with those departments of the art which are easier, because aided by mechanical apparatus), it will be desirable for the amateur to strive to get free from dependence upon such aids. Mechanical arrangements cannot be wholly discarded at any time, and the conjurer will always require a few implements; but the more he advances in dexterity of hand, quickness of eye, control of his hand and eye, instantaneous adaptation of his words and movements to contingencies as they arise, the more able will he become to elude the observation of the most watchful spectators, and to mislead their imagination, so that they shall fancy that they see him do things which he only APPEARS to do, and shall blindly fail to observe actions and movements carried out before their very eyes.

And here let me say, that I have, by long experience, come to the conviction that the simpler and more common the objects are on which, and with which, a trick is performed, and the less anything beyond dexterity of hand is openly used, the greater will be the astonishment and the amusement of the spectators. There are, it is true, some very striking and complicated illusions which it is impossible to present without resorting to artistic contrivances of mechanical or scientific arrangement. On these illusions, as being beyond the power of a young amateur, I need not dwell. Nor need the preceding remarks be considered as any disparagement of the combinations and extrinsic aid which are indispensable for developing such startling illusions. The scope of my present remarks is simply to this effect, that to depend mainly upon the co-operation of a confederate, or upon mechanical contrivances, for what can be far better carried out by mere sleight-of-hand will not pass for a satisfactory exhibition of conjuring now-a-days; and the amateur will find that, as he advances in skill and dexterity, he will swim more freely the less he trusts to such unsubstantial bladders to uphold him.

Having thus discussed my two topics I shall now add explanations of a few more tricks, which the learner may practice with the hope of making progress in the art of conjuring. The only way to make such progress and gain high attainments in the art, is to practice diligently over and over again the passes I have described in my former paper, and to learn to do a few tricks neatly, and without hesitation or stumbling. I subjoin, therefore, some simple but effective tricks, in which they will do well to perfect themselves.

Trick 5.—To make a quarter and a penny change places, while held in the hands of two spectators.

Preparation.—Have a quarter of your own secreted in your right hand. Then borrow two handkerchiefs, and a quarter and a penny, from any one in the audience. Tell the lender to mark or

accurately observe them, so that he will know them again. In placing them on the table, substitute your own quarter for the borrowed one, and conceal the borrowed one in your palm.

Memorandum.—It is better to use things borrowed than coin of your own. Still, the conjurer should provide himself with articles requisite to display any trick, or otherwise much delay may occasionally arise while borrowing them.

Commence the trick by pointing out where the quarter and the penny are lying on the table. Take up the penny and show it openly to all. Then take up one of the handkerchiefs, and while pretending to wrap up the penny in it, substitute in its place the borrowed quarter which you had concealed in your palm, and ask one of your friends to feel that it is infolded in the handkerchief, and bid him to hold the handkerchief inclosing it above his head. Ask him if he has got the penny there safely. He will reply that he has.

Then take up your own quarter which was laid upon the table; pretend to wrap it up in the second handkerchief, but adroitly substitute the penny, (which you concealed in your palm while wrapping up the first handkerchief). Ask some friend to hold it up above his head, indulging in some facetious remark. Slip your own quarter into your pocket. Clap your hands or wave your wand, saying, "Change." Tell your friends to unfold their handkerchiefs. They will be astonished to find that the quarter and penny have changed places.

Trick 6.—Another trick with the dime, handkerchief, and an orange or lemon.

Preparation.—Have an orange or lemon ready, with a slit made in its side sufficiently large to admit the dime easily; and have in your pocket a good-sized silk handkerchief with a dime stitched into one of its corners.

Borrow a marked dime. Take out your handkerchief, and while pretending to wrap this dime in the handkerchief, conceal it in your palm, and take care that the one previously sewn into the corner of the handkerchief can be felt easily through the handkerchief. Giving it to one of your friends, tell him to feel that it has the dime in it, and to hold it up over his head firmly. While giving these directions to your friend, the dime that is in your palm must be transferred to your pocket, and introduced into the slit of the orange. Then bring the orange out of your pocket, and place it on a table; you will keep the slit on the side away from the audience.

Then make a few mesmeric passes over the head of the person that holds the handkerchief, saying, "I will now destroy the sense of feeling in your hands. Tell me, can you feel the dime?" He

will say, "Yes." You can reply, "Oh, you must be wrong, sir. See! I will shake out the handkerchief." Taking hold of one corner of it, shake it out, saying, "Observe, nothing will fall to the ground. You see that you were mistaken about feeling it in the handkerchief."

The fact is, the dime being stitched in the corner could not fall out, and you must take care not to let that corner of the handkerchief hit against the ground. Put the handkerchief in your pocket, and say, "But I must return the borrowed dime." Exclaim: "Fly, dime, into the orange on the table." Cut up the orange, and show the dime concealed in it, and then restore it to its owner, asking him to tell the audience if he finds it to be his own marked dime.

Trick 7.—How to double your pocket money.

The only preparation is to have four cents concealed in your left palm.

Commence the trick by calling forward one of the spectators, and let him bring up his hat with him.

Then borrow five cents, or have them ready to produce from your own pocket should there be any delay.

Request your friend, while he places them one by one on a small plate or saucer, to count them audibly, so that the company may hear their number correctly. Inquire, "How many are there?" He will answer, "Five." Take up the saucer and pour them into your left hand, (where the other four are already concealed). Then say, "Stay, I will place these in your hat, and you must raise it above your head, for all to see that nothing is added subsequently to them." You will have placed these nine cents in his hat unsuspected by him.

Borrow five cents more. Make Pass 1, as described on page 9, appearing to throw these five into your left hand, but really retaining them in your right hand, which is to fall by your side as if empty.

Afterwards get rid of four of the five cents into your pocket, retaining only one in your right palm.

Hold up your closed left hand, and say, while blowing on it: "Pass, cents, from my left hand into the hat. Now, sir, be kind enough to see if they have come into your possession. Please to count them aloud while placing them in the saucer." He will be surprised, as well as the spectators, to find that the cents in his hat have become nine.

You may then put on a rather offended look, and say: "Ah sir! ah! I did not think you would do so! You have taken one out, I fear." Approaching your right hand to his sleeve, shake the sleeve, and let the one cent, which you have in your own hand, drop audibly into the saucer. It will raise a laugh against the

holder of the hat. You can say: "Excuse me, I only made it appear that you had taken one. However, you see that the original money is now doubled."

Trick 8.—The injured handkerchief restored.

Preparation.—Have a dime of your own wrapped in the center of a piece of cambric about five or six inches in diameter, the ends falling down loose. Conceal these in the palm of your left hand.

Borrow a marked dime from any of the spectators, and a white cambric handkerchief. Throw the handkerchief spread out over your left palm, (holding under the handkerchief your own dime wrapped in the small piece of cambric).

Openly place the borrowed dime on the center of the spread-out handkerchief. Keeping hold of that dime, jerk the ends of the handkerchief over, so as to fall loose down from the lower side of your left hand. Draw out from between your thumb and fingers (that is, from the upper side of your left hand) about two inches of the smaller piece of cambric, containing your own dime. The spectators will naturally conceive the two pieces of cambric you hold in that hand to be merely the cambric handkerchief.

Call any of the spectators forward, and request him to mark off with his knife the portion of the piece of cambric which holds your own dime, and whisper to him to cut it completely off, and to let the dime drop on the table. The spectators will believe that he has cut a hole in the handkerchief itself, and that the dime falling out is the one you recently borrowed, whereas, it is in fact, the other piece of cambric that has been cut, and the borrowed coin remains still wrapped up in the handkerchief.

Pretend to blame the person who cut the two inches off, saying: "Dear me, sir, what have you done? You have quite destroyed this nice handkerchief. Well, I hope, madam, you will pardon the mistake, if I manage by magic to restore to you your handkerchief in perfect order, and I request you to allow me to try to do so." Carefully holding in the candle the edges of the cambric, (both of the part cut off and of the portion from which it was cut,) and letting the real handkerchief hang down from the same hand, pretend with a conjuring wand to weld together the edges of the cambric when they get hot, as a blacksmith welds metals together. You can prevent the flame from reaching the real handkerchief by tightly pressing your fingers. Then exclaim: "Oh, where is the dime?" and while picking it up from the table, get quietly rid of the pieces of cambric with their burnt edges into a hat or some corner unseen by the audience.

Holding up the dime which you had just lifted from the table say: "But to complete my trick I must replace this dime in the center of the restored handkerchief, whence it was cut out."

Make the Pass 1, appearing to pass it into the center of the hand-

kerchief, but retaining it in your hand, and afterwards secretly pocket it. The handkerchief has already the borrowed dime in it. Say to the handkerchief: "Change—restore!" and unfolding it, show the borrowed coin in it. Shake out the handkerchief and show it is all sound and right, and restore it with thanks, as well as the borrowed dime, to the owners.

Trick 9.—To make a large die pass through the crown of a hat without injuring it.

I will now give my young friends a nice, easy trick, requiring very little dexterity, as the articles for its exhibition can be purchased at any depot for the sale of conjuring apparatus; therefore, the most diffident amateur will be able to display this trick.

Preparation.—Have a die exactly like the common dice, only it may be about two inches square. Have two covers for it, one of them exactly resembling the appearance of a die, only hollow, except that one side of it is open, so that it can easily be placed over, or be taken off, the solid die.

The other cover may be of decorated material, and it is intended to be placed over the first die-cover. Let this last cover be made of some pliant material, so that by compressing gently two of its sides with your fingers, while lifting it up, you can lift up the first die-cover, which will be within it.

Commence the trick by borrowing two hats; place one with its rim upwards on the table, and show that you place in that hat the die with its first cover on it. But say, "I forgot to appeal to the company whether they will like to see the trick done visibly or invisibly." They will most likely say, "Visibly;" but it is of no consequence which answer they make, for the process of the trick is the same in either case.

Take out from the lower hat the first cover, which is painted exactly like a die, and having placed the second hat (with its rims downwards) on the other hat, display the first cover, and openly place it on the crown of the upper hat. All the spectators will believe it to be the solid die itself. Then take your penknife; you may just thrust it into the crown of the hat, and pretend to cut all round the die-cover there lying; say—"I shall now bid it move into the lower hat, but it will not do so while uncovered, so I must place this ornamental cover over it." Do so; show that you have nothing in your hands or sleeves; then wave your wand or your hand, and say, "Change; pass, die, into the lower hat." Give it a little time. Then, compressing the outward cover gently, lift off also with it the painted die-cover, which it has inside it. Lift up the lower hat, and show the company the solid die lying in it. Show all that the upper hat has received no injury.

The illusion to the audience will be that the solid die has passed

through the crown of the upper hat without at all injuring it. Return the hats to the owners, and show them to be uninjured.

Trick 10—To produce from a silk handkerchief bon-bons, candies, nuts, etc.

Preparation.—Have packages of various candies, wrapped up in bags of the thinnest tissue paper, and place them on your table rather sheltered from observation. Have also a plate or two on your table.

Memorandum.—It will be always desirable to have the table removed two or three yards at least from the spectators, and of a height that they cannot see the surface of it while sitting down in front of it.

Commence the trick by borrowing a silk handkerchief, or any large handkerchief. After turning it about, throw it out on the table, so as to fall over one of these packages.

Having carefully observed where the bag lies, place your left hand so as to take up the bag while catching hold of the middle of the handkerchief.

Taking the handkerchief up by nearly the center, the edges of it will fall around and conceal the bag; make some pretended wavings of your wand or right hand over the handkerchief, and say, "Now, handkerchief, you must supply my friends with some bon-bons." Squeeze with your right hand the lower part of the bag which is under the handkerchief; the bag will burst, and you can shake out into a plate its contents.

Asking some one to distribute them among your young friends, you can throw the handkerchief (as it were, carelessly) over another bag, from which you can in the same way produce a liberal supply of some other sweetmeats, or macaroon biscuits, etc., etc., all of which will be duly appreciated by the juveniles, and they will applaud as long as you choose to continue this SWEET trick.

CHAPTER IV.

PRACTICE.

IN conjuring, as in all other arts and sciences, perseverance is requisite in order to become expert and successful. There is no royal road, or possibility of acquiring the end, without exercising the means to that end. Let my young friends, then, carefully practice over and over again the passes and the tricks which I have already explained to them. It is the only way to attain dexterity and confidence, without which they will never be able to make any creditable exhibition of the art of conjuring. After they have attained considerable skill and sleight-of-hand in displaying a few tricks, they will easily extend the range of their performances, and gradually rise to greater ability. I may, therefore, parody an old injunction for obtaining success, and say: There are three rules for its attainment: The first is "Practice." The second is "Practice." The third is "Practice." In a word, constant and careful practice is requisite, if any wish to be successful as amateur conjurers. They should never attempt to exhibit before their friends any tricks that they have not so frequently practiced that no bungling or hitch is likely to occur in their performance of it.

Let no one be staggered by the simplicity of the processes recommended in these tricks. The result will in fact be all the more astonishing, the simpler the operations employed.

The great point is the address of the performer, and that will carry through successfully the means employed. However simple and insignificant those means may appear to the learner when they have been explained to him, if there is good address and accurate manipulation, the astonishment at the result will be infinitely greater than any one would imagine possible to be produced by such simple means.

There is one help that I can suggest towards the better management of the hands in concealing or removing objects; it is the use of a conjurer's rod or short magic wand. This is, now-a-days, commonly a stick of about fifteen inches long, resembling a common rule, or a partially ornamented one. You may often have observed this simple emblem of the conjurer's power, and deemed it a mere idle or useless affectation. The conjurer waves it mystically or majestically as he may be disposed. Of course, you are right in your judgment that it can do no good magically; but it does not follow that it is useless. The fact is, that it is really of considerable service to him. If he wants to hold a coin or any ob-

ject concealed in his hand, without others observing the fact of his hand being closed, the wand in that hand is a blind for its concealment. He may require to pick up or lay down some object, and he can do so while openly fetching or laying down his wand. If he wants to gain time, for any illusion or process of change, he can obtain it while engaging the attention of the spectators by some fantastic movements of his wand. By the use of the wand, therefore, you will be able to prevent the observation of your audience too pointedly following the movements which you wish to carry on secretly. You may also, at the same time, dispel their attention by humorous remarks, preventing it from being concentrated on watching your movements.

As a general rule, you must not apprise your audience of what you are actually doing, but must often interpose some other thought or object to occupy their mind. For instance: Do you desire that a person should not examine too closely any object which you place in his hand, tell him to hold it well above his head. That takes it out of range of his eyes. It would never do to tell him not to look at it. He would then immediately suspect that you are afraid of something being observed.

Have you perchance forgotten to bring on your table any article requisite for displaying any trick, a tint must be made that you must have more candles, or must remove some other object, thus gaining the opportunity to fetch what you require without naming it.

Do not even announce too fully or vauntingly beforehand what is to be the result or development of any trick; rather proceed with it, and let the audience come unexpectedly upon a result which they had not contemplated. Their surprise will be greater, and their amusement more lively, at such unexpected result.

It is for this reason that it will be well to avoid the repetition of the same trick in the same evening, though requested to perform it over again. The minds of the spectators have already traced once the whole performance of it—the beginning, the middle, the end. The zest of it, therefore, is gone off; their minds are languid and disinterested about its second repetition; and the conjurer's art proportionately sinks in their estimation.

Having offered these general remarks, I will now invite the attention of my young friends to another batch of interesting tricks, which, with a little effort, they may succeed in exhibiting.

Trick 11. — A sudden and unexpected supply of feathers from under a silk handkerchief or cloth.

Preparation.—Have ready a good supply of plumes of feathers. They may be obtained from a fur or fancy store, or purchased there loose, and tied up so as to lie thin and flexible where you wish to place them. You may have at least four batches of them.

The common hackle feather will do, stitched round a thin piece of whalebone. Feathers that are a little injured for sale as ornaments may be picked up at little cost.

Take off your coat. You may then have one or more batches of feathers placed round each arm; the lower point of the stem on which the feathers are fixed being near your wrist, and the top of each batch of feathers confined near your elbow by a slight worsted string, so that they do not stick out the coat sleeve too much, or slip down together if two batches are concealed in the same sleeve. You can have one or more batches placed just within each side of your waistcoat, with the lower point of the stem within easy reach of your hand—about four inches below your chin. Then put your coat on.

Commence the trick by borrowing a large silk handkerchief or cloth of the same size. Show it to be empty by holding out the two top corners in front of your breast, and shake the handkerchief while it falls loosely down over your vest. Then moving the handkerchief toward your left, catch hold (with your right thumb and finger) of the end of the stem of the plume, No. 1, and draw it from under the left side of your vest. It will remain concealed behind the handkerchief while you move your two hands to the

FIG. 8.



Position 1.



Position 2.

right, which will draw out the plume from under your vest, then over the center of your chest. Then toss the handkerchief about, enveloping the first batch of feathers; say, "Handkerchief, you must supply me with some feathers." In a minute or so, take off the handkerchief, and display the plume to the spectators.

Show the spectators again that the handkerchief is quite empty. Move your arms toward your right till your left hand comes just

over the edge of the right side of your vest. With your left thumb and fore-finger catch hold of the stem of the feathers there concealed, and by moving your arms back toward the left, you can draw out without its being observed the plume that had been concealed under the right side of your vest. Toss about and display as before this second batch of feathers, and then place them aside.

Then show to the company again that your handkerchief has nothing in it, and lay the handkerchief over both your hands. While waving it mysteriously about, exclaim that the handkerchief must furnish you with some more feathers. Draw out of the left sleeve one of the plumes, shake the feathers out while taking off the handkerchief from this, which will be plume the third.

Then, throwing your handkerchief over the hand, and clapping your hands together (with the left over the right hand), manage to catch hold of another point of a plume, and pull it out from your right sleeve while waving about your two hands with the handkerchief over them. You have now produced four plumes.

The exhibition may be continued to an increased number of plumes, if you have more concealed in your sleeves, or elsewhere; but four will probably be sufficient to manage at the commencement of your career as an amateur conjurer.

Trick 12.—Heads or Tails ?

I shall now give directions for reproducing, before a juvenile audience, a trick that will carry us back to the primitive style of conjuring in old times. I cannot say that there is anything very scientific or elevated in it, but, if neatly and adroitly executed, it will tell very well with a youthful audience.

Preparation.—You must take care that your table be so placed that none of the spectators can see behind yourself or the table. You must provide yourself with some young pet of the juveniles, such as a puppy, a kitten, or any other small pet. The performer must either have some little bag hanging under his coat-tails, or some provision for concealing the little animal behind him, or in a drawer before him, so that there will be no chance of any of the audience seeing it before the proper time. He must have ready also a penny or any coin.

To begin the exhibition of the trick. Standing with all the nonchalance you can assume, and placing one or both your arms behind your back, you may say, "For a variety, I will challenge one of my young friends to come and try which of us will succeed best in a few tosses of this penny."

Induce some young person to come to the front of your table, and tell him to bring forward his hat. Ask him to toss first with the cent and put the hat over it, while you will guess "heads" or

“tails.” Say it shall be seen who is most successful in five guesses. After he has tossed up twice, you can take the penny, and say, “Now, I will vary the method of tossing. You shall name now which you choose, ‘heads’ or ‘tails.’”

Toss up the penny, and while attention is occupied with this, and he is looking to see which is uppermost, heads or tails, you withdraw your left hand from behind you, holding the little animal you have concealed, and slipping it into the hat, and turning the hat down over it, exclaim, “Stay, I mean to pass the penny through the hat upon the table, and the whole affair shall be settled by the result of the present toss. You shall see the heads or tails on the table.”

By Pass 1, pretend to place the penny on the hat, but retain it in your right hand. Say, “Fly, pass, and quickly.” Lift the hat, and show both head and tail on the little animal or pet there concealed.

If you should have had a Guinea pig, you must make the guesses go on till your adversary guesses “tails,” and then it will make a good laugh to say, “He has won, and he had better now take it up by the tail.”

Trick 13.—To cook pancakes or a flat plum cake in a hat, over some candles.

Requisite Preparation.—Have two gallipots or earthen jars, of a size to go easily into a hat, but of such dimensions that the one reversed will fit closely over the other. Tie worsted or a strip of linen round the smaller gallipot, so as to insure the larger one holding firmly round the smaller one. Have ready some thin, fluent dough, some sugar, and a few currants, enough for two or three pancakes or a small plum cake; also a spoon to stir the ingredients up.

Have at hand two or three warm pancakes that have just been prepared by the cook for you, with the same ingredients as mentioned above. Let them be firm and free from grease. Have also at hand two small plates, with knives and forks.

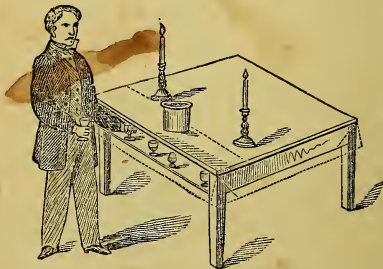
Commence the exhibition by borrowing two hats, to give you a choice with which to perform. You can remark that as you should be sorry to injure your friend's hat, you will secure it from being soiled by placing some paper in it as a lining. Hold up the paper to show it is only paper, and then openly place it in the hat, and lay the hat down on its side on the table near you, having the brim toward you.

Have the ready-prepared pancake lying near you, and whilst taking off the attention of the spectators by pretending to arrange the articles on your table, slip the prepared pancake or plum-cake into the hat.

Unobserved, also place the smaller gallipot in the hat, and while

doing so, if requisite, add some remark, such as: "Please to shut, or open, that door," or any words that will draw off the attention of the spectators from what you are doing. You must next, with some parade, mix the fluent dough with the sugar and currants in the larger gallipot. It must be fluent enough to pour out slowly, apparently into the hat, but really into the smaller gallipot, which has been already concealed inside the hat. Show you have emptied the larger gallipot, all but a little; then, placing it over the smaller gallipot again, empty the very last of it, and press the larger gallipot firmly down over the smaller one. Then, with it, lift the smaller gallipot also, with its contents, while you appear only to take back the larger gallipot. Remove the gallipots, as supposed to be empty, out of sight. "Now, ladies and gentlemen, I must request your patience a few minutes for the process of cooking." Put two or three candles near one another, and move the hat at a safe distance above them for two or three minutes, making in the meantime any laughable remarks that may occur to you, such as: "My young friends will find this a capital way of supplying themselves with a delicate dish when they have lost their puddings from being in the black books of their teacher or

FIG. 9.



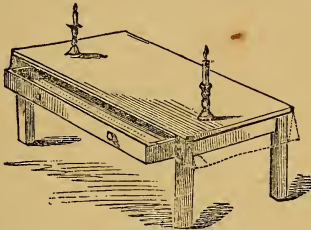
parents," or any similar humorous remark; but take care not to burn the hat whilst the (supposed) cooking is going on. After a short interval, place the hat on the table, and with some little ceremony take out the real pancakes or plum-cake. Let it be cut up and handed round to the juveniles who may be present.

Remarks.—A more finished or surer arrangement for holding the dough, etc., can be made with a tin apparatus, which can be pre-

pared by any tinman, upon the same principle as the gallipots, taking care not to have it made larger than the inside of a youth's hat.

An amateur can render a common table more suitable for con-

FIG. 10.



cealing any little object he wishes to have secreted, by placing three or four tumblers under each end of a plank, about the length to extend across the table, and throwing any common cloth over the board and table; or a kitchen table, covered with a cloth, having a drawer pulled out about six inches, will furnish a very good conjurer's table. It is well to have the table rather broad, so as to keep the spectators at a sufficient distance.

Trick 14.—To eat a dish of paper shavings, and draw them out of your mouth like an Atlantic cable.

Preparation.—Procure three or four yards of the thinnest tissue paper of various colors. Cut these up in strips of half an inch or three-quarters of an inch breadth, and join them. They will form a continuous strip of many feet in length. Roll this up carefully in a flat coil, as ribbons are rolled up. Let it make a coil about as large as the top of an egg-cup or an old-fashioned hunting-watch. Leave out of the innermost coil about an inch or more of that end of the paper, so that you can easily commence unwinding it from the center of the coil.

Procure a large dish or basketful of paper-shavings, which can be obtained at little cost from any bookbinder's or stationer's. Shaken out it will appear to be a large quantity. As you wish it to appear that you have eaten a good portion of them, you can squeeze the remainder close together, and then there will appear to be few left, and that your appetite has reason to be satisfied.

Commence the trick by claiming you have a voracious appetite, so that you can make a meal off paper-shavings. Bend down over

the plate, and take up handful after handful, pretend to munch them in your mouth, and make a face as if swallowing them, and as you take up another handful, put out those previously in your mouth, and put them aside. Having gone on with this as long as the spectators seem amused by it, at last, with your left hand, slip the prepared ball of tissue paper into your mouth, managing to place towards your teeth the end you wish to catch hold of with your right hand, for pulling the strip out from your mouth. You will take care also not to open your teeth too widely, lest the whole coil or ball should come out all at once.

Having got hold of the end, draw it slowly and gently forward. It will unroll to a length of twenty yards or more in a continuous strip, much to the amusement of the spectators.

When it has come to the end, you may remark: "I suppose we have come to a fault, as there is a 'solution of continuity here, just as the strongest cables break off,' so we must wait to pick up the end again, and go on next year, when the Great Eastern again goes out with its next Atlantic Cable."

Trick 15.—How to cut off a nose—of course without actual injury.

Preparation.—Have ready a piece of calico of light color, or a white apron, a sponge saturated with a little liquid of the color of blood—port-wine, or the juice of beet-root, will do; also two knives, resembling each other, the one of them whole, the other with a large notch in its blade, so that when placed over the nose it will appear to have cut through the bridge of the nose. (See advertisement at end of book. \$2.00.)

Having placed out these articles on your table with seriousness and imposing formality, show to the audience the knife that is whole, and call upon them to observe that it is sufficiently strong and sharp. The other knife must be placed somewhere near you, but where it is sheltered from the observation of the spectators.

Ask some young friend to step forward, assuring him that you will not hurt him. Make him sit down on a chair facing the audience. After having measured the real knife across his nose, say: "But I may as well protect your clothes from being soiled, so I will put an apron round your neck." Go to the table to take up the apron, and, in doing so, place down the real knife where it cannot be seen, and with your left hand take up the conjurer's knife, holding it by the blade, lest any one should observe the notch in it. Conceal at the same time also, in your left hand, the piece of sponge.

Advancing to the chair, tuck, with your right hand, the apron round the youth's neck. Then press the conjurer's knife firmly over the nose and leave it there, as if you had cut into the bridge of the nose. At the same time gently squeeze the sponge, and a little of the liquid will make an alarming appearance on the face

and on the apron; go on for a short time, covering the face and apron with (apparent) blood. When the audience have seen it long enough, seize up the apron, wipe the face of the youth quite clean, throw away the conjurer's knife, and exhibit your young friend to the audience all right, and dismiss him with some facetious remark on his courage in undergoing the alarming operation.

CHAPTER V.

TRICKS BY MAGNETISM, CHEMISTRY, GALVANISM, OR ELECTRICITY.

THERE is a class of tricks about which I must say a few words, viz., those that require to be exhibited by the help of magnetism, chemistry, galvanism, or electricity. I need not dwell long on them, for I do not consider them such as the young people, for whom these notes are written, can be recommended to devote their attention to, for the following reasons: In the first place, they are, with a few exceptions, attended with considerable expense. Secondly, the tricks connected with the powerful agencies of galvanism and electricity are dangerous to the unskillful operator; and, even in experienced hands, the most effective of them are uncertain things to manage; therefore, their effect cannot be depended on.

Some very interesting tricks have, doubtless, at times been exhibited by the help of galvanism and electricity. We have read of a conjurer by such help confounding a powerful Arab, by first letting him lift with ease a box, and afterwards rendering it impossible for him to raise it, when an electric current had to his dismay, paralyzed all his strength. It is evident that an experiment of this kind could not be safely attempted by any but a very experienced person. We read also of conjurers who have surprised their audiences by receiving them in a dimly-lit theater, and then firing off a pistol (to startle the audience and cover the real mode of operation), they have by electricity lighted up one hundred lamps at once. This has proved very successful on some occasions; but on others, notwithstanding the most careful preparation and the greatest precaution, it has been found that the apparatus would not act, and the impatient spectators have visited the disappointing failure with their indignant murmurs. Other conjurers have become so attached to electric experiments, that they have proposed to regulate all the clocks of a large district by electricity, or have amused themselves by turning electric or galvanic currents to the door-handles of their houses, so that unsuspecting strangers, on touching them, were startled with electric shocks.

There is also a trick for rendering one portion of a portrait electric by a metal plate concealed under it, and the spectators being invited to touch some part of the picture, have, on touching the spots that were charged with electricity, received a shock or powerful blow, as if the portrait resented their touching it.

Having briefly given the character of this class of tricks, and stated that they not only require expensive apparatus, but are attended with danger to the inexperienced, there still remains another serious objection, viz., that, like the experiments performed by automaton figures or complicated machinery, they are liable to fail, through any trifling disarrangement, just at the moment when the performer is hoping that his audience will be delighted with his surprising exhibition.

For these reasons I shall not stay to describe the more elaborate of these tricks, as, however interesting they may be to the scientific, they would not, in a youthful amateur's hands, be sure to produce the amusement which it is my primary object to supply.

The simpler experiments of magnetism and chemistry may well be regarded as recreations of science, interesting curiosities, suitable enough to be exhibited by a professor of chemistry for amusement and instruction; but even these can hardly be considered as belonging to "conjuring proper." Young people do not care, at festive parties, to watch red liquids turning into green, blue, and yellow; or the mixture of different chemical ingredients producing strange conversions into varied substances; nor will experiments that are interesting as chemical curiosities produce the same excitement and pleasing surprise that the wonders of sleight-of-hand do. In a word, such experiments in a private circle of young friends fail to constitute the most amusing kind of parlor magic, while upon a public stage they are too minute for any large audience to trace and comprehend.

Lest, however, my young readers should think that I have any desire to shut them out from any field of reasonable pleasure, I will now carefully select one or two examples of tricks connected with the sciences of magnetism and chemistry, and which may, even in the hands of amateurs, produce a safe and pleasing exhibition.

In the following trick they will find an amusing instance of the combination of science with rational recreation.

Trick 16.—The watch obedient to the word of command.

The magnet is a well known agent in producing several toys for the entertainment of the young, and though its attraction is wonderful, there is no danger likely to arise from employing it, in the same way as might arise from unskillful dabbling with electricity, galvanism, or chemical powers, and a strange and singular effect

may be produced by placing a magnet of some little strength near a watch.

Supposing the young conjurer to have provided himself with a powerful but not very large magnet, let him conceal it in the palm, or under a thin glove in his left hand, or near the edge of the cuff of his sleeve. Let him then borrow a lady's watch (without chain), and the thinner the watch-case is, and if it has a glass, the better. Let him then call forward a youth, and placing the watch in his own right hand, and near to the ear of the other, ask him if he hears it going; he will answer "Yes."

Let him next bid the watch to stop; and on taking it in his left hand, where the magnet is concealed, it will stop, if held steadily; and on inquiring of his young friend whether he can hear it, he will reply "No."

Observe: you must keep systematically to using your right hand when you wish to make the watch go on, and to your left when you wish it to stop. Appealing to others among the company, the performer may then tell the watch to go on, and holding it in his right hand, and giving it a slight shake, apply it to one of their ears; it will be heard "tic, tic;" then holding it in his left hand and telling it to stop, they will also find that it does stop. You can pretend to doubt whether they are all deaf of one ear, but lastly may declare that this is caused by the obedient disposition of the watch, which so orderly obeys your command. Remind your audience that savages upon first seeing a watch believe it to be a living animal with power to think and act of itself. "At any rate," you may conclude, "the present watch seems to hear, to understand, and to obey my orders."

It will be an amusing addition to the above trick to say that you will now order the watch to fly away and conceal itself.

You must for this purpose have provided yourself with an electro-plated locket resembling a lady's watch, and have two loaves ready in some convenient corner.

When the watch has finished its "manual and platoon" exercise on the platform you may say, "I will now place this watch visibly to all upon the table." Turn round to go to your table, and in walking to it, substitute the locket for the watch, and place the locket on some spot visible to all. It will not be distinguishable from the watch by the spectators at six or eight yards distance from them. Conceal the watch itself in the palm of your hand. You can now exclaim, "I require two loaves," and walking toward them, slip the watch into the one you have prepared with a slit in its side. Advancing to the audience, ask in which loaf they will prefer that you shall bid the watch fly. If they name the one in which you have concealed it, proceed to break open the loaf and find the watch. But suppose they name the wrong one; you then,

remembering that the left hand of the spectators is your right hand, proceed with the true loaf, whichever they have named, or manage to cross the position of the loaves as you place them on the table.

Then taking up the locket with your right hand, make Pass 1, as if transferring it to your left hand, but really retaining it in your right hand (as described in my first paper). Blow upon your closed left hand, and say, "Watch, fly into that loaf." Clap your hands. It is gone.

Advancing to the loaf, get rid of the locket from your right hand; take up the loaf, break it open on the other side from that in which the locket was introduced, bring out the watch, and appeal to the lady to declare whether it is the same which she lent to you. (50 cents each.)

Trick 17.

An experiment with a very mild dash of electricity in it, which will at any rate be a popular trick with most people that try it. It will do for a small entertainment, or at any joyous party of young people. It does not, however, require a large number to be present; but, contrary to the usual scientific tricks, its development comes off better with one companion than with a dozen.

Preparation.—You must induce your cousin Jemima, or some other young lady who is just of age to have cut her eye-teeth, to consent to help you by accompanying you to a room with closed shutters and no candles. A moderate-sized looking-glass must be on the table, the smaller the better, for reasons below assigned. Have ready at hand some ounces of hard candy.

You commence the trick by placing yourselves, hand-in-hand, before the looking-glass. If it is rather small, your heads will be the closer—in order to see the reflection of both at once. Then, with mouths as open as may be, try which of you can crush his or her share of sugar-candy with the teeth the quickest. In the glass will appear the reflection of sparks of electricity, as the experiment proceeds. If your companion is nervous, you can of course support her with one arm—ladies are sometimes susceptible, whether from animal magnetism or what not. The electric sparks coming between the lips may also be attractive, and you may be tempted to try whether the electricity evaporates the sweetness; but of course you must not be tempted to forget the philosophical nature of the experiment; and, if you behave with propriety, the lady will doubtless, on her return to the company, tell them, in a staid manner, that the experiment was all right; and perhaps when you see her, even a day or two afterward, you will observe there is an arch dimple on her cheek and an electric sparkle light-

ing up her eye—and I should not wonder if you should feel a desire to try the experiment over again.

Trick 18.—A chemical trick to follow one where a young friend has assisted.

Preparation.—You must have a wine-glass, a saucer, and a tea-spoon, and the chemical bottles No. 1 (silicate of potash) and No. 2 (aluminate of potash), which can be obtained from any druggist.

At the close of some trick in which any young friend has assisted, you can say: "Well, my young friend, you have assisted me so courteously and well that I must, in order to express my thanks, ask you to take a glass of wine. Do you like wine? Ah, I see by your smile you do."

Pour out of bottle No. 1 half a glass, and, going toward him, stop short and say: "Ah, but I am afraid your mamma would be displeased with me if I gave you wine so strong without any water, and I should be sorry to tempt you to drink what she would disapprove. Stay, I will mix a little water with it."

Mix some of No. 2 bottle, so as to fill the wine-glass, and say: "Oh, never mind losing the pure wine; I dare say you will like it very well as it is," and make a few chatty remarks, to give the liquids time to mingle their effects in the glass; and after a minute or two say: "Ah! I'll tell you what I am sure your mamma would like still better—if I could give you some calves'-foot jelly. Now, I really believe, if I were to stir it with this teaspoon, and try my magic wand over it, I can turn it to jelly. Let us try." Occupy a little time while it is becoming like jelly, and go on with a little more talk till you see that it has become solid. Then say: "Well, after all, I will not deprive you of your wine; so here it is. Please drink it." Putting it to his lips, he will find it has become so solid that he cannot drink it, but it can be turned out quite solid into the saucer, and a general laugh will greet him on the disappointment of his wine.

Having submitted a few remarks upon the class of tricks that are to be performed by help of the sciences, magnetism, chemistry, etc., and having stated my reasons for not more fully discussing them, I will now proceed to give an explanation of one or two more that are better suited for the practice of amateurs.

Trick 19.—To draw three spools off two tapes without these spools having to come off the ends of the tapes, and while the four ends of the tapes are held by four persons.

Preparation.—You must have two narrow tapes of about four feet long, bent as in Fig. 11. Red tape I prefer.

You must next insert about half an inch of A through the loop of B, and bring it back down on the other part of A.

A spool such as cotton is wound on, or an ornamented ball with a hole drilled through it, just large enough to hold the tapes lightly, will be required (Fig. 13).

FIGS. 11, 12.

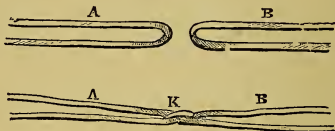


FIG. 13.

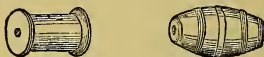


FIG. 14.



The spool or ball must be put on the tapes at the extreme ends of the tape B, and drawn to the left, till it just covers the noose at K, as in Fig. 14.

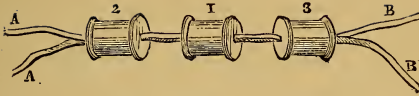
N. B.—All the above should be prepared before the spectators are invited to witness the trick.

Commence the exhibition by calling upon the spectators to observe that you hold a reel, or ball, through which two tapes are passed.

You may then produce two more spools, or wooden balls, and place one of them over the ends at A, and the other over the ends at B.

The following will then be the appearance of the balls or spools and the tapes passed through them (Fig. 15):

FIG. 15.

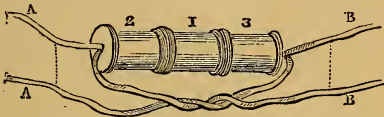


You may move about the spools 2 and 3, to show how the tape runs through them, but you must not move spool 1.

You may then say that the puzzle is to get the spools off the tapes while the four ends are held firmly in the hands of four persons. Appoint four persons to hold them, and you may then say: "To make doubly sure, I will tie one of the ends at A to one of the ends at B with (the first half of) a knot." It does not signify which ends you take to do this, so that you take one A and one B. "I will now pull these two ends so tight that it will draw the three spools together, and also tighten all along one side of them."

Then, while four persons hold firmly the extreme ends of the

FIG. 16.



tapes, you must take shorter hold of the two A's with your left hand (where it is marked by a dotted line, Fig. 16), and also take hold of the other tapes where a dotted line is marked on them toward B. Then drawing your arms wider apart, so as to pull the tapes steadily, the spools or balls will fall to the ground without passing over the ends of the tapes.

Trick 20.--To restore a tape whole after it has been cut in the middle.

Preparation.—Have five or six yards of tape about three-quarters of an inch broad.

Take half the length in each hand. You will be able to show the audience that you are about to cut it in the middle, by holding it in two loops of equal length. Call their attention pointedly to the equal division of the full length.

The tape will thus appear to the performer in the position represented in Fig. 17.

Observe the tape A crosses at z the tape B on the side next to the performer, whereas the tape B is to cross the tape y on the side farthest from him.

Fig. 18 represents the hands as they appear to the performer himself, holding the tape with the thumb and forefinger at the crossings of the tape at y and z, while the outward sides of each loop are to be held by the three other fingers of each hand.

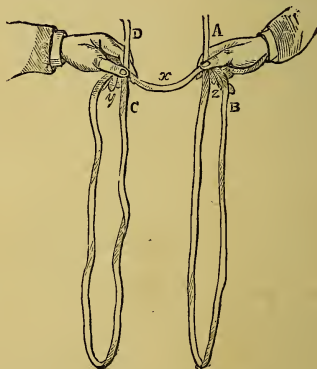
FIG. 17.



FIG. 18.

Left Hand.

Right Hand.



To proceed with the trick: Holding your hands in this position (Fig. 18), you must request one of the spectators to cut through the tape at x, but just as he is about to do so, you must quickly lower your hands two or three inches, and then raise them again. This movement will conceal the following operation: You drop the part (B) of the tape held in your right hand, and at the same moment pick up with that hand the other tape marked C.

This will bring the portion of tape from C to D, so that it now becomes the transverse tape, substituted in place of the tape marked x, and your young friend will then cut it—instead of the original tape marked x—without being aware that he is so doing.

When the tape has been cut through, you can put your hands

near together, allowing the two ends of the little piece of the tape—C D—to be seen, but concealing from the spectators that you have hold of two pieces, one a very long one, and the other only about five inches long. You can then say: "Now I have to

FIG. 19.



join these two ends, and to restore the tape whole as at first.' You then turn the little piece C D round the piece y, which is in your left hand, and you tie a knot with the ends of that little piece. You must not tie this knot very tight, and after you have tied it, you drop the other end of the tape altogether out of your right hand.

The appearance which the tapes will then have is represented in Fig. 19. That is, you will seem to hold the equally divided pieces of the long tape joined in a knot at y, whereas in fact it is only the small end piece C D, tied round the middle of the long tape, which you hold between the thumb and forefinger of the left hand. Exhibit the knot to the company, and say: "I admit that this knot hardly looks like a perfect restoration; I must employ my best art to get rid of its unsightly appearance."

Ask some one to hold, at about three yards distance, the end marked with small d, retaining hold of the center—at y—in your left hand, which quite covers the knot. Tell your friend to wind the tape round his hand, and, while pretending to show him how to do this, by winding the part which you hold round your left hand, slide away toward your right the loose knot under your right hand. Then, holding out the end of the tape A toward another friend, to hold at about three yards' distance to the right, slip from off the long tape the little movable knot under your right hand, just before he takes hold of this end of the tape. Conceal in your right hand the little end-piece of tape, until you can get rid of it into your pocket, or into any unobserved spot. Blow upon your left hand, which is supposed still to cover the knot, saying: "Knot, begone!—Restore!" Take up your left hand, and show the tape to be free from any knot or join from one end of it to the other.

CHAPTER VI.

ON THE CONTINUITY OF TRICKS.

It may be useful now to invite attention to the theory of preserving a continuity in the development of tricks, where circumstances admit of this being done. Sundry displays of legerdemain admit of being adroitly linked together; and I shall endeavor to explain why such an harmonious continuity is preferable to an unconnected series of isolated tricks; for when once a novice gets a clear perception of this principle, he will be able, according to his own special taste, to produce a pleasing variety of combinations in his experiments. He will thus rise above being a mere copyist of the methods used by others, and so will give a zest and freshness to his performances.

Now, there are many short and secondary dashes of legerdemain, which a spirited performer will be able to introduce in addition to the tricks which he is exhibiting. There are also several ornamental or fanciful little tricks which would not rivet the attention of an audience if exhibited by themselves. These, though unqualified to shine as the main object of observation, may nevertheless be worked into the evening's entertainment as amusing by-play, and may thus prevent the interest of the spectator from flagging. They may come in as accessories—as stimulating side-dishes—causing the entertainment to bear a continuous character, instead of merely consisting of sundry isolated experiments.

Let me be allowed to substantiate what I have advanced by reference to some of the tricks which I have already described.

The reader will have seen that, in some of the tricks explained in previous papers, there is simply some one definite object to be carried out. For instance, in the two tricks which concluded the last paper, the performer simply undertakes to throw the spools off the tape, or to restore a tape which has been cut. He sets about this, accomplishes it, and the trick is over. This is all very well as far as it goes. If the trick is really a good one, it is like a host furnishing his guests with a solid joint to satisfy their appetite; and it may do so. But still it comes short of a lively entertainment. It is confessedly dull for an audience to come to pauses or gaps between isolated tricks. Their attention is unoccupied while the performer, having finished off one trick, is making mute preparations to introduce some other trick wholly unconnected with what has gone before. Such a method will not keep awake the lively interest that the skillful combination of the conjurer's art will sustain. I maintain that varied by-play and

supplementary sets-off will greatly heighten the interest of the performance.

It will also serve to disarm the suspicious and incredulous, preparing them to believe what they might otherwise stand on their guard against. Bare tricks brought forward as isolated experiments give time for the mind to take its estimate of their possibility; and, of course, in attempting to exhibit wonders, the improbability of them is apt to stare people strongly in the face. They are perfectly convinced that a dime cannot fly into an orange at the other end of the room, that ink cannot become water, nor a hat be safely used as a frying-pan; but if you interpose appearances and movements that are consistent with such processes going on, they are gradually prepared to recognize as a legitimate result what you have previously indicated as the contemplated end of those processes.

The amplification or fuller development which I speak of can be effected at any of the following stages :

1. In the introductory matter leading on to the main trick or transformation :
2. In the subsequent stages of its development ; or,
3. In the winding-up smartly or variedly the conclusion of a trick.

I do not say that every trick is to be amplified or loaded with extraneous matter in all these different stages, (that would be to run into the contrary extreme of over-cumbrous amplification); but I will endeavor to point out the effect of such development in the above three stages of a trick, and if I can show that amplification in each several one may be an improvement, I may be considered to have made good my proposition that any trick may be improved and rendered more interesting by one or other of those amplifications.

Let us see if we cannot lay down a bill of fare for our guests which, going beyond a solid joint, (good as that may be in its way), will furnish them with some relishing accessory in the first course of a trick, some stimulant side-dishes with its second course, or may please with some bon-bons before the entertainment is quite concluded.

1. *Introductory.*—Now, first as to introductory matter. Suppose a conjurer is able to perform Trick 3—the “Dancing Egg”—it will waken up his audience if, instead of proceeding at once with the trick, he can by sleight-of-hand find out an egg in the whiskers or necktie of some unwatchful spectator, and afterwards substitute for it the egg prepared with a hair and wax.

The chief aim of introductory matter should be to enlist the

thoughts and expectations of your audience under your command, so as to preclude their watching what you are driving at. Show all you can safely show openly; enlarge upon the things being submitted to their own eyes and touch; engage their eyes and ears with certain appearances leading their thoughts to adopt your suggestions, so that, when you approach the development intended, they have had no reason to suspect your motives; thus having their confidence, you can jump at once to their credulity, though there may, in fact, exist some gap, or illogical process, which they omit to notice.

2. *During the successive stages of a trick.*—I often vary and render more interesting the development of a trick by some little by-play.

For instance, in the trick which I often use as my first trick, I make a candle an amusing helper, by snatching it from the candlestick, and asking some one to hold it wrapt up in paper.

And this unexpected service of the candle is wrought into the body of the trick which I have in hand.

I change also a crystal ball into an orange by skillful manipulation.

By such brief diversion of the attention of the spectators, their eyes are withdrawn from watching too narrowly some manœuvre that is requisite to carry out the more important trick which you have in hand.

Or you may actually make an act, which is a mere accessory, cover some important portion of the trick; as in the tape trick (No. 20). While PRETENDING TO SHOW YOUR ASSISTANT HOW TO HOLD the tape in HIS hand, you slip the knot away unperceived under YOUR OWN hand.

3. *In concluding a Trick.*—It greatly adds to the efficiency of a trick to let it finish off with a sparkle, or some playful addition which gilds its exit.

For instance, in the trick of doubling the pocket-money (7th Trick), the little by-play of finding, or rather pretending to find, some coins secreted in the sleeve of the young friend who has helped you, is sure to bring out a good-humored laugh at the termination of the trick. Again, in Trick 16, the additional fact of finding the watch in the loaf makes a lively termination of the performance of the obedient watch. In the 18th Trick, the glass of wine becoming solid might be used as a good finish to any trick where some friend has assisted in its exhibition.

You may often raise a good-humored laugh by appearing to swallow any object which you have used in a trick—as an orange, ball, egg, or dime—and afterwards bringing it out from your sleeve; or, by the use of Pass 1, to drive a coin up one sleeve, round the back of your neck, and down the other sleeve, into your right hand.

I not only consider such amplifications of a trick lively and interesting, but I maintain this to be the best way of employing many secondary and short tricks wherever they can be brought in appropriately as offshoots of longer and more important ones.

Trick 21.—The invisible hen; a very useful trick for supplying eggs for breakfast or dinner.

Preparation.—In order to save the invisible hen trouble and delay, it will be advisable to have eight or ten egg-shells (as described in Trick 3); or some light imitation eggs, painted white, may be bought at any depot of conjuring apparatus. A linen or

FIG. 20.

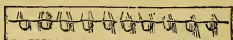


camlet bag may also be procured from the same depot, though I think a bag made at home, according to the following directions, to be preferable.

It must be about the size of a small pillow, two feet three inches across, and one foot nine inches deep. It has one of its sides of

double cloth, (x,) the other single (z,) in the same way as leather writing-cases have a pocket on one side, and a single cover on the other. The double side is stitched together all round, with the exception of an opening at A, which must be about five inches long, or large enough to admit easily a hand to put in or take out the eggs. This double side of the bag must always be kept towards the performer, whereas the single side must be always kept towards the spectators; and the only opening between these two sides is between C and D. On the interior of the side of the double cloth bag, a strip or kind of frill of the same cloth must be sewn, with an elastic binding round the pockets or cups for eggs. The elastic binding will keep them in these pockets, unless they are pressed by the thumb or finger, so as to release them and let them fall into the center of the double bag. The strip has the appearance of a string of inverted egg-cups, thus :

FIG. 21.



The position of it in the bag is indicated in Fig. 21 by the dots running across the bag; but the strip itself is never seen by the spectators, for it is placed on the inner side of the double bag, which is always towards the performer.

Having carefully prepared the above apparatus, commence the exhibition of the trick by holding up the bag by the corners C and D, as represented in Fig. 21. Shake the bag well while so holding it, showing it to be (apparently) empty.

After having thus exhibited the bag, thrust both your hands down inside it to the corners, A and B. Holding those corners, pull the bag inside out, and again show it to be empty, in this reversed position, represented in Fig. 21.

As the spectators have now seen it thoroughly, inside and outside, you may put the question to them, "whether they admit it to be empty, as they ought to know."

While holding the bag by the same corners A and B, you must now gather the bag a little closer together, and holding it well up—see Fig. 21—press with your thumb one of the eggs out of its elastic cup. This can be easily done without any one observing the movement. This egg, with a little gentle shaking, will fall into the large bag made by the double side; but it cannot fall to the ground, however much you shake it, for there is no opening but at A, and that is upwards towards your right hand, so you may shake the bag boldly.

You next lower the bag a little, and spread it on your chest, letting it rest there while you move your hands from A and B to take

hold of the corners C and D; and you must give an opening for what had hitherto been the higher part of the bag, to drop through between the opening that there is between C and D. This will

FIG. 22.



Position 3.



Position 4.

keep the double side of the bag (x) still toward yourself, and the bag will now be returned to its original position (Fig. 21). With your left hand retaining hold of the corner D, and lowering the bag toward your right hand, shake well the loosened egg down toward the corner A. Search with your right hand about that corner, and the opening of the double bag, and you will be able to bring out the egg that had been loosened while the bag was in position 3.

Take out that egg; shake the bag well, as if it were quite empty; and then, thrusting both your hands into the interior corners at A and B, turn the bag inside out; bring it to position 2, ready to re-commence bringing out the other eggs one by one, as long as the spectators are interested. While you hold the bag in position 2, you can safely let any young person feel to the bot-

tom of the bag, as he will not be likely to suspect the eggs are toward the top of the bag on the side near to yourself.

The same bag may be used also, much to the amusement of children, by your loading it with walnuts, chestnuts, small apples, or pears, or any bon-bon of about the size of an egg; and then allowing the children, one by one, to feel in your lucky bag for what you take care they shall find in their successive searches.

A Series of Tricks, 22, 23, 24.--The chief agent being a plain gold ring.

Preparation.—You must be provided with a small, thin wire, pointed at both ends, which, being bent round, will resemble an ordinary plain gold ring.

You must also have on your table an orange or a lemon, a box or bowl, a tumbler, and a dessert-knife.

And you must have four or five needlefuls of thick cotton, which have been previously steeped for about an hour in a wine-glass of water, with a teaspoonful of salt in it; and have been afterward completely dried, so as to burn easily.

Trick 22.

Having the fictitious ring in the palm of your hand, commence by requesting any lady present to oblige you by lending you a plain gold ring, and borrow also from some gentleman a colored silk handkerchief. Appear to place the borrowed ring in that handkerchief, but in reality place it in the rounded fictitious ring. Doubling the center of the handkerchief round it, request some gentleman to hold it, so as to be sure he has got the ring in the handkerchief—while you fetch a slight cord to fasten it. While going to your table to fetch this cord, you slip the real ring into a slit in the orange which you had prepared, and which closes readily over it. You then tie the cord round the handkerchief, about two inches from the ring, and, calling the spectators to notice how it is secured, take hold of that part of the handkerchief which incloses the fictitious ring in your own hand, and tell the gentleman to place one by one the four corners of the handkerchief over your hand. Directly he has begun to do this, your fingers must proceed to unbend and open the fictitious ring, and to press it by its pointed end through the silk, and conceal it in your own palm. You tell your assistant to blow upon the handkerchief and open it—the ring is gone, and you return the handkerchief to the owner. Fetch the orange from your table, and ask some one to cut it open, and he will find the lady's ring in the center of the orange.

Trick 23.

You are now to proceed immediately to the next development of the mysterious powers of the plain ring, which ladies so much admire. You may commence by remarking that “You have little

doubt that this symbol of love and obedience will at your command pass through the table, solid as it is. Let us try."

Place the tumbler on the table—produce your own silk handkerchief, to the center of which a plain ring is already fastened by a doubled silk thread of about 4 inches length.

Use Pass 1 with the real ring, as if passing it into the handkerchief; conceal that ring, and substitute for it the fictitious ring.

Then addressing the spectators, say:

"Now, ladies and gentlemen, I will drop this ring into the glass, so as you shall hear it fall." Do so. Let the handkerchief rest over the glass for a minute or two. "Now I must place this bowl under the table to receive the ring." In so placing the bowl, you must silently place the real ring in it. Then say aloud, "Change, ring; pass from the glass through the table into the bowl below." Lift up the handkerchief, and while inviting one or two to come and examine the glass and the bowl, smooth your forehead with the handkerchief as if heated, and pass it into your pocket. Your young friends will be astonished to find the ring not in the glass, where they heard it tinkle, but in the bowl underneath the table.

Trick 24.

"Now, ring, you have amused us so well, that you shall, like Mahomet, be sustained in the air without visible support."

Place over a common walking-stick some of your prepared cotton threads, having twisted two or three of them together, and united them in a loop, which you draw through the ring, and then slip the ring through the end of the loop. The ring will then hang suspended about a foot below the stick. The stick itself may be steadily fixed, resting on the back of two chairs at an elevation, so as to be easily seen by the company.

When the ring has been thus suspended, set fire to the cotton about two inches above the ring; the flame will run upwards toward the stick; blow it out when about two inches from the stick, and the ring will remain pendulous in the air for some little time after the cotton has been burnt.

The suspension is said to be caused by a filament, or fine thread of glass, which has been formed by the ashes of the cotton uniting with the heated salt, with which the cotton had been prepared.

Now this trick would be too simple an experiment to be exhibited by itself; but coming as a finish to two other tricks, which have been performed with the same ring, the spectators

Will give it honor due.

I trust that I have satisfactorily established the assertion that a combination of congenial tricks will often tell more effectively than the same tricks would if exhibited without such combination.

CHAPTER VII.

FRIENDLY SUGGESTIONS.

As the amateur will aspire to come before his parlor audience some day or other, it may be some little service and help to him to give a few suggestions as to the best way of conducting such an exhibition, and to specify the kind of tricks to which he will do well to limit himself. It will be desirable to open with an off-hand expression of his wish to place before them a few amusing tricks to while away an hour; and let him assume a lively air, for his own liveliness will sustain that of the spectators.

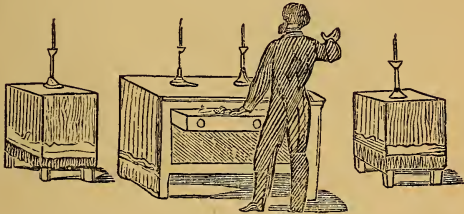
There are some conjurers who, though they can perform good tricks, exhibit them in such a heavy, uninteresting way that they create no enthusiasm. An over-anxious look, coupled with a creeping, fearful movement, and a dull, monotonous voice, will suggest distrust and dissatisfaction, even where the audience has come together prepossessed with the expectation of mirth and glee. Let none assume, then, to wave the conjurer's wand till he has himself some confidence in his powers, knows what he proposes to do, and means to carry it out. I would say that a moderate degree of assumption, a gay vivacity, ready to break out into a smile, a cheerful spirit, and a joyous voice, will go a great way to bespeak favor, which the performer can quickly repay by dashing off his tricks with enthusiasm. The language used by the conjurer should be studiously guarded. Let there be no vain-glorious assertions, no self-praise, but respectful deference to the judgment of the spectators; rather inclining to give them the credit of understanding more than they do, than twitting them with understanding less. Be neither overbearing with conceited "chaff" upon any of the company; nor, on the other hand, venture upon extreme and disconcerting compliments to any person present. Rather, as a courteous master of the ceremonies, conduct the experiments with a simple effort to please and to amuse all. With the exhibition of an amateur, the performance of some lively airs upon the piano by any friend will form an agreeable accompaniment, especially if the spirited and humorous melodies are introduced, which the public taste recognizes as the tunes of the day. You will do well to have your table neatly and carefully arranged. Let it not lie too near to the spectators, nor within reach of too minute inspection. It should be of sufficient height to show the main objects placed on it; but the surface of it may be just high enough to be sheltered from the spectators clearly viewing every article upon it. The ornaments should be few, yet,

at the same time, be serviceable to shade a few articles which it may be policy to conceal.

1. The center table may be a moderate-sized kitchen table, with a drawer to stand open; so that the performer can take any article out of the drawer with one hand, while engaging the eyes of the spectators with his other hand. A colored cloth should be over the tables, on the side toward the spectators.

2. Two small tables, at the sides of the center table, may also be useful, as in Fig. 22.

FIG. 23.



3. With tables arranged somewhat in this manner the amateur will be able to take up articles from either the surface or back of the tables, without attracting notice to his doing so. He must practice taking up things with one hand, while his other hand and his eyes are ostensibly occupied with some other object; for if the spectators see him looking behind his table, their eyes will immediately follow in the same direction.

The amateur will do well to select the simple tricks for his first attempts, and never pretend to exhibit even those without having frequently and diligently practiced them. He must make up his resolution to train his hands to the passes, and to the several manœuvres in the tricks, as diligently as young ladies train their fingers to the keys of the piano.

And let them not be discouraged if they feel awkward and nervous at first. Some of the best conjurers have candidly confessed their early failings and misgivings. With practice and perseverance this will, in most cases, wear off. I would augur that, if they feel an interest in the art, and a desire to excel in it, they will most probably secure a measure of success that will amply repay their efforts.

Trick 25.—The Conjuror's "Bonus Genius," or Familiar Messenger.

This is an old trick that has delighted thousands, and may amuse thousands more, if adroitly performed. There are only the simplest mechanical arrangements connected with it; its successful exhibition depends upon the dexterity and vivacity of the performer.

Preparation.—You must have a strong wooden doll, about eight or ten inches high; the head must fix on or off by a peg at the bottom of the throat, being placed in a hole made at the top of the bust. Besides a close-fitting dress to its body, a large, loose, fantastic cloak must be placed round the whole figure, but must be so arranged as to allow the head to be pushed down through the part of the cloak that covers the bust, and an elastic pocket must be neatly made inside the cloak to receive and retain the head.

Having the above apparatus ready, you may commence by saying:

“Allow me, ladies and gentlemen, to introduce my learned friend and assistant—indefatigable in traveling to the most distant parts on any message I may wish to send him. He used to be recognized by early conjurers as their Bonus Genius—their good, familiar spirit. But, whatever his special title, he is gifted with the art of rendering himself visible or invisible, as he feels disposed, while he travels to distant countries.

“Allow me to call your attention to the solid frame and unflinching nerves, at any rate to the well-seasoned constitution, of my friend. [Rap him loudly, rap, rap, rap, on the table.] The raps he received during his education doubtless accustomed him to bear much without flinching. Though his travels have ranged from China to Peru, from the Equator to the Poles, you perceive he still sounds like a hardy Pole himself. [Rap, rap, rap.]

“I perceive, however, by the glaring of his eyes, that, after my too rough handling, he is desirous of starting on his travels. I suppose we must provide him with the needful for his expenses. Large sums are given now-a-days to special correspondents in foreign countries; who will kindly give him sufficient? He will want a golden or silver key to open some curiosities he may wish to inspect in foreign cities. (Pause.) Oh, well, as there is a delay about it, I must myself supply him. I think I have a few disposable coins in my pocket; he shall have them.”

Suiting the action to the word, while your left hand holds the upper part of the cloak near the neck, so as to cover what you are doing, you withdraw the wooden body with your right hand, while you move your right hand down to your pocket for the coins. You then leave the body of the doll in your pocket, and taking out the coins, present them to the head and cloak of the figure,

which is held in your left hand, saying: "There, my good friend, you can now, if you wish, proceed on your tour to Algiers, or Dahomey, or Timbuctoo, or wherever the universal Yankee travelers fancy at the present to resort.

"Ah, I see he is pleased and in good spirits again. He wishes apparently to bid you good-bye. You will excuse his looking also round about him, to judge whether the weather is fair to set out; after which I will lay my hand on his head to express my good wishes for his journey. I dare say he will not stay much longer after that than a schoolboy does after his master has bid him good-bye."

Place with formal ceremony your hand on his head, press it down through the opening below it, receive it in your left hand underneath the cloak, and bestow it safely in the pocket.

Affect astonishment at finding the gown alone left in your hands, and fold it up with a lamentation at his departure. You may say: "It is clear that he has chosen to go to a hot climate, as he has left his cloak behind him."

Discourse for a few minutes about sending a telegram to overtake him at London or San Francisco—talk about the sea-passage, railways, tunnels, and what not.

"Ah, but I need none of this if I wish him back. I can summon him again by a few mystic wavings of my wand and by secret art. Hey, my friend, I need thy presence; quick, return, I pray you. I wish to see you again in your familiar garb—

By the pricking of my thumbs,
Something ghostly hither comes."

Swell out the cloak with your left hand, and at the same time thrust up the head from the pocket. It will appear as if the whole figure stood before them.

Then say: "I fear, dear friend, I have trespassed by abridging your tour. You can hardly have traversed Algeria, crossed the Mountains of the Moon, or found the birthplace of the Nile; and no one returns now-a-days without some such marvel to relate. I will let you depart again. As some people say to troublesome visitors: 'You may depart now; please to call again to-morrow.'"

Repeat the manœuvre, as before, of secreting the head. Then exclaim: "Alas! he is gone in earnest, like the sojourner of a day (with mock pathos). When we have lost him, we feel our loneliness."

Fold up sorrowfully the cloak of the departed, and so conclude the trick.

Trick 26.—The Shower of Money.

A dozen silver coins, or pennies, will be equally useful in exhibiting this trick; but some fictitious coin, in color resembling gold,

will perhaps more effectively delight those who are charmed by the yellow glitter of the precious metal. The performer must have provided himself with so many of these in his left hand as he proposes to produce at the end of the trick, and two of the same coin also must be concealed in his right palm. He must further borrow a hat from one of the company.

The imagination of the spectators having been excited by the expectation of beholding a shower of money, the adept in sleight-of-hand, keeping one of the two coins in his right hand concealed, must advance the other coin to the end of his forefinger and thumb, while he pretends to pick a coin out of the candle, or of the rim of a hat, or from a lady's fan or shoulder, or may pretend to clutch a coin floating in the air. As he brings away his prize, he may rattle it against the other coin concealed in his right hand. Then, making Pass 1, he may pretend to pass it into the hat, being careful precisely at the same moment to drop, audibly, a coin from his left hand into the hat which he holds in that hand. Let him tell the audience to keep count how many he collects; it will rather distract their attention.

He can continue this pleasant appearance of acquiring wealth for ten minutes, or as long as he can devise various methods of appearing to clutch it, till the number with which he stored his left hand is exhausted.

He may then request some one to count out, audibly, into a plate the coins collected in the hat, which will coincide with the number he has appeared to collect so magically from various sources. When adroitly done, this trick is very pleasing and effective.

Trick 27—To furnish ladies with a magic supply of tea or coffee, at their selection, from one and the same jug.

Preparation.—Have a metal jug to hold not less than three pints. It must be constructed with two compartments in the lower part of it, holding about a pint and a quarter each, and these must each have a pipe connected with the spout of the jug and another pipe connecting with its handle, and in the handle a small hole about the size of a letter—o—in this print. These lower compartments must be filled with good tea and coffee before the jug is produced.

The upper chamber, or compartment, like the upper portion of a patent coffee-pot, must have no communication with the lower divisions, and must be well closed also at the top with a tin cover, closely fitting. Have half a dozen small tea-cups and half a dozen small coffee-cups ready on a tray.

Begin the trick by placing openly in the upper compartment coffee-berries and tea, mixing them together. Take up, as a sudden thought, an old blacking bottle, and pretend to pour from it

into the jug, to furnish highly-colored liquid to improve the coffee; and a little gunpowder, about a teaspoonful, may be fired off over the mixture to make the tea strong. Wave your wand over the jug.

Then you may address the ladies; inform them that the ingredients are well mixed, and invite them to name which they will prefer, "tea or coffee," as you can produce either at their command from the same jug.

Get some friend to hand the cups, while you follow him, and, by unstopping the holes in the handle for admitting air upon the coffee or tea, the one of them that each lady names will flow out from the spout of this magic jug.

Trick 23.—A pleasing exhibition for both the performer and the audience, to view when they feel a little exhausted.

Preparation.—Have two pint bottles and one quart bottle; the pint bottles to be filled, one with a liquid resembling port, the other with one resembling sherry; the large bottle to be at first

FIG. 24.



empty. Three opaque metal stands, the center one to stand under the quart bottle, to have a large cavity to hold a quart, and the upper part of this stand to be full of large holes, like a cullender, for the liquor to run from the opening at H into that cavity.

You must also have three metal covers, of proper size to cover

FIG. 25.



the above three bottles—these covers to have handles at top, so as to be easily lifted. The large center cover is simply a cover;

but the two side ones, which are to cover the pint bottles, must be made with metal cavities large enough to hold, one a pint of port, the other a pint of sherry, at top, with a descending pipe to fall into the mouths of the pint bottles.

There must be a small hole at top of each of the small covers, at B and C, which hole, being covered with tinfoil, will, as long as it is closed, prevent the wine from running out at D. But when the tinfoil is scraped off, and the hole admits the air, the wine will then be able to run into the pint bottles.

The above apparatus being all ready, commence by saying: "I will now pour this pint of port and this pint of sherry into the large bottle, mixing them inseparably together." Having done so, remove the stopper at the bottom of the large bottle as you place it on its stand, and immediately place the large cover over it. The mixed liquor will gradually run out into the concealed cavity in the stand.

You must now talk a little magic nonsense, to draw off the attention, while you place the special covers over each of the small bottles, so that the descending pipes in the covers fit in the necks of the bottles. Remove the tinfoil with which you had covered the holes at A and B.

With a few magic waves of your wand, and words of art, say: "I shall now cause the mixed liquids in the center bottle to appear severally in their own original bottles." Let the covers remain a few seconds. Clap your hands, saying: "Change, be-gone!" Lift the center cover; the large bottle will be seen to be empty. Lift successively the covers from the small bottles; they will be seen to have each their proper wine—one port, the other sherry.

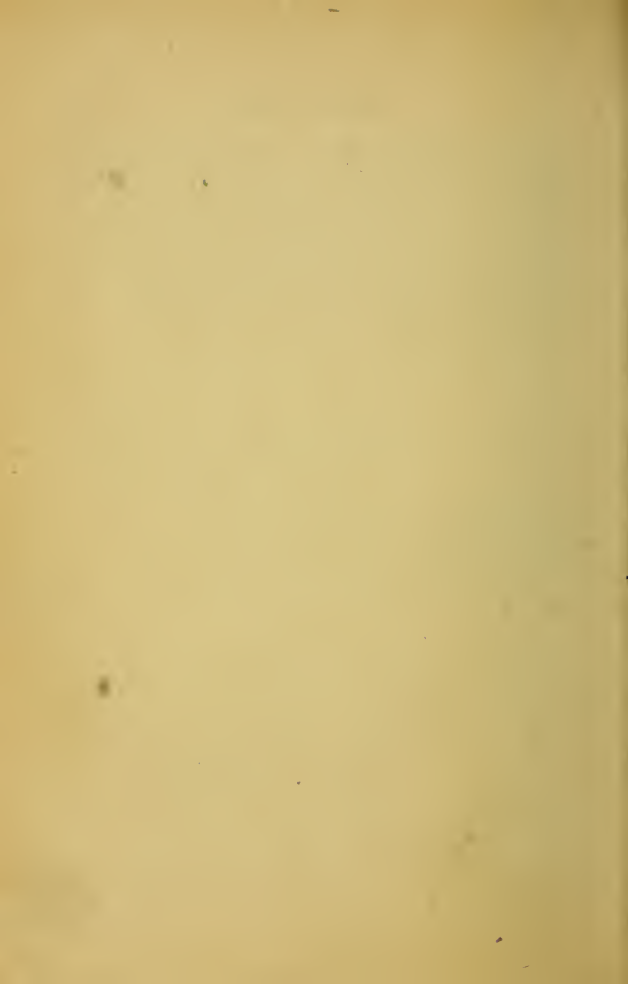
Trick 29.—To furnish a treat to the gentlemen.

For this the magic bottle must be procured. One with three or four compartments is amply sufficient. In these place gin, sherry, and port wine, respectively. The bottle will have three or four holes, on which you place your fingers as if stopping the holes of a flute. You may have a bucket of water and a common bottle, resembling the magic one in size and appearance, near your table. Have ready also a tray of wine-glasses of thick glass, and holding only a very small quantity.

Exhibit the common bottle to the audience, and then place it on your table, and direct attention to some of the other articles on your table. "Now I must begin my experiment. I will wash and drain my bottle, that you may see the experiment from the beginning to the end." Place it in the bucket, and while shaking it about, and letting the water run out, exchange it for the magic bottle lying by the bucket. Wipe that carefully with a napkin, as

if drying it, and calling two or three of the audience forward at a time, inquire which they prefer. Have the stops according to alphabetical order to prevent your mistaking—gin, port, sherry. Continue supplying the small glasses as called for, till your bottle gets nearly empty, and then pour them out indiscriminately. There will have been sufficient to satisfy the most eager.

But if you wish to continue the trick, you may have a second magic bottle prepared in the same way, and you will easily, while propounding some magic charm and gesticulating, make some pretense that will enable you to exchange the empty for the second bottle, and so proceed.



EXPERIMENTAL MAGIC.

The Magic Knife.

THIS trick, which is at once simple and clever, has not before been published. Ask one of your audience for a pocket-knife, and stick two small, square pieces of white paper on each side. Give the knife to your audience to be examined, and then take it in the left hand, palm upwards. Let the handle of the knife be clasped between the thumb and forefinger, and the blade extended outwards from you: the handle will then lie on the palm of the hand towards you. With practice, you will be able, by a rapid turn of the wrist, to pass the knife from one side of the hand to the other, always keeping the same side of the blade upwards, while to your audience it will appear that you reverse it at every turn. Wipe the bits of paper off one side, turn the knife as directed, pass your fingers again across the blade, leading your audience to believe that you have wiped them off the second side also. Both sides of the blade will now appear to be perfectly clean, but in fact you have only removed the two pieces off one side. By rapidly turning the knife, you may cause the bits of paper to appear and disappear at command. All that is required is a little dexterity in the turn of the wrist which may be acquired by practice.

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.

To Bring Colored Ribbons from Your Mouth.

HEAP a quantity of finely carded wool upon a plate, which place before you. At the bottom of this lint and concealed from the company, you should have several narrow strips of colored ribbons, wound tightly into one roll, so as to occupy but little space. Now begin to appear to eat the lint, by putting a handful in your mouth. The first handful can easily be removed and returned to the plate unobserved, while the second is being "crammed in." In doing this, care should be taken not to use all the lint, but to leave sufficient to conceal the roll. At the last handful, take up the roll and push it into your mouth without any lint ; then appear to have had enough, and look in a very distressed state as if you were full to suffocation ; then put your hands up to your mouth, get hold of the end of the ribbon and draw, hand over hand, yards of ribbon, as if from your stomach. The slower this is done, the better the effect. When one ribbon is off the roll, your tongue will assist you in pushing another end ready for the hand. You will find that you need not wet or damage the ribbons in the least. This is a trick which is performed by one of the cleverest conjurors of the day.

To Catch Money from the Air.

THE following trick, which tells wonderfully well when skillfully performed, is a great favorite with one of our best known conjurors. So far as we are aware, it has not before been published. Have in readiness any number of silver coins—say, thirty-four—place all of them in the left hand,

with the exception of four, which you must palm into the right hand. Then, obtaining a hat from the audience, you quietly put the left hand with the silver inside; and whilst playfully asking if it is a new hat, or with some such remark, for the purpose of diverting attention, loose the silver, and at the same time take hold of the brim with the left hand, and hold it still so as not to shake the silver. Now address the audience, and inform them that you are going to "catch money from the air." Ask some person to name any number of coins up to ten—say, eight. In the same way, you go on asking various persons, and adding the numbers aloud till the total number named is nearly thirty; then looking round as though some one had spoken another number, and, knowing that you have only thirty-four coins, you must appear to have heard the number called, which, with what have already been given, will make thirty-four—say, the last number you added made twenty-eight, then as though you had heard some one say six, and twenty-eight and six are thirty-four; thank you, I think we have sufficient. Then, with the four coins palmed in your right hand, make a catch at the air, when they will chink. Look at them, and pretend to throw them into the hat, but instead of doing so, palm them again; but in order to satisfy your audience that you really threw them into the hat, you must, when in the act of palming, hit the brim of the hat with the wrist of the right hand, which will make the coins in the hat chink as if they had just fallen from the right hand. Having repeated this process several times, say: "I suppose we have sufficient," empty them out on a plate and let one of the audience count them. It will be found that there are only thirty, but the number which you were to catch was thirty-four, you will therefore say: "Well, we are four short; I must catch just four—neither more nor less." Then, still having four coins palmed in your right hand, you catch again, and open your hands, saying to the audience: "Here they are."

How to Fire a Loaded Pistol at the Hand without Hurting It.

THIS extraordinary illusion is performed with real powder, real bullets, and a real pistol; the instrument which effects the deception being the ramrod. This ramrod is made of polished iron, and on one end of it is very nicely fitted a tube, like a telescope tube. When the tube is off the rod, there will, of course, appear a little projection. The other end of the rod must be made to resemble this exactly. The ramrod, with the tube on, being in your hand, you pass the pistol around to the audience to be examined and request one of them to put in a little powder. Then take the pistol yourself, and put in a very small piece of wadding and ram it down; and in doing so, you will leave the tube of the ramrod inside the barrel of the pistol. To allay any suspicion which might arise in the minds of your audience, you hand the ramrod to them for their inspection. The ramrod being returned to you, you hand the pistol to some person in the audience, requesting him to insert a bullet, and to mark it in such a way that he would know it again. You then take the pistol back, and put in a little more wadding. In ramming it down, the rod slips into the tube, which now forms, as it were, an inner lining to the barrel, and into which the bullet has fallen; the tube fitting tight on to the rod is now withdrawn along with it from the pistol, and the bullet is easily got into the hand by pulling off the tube from the rod, while seeking a plate to "catch the bullets"; and the marksman receiving order to fire, you let the bullet fall from your closed hand into the plate just as the pistol goes off.

Curious Watch Trick. To Tell at what Hour a Person will Rise in the Morning.

By means of this trick, if a person will tell you the hour at which he means to dine, you can tell him the hour at which he means to get up next morning. First, ask a person to think of the hour he intends rising on the following morning. When he has done so, bid him place his finger on the hour on the dial of your watch at which he intends

dining. Then, having requested him to remember the hour which he first thought, you mentally add twelve to the hour upon which he has placed his finger, and request him to retrograde, counting the hour you mention, whatever that may be, but that he is to commence counting with the hour he thought of from the hour he points at. For example: suppose he thought of rising at eight, and places his finger on twelve as the hour at which he means to dine, you desire him to count backwards twenty-four hours; beginning at twelve, he counts eight, that being the hour at which he thought of rising, eleven he calls nine, ten he calls ten (mentally, but not aloud), and so on, until he has counted twenty-four, at which point he will stop, which will be eight, and he will probably be surprised to find it is the hour at which he thought of rising.

The Flying Dime.

THIS is a purely sleight-of-hand trick, but it does not require much practice to be able to do it well and cleverly. Take a dime between the forefinger and thumb of the right hand, then, by a rapid twist of the fingers, twirl the coin by the same motion that you would use to spin a tectotum. At the same time rapidly close your hand, and the coin will disappear up your coat-sleeve. You may 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 plan is to take three coins, and concealing one in the palm of your left hand, place one of the others between the thumb and forefinger of the right hand, and the third between the thumb and forefinger of the left hand. Then give the coin in the right hand the twist already described, and closing both hands quickly, it will disappear up your sleeve; and the left hand, on being unclosed, will be found to contain two coins. Thus you will make the surprised spectators believe that you conjured the coin from your right hand to the left.

The Mysterious Bag that Swallows or Ejects any Number of Articles.

M. PHILIPPE, when appearing before his wonder-struck audiences, used to excite the most profound amazement by means of a mysterious bag, from which he produced nearly every conceivable thing from a mouse-trap to a four-post bedstead; and its capacity was so prodigious, that it swallowed even more than it produced. A similar, but less pretending, is the one which we give under the title of "The Mysterious Bag." Make two bags, each about a foot long and six inches wide, of some dark material, and sew them together at the edge, so that one may be inside the other. Next make a number of pockets, each with a cover to it, which may be fastened down with a button and loop. Place these about two inches apart, between the two bags, sewing one side of the pocket to one bag, and the other side to the other. Make slits through both bags about an inch long, just above the pockets, so that you can put your hand in the bags; and, by inserting your thumb and finger through these slits you may obtain entrance to the pockets, and bring out of them whatever they contain. It is, of course, necessary that a variety of articles should be put in the pockets. Before commencing the trick, you may turn the bag inside out any number of times, so that your audience may conclude that it is quite empty. You can then cause to appear or disappear any number of articles of a light nature, much to the amusement of your audience.

To Produce a Cannon Ball from a Hat.

THIS is a very old trick, though it still finds favor with most of the conjurers of the present day. You borrow a hat, and on taking it into your hands, you ask a number of questions about it, or say it would be a pity to spoil so nice a hat, or make some such remark. This, however, is only a ruse for the purpose of diverting attention. Then, passing round to the back of your table—(where, by the way, you have arranged on pegs, a large wooden "cannon ball," or a cabbage, or a bundle of dolls, trinkets, etc., loosely tied to-

gether; so that they may be easily disengaged)—you wipe, in passing one or other of these articles off the pegs—where they must be very slightly suspended—into the hat so rapidly as not to be observed. Returning to the gentleman from whom you received the hat, you say to him: “You are aware, sir, that your hat was not empty when you gave it to me,” at the same time emptying the contents in front of the audience. Supposing you have, in the first instance, introduced the dolls and trinkets, you may repeat the trick by wiping the “cannon-ball,” or one of the other articles, into the hat, and again advancing toward the gentleman from whom you received it, say: “Here is your hat; thank you, sir.” Then, just as you are about to give it to him, say: “Bless me, what have we here?” and turning the hat upside down, the large cannon-ball will fall out.

Evanescent Money.

“’Tis here, and ’tis gone!” This simple but effective trick is done in the following manner: Stick a small piece of white wax on the nail of your middle finger; lay a dime on the palm of your hand, and state to the company that you will make it vanish at the word of command, at the same time observing that many perform the feat by letting the dime fall into their sleeve, but to convince them that you have not recourse to any such deception, turn up the cuffs of your sleeves. Then close your hand, and by bringing the waxed nail in contact with the dime, it will firmly adhere to it. Then blow upon your hand, and cry: “Be-gone!” and suddenly opening it, and extending your palm, you show the coin has vanished. Care must be taken to remove the wax from the dime before you restore it to the owner.

The Winged Coin.

TAKE a coin with a hole in the edge, and attach it to a piece of white sewing silk at the end of which is a piece of elastic cord about twelve inches in length. Sew the cord to the lining of your left-hand coat sleeve, but be careful that the end of the cord to which the coin is attached should

not extend lower than within two inches of the end of the sleeve when the coat is on. Having done this, bring down the coin with the right hand, and place it between the thumb and the under finger of the left hand, and showing it to the company, tell them that you will give it to any one present who will not let it slip away. You must then select one of your audience to whom you proffer the coin, and just as he is about to receive it, you must let it slip from between your fingers, and the contraction of the elastic cord will draw the coin up your sleeve, and its sudden disappearance will be likely to astonish the would-be recipient. This feat can be varied by pretending to wrap the coin in a piece of paper or a handkerchief. Great care should be taken not to let any part of the cord be seen, as that would be the means of discovering the trick.

The Aerial Coin.

THE following will furnish the key to many of the stock tricks of professional conjurers. Having turned up the cuffs of your coat, begin by placing a cent on your elbow (your arm being bent by raising the hand towards the shoulder), and catching it in your hand—a feat of dexterity easily performed. Then say that you can catch even a smaller coin in a more difficult position. You must illustrate this by placing the coin half way between the elbow and the wrist, and by suddenly bringing the hand down, the coin will fall securely into the cuff, unseen by any one, and it will seem to have disappeared altogether. Take a drinking glass or tumbler, and bidding the spectators to look upwards, inform them that the last coin shall drop through the ceiling. By placing the glass at the side of your arm and elevating the hand, the coin will fall from the cuff into the tumbler.

An Aviary in a Hat.

THIS excellent but well-known trick requires the assistance of a confederate. A hat is borrowed from one of the audience, and turned round and round to show there is nothing in it. It is then laid on the operator's table, behind a

vase or some other bulky article ; after which, as if a new idea had occurred to you, perform some other trick, during which the confederate removes the borrowed hat, substituting one previously prepared. This substituted hat is filled with small pigeons, placed in a bag with a whalebone or elastic mouth, which fits the inside of the hat. The bag containing the birds is covered with a piece of cloth, with a slit in the top. The operator taking up the hat, puts his hand through the slit, and takes out the birds one by one, till all are free. The hat is then placed on the table, for the ostensible purpose of cleaning it before handing it back, and the confederate again changes the hats, having in the interim fitted the borrowed hat with a bag similar to the other and also filled with pigeons. This having been done, you call out to your confederate, and request him, so that all your audience may hear, to "Take the gentleman's hat away and clean it." He takes it up, and peeps into it, saying: "You have not let all the birds away;" upon which, to the surprise and amusement of the spectators, you produce another lot of birds as before. In brushing the hat previous to restoring it to the owner, the bag must be adroitly removed.

A Dollar Bill Concealed in a Candle.

Ask some one to lend you a dollar bill, and to notice the number, etc. You then walk up to the screen behind which your confederate is concealed, pass the bill to him and take a wax or composite candle. Then, turning to the audience, you ask one of them—a boy would be preferred—to step up on the platform. At your request, he must cut the candle into four equal parts. You then take three of them, and say you will perform the trick by means of them, passing the fourth piece to the other end of the table, where your confederate has already rolled up the note in a very small compass, and thrust it into a hollow bit of candle previously made ready, you take up this piece, and, concealing it in your hand, you walk up to the boy and appear accidentally to knock one of the bits of candle out of his hand, and while

you are stooping to pick it up off the floor, you change it for the bit which contains the bill. You then place it on the table and say to the audience: "Which piece shall I take—right or left?" If they select the one which contains the note, ask the boy to cut it carefully through the middle, and to mind that he does not cut the bill. When he has made a slight incision, tell him to break it, when the note will be found in the middle. If the audience select the piece which does not contain the note, you throw it aside and say the note will be found in the remaining piece. When this is done with tact, the audience will naturally believe that they have really had the privilege of choosing.

The Conjuror's Banquet.

HE EATS A QUANTITY OF PAPER SHAVINGS; AFTERWARDS DRAWS FROM HIS MOUTH A BARBER'S POLE, SIX FEET IN LENGTH; THEN DRAWS OUT SEVERAL YARDS OF DIFFERENT COLORED RIBBONS; THEN PUSHES OUT WITH HIS TONGUE AN OUNCE OF PINS; AND, LASTLY, AFTER WELL SHREDDING THE PAPER SHAVINGS, TO SHOW THAT THERE IS NOTHING IN THEM, A FLIGHT OF BIRDS COME OUT FROM AMONG THEM, THEIR NUMBER *ad libitum*.

THIS is really a first rate experiment, and if got up carefully, will excite much wonder. I shall commence by giving instructions how to make the necessary properties, commencing with the barber's pole. Cut some white paper into lengths, three inches wide; paste them together, making a long length of ten or twelve feet or more; paint one side red, a strip about half an inch wide, the whole length of the paper, and at its edge; glue on at one end of the paper a piece of round wood, with a small knot on the end; then roll the paper up like a roll of ribbons. I will explain presently what to do with it. The next is to prepare your pins and ribbons. In a piece of soft paper, in as small a compass as you can, roll up a number of pins, and upon this packet roll your ribbons of different colors, making altogether a round ball, which you can conveniently slip into your mouth; then make a long paper bag similar to those of the confectioner; paint it in stripes, pink and white; in this

place your birds—canaries, sparrows, or any small birds you can most conveniently procure. The process will not hurt them if you make a few pinholes in the bag to admit the air; you then procure some pink and white tissue paper, cut it into strips until you have a good heap, as many shredded out as would fill a small bread-basket, in which you place them; at the right hand, hid in the shavings, you have the barber's pole, the ribbons and pins, and the bag containing the birds, and by your side a glass of water from which you pretend to drink occasionally. Thus prepared, you present yourself to the audience. Sip a little water, make two or three preliminary ahems, run your fingers through your hair, arrange your necktie, curl your moustache—if you have none, it will be the greater burlesque to pretend to curl it—and then, with mock dignity, address your audience: “Ladies and gentlemen, doubtless you have witnessed the performance of many conjurers, some of them clever; but of all the professors you ever saw, none of them ever possessed the extraordinary abilities as the illustrious individual who now does you the honor of exerting himself for your amusement. My natural modesty and diffidence prevent my saying more. I shall at once commence my performances by introducing the Conjuror's Banquet. I have some maccaronies (alluding to the paper shavings). Excuse the vulgarity, but I must refresh” (takes a quantity of shavings in each hand and commences munching them as a horse would eat hay, taking a little water occasionally, smacking his lips, and seeming to enjoy the feast very much). After having proceeded in this manner for a short time, take up among the shavings the barber's pole; place it, shavings and all, against your mouth; take hold of the little knob at the end of the pole which is rolled up like a roll of ribbons, pull it gradually out, and it presents the appearance of a barber's pole several feet in length; put this carefully on one side: commence feeding again upon your paper shavings in the same burlesque style, then take up your roll of ribbons and pins, and during the process of seeming to eat, you slip the roll of ribbons and pins into your mouth. You

must chew the shavings you place in your mouth into a hard lump, and as you supply one mouthful from the heap you hold in your hand, push the hard lump of chewed shavings out of your mouth with your tongue. Well, you have the roll of ribbons in your mouth; place your shavings again in the basket, put your finger and thumb in your mouth, taking the end of the ribbon and pull it out of your mouth with both hands, one after the other; letting the ribbon slip through your hands as you pull it out, it will appear a larger quantity. After one length or color is pulled out of your mouth, sip a little water, smack your lips, and again secure the end of the ribbon, pulling it out in the same manner as the previous one; continue this until you have pulled all the ribbon out of your mouth; you will now feel with your tongue the paper containing the pins; take a little more water, saturate the paper, and the pins will remain in your mouth; these you push out with your tongue, keeping the lips almost closed; spit the pins out on a small tray, one that will sound when the pins fall on it; it is more effective. The trick is now finished, except the flight of birds. Your bag containing them is at your right hand; you slip this in among the shavings, and commence shredding them, and during this process tear the bag open, and the birds, of course, escape. The paper being painted in pink and white stripes, can not be observed.

How to Swallow a Number of Needles and Yards of Thread.

THE trick is performed as follows: In the first place thread a dozen needles, put them in as small a compass as possible, and place them between the gum and the upper lip; you can speak without difficulty and without any effort they will remain there. Let the needles be short ones, and take the end of the thread a little distance from the needles, and deposit it between the gum and lips in such a position that you can always feel it and pull it out when required. Thus being prepared, of course unknown to your audience, you take your second dose of needles, placing them one by one on your tongue, seeming to swallow them, but depositing

them on the other side of your mouth, between your gums and lip, which will effectually conceal them, notwithstanding an examination of the mouth; afterwards roll up between your fingers about a yard of thread; place this in your mouth, and with your tongue conceal it between your gum and lip. Take a drink of water, make a few wry faces, then place your finger and thumb in your mouth, securing the end of the thread upon which the needles are threaded, draw it out, and exhibit it, taking an early opportunity of retiring to get rid of the needles concealed in your mouth. This is a most effective trick, and easily performed. Be careful not to swallow the needles.

Magical Appearance of a Globe of Water Full of Fish.

TUSANG was the first to introduce the globe full of water and gold fishes. He had a long gown and a large pocket in front, would squat down, not in a very elegant position, and produce from nothing, apparently, a globe brimful of water, and gold-fish swimming about. It would not suit most people to carry about a large dressing gown, or glass globe to carry the fish in, but you may perform the experiment without either. Purchase a few gaudily-colored fish at a toy-shop, such as you place in a glass of water, and they follow a magnet about. Then at an india-rubber shop procure a large india-rubber jar cover, such as they sell to cover pickle jars or other preserves. In any house you may procure a basin that will fit your cover, which will tightly stretch over it, and it may happen you can obtain a glass bowl. Place your artificial fish in the globe or basin, then fill it with water and stretch on your india-rubber cover; this will prevent the water from falling out, whatever position you place it in. Leave the room, or retire to a chair in the corner, upon which you have little preparations and arrangements, hang a cloth over the back of it, and let no person be allowed to go near or to examine it. Have your bowl all ready, and place it under your arm or inside your coat. Borrow a large handkerchief or lady's shawl, or provide yourself with a square of black cloth; hold it up to the audience in your

two hands, showing both sides, then place one corner of the cloth in your mouth and your right hand underneath, with which you take the bowl from under your arm ; place it on the palm of your left hand, the handkerchief or cloth over it ; you must hold the cloth in your hand and in your mouth so as to conceal the doings of the hand under the cloth. The bowl being now in the left hand and the cloth over it, with the right hand remove the cloth from off the bowl, and in doing so also take off the india-rubber cover. This is very easily done, although it requires some strength to stretch it on in the first place. Exhibit your bowl of fish, make your bow, and proceed to the next experiment.

The Fairy Canary Bird, Enchanted Egg, and the Magic Ring.

“I WISH,” says the performer, “to borrow a lady’s wedding-ring. There’s a certain charm about the wedding-ring which none other possesses. Pray, some lady, lend me one. I always experienced a difficulty in borrowing so precious an article ; the married ladies are averse to lend them, and the single ladies wish they had them to lend. Thank you, madam ; now I shall perform a most wonderful experiment with this much-prized article. I require a little boy to assist me in this experiment. Now, sir, hold this ring edgeways between your teeth. That will do. I have here a pistol ; ’tis charged with powder and ball. I am so accurate a marksman, that I can fire at the ring and knock it down your throat. I have been exceedingly fortunate with this experiment ; have performed it during my professional career at least a thousand times ; altogether, I have not killed more than ten boys, so you will agree with me I have been very lucky. Dear me, you tremble ; and, I declare, you have spoilt the circular shape of the ring. Let me try if I can restore it to its original shape—(places the ring between his teeth, bites it, and makes it worse)—Oh! dear me, this is a bad job! I have altogether spoilt the lady’s ring. ’Tis of no use to any one now. Ah! here is a pistol. I will place the ring in the pistol, and fire it out of the window—(he does so)—Dear me, what have I done ? I really scarcely knew what I was

doing. Ah! here is an egg. I will break it open—(he does so, and within the egg is a canary bird, the ring tied round its neck with a piece of ribbon. The conjurer expresses his satisfaction)—Dear me, I am so glad. There, madam, is your property uninjured—(gives the ring to the lady who owns it)—Thanks, my pretty bird—(addressing the canary)—for releasing me from this dilemma. Now, will you please exhibit some of your clever performances?—(the bird performs. How that is managed I will presently describe)—See, he lays as if dead in my hand. Will you please to hold it, madam?—(gives it to a lady. Takes it from her)—Dear me, my poor pet is in reality dead. Poor little Dick! You must have pressed him too hard—lifts him by the leg and lets him fall on the table. Ah! poor little fellow, he is dead. Never mind, I will throw him up and see if he can fly.” He does so, and the bird flies away.

As this is a very capital trick, I would advise the amateur to carefully study and practice it.

EXPLANATION HOW TO PERFORM THE ABOVE.

In the first place, provide yourself with a penny wedding-ring—this can easily be changed for the golden one you borrow of the lady. You place the brass ring on the table, and go behind a screen to fetch a pistol; while there, you give the real ring to a confederate. You return to the table immediately, and perform the business of putting the ring in your mouth, firing it out of pistol, etc., as explained above. Your confederate, during this time, is tying the ring with a piece of ribbon round the bird's neck, and thrusts the bird into an egg-shell. You go behind the screen for two eggs; you bring them forward to the table on a plate, and ask the boy who has been assisting you to choose one of them. He does so. In your left hand you have the egg with the bird in it. You take the egg the boy has chosen in your right hand, and seem to pass it into the left hand, retaining it in the right hand.

You then produce the egg with the bird in it, holding it in

such a position as to conceal the bird, and breaking the top of it, you quietly and gradually release the bird, and return the lady her ring; you then proceed to make the bird perform, as before explained. Beneath the bottom of your vest, you have a stuffed bird—'tis an easy matter to change one for the other. You may deposit the living bird under your vest without doing it the slightest injury, and the instructions above given, I hope, will satisfactorily explain how to perform the experiment. To make the bird perform is as follows: Before you commence showing your bird, he should be perfectly tame. I have found that goldfinches are the most tractable. The best manner to tame your bird is to leave the cage door open, of course closing the windows and doors. He will gradually become familiar, will leave his wiry prison, and share your meals, with you, fight for his perch on the side of your sugar basin, and sometimes sit on the edge of your cup or saucer and help himself to its contents; all this, in course of time, he will do of his own accord; but, until he becomes perfectly familiar, do not interfere with him. It is an easy matter to train him in his performance. When you handle him, do so gently and without ruffling his feathers. With a very little practice he will remain in whatever position you place him in, whether on his back, sitting in a chair, or standing on his head. He will, also, if you strike a string or stick against his claws, naturally clutch at it. You may swing him backwards and forwards as a rope dancer, or turn him round while he clings to the stick in imitation of a fowl roasting. All inquisitive and impertinent cats, during tuition, must be excluded. After the bird's performance, proceed with your trick.

A Very Extraordinary Experiment in Natural Magic.

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 center 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.

To Eat Cotton Wool and Blow Fire and Sparks Out of Your Mouth.

OBTAIN some cotton wool, such as the jewelers use to pack their jewelry ; get a piece of old linen and burn it, damping it out when it is burnt black and reduced to tinder. If you don't understand, ask your grandparents how they used to make tinder to obtain a light previous to the invention of lucifer matches. Put a light to the tinder ; it will not flame, but smoulder, and fold it lightly in a piece of the wool just as large as you can conceal in the palm of our hand, commencing eating just in the same manner as in the Barber's Pole Trick with the shavings. When you have satisfied yourself, and while feeding yourself with the wool, slip in the small piece of wool containing the lighted tinder ; blow, and smoke and sparks will issue from your mouth, to the astonishment of the lookers on. A very good system to practice many of these tricks, is to stand before a looking-glass.

Instantaneous Growth of Flowers.

IN the first place, manufacture a fanciful tree of flowers. If you cannot do this yourself, some of the poor people who hawk paper flowers will make one for you. It must be tall and not bulky—say 15 or 18 inches high—and at its base not more than 4 inches in diameter. This must be fastened to a round piece of wood, similar to the bottom of a bill-file, but much lighter ; make a paper cone to fit this neatly, but not to crush the flowers ; it must have no top to it, and the tree of flowers must have a small piece of wire sticking up at the top, so that the tree, cone, and altogether, can be easily lifted by the small piece of wire—therefore its construction must be very light.

After the above is prepared, make another cone or cover in the shape of a cone. This second cover must neatly and exactly fit over the first one, so that both may be lifted together. Having these things arranged, place your cover containing the flowers on the floor behind your table, the table-cloth so arranged that it cannot be seen. You take your second cover from the floor, saying, "Here is an article in the shape of a cone, it is quite simple in its construction, made of slight card-board. There is no mechanical contrivance to assist the experiment. Observe, you can see through it." Here hold it so that the audience can see through it. You then place it on the ground, taking care in placing it down to cover the cone which conceals the flowers. Take a small tray, place it on the table, remarking, "I do this, ladies and gentlemen, to remove from your minds my having a tray on the table." At the same instant you lift your covers and flowers altogether by the piece of wire affixed on the top of the tree and place it on the tray. You then produce your magic stick, and pronounce, "Flora, the Goddess of Flowers, there are ladies here nearly as beautiful as yourself, who love the productions of nature, and nothing more so than beautiful flowers. Will you kindly assist me in producing a magical bouquet, which they will admire and thank you for?" The Goddess assents. Behold an instantaneous growth of beautiful flowers! Lift the two covers off at once, leaving the tree on the table.

How to Let Twenty Gentlemen Draw Twenty Cards, and to Make One Card Every Man's Card.

TAKE a pack of cards; let any gentleman draw a card and put it in the pack again, but be sure you know where to find it again; then shuffle the cards, and let another gentleman draw a card, but be sure you let him draw the same card as the other gentleman drew, and continue till ten or twelve, or as many as you think fit, have drawn; then let another gentleman draw another card, and put them into the pack and shuffle them till you have brought the cards together; then showing the last card to the com-

pany, the other will show the trick ; by this means many other feats may be done.

How to Allow Six Persons to Draw One Card Each, Shuffle Them, and Immediately After the Performer at Once Produces Them, Pulling Them Rapidly Out of the Pack One After the Other.

Six persons draw cards ; but always have the first card drawn returned to the pack before you allow a second to be drawn. Reverse the cards as each is returned to the pack ; after they are all placed in, and the cards shuffled, then pull them out rapidly, one after the other, throwing them on the table, face uppermost, previously requesting the drawers to acknowledge their cards as they are thrown upon the table.

The Performer Leaves the Room ; While He is Absent a Person Draws a Card ; When the Conjuror Returns, He Takes the Pack in His Hand, and Immediately Pulls the Card from the Pack Drawn in His Absence.

To effect this experiment, the performer must have a confederate who is acquainted with the secret of the cut cards. Of course, it will be understood that when the magician enters the room, he knows how to find the cards by the usual means of feeling the broad end projecting over the narrow ones.

How to Tell a Person Any Card He Thinks Of, and to convey it Into a Nut.

TAKE a nut, in which burn a hole with a hot bodkin, and with a needle break and extract the kernel. Write the name of a card on a piece of thin paper, and roll it up hard, and put it in the nut ; stop the hole with wax, which rub over with a little dust, that the puncture may not be perceived, then let some one draw a card ; you must take care it be that which is written on the paper ; desire him to break the nut, in which he will find the name of the card he has drawn.

To Make a Card Jump Out of the Pack and Run on the Table.

TAKE a pack of cards, and let any one draw any card they

please ; put it into the pack, so that you may know where to find it at pleasure. Put a small piece of wax under your thumb-nail, to which fasten a hair, and the other end of the hair to the card ; spread the cards open on the table, and desire the one chosen to jump out, which you may readily cause to do by means of the hair.

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.

The Landlady and Her Guests.

SECRETLY place one of four Jacks at the bottom of a pack of cards ; take three others, with a Queen, and place them on a table. Showing the three Jacks, say something like the following : "Here are three rascals who have been indulging in good cheer at a public house, and have no money to foot the bill. These fellows are plotting how to vamose the ranche without settling with the landlady"—here show the Queen—"and with this aim they persuade her to go into the cellar, while each customer takes flight in different directions." Then place one of the Jacks at the bottom of the pack, another at the top, and a third in the middle, so that when the landlady returns none of her patrons are to be seen. "But," you continue, "let's put the good lady at the bottom of the heap, and see whether she cannot catch up with the scoundrels." Turn the Queen face down on the table, and place the pack on her ; now ask any one of the company to cut the cards, and you will find the landlady in company with the fugitive Knaves.

To Change the Color of a Bird or Flower.

To accomplish this metamorphosis, it is necessary to have earthen vases which have little edges, or rims, near their mouths, and should be of a size sufficiently large to hold suspended the bird or flower which you intend placing in

them. You should likewise be provided with stoppers of cork, of a diameter equal to that of their mouths. To make an experiment upon some bird, it is necessary to commence by making a hole in the stopper sufficiently large to contain the neck of the bird without strangling it. This done, you divide the diameter of the stopper into two equal parts, so as to facilitate the placing of it around the neck without doing injury to the bird. The two parts being brought together, you place at the bottom of the vase an ounce of quicklime, and beneath that a quarter of an ounce of sal ammoniac. When you perceive the effervescence commence to take place, you promptly insert the stopper, to which the bird is attached, leaving the neck outside. The plumage of the body, exposed to this effervescent vapor, will become impregnated with the various colors produced by this chemical combination. Remove the stopper and the bird, and you will perceive its feathers charged with divers shades. Two or three minutes serve to produce this effect, for you run the risk of stifling the bird, if exposed for any length of time to this vapor. In experimenting upon a flower, the hole in the stopper need only be large enough to hold the stem, which serves to suspend it in the air during the operation, which will be completed in one or two minutes.

Magic Pictures Alternately Representing Summer and Winter.

PAINT a landscape upon drawing-paper, coloring the earth, trunks of trees, limbs, etc., with their appropriate hues. But brush over the foliage, leaves, grass, etc., with the liquid hereafter described, and you will have a picture, at an ordinary temperature, utterly devoid of anything green. Heat it sufficiently, but not too much, and you will perceive the trees, leaves, and other foliage, assume a summer green, or rather that of early spring.

The liquid used is a dissolution in aqua regia of zaffer—which can be had at any druggist's—that is to say, the metallic earth of cobalt, which colors the zaffer blue. You temper this dissolution, which is very caustic, with common

water, and with it you color the foliage of the landscape. The design, when cold, is invisible ; but exposed to heat, wherever it has been touched by this liquid it becomes green.

To Split a Piece from Off a Coin.

INSERT into a table three pins, upon which place a piece of money. Upon this place a heap of flour of sulphur, and set it on fire. When the fire burns out, you will find a film of metal detached from the coin.

The Magic Flask.

TAKE a glass bottle ; put in it some volatile alkali, in which has been dissolved copper filings, which will produce a blue color. Give this flask to some one to cork up, while indulging in some pleasantry, and then call the attention of the company to the liquid, when, to their astonishment, they find the color has disappeared as soon as it was corked. You can cause it to reappear by simply taking out the stopper, and this change will appear equally astonishing.

Scrap or Blowing Book.

TAKE a book seven inches long, and about five inches broad, and let there be forty-nine leaves, that is seven times seven contained therein, so as you may cut upon the edges of each leaf six notches, each notch in depth of a quarter of an inch, with a gouge made for that purpose, and let them be one inch distant ; paint every thirteenth or fourteenth page, which is the end of every sixth leaf and beginning of every seventh, with like colors or pictures ; cut off with a pair of scissors every notch of the first leaf, leaving one inch of paper, which will remain half a quarter of an inch above that leaf ; leave another like inch in the second part of the second leaf, clipping away an inch of paper in the highest place above it, and all notches below the same, and orderly to the third and fourth, and so there shall rest upon each leaf only one nick of paper above the rest, one high uncut, an inch of paper must answer to the first directly, so as when you have cut the first seven leaves in such a

manner as described, you are to begin the self same order at the eighth leaf, descending in the same manner to the cutting other seven leaves to twenty-one, until you have passed through every leaf all the thickness of your book.

To Keep a Stone in Perpetual Motion.

Put very small filings of iron into aquafortis, and let them remain there until the water takes off the iron requisite, which it will do in seven or eight hours. Then take the water and put it into a phial an inch wide, with a large mouth, and put in a stone of lapis calaminaris, and stop it up close; the stone will then keep in perpetual motion.

How to Cut a Man's Head Off, and Put it in a Platter a Yard From His Body.

THIS is a curious performance, if it be handled by a skillful hand. To show this feat of execution, you must cause a board, a cloth, and a platter to be purposely made, and in each of them to be made holes fit for a person's neck; the board must be made of two planks, the longer and broader the better; there must be left within half a yard of the end of each plank half a hole, so as both planks being thrust together, there may remain two holes, like holes in a pair of stocks; there must be made likewise a hole in the cloth; a platter also must be set directly over or upon one of them, having a hole in the middle thereof, of the like quantity, and also a piece cut off the same, as big as his neck, through which his head may be conveyed into the middle of the platter, and then sitting or kneeling under the board, let the head only remain upon the board, in the frame. Then, to make the sight more striking, put a little brimstone into a chafing dish of coals, setting it before the head of the boy, who must gasp two or three times, so as the smoke may enter his nostrils and mouth, which is not unwholesome, and the head presently will appear stark dead, if the boy act his countenance accordingly, and if a little blood be sprinkled on his face the sight will be stranger. This is

commonly practiced with a boy instructed for that purpose, who being familiar and conversant with company, may be known as well by his face as by his apparel. In the other end of the table, where the like hole is made, another boy of the bigness of the known boy must be placed, having on his usual apparel; he must lean or lie upon the board, and must put his head under it through the side hole, so as the body shall seem to lie on the end of the board, and his head lie in a platter on the other end. There are other things which might be performed in this action, the more to astonish the beholders, which, because they require long descriptions, are here omitted; as to put about his neck a little dough kneaded with bullock's blood, which, being cold, will appear like dead flesh, and being pricked with a sharp, round, hallow quill, will bleed and seem very strange; and many rules are to be observed herein as to leave the tablecloth so long and so wide as it may almost reach the ground.

Ice Made in a Red Hot Vessel.

TAKE a platinum cup and heat it red hot; in it pour a small quantity of water, then take the same quantity of sulphuric acid; a sudden evaporation will ensue; then invert the cup and a small mass of ice will drop out. The principle is this: Sulphuric acid has the property of boiling water when it is at a temperature below the freezing point, and when poured in a heated vessel, the suddenness of the evaporation occasions a degree of cold sufficient to freeze water.

Liquid carbonic acid takes a high position for its freezing qualities. In drawing this curious liquid from its powerful reservoirs, it evaporates so rapidly as to freeze, and it is then a light, porous mass like snow. If a small quantity of this is drenched with ether, the degree of cold produced is even more intolerable to the touch than boiling water. A drop or two of this mixture produces blister, just as if the skin had been burned. It will freeze mercury in five to ten minutes.

Magical Colors.

Put half a tablespoonful of syrup of violets and three tablespoonfuls of water into a glass, stir them well together with a stick, and put half the mixture into another glass. If you add a few drops of acid of vitriol into one of the glasses, and stir it, it will be changed into a crimson. Put a few drops of fixed alkali dissolved into another glass, and when you stir it, it will change to green. If you drop slowly into the green liquor from the side of the glass a few drops of acid of vitriol, you will perceive crimson at the bottom, purple in the middle, and green at the top; and by adding a little fixing alkali dissolved to the other glass, the same colors will appear in different order.

Freezing with Liquid.

ETHER poured upon a glass tube, in a thin stream, will evaporate and cool it to such a degree that water contained in it may be frozen.

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.

Destruction of Two Fluid Bodies, and the Formation of One New Solid in Their Stead.

INTO a tumbler put about an ounce of the solution of carbonate of potash—(recollect that the solution must be saturated)—and pour upon it half an ounce of sulphuric acid; a violent commotion takes place, and the produce is a solid salt. This experiment is the more striking, as both substances were in a fluid state. The salt formed will be found to have neither the sourness of the acid, nor the causticity of the potash. The new body, or salt, is called sulphate of potash.

The Two Invisible Substances.

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 sal-ammoniac.

The Egyptian Fluids.

TO MIX WINE AND WATER TOGETHER, AND THEN SEPARATE THEM BY MEANS OF A RED AND WHITE TAPE.

To perform this trick, you must have three covers (tin) made of an obeliotic form, terminating at about one inch and a half on top; upon the top of two of these covers is soldered a piece of thick brass, copper or lead—say, about a quarter of an inch in thickness; in the centre make a hole about the same in diameter; about two inches from the top and on the inside will be a partition or floor, through the centre of which make a small hole (this partition must be water tight). Previous to performing the trick, fill the two covers (the tops of them), one with water, the other wine; then cork them well, which excludes the air, consequently

keeps the liquid from coming out at the small hole made in the centre of the partition; then take two sound tumblers, and put about as much water in one as there is water in one of the cover place the cover over that—the tumbler that has the water; then put about the same quantity of wine in the other tumbler as there is in the other cover, and place that cover over it; now have a tumbler with a hole through the centre of the bottom (made with a drill); have this hole closed with a long peg from the under side; then, through your trick table have a small augur-hole made to admit the peg; this tumbler must also be covered with a similar cover in external appearance; you then take the covers off the tumblers containing water and wine, and in the presence of the audience, mix the two liquids; then pour both into the tumbler that has the hole in the bottom; place the tumblers back and cover them over; now lift the tumbler up containing the mixture that the audience may see it (keeping your hand in front of the peg); place it back with peg through the hole; cover it over; then take a red and white tape string that has previously been fastened to a small stick, and place it in the top of the cover that is over the false tumbler; then take the end of the red tape, which has a small wire to it, and after removing the cork from the cover over the wine, drop the end of the wire into the hole; the air is then let into the wine, which lets it run down into the tumblers underneath; do likewise with the white tape; then reach your hand under the table and draw the peg out of the tumbler, and let the mixture run down into a tumbler or cup secreted there for that purpose; now remove the covers, and show the audience that the tumbler you poured the mixture into is empty, and the one you poured it out of contains it again, which will greatly astonish them.

To Illuminate the Surface of the Water.

WET a piece of fine loaf sugar with phosphorized ether, and throw it into a basin of water; the surface of the water will become luminous in the dark, and, by gently blowing upon it, phosphorescent undulations will be formed, which

illuminate the air above the fluid to a considerable distance. In winter the water must be rendered blood-warm. If the phosphorized ether be applied to the hand, or other warm objects (which may be done with safety), it renders them luminous in the dark.

The Well of Fire.

ADD gradually one ounce, by measure, of sulphuric acid to five or six ounces of water, in an earthenware basin; and add to it, also gradually, about three-quarters of an ounce of granulated zinc. A rapid production of hydrogen gas will instantly take place. Then add, from time to time, a few pieces of phosphorous of the size of a pea. A multitude of gas bubbles will be produced, which will fire on the surface of the effervescing liquid; the whole surface of the liquid will become luminous, and fire-balls, with jets of fire, will dart from the bottom, through the fluid, with great rapidity and a hissing noise.

To Produce Fire by the Mixture of Two Cold Liquids.

TAKE half a pound of pure, dry nitre in powder; put it into a retort that is quite dry; add an equal quantity of highly rectified oil of vitriol, and distilling the mixture in a moderate sand heat, it will produce a liquor like a yellowish fume; this, when caught in a dry receiver, is Glauber's spirits of nitre; probably the preparation, under that name, may be obtained at the chemist's, which will, of course, save much time and trouble.

You then put a drachm of distilled oil of cloves, turpentine, or caraways, in a glass vessel; and if you add an equal quantity, or rather more, of the above spirit, though both are in themselves perfectly cold, yet, on mixing them together, a great flame will arise and destroy them both, leaving only a little resinous matter at the bottom.

The Exploding Bubble.

IF you take up a small quantity of melted glass, with a tube—the bowl of a common tobacco pipe will do—and let

a drop fall into a vessel of water, it will chill and condense with a fine spiral tail, which being broken, the whole substance will burst with a loud explosion, without injury either to the party that holds it, or him that breaks it; but if the thick end be struck, even with a hammer, it will not break.

To Give a Person a Supernatural Appearance.

Put one part of phosphorous 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 contour, whilst the eyes and mouth appear like black spots. No danger whatever attends this experiment.

The Magic Picture.

TAKE two level pieces of glass—plate glass is the best—about three inches long and four wide, exactly of the same size; lay one on the other, and leave a space between them by pasting a piece of card, or two or three small pieces of thick paper, at each corner.

Join these glasses together at the edges by a composition of lime slacked by exposure to the air, and white of an egg. Cover all the edges of these glasses with parchment or bladder, except at one end, which is to be left open to admit the following composition:

Dissolve by a slow fire six ounces of hog's lard, with half an ounce of white wax, to which you may add half an ounce of clear linseed oil.

This must be poured, in its liquid state and before a fire, between the glasses by the space left in the sides, and which you are then to close up. Wipe the glasses clean and hold them before the fire, to see that the composition will not run at any part.

Then fasten with gum a picture or print painted on very

thin paper, with its face to one of the glasses, and, if you like, you may fix the whole in a frame.

While the mixture between the glasses is cold, the picture will be quite concealed, but become transparent when held to the fire; and, as the composition cools, it will gradually disappear.

Beautiful Phenomena.

DIP a long slip of wood in melted sulphur, so that one-half, upwards, may be covered; light it, and whilst burning with a weak, bluish flame, introduce it into a jar of nitrous oxide gas; the flame will be instantly extinguished. Withdraw the match, inflame it again, and let it burn for two or three seconds until the flame be vivid, then immerse it once more. Instead of extinction, the flame will be now kept up with great splendor; it will be of a delicate red color.

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 shook over the flame of a torch, the reflection will produce the exact appearance of lightning.

To Split a Piece of Money into Two Parts.

FIX three pins in the table, and lay the piece of money upon them; then place a heap of the flour of sulphur below the piece of money and another above it, and set fire to them. When the flame is extinct, you will find on the upper part of the piece a thin plate of metal, which has been detached from it.

Artificial Thunder.

MIX two drachms of the filings of iron with one ounce of concentrated spirit of vitriol, in a strong bottle that holds about a quarter of a pint; stop it close, and in a few moments shake the bottle; then, taking out the cork, put a lighted candle near its mouth, which should be a little inclined, and you will soon observe an inflammation arise from the bottle, attended with a loud explosion.

To guard against the danger of the bottle bursting, the best way would be to bury it in the ground, and apply the light to the mouth by means of a taper fastened to the end of a long stick.

The Tumbling Egg.

FILL a quill with quicksilver; seal it at both ends with goo!, hard wax; then have an egg boiled; take a small piece off the small end, and thrust in the quill with the quicksilver; lay it on the ground, and it will not cease tumbling about as long as any heat remains in it. Or, if you put quicksilver into a small bladder, and blow it up, then warm the bladder, it will skip about so long as heat remains in it.

Money Augmented by an Optical Delusion.

IN a large drinking-glass of a conical shape—small at the bottom and wide at the top—put a dime and let the glass be half full of water; then place a plate on the top of it and turn it quickly over, that the water may not escape. You will see on the plate a piece of coin the size of a silver quarter and a little higher up another the size of a dime.

It will add to the amusement this experiment affords, by giving the glass to one of the company (but who, of course, has not witnessed your operations), and desiring him to throw away the water, but save the pieces; he will not be a little surprised to find only one.

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 peppercorn, 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.

To Construct the Camera Obscura.

MAKE a circular hole in the shutter of a window, from whence there is a prospect of some distance; in this hole

place a magnifying glass, either double or single, whose focus is at the distance of five or six feet; no light must enter the room but through this glass. At a distance from it, equal to its focus, place a very white pasteboard—what is called a Bristol board, if you can procure one large enough, will answer extremely well. This board must be two feet and a half long, and eighteen or twenty inches high, with a black border round it; bend the length of it inward to the form of part of a circle, whose diameter is equal to double the focal distance of the glass. Fix it on a frame of the same figure, and put it on a movable foot, that it may be easily placed at that distance from the glass where the objects appear to the greatest perfection. When it is thus placed, all the objects in front of the window will be painted on the paper in an inverted position, with the greatest regularity and the most natural colors. If you place a swing looking-glass outside the window, by turning it more or less, you will have on the paper all the objects on each side the window.

If, instead of placing the looking-glass outside the window, you place it in the room above the hole (which must then be made near the top of the shutter) you may have the representation on a paper placed horizontally on a table, and draw at your leisure all the objects reflected.

Observe, the best situation is directly north, and the best time of day is noon.

The Magnifying Reflector.

LET the rays of light that pass through the magnifying-glass in the shutter be thrown on a large concave mirror, properly fixed in a frame; then take a thin strip of glass and stick any small object on it; hold it in the intervening rays at a little more than the focal distance from the mirror, and you will see on the opposite wall, amidst the reflecting rays, the image of that object, very large, and beautifully clear and bright.

Sympathetic Ink.

THE most curious of all kinds of sympathetic ink is that from cobalt. It is a very singular phenomenon that the characters or figures traced out with this ink may be made to disappear and reappear at pleasure. This property is peculiar to ink obtained from cobalt, for all the other kinds are at first invisible until some substance has been applied to make them appear; but when once they have appeared, they remain. To prepare this ink, take zaffre and dissolve it in nitro-muriatic acid until the acid extracts from it the metallic part of the cobalt which communicates to the zaffre its blue color; then dilute the solution, which is very acrid, with common water. If you write with this liquor on paper, the characters will be invisible; but when exposed to a sufficient degree of heat, they will become green; when the paper has cooled, they will disappear. Observe, if the paper is too much heated, they will not disappear at all.

The Magic Oracle.

By the last mentioned kind of ink the following amusing trick may be performed: "Write on several leaves of paper with common ink a certain number of questions, and between each question write the answer with the above kind of ink. The same question must be written on several pieces of paper, but with different answers, that the artifice may be better concealed; then provide a box to which you may give the name of the sybil's cave, containing in the lid a plate of iron made very hot, in order that the inside of it may be heated to a certain degree. Having selected some of the questions, take the bits of paper containing them, and tell the company you are going to send them to the sybil, or oracle, to obtain an answer; introduce them into the heated box, and when they have remained in it some minutes take them out and show the answers which have been written. Take care soon to lay aside the bits of paper; for, if they remain long in the hands of those to whom the trick is exhibited, they would see the answers gradually disappear as the paper became cold."

Invisible Ink.

DISSOLVE green vitriol and a little nitrous acid in common water. Write your characters with a new pen

Next infuse small Aleppo galls slightly bruised, in water. In two or three days pour the liquor off.

By drawing a pencil dipped in this second solution over the characters written with the first, they will appear a beautiful black.

The Magical Tea-spoon.

PUT into a crucible four ounces of bis-muth, and when in a state of fusion throw in two ounces and a half of lead, and one ounce and a half of tin; these metals will combine forming an alloy, fusible in boiling water; mould the alloy into bars, and take them to a silversmith's to be made into tea-spoons; give one to a stranger to stir his tea, as soon as it is poured from the tea-pot; he will not be a little surprised to find it melt in his tea-cup.

Invisible Correspondence.

Mix up some hog's lard very intimately with a little Venice turpentine, and rub a small portion of it gently and in an equal manner over very thin paper, by means of a piece of fine sponge. When you are desirous to employ this preparation for writing secretly to a friend, lay the above paper on that you intend to dispatch and trace out whatever you think proper with a blunted style, by which means the fat substance will adhere to the second paper in all those places where the style has passed. The person who receives the letter may easily render it legible by sprinkling over it a little colored dust, or some pounded charcoal well sifted.

Beautiful Ornament for a Room.

DISSOLVE in seven different tumblers containing warm water, half ounces of sulphates of iron, copper, zinc, soda, alumine, magnesia, and potass. Pour them all, when completely dissolved, into a large evaporating dish of Wedgwood's ware, and stir the whole with a glass rod; place the dish in a warm place where it can not be affected by du t,

or where it may not be agitated. When due evaporation has taken place, the whole will begin to shoot out into crystals. These will be interspersed in small groups and single crystals amongst each other. Their color and peculiar form of crystalization will distinguish each crystal separately, and the whole together remaining in the respective places where they were deposited, will display a very curious and pleasing appearance. Preserve it carefully from dust.

To Make Fire Bottles.

THE phosphoric fire bottles may be prepared in the following manner: Take a small phial of very thin glass, heat it gradually in a ladleful of sand, and introduce into it a few grains of phosphorous; let the phial be then left undisturbed for a few minutes, and proceed in this manner till the phial is full. Another method of preparing this phosphoric bottle, consists in heating two parts of phosphorous and one of lime, placed in layers, in a loosely stopped phial for about half an hour; or put a little phosphorous into a small phial, heat the phial in a ladleful of sand, and when the phosphorous is melted, turn it round, so that the phosphorous may adhere to the sides of the phial, and then cork it closely. To use this bottle, take a common brimstone match, introduce its point into the bottle, so as to cause a minute quantity of its contents to adhere to it. If the match be rubbed on a common bottle cork, it will instantly take fire. Care should be taken not to use the same match a second time immediately, or while it is hot, as it would infallibly set fire to the phosphorous in the bottle.

Two Cold Liquids When Mixed Become Boiling Hot.

Put into a thin phial two parts (by measure) of sulphuric acid, and add to it one part of water; on agitating or stirring them together, the mixture instantly becomes hot, and acquires a temperature above that of boiling water.

The Silver Tree.

DISSOLVE an ounce of fine silver in three ounces of strong

aquafortis, in a glass bottle. When the silver is dissolved, pour the aquafortis into another glass vessel (a decanter will be best), with seven or eight ounces of mercury, to which add a quart of common water; to the whole add your dissolved silver, and let it remain untouched.

In a few days the mercury will appear covered with a number of little branches of a silver color. This appearance will increase for a month or two, and will remain after the mercury is entirely dissolved.

A Person Having an Even Number of Coins 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:

| | | | |
|--|---|-------------------------|----|
| I. Number in the right hand is even..... | 18 | In the left hand odd... | 7 |
| Multiply by..... | 3 | Multiply by..... | 2 |
| | <hr style="width: 50%; margin: 0 auto;"/> | Product..... | 14 |

| | |
|---------------------------------------|---|
| Product..... | 54 |
| Add the product of the left hand..... | 14 |
| | <hr style="width: 50%; margin: 0 auto;"/> |

| | |
|--------------------------------|---|
| Which produces a total of..... | 68 |
| | <hr style="width: 50%; margin: 0 auto;"/> |

| | | | |
|--|---|--------------------------|----|
| II. Number in the right hand is odd..... | 7 | In the left hand even... | 18 |
| Multiply by..... | 3 | Multiply by..... | 2 |
| | <hr style="width: 50%; margin: 0 auto;"/> | Product..... | 36 |

| | |
|---------------------------------------|---|
| Product..... | 21 |
| Add the product of the left hand..... | 36 |
| | <hr style="width: 50%; margin: 0 auto;"/> |

| | |
|--------------------------------|----|
| Which produces a total of..... | 57 |
|--------------------------------|----|

The Lead Tree.

A MORE modern invention, and an easier method by far than the Silver Tree, is the following :

To a piece of zinc fasten a wire, crooked in the form of the worm of a still ; let the other end of the worm be thrust through a cork. You then pour spring water into a phial or decanter, to which you add a small quantity of sugar of lead ; thrust the zinc into the bottle, and with the cork at the end of the wire fasten it up. In a few days the tree will begin to grow, and produce a most beautiful effect.

To Produce Beautiful Fireworks in Miniature.

PUT half a drachm of solid phosphorous into a large pint Florence flask—holding it slanting, that the phosphorous may not break the glass. Pour upon it a gill and a half of water, and place the whole over a tea-kettle lamp, or any common tin lamp, filled with spirit of wine. Light the wick, which should be almost half an inch from the flask ; and as soon as the water is heated, streams of fire will issue from the water by starts, resembling sky-rockets ; some particles will adhere to the sides of the glass, representing stars, and will frequently display brilliant rays. These appearances will continue at times till the water begins to simmer, when immediately a curious aurora borealis begins, and gradually ascends, till it collects to a pointed flame ; when it has continued half a minute, blow out the flame of the lamp, and the point that was formed will rush down, forming beautiful illuminated clouds of fire, rolling over each other for some time, which, disappearing, a splendid hemisphere of stars presents itself ; after waiting a minute or two, light the lamp again, and nearly the same phenomenon will be displayed as from the beginning. Let the repetition of lighting and blowing out the lamp be made for three or four times at least, that the stars may be increased. After the third or fourth time of blowing out the lamp, in a few minutes after the internal surface of the flask is dry, many of the stars will shoot with great splendor, from side to side, and some of them will fire off with brilliant rays ; these

appearances will continue several minutes. What remains in the flask will serve for the same experiment several times, and without adding any more water. Care should be taken, after the operation is over, to lay the flask and water in a cool, secure place.

To Procure Nitrous Oxide, or Laughing Gas.

TAKE two or three ounces of nitrate of ammonia in crystals, and put it into a retort, then apply the heat of a lamp to the retort, taking care that the heat does not exceed 500 degrees. When the crystals begin to melt, the gas will be produced in considerable quantities. The gas may also be produced, though not so pure, by pouring nitric acid, diluted with fire, or six times its weight of water, on copper filings or small pieces of tin. The gas is given out till the acid begins to turn brown; the process must then be stopped.

To Inhale the Laughing Gas.

PROCURE an oiled or varnished silk bag, or a bladder, furnished with a stop cock; fill it with nitrous oxide, and after emptying the lungs of common air, take the stop-cock into the mouth, and at the same time hold the nostrils, and the sensation produced will be of a highly pleasing nature. A great propensity to laughter, a rapid flow of vivid ideas, and an unusual fitness for muscular exertion, are the ordinary feelings which it produces. The sensations produced by breathing this gas are not the same in all persons, but they are always of an agreeable nature, and not followed by any depression of spirits, like those occasioned by fermented liquors.

Artificial Rain and Hail.

MAKE a hollow cylinder of wood; let it be very thin at the sides, about eight or ten inches wide, and two or three feet diameter. Divide its inside into five equal parts by boards of five or six inches wide, and let there be between them and the wooden circle a space of about one-sixth of an inch. You are to place these boards obliquely. In this cylinder put four or five pounds of shot that will easily pass

through the opening. When turned upside down, the noise of the shot going through the various partitions will resemble rain; and if you put larger shot, it will produce the sound of hail.

Metallic Vegetations.

PLACE a few filings of copper and iron on a glass plate, at a certain distance one from the other; drop a little nitrate of silver on each parcel—the silver will soon begin to precipitate, while the iron and copper will oxidize and become colored; then by a small wooden point the ramifications may be arranged at will, whilst the flame of a taper, being placed under the plate, will increase the evaporation, facilitate the reaction of the substances, blacken the lower side of the plate, and thus form a design.

Light Produced by Sugar.

IF two pieces of loaf sugar (about a pound each) are struck against each other in the dark, a light-blue flame, like lightning, will be elicited. The same effect takes place when a loaf of sugar is struck with an iron instrument.

To Give a Ghastly Appearance to Persons in a Room.

DISSOLVE salt in an infusion of saffron and spirits of wine. Dip some tow in this solution, and having set fire to it, extinguish all the other lights in the room.

To Change Blue to White.

DISSOLVE copper filings in a phial of volatile alkali; when the phial is unstopped the liquor will be blue; when stopped it will be white.

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 center of gravity may be more easily known. The stick must be placed resting on the edges 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 also must 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.

Magical Transmutations.

INFUSE a few shavings of logwood in common water, and when the liquor is sufficiently red pour it into a bottle. Then take three drinking glasses, and rinse one of them with strong vinegar; throw into the second a small quantity of pounded alum which will not be observed, if the glass has been washed, and leave the third without any preparation. If the red liquor in the bottle be poured into the first glass, it will appear of a straw color; if the second it will pass gradually from a bluish grey to black, when stirred with a key or any piece of iron, which has been previously dipped in strong vinegar. In the third glass, the red liquor will assume a violet tint.

Chemical Illuminations.

PUT into a middling sized bottle, with a short, wide neck, three ounces of oil, or spirit of vitriol, with twelve ounces of common water, and throw into it, at different times, an ounce or two of iron filings. A violent commotion will then take place, and white vapors will arise from the mixture. If a taper be held to the mouth of the bottle, these vapors will inflame, and produce a violent explosion, which may be repeated as long as the vapors continue.

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.

Artificial Illuminations.

A VERY pleasing exhibition may be made, with very little trouble or expense, in the following manner: Provide a box, which you fit up with architectural designs cut on paste-board; prick small holes in those parts of the building where you wish the illuminations to appear, observing, that in proportion to the perspective, the holes are to be made smaller, and on the near objects the holes are to be made larger. Behind these designs thus perforated you fix a lamp or candle, but in such a manner that the reflection of the light shall only shine through the hole; then placing a light of just sufficient brilliance to show the design of the buildings before it, and making a hole for the sight at the front end of the box, you will have a tolerable representation of illuminated buildings.

The best way of throwing the light, in front, is to place an oiled paper before it, which will cast a mellow gleam over the scenery, and not diminish the effect of the illumination. This can be very easily planned, both not to obstruct the sight, nor be seen to disadvantage. The lights behind the picture should be very strong; and if a magnifying glass were placed in the sight-hole, it would tend greatly to increase the effect. The box must be covered in, leaving an aperture for the smoke of the lights to pass through.

The above exhibition can only be shown at candle light; but there is another way, by fixing small pieces of gold on the building instead of drilling the holes, which gives something like the appearance of illumination, but by no means equal to the forgoing experiment.

N. B.—It would be an improvement if paper of various colors, rendered transparent by oil, were placed between the lights behind the aperture in the buildings, as they would then resemble lamps of different colors.

To Set Fire to Spirits of Wine by the Rays of the Sun.

Put a small quantity of spirits of wine into a glass, and put a cent or dime in with it; then direct the rays of the

sun, by means of a burning-glass, upon the coin, and in a short time it will become so hot as to inflame the spirits.

The Philosophical Candle.

PROVIDE a bladder, into the orifice of which is inserted a metal tube, some inches in length, that can be adapted to the neck of a bottle, containing the same mixture as in the experiment p. 28. Having suffered the atmospheric air to be expelled from the bottle by the elastic vapor produced by the solution, apply the orifice of the bladder to the mouth of the bottle, after carefully squeezing the common air out of it (which you must not fail to do, or the bladder will violently explode). The bladder will thus become filled with the inflammable air, which, when forced out against the flame of a candle, by pressing the sides of the bladder, will form a beautiful green flame.

To Make the Appearance of a Flash of Lightning when Any One Enters a Room with a Lighted Candle.

DISSOLVE camphor in spirit of wine, and deposit the vessel containing the solution in a very close room, where the spirit of wine must be made to evaporate by strong and speedy boiling. If any one then enters the room with a lighted candle, the air will inflame, while the combustion will be so sudden and of so short duration, as to occasion no danger.

Two Liquids when Mixed Form almost a Solid Mass.

PUT into a wine glass a few teaspoonfuls of a concentrated solution of silicated potash, and add to it gradually, drop by drop, sulphuric acid. If these two liquids be stirred together with a glass rod, they become converted into an opaque white and almost solid mass.

To Melt Iron in a Moment and Make It Run into Drops.

BRING a bar of iron to a white heat, and then apply to it 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.

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.

To so Fill a Glass with Water that it can not be Removed without Spilling the Whole.

THIS is a mere trick, but may 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 dexterously turn the glass upside down on the table, and then drawing away the paper, you leave the water in the glass, with its foot upwards. It will therefore be impossible to remove the glass from the table without spilling every drop.

To Make an Object which is too Near the Eye to be Distinctly Perceived, 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 of the object, look at the latter through the hole; the object will then be seen distinctly, and even considerably magnified.

New Camera Lucida.

TAKE a piece of looking-glass; rest it on a table in any angle in front of the object to be copied; then, having a piece of paper placed behind the mirror, by looking into it from the upper part of the glass with one eye, and with the other making the axis of vision meet in the focus point of both, any object may be seen and sketched with singular beauty and accuracy.

Two Figures--One of which Blows out and the Other Re-lights a Candle.

MAKE two figures of any shape or materials you please; insert in the mouth of one a small tube, at the end of which is a piece of phosphorous, and in the mouth of the other a tube containing at the end a few grains of gunpowder; taking care that each be retained in the tube by a piece of paper. If the second figure be applied to the flame of a taper, it will extinguish it, and the first will light it again.

An Optical Game.

PRESENT to any one a ring, or plate at some distance and in such a manner that the plane of it shall be turned towards the person's face; then bid him shut one of his eyes, and try to push through it a crooked stick of sufficient length to reach it; he will very seldom succeed. A person with one eye would not experience the same difficulty; being accustomed to make use of only one eye, he acquires the habit of judging of distances with great correctness.

A Vessel that will Let Water out at the Bottom, as soon as the Mouth is Uncorked.

PROVIDE a tin vessel, two or three inches in diameter, and five or six inches in height, having a mouth about three inches in width, and in the bottom several small holes just large enough to admit a small needle. Plunge it in water with its mouth open, and full; while it remains in the water, stop it very closely. You can play a trick with a person, by desiring him to uncork it; if he places it on his knee for that purpose, the moment it is uncorked, the water will run through the bottom, and make him completely wet.

To produce Great Heat by Presenting Two Solids to Each Other.

TAKE a crystal or two of the nitrate of copper, and bruise them; then moisten them with water, and roll them up quickly in a piece of tinfoil, and in half a minute, or little more, the tinfoil will begin to smoke, and soon after take fire and explode with a slight noise. Except the crystals of the nitrate of copper are moistened, no heat will be produced.

A Powder which Catches Fire when Exposed to the Air.

Put three ounces of rock alum, and one ounce of honey or sugar into a new earthen dish, glazed, and which is capable of standing a strong heat; keep the mixture over the fire, stirring it continually until it becomes very dry and hard; then remove it from the fire and pound it to a coarse powder. Put this powder into a long-necked bottle, leaving a part of the vessel empty; and having placed it in a crucible, fill up the crucible with fine sand, and surround it with burning coals. When the bottle has been kept at a red heat for about seven or eight minutes, and no more vapor issues from it, remove it from the fire, then stop it with a piece of cork; and having suffered it to cool, preserve the mixture in small bottles well closed.

If you uncloset one of these bottles, and let fall a few grains of this powder on a bit of paper, or any other very dry substance, it will first become blue, then brown, and will at last burn the paper or other substance on which it has fallen.

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 car 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.

To Melt a piece of Money in a Walnut Shell without Injuring the 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 flowers 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 at the bottom of the shell in the form of a button, which will become hard when the burning matter round it is consumed; the shell will have sustained very little injury.

The Hydraulic Dancer.

PROCURE a little figure of cork which you may dress as your fancy dictates. In this figure, place a small hollow cone made of thin leaf brass.

When the figure is placed on a jet d'eau, that plays in a perpendicular direction, it will be suspended on the top of the water, and perform a great variety of amusing motions.

If a hollow ball of very thin copper, of an inch in diameter, be placed on a similar jet, it will remain suspended, turning round, and spreading the water all about it.

The Fiery Fountain.

IF twenty grains of phosphorous, cut very small, and mixed with forty grains of powder of zinc, be put into four drachms of water, and two drachms of concentrated sulphuric acid be added thereto, bubbles of inflamed phosphorated hydrogen gas will quickly cover the whole surface of the fluid in succession, forming a real fountain of fire.

A Person having Put a Ring on One of His Fingers, to Find out the Person, the Hand, the Finger, and the Joint on which it is Placed.

LET a third person double the number of the number in which he stands who has the ring, and add to that number; then multiply that sum by 5, and to the product add 10. Let him next add 1 to the last number, and if the ring be on the right hand, and 2 on the left, add to the whole by 10; to the product of this, he next adds the number of the finger (counting the thumb for 1, the index for 2, the middle for 3, the ring for 4, and the little for 5), and multiply the whole again by 10; lastly, he adds the number of the joint, and, lastly, to the

He is then to tell you the amount of the whole, from which you are to subtract 3535, and the remainder will consist of four figures, the first of which will express the rank in which the person stands, the second the hand (number 1 signifying the right and 2 the left), the third number the finger, and the fourth the joint. For example :

Suppose the person who stands the third in order has put the ring upon the second joint of the thumb of his left hand, then

| | |
|---|-------|
| The double of the rank of the third person is | 6 |
| To which add | 5 |
| | <hr/> |
| | 11 |
| Multiply the sum by..... | 5 |
| | <hr/> |
| | 55 |
| To which add | 10 |
| And the number of the left hand..... | 2 |
| | <hr/> |
| | 67 |
| Which, being multiplied by..... | 10 |
| | <hr/> |
| | 670 |
| To which add the number of the thumb.... | 1 |
| | <hr/> |
| | 671 |
| And multiply again by..... | 10 |
| | <hr/> |
| | 6710 |
| Then add the number of the joint..... | 2 |
| And, lastly, the number..... | 35 |
| | <hr/> |
| | 6737 |
| From which deducting..... | 3535 |
| | <hr/> |
| The remainder is..... | 3212 |

Of which, as I have said, the 3 denotes the third person,

the 2 the left hand, the 1 the thumb, and the last 2 the second joint.

To Construct Paper Balloons.

TAKE several sheets of silk paper; cut them in the shape of a spindle, or, to speak more familiarly, like the coverings of the sections of an orange; join these pieces together into one spherical or globular body, and border the aperture with a ribbon, leaving the ends that you may suspend from them the following lamp:

Construct a small basket of very fine wire, if the balloon is small, and suspend it from the aperture, so that the smoke from the flame of a few leaves of paper, wrapped together and dipped in oil, may heat the inside of it. Before you light this paper, suspend the balloon in such a manner that it may, in a great measure, be exhausted of air, and as soon as it has been dilated, let it go, together with the wire basket which will serve as ballast.

The Magic Bottle.

TAKE a small bottle the neck of which is not more than the sixth of an inch in diameter. With a funnel, fill the bottle quite full of red wine and place it in a glass vessel, similar to a show glass, whose height exceeds that of the bottle about two inches; fill this vessel with water. The wine will shortly come out of the bottle and rise in the form of a small column to the surface of the water; while, at the same time, the water entering the bottle, will supply the place of the wine. The reason of this is, that as water is specifically heavier than wine, it must hold the lower place, while the other rises to the top.

An effect equally pleasing will be produced if the bottle be filled with water and the vessel with wine.

The Wine Trick.

FIRST, from the vessel which contains eight gallons, and is full of wine, let five gallons be poured into the empty vessel of five, and from this vessel so filled let three be poured

into the empty vessel of three, so there will remain two gallons within the vessel of five. Then let three gallons which are within the vessel of three be poured into the vessel of eight, which will now have six gallons within it; that done, let the two gallons which are in the vessel of five be put into the empty vessel of three; then, of the six gallons of wine which are within the vessel of eight, fill again the five, and from those five pour one gallon into the vessel of three, which wanted only one gallon to fill it, so there will remain exactly four gallons within the vessel of five, and four gallons within the other two vessels. This question may be resolved in another way, but I leave that as an exercise to the wit of ingenious readers.

To Discover which Numbers have been Chosen.

SUPPOSE you have propounded unto Peter and John two numbers, the one even and the other odd, as ten and nine, and that each of those persons is to choose one of the said numbers unknown to you. Now, to discover which number each person shall have chosen, you must take two numbers, the one even and the other odd, as two and three; then bid Peter multiply that number which he shall have chosen by two, and cause John to multiply that number which he shall have chosen by three; that done, bid them add the two products together, and let them make known the sum to you, or else demand of them whether the said sum be even or odd, or by any other way more secret, endeavor to discover it, by bidding them to take the half of the said sum; for, by knowing whether the said sum be even or odd, you do obtain the principal end to be aimed at; because, if the said sum be an even number, then, infallibly, he that multiplied his number by your odd number (to wit, by three), did choose the even number (to wit, ten); but, if the said number happen to be an odd number, then he whom you caused to multiply his number by your odd number (to wit, by three), did infallibly choose the odd number (to wit, nine).

The Globular Fountain.

MAKE a hollow globe of copper or lead, and of a size adapted to the quantity of water that comes from a pipe (hereafter mentioned) to which it is to be fixed, and which may be fastened to any kind of pump, provided it be so constructed that the water shall have no other means of escape than through the pipe. Pierce a number of small holes through the globe, that all tend towards its center, and annex it to the pipe that communicates with the pump. The water that comes from the pump, rushing with violence into the globe, will be forced out at the holes, and form a very pleasing sphere of water.

The Water Sun.

PROVIDE two portions of a hollow sphere that are very shallow; join them together in such a manner that the hollow between them be very narrow; fix them vertically to a pipe from whence a jet proceeds; bore a number of small holes all round that part where the two pieces are joined together. The water rushing through the holes will form a very pleasing water sun or star.

To Cause a Brilliant Explosion under Water.

DROP a piece of phosphorous, the size of a pea, into a tumbler of hot water; and, from a bladder furnished with a stop-cock, force a stream of oxygen directly upon it. This will afford a most brilliant combustion under water.

The Magical Mirrors.

MAKE two holes in the wainscot of a room, each a foot high and ten inches wide, and about a foot distant from each other. Let these apertures be about the height of a man's head, and in each of them place a transparent glass in a frame, like a common mirror.

Behind the partition and directly facing each aperture, place two mirrors inclosed in the wainscot, in an angle of forty-five degrees. These mirrors are each to be eighteen

inches square, and all the space between must be inclosed with pasteboard painted black, and well closed that no light can enter; let there be also two curtains to cover them; which you may draw aside at pleasure.

When a person looks into one of these fictitious mirrors, instead of seeing his own face, he will see the object that is in front of the other; thus, if two persons stand at the same time before these mirrors, instead of each seeing himself, they will reciprocally see each other.

There should be a sconce with a lighted candle placed on each side of the two glasses in the wainscot, to enlighten the faces of the persons who look in them, or the experiment will not have so remarkable an effect.

Tree of Crystals.

Put a small quantity of bruised gum benzoin on a piece of thin metal or a saucer; invert over it a tumbler-glass, in which place a sprig of wood, or any small leaved plant, and apply the flame of a candle underneath, so as to melt the gum; dense fumes will soon begin to arise, and deposit themselves in most beautiful crystals of a silky texture, on the sprig of wood, in delicate, soft flakes resembling foliage.

The Magic Funnel.

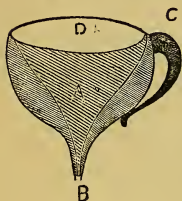
THIS is one of the short supplementary tricks which may be introduced to follow any other trick, or in offering a glass of wine to any young friend who has assisted you.

I must here explain that this trick depends upon the pneumatic principle—namely, that a liquid will not flow out of a small hole at the bottom of any vessel as long as it is air-tight at top; but, as soon as there is some opening to admit the weight of the atmosphere at top, it will then so press upon the liquor that it will run out at any small hole at bottom.

This principle will be traced in the accompanying figure of the magic funnel. It is, in fact, a double funnel, or two funnels joined together only at the top.

If you hold the funnel in your right hand, with one finger

over the opening at B, you can, with your left hand, pour wine into the top of the funnel, which will not only fill the inner funnel from D to A, but will also rise up the shaded compartments between the two funnels.



When you have so filled it, you put aside the bottle from your left hand, and taking hold of the handle, of the funnel, stop the hole at C with your thumb. Quickly pour out the wine from the inner funnel into a glass, and let your young friend drink it, or let two friends drink it.

After pausing and talking a few minutes, exclaim: "Ah, my young friends, I see by the movement of your eyes that the wine is too strong for you. Stay, I will take some of it back from your elbow."

Put the funnel to his elbow, and unstopping C, let a portion of the wine in the inner compartments run out at B into a glass.

While you again stop the hole at C for a moment or two, say to the other friend: "I will now bring some out at your ears." Apply the funnel to his ear, and let the remainder of the wine run out from the shaded compartment into another glass. You taste one glass and tell him to taste the other, and see if it is not still good wine.

The Art of Making Fireworks.

ABOVE all things, it is necessary to have good materials, and that these be prepared in a proper manner, in order to execute any task combining so many ingenious contrivances as the making of fireworks undoubtedly require. The manufacture of your own gunpowder is not desirable, and we therefore postpone a description of that art—you will, no doubt, buy the best; but, as the admixture of charcoal is necessary, and much of your success depends upon having it good—observe that the less of sap there may be in the wood before it is made into charcoal the better will be the

gunpowder that is made with such charcoal. The wood is to be dried in an oven or iron boiler, with a slow fire, and the charcoal kept in close boxes from the influence of atmospheric air, until the moment of being brought to use.

How to Meal Gunpowder, Brimstone, and Charcoal.

THERE have been many methods used to grind these ingredients to a powder for fireworks, such as large mortars and pestles made of ebony and other hard woods; but none of these methods have proved so effectual and speedy as the new invention of the mealing-table. It is made of elm, with a rim round its edge four or five inches high; and one end is a slider, which runs in a groove and forms part of the rim, so that when you have taken out of the table as much powder as you wish, with a copper shovel, you may sweep all clean out at the slider. When you are going to meal a quantity of powder, do not put too much on the table at once; but when you have put in a good proportion, take a muller and drub it therewith till all the grains are broken; then sift it in a lawn sieve, that has a receiver and top to it; and that which does not pass through the sieve, return again to the table, and grind it more, till you have brought it all fine enough to go through the sieve. Brimstone and charcoal are ground in the same manner as gunpowder, only the muller must be made of ebony, for these ingredients being harder than powder, would stick in the grain of the elm and be very difficult to grind; and, as the brimstone is apt to stick and clog to the table, it would be best to keep one for that purpose only, by which means you will always have your brimstone clean and well ground.

To Make Touch-Paper.

DISSOLVE in some spirits of wine or vinegar, a little saltpetre; then take some purple or blue paper, wet it with the above liquor, and when dry it will be fit for use. When you paste this paper on any of your works, take care that the paste does not touch that part which is to burn. The method of using this paper is, by cutting it into slips, long

enough to go once round the mouth of the serpent, cracker, etc. When you paste on these slips, leave a little above the mouth of the case not pasted, then prime the case with meal powder, and twist the paper to a point.

Of the Vertical Scroll Wheel.

THIS wheel may be made of any diameter, but must be constructed thus: Have a block of moderate size, into which fit four flat spokes, and on them fix a flat circular fell of wood. Round the front of this fell place port-fire; then on the front of the spokes form a scroll either with a hoop or strong iron wire; on this scroll tie cases of brilliant fire, in proportion to the wheel, head to tail. When you fire this wheel, light the first case near the fell; then as the cases fire successively, you will see the circle of fire gradually diminish; but whether the illuminations on the fell begin with the scroll or not is immaterial.

A Slow Fire for Wheels.

MUST be composed of saltpetre, four ounces; brimstone, two ounces; and meal powder, one ounce and a half.

A Dead Fire for Wheels.

SALTPETRE, one ounce and a quarter; brimstone, a quarter of an ounce; lapis-calaminaris, a quarter of an ounce; and antimony, two drachms.

For a Blue Flame.

MEAL powder, saltpetre, and sulphur vivum—the sulphur must be the chief part. Or meal powder, saltpetre, brimstone, spirit of wine, and oil of spike, but let the powder be the principal part.

Of Port or Wild Fires.

SALTPETRE, one pound two ounces; meal powder, one pound and a half; and brimstone, ten ounces. This composition must be moistened with one gill of linseed oil.

A Brilliant Fire.

MEAL powder, six pounds; saltpetre, half a pound; brimstone, two ounces; and steel-dust, twelve ounces.

Of Such Ingredients as Show Themselves in Sparks When Rammed Into Choked Cases.

THE set of colors of fire produced by sparks are divided into four sorts—namely, the black, white, gray, and red; the black charges are composed of two ingredients, which are meal powder and charcoal; the white of three—namely, saltpetre, sulphur, and charcoal; the gray of four—namely, meal powder, saltpetre, brimstone, and charcoal; and the red of three—meal powder, charcoal, and sawdust.

There are, besides these four regular or set charges, two others, which are distinguished by the names of compound and brilliant charges; the compound charge being made of many ingredients, such as meal powder, saltpetre, brimstone, charcoal, saw-dust, sea coal, antimony, glass-dust, brass-dust, steel-filings, cast iron, tanners' dust, etc., or anything that will yield sparks; all which must be managed with discretion. The brilliant fires are composed of meal powder, saltpetre, brimstone, and steel-dust; or with meal powder and steel filings only.

Of Saltpetre.

SALTPETRE being the principal ingredient in fireworks, and a volatile body, by reason of its inflammable parts, is easily rarified by fire; but not so soon when foul and gross, as when purified from its crude and earthy parts, which greatly retard its velocity; therefore, when any quantity of fireworks is intended to be made, it would be necessary first to examine the saltpetre, for if it be not well cleansed from all impurities, and of a good sort, your works will not have their proper effect.

To Pulverize Saltpetre.

TAKE a copper kettle, the bottom being spherical, and put into it fourteen pounds of refined saltpetre, with two

quarts or five pints of clean water; then put the kettle on a slow fire, and when the saltpetre is dissolved, if any impurities arise, skim them off, and keep constantly stirring it with two large sticks till all the water exhales. When done enough, it will appear like white sand, and as fine as flour; but if it should boil too fast, take the kettle off the fire, and set it on some wet sand, which will prevent the saltpetre from sticking to the kettle. When you have pulverized a quantity, be careful to keep it in a dry place, not exposed to the air.

To Make Squibs and Serpents.

FIRST make the cases of about six inches in length, by rolling slips of stout cartridge paper three times round a roller, and pasting the last fold, tying it near the bottom as tight as possible, and making it air-tight at the end with sealing-wax. Then take of gunpowder half a pound, charcoal one ounce, brimstone one ounce, and steel filings half an ounce, or in like proportion; grind them with a muller or pound them in a mortar. Your cases being very dry and ready, first put a thimbleful of your powder, and ram it hard down with a ruier; then fill the case to the top with the aforesaid mixture, ramming it hard down in the course of filling two or three times; when this is done, point it with touch paper, which should be pasted on that part which touches the case, otherwise it is liable to drop off.

To Make Crackers.

Cut some stout cartridge paper into pieces three inches and a half broad, and one foot long; fold down one edge of each of these pieces lengthways, about three-quarters of an inch broad; then fold the double edge down a quarter of an inch, and turn the single edge back half over the double fold. Open it and lay all along the channel which is formed by the folding of the paper some meal powder; then fold it over and over till the paper is doubled up, rubbing it down every turn; this being done, bend it backwards and forwards two inches and a half, or thereabouts, at a time, as

often as the paper will allow. Hold all these folds flat and close, and with a small pinching cord give one turn round the middle of the cracker, and pinch it close; bind it with pack-thread as tight as you can; then, in the place where it was pinched, prime one end, and cap it with touch paper. When these crackers are fired, they will give a report at every turn of the paper; if you would have a great number of bounces you must cut the paper longer, or join them after they are made; but if they are made very long before they are pinched, you must have a piece of wood with a groove in it deep enough to let in half the cracker; this will hold it straight while it is pinching.



PROFESSOR HARTZ'S

TRICKS AND DIVERSIONS WITH CARDS.



How to Make the Pass.—In many of the tricks with cards, it is necessary to “make the pass,” as it is termed, which is a very neat and simple movement. The operator shows a card, which he wishes his audience to believe he can change simply by using the mysterious words, “Presto, begone!” While, however, he is saying these words, he gives a sharp blow on the pack he holds in his hand, and at the same time slips the card under the pack and takes off the top one, or *vice versa*. Practice, in this as in other matters, will impart great dexterity to the operator; and as the hand can be trained to move more quickly than the eye can see, he will be able to go through the movement without it being perceived by his audience.

The following mode of “making the pass” must be well studied:

Hold the pack of cards in your right hand, so that the palm of your hand may be under the cards; place the thumb of that hand on one side of the pack; the first, second, and third fingers on the other side, and your little finger between those cards that are to be brought to the top and the rest of the pack. Then place your left hand over the cards in such a manner that the thumb may be at C, the forefinger at A, and the other fingers at B, as in the following figure:

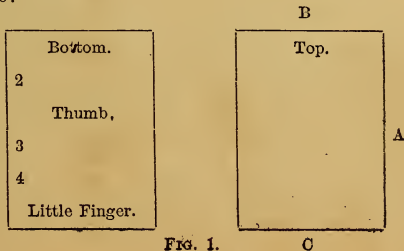


FIG. 1.

The hands and the two parts of the pack being thus disposed, you draw off the lower cards, confined by the little finger and the other parts of the right hand, and place them, with an imperceptible motion, on the top of the pack.

But before you attempt any of the tricks that depend on "making the pass" you must have great practice, and be able to perform it so dexterously and expeditiously that the eye can not detect the movement of the hand, or you may, instead of deceiving others, expose yourself.

Forcing a Card.—In card tricks, also, it is frequently necessary to "force a card," by which you compel a person to take such a card as you think fit, while he imagines he is taking one at hap-hazard. The following is perhaps the best method of performing this trick: Ascertain quickly, or whilst you are amusing yourself with the cards, what the card is which you are to force; but either keep it in sight, or place the little finger of your left hand, in which you hold the pack, upon it. Next desire a person to select a card from the pack, for which purpose you must open it quickly from left to right, spreading the cards backwards and forwards, so as to perplex his choice, and when you see him about to take one, open the pack until you come to that one which you intend him to have, and, just at the moment his fingers are touching the pack, let its corner project invitingly a little forwards in front of the others; this will seem so fair that in nine cases out of ten he will take the one so offered, unless he is himself quite aware of the secret of forcing. Having by this method forced your card, you may request him to examine it, and then give him the pack to shuffle, which he may do as often as he likes, for you are of course always aware what card he has taken. A perfect knowledge of forcing is indispensably necessary before you attempt the more difficult tricks with cards.

The "Long Card."—Another stratagem connected with the performance of many of the following tricks is what is termed the "Long Card"—that is, a card either a trifle longer or wider than the rest of the pack, so as not to be perceptible to the eye of the spectator, but easily distinguished by the touch of the operator. Good operators sometimes have both cards in the pack. Any bookbinder will shave the edges of your pack so as to leave you a long and a wide card.

Having laid down what we may be allowed to term the "leading principles" which rule the art of card conjuring, we now propose to explain the various tricks which may be performed with a pack of ordinary playing cards. They depend to some extent for success on manual dexterity, a knowledge of the science of numbers, and some simple apparatus, easily procured, or made by an ingenious youth.

The Divining Card.—Provide a pack in which there is a long card; open it at that part where the long card is, and present the pack to a person in such a manner that he will naturally draw that card. You then tell him to put it into one part of the pack, and shuffle the cards. You take a pack, and offer the same cards in like manner to the second and third person, taking care that they do not stand near enough to see the card each other draws.

You then draw several cards yourself, among which is the long card, and ask each of the parties if his card be among those cards; he will naturally say yes, as they have all drawn the same card. You then shuffle all the cards together, cutting them at the long card; you hold it before the first person so that others may not see it, and tell him that it is his card. You then put it in the pack, shuffle it, and cut it again at the same card, and hold it to the second person, and so to the rest.

You can perform this recreation without the long card in the following manner:

Let any person draw a card, and replace it in the pack. You then make the pass, and bring that card to the top of the pack, and shuffle them without losing sight of that card. You then offer that card to the second person, that he may draw it and put it in the middle of the pack. You make the pass, and shuffle the cards the second time in the same manner, and offer the card to the third person, so again to the fourth or fifth.

Deceptive Shuffles are of three kinds. The first is to mix all the cards excepting one, of which you never lose sight. To do that, you must in the first place put it upon the pack, then take it in the right hand, retaining the balance of the pack in the left; with the thumb of this last hand, slip into the right hand five or six other cards upon this reserved card, and upon these last five or six again, and so on until all the pack is found in your right hand. By this means the reserved card will be found at the bottom, and if at the moment you return the whole pack into the left hand excepting only the uppermost card, you can pass successively all the cards from the left to the right hand, through placing the cards alternately above and below the aforesaid uppermost reserved card, until you reach the reserved card, which you put on the top, or the bottom, as circumstances require.

The second deceptive shuffle consists in taking from the right hand, the uppermost half of a pack held in the left, in moving adroitly the annular finger of the right, to allow the cards to slip without deranging their order; and notice: 1. That after having moved the cards of a pack with the annular finger of the right hand as we have said, it is necessary to place beneath the pack in the right hand a card, and one or two others immediately following it, to make pretense of leaving some wholly underneath. These, how-

ever, must be brought back under the package in the left hand. 2. That the package in the left hand, which was in the first instance beneath, and which is actually above, ought to be taken into the right hand to be returned slowly to its first place.

The third deceptive shuffle consists in making the pass to retain the cards in the right hand, and to divide the inferior portion into three other little packages, of which the first falls upon the table, the second to the right, and the third to the left. The upper half is then placed in the middle; should you transport upon this half the packages of the right and the left, while following the same order, and employing alternately the right hand and the left, for greater quickness, and to cause it to appear that you shuffle by chance and without premeditation, the cards, while appearing to commingle, will be found never to have changed places. All these deceptive shuffles can be mastered by a very little manual practice.

To Smuggle a Card.—To smuggle a card, it is necessary to hold it between the index and middle finger of the right hand, and to hold the rest of the pack in the left hand, between the finger and thumb of that hand. The upper card, which you desire to substitute, ought to be a little advanced towards the right hand.

In this position the middle, annular, and little fingers of the left hand are perfectly free, and it is with these fingers that you must take the card which is in the right hand, and when that is brought near the left hand, in the twinkling of an eye take from it the uppermost card which you wish to substitute.

To Slip a Card.—To slip a card, it is necessary, first, to hold the pack in the right hand, and show the spectator the undermost card, which we will suppose to be the Ace of Diamonds; second, turn the pack upside down, under pretense of taking this Ace of Diamonds; third, take, instead of the Ace of Diamonds, the card immediately following it, in causing this Ace of Diamonds to slip behind with the annular and little fingers of the right hand, which you have dampened a moment before with some saliva.

NOTE.—The finger of the left hand, with which is drawn the second card instead of the first below it, should be likewise moistened with saliva.

To Carry Away a Card.—To carry away one or more cards, it is necessary: 1. To hold in the left hand the cards you design to carry away, poised diagonally over the others, and a little advanced towards the right hand.

2. Take these cards with the left hand, pressing them slightly between the little finger and thumb.

3. Lean your right hand carelessly upon the edge of a table to conceal the fraud.

To Place a Card.—A card can be placed in two manners, as follows:

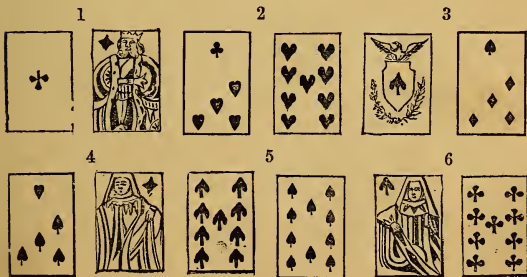
1. Upon other cards held in the left hand the instant you ask the spectator to place his hand upon the pack.

The instant you have placed the card, remove slightly the right from the left hand, in such a manner that you almost touch the cards with the little finger, as if to indicate to the spectator the place where you invite him to put the hand. By this means he will not pay attention to the fact that the hands are brought towards one another to operate a slight change, and he honestly places his hand when too late to prevent one.

2. The second manner of placing a card, is done at the instant you place the pack upon the table.

In this case it is not necessary to pick up the cards by closing the hand as done ordinarily, but to make them slip towards you, as well for rapidity as to prevent the spectator from seeing the cards in your hand. It is necessary, however, to be content with a moderate rapidity, which suffices to conceal the means employed, while an extraordinary rapidity might disclose the trick.

The Ten Duplicate Cards—To Reveal a Persons Thoughts.—Select any twenty cards. Let any person shuffle them; lay them in pairs upon the table, without looking at them, as represented in Fig. 2. You next desire several persons (as many persons as there are pairs on the table), to look at different pairs, and remember what cards compose them. You then take up all the cards in the order in which they have been laid, and replace them with their faces uppermost upon the table, in four rows, with five cards in each row.



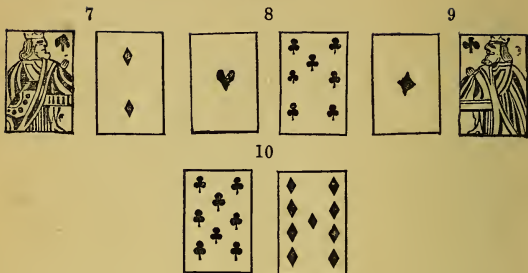


Fig. 2.

The order in which you place the cards in each row indicates with certainty the couple selected by each person.

To enable you to do this, recourse must be made to a mental table of four words, each word consisting of five letters, making twenty in all, so that each letter represents a card, as shown in Fig. 3.

The first card you put on M in MUTUS, and the next on M in NOMEN—that is to say, on the first and eighth places of the intended square of twenty places. Having disposed of the first pair, you proceed to put the next card on U in the second place of the first line, and on its companion in the fourth place of the same line. The next card is placed on the spot occupied by T in the first line, and on T (or fifteenth place) in the third line. The first card of the fifth couple is placed on S in the first line, and on S in the fourth line. Having completed the first line, you proceed with the word NOMEN in the second line, then with DEDIT, and finally with COCIS, filling up the remaining vacancies by placing each couple of cards on corresponding pairs of letters, until the square is complete, as shown in Fig. 3.

You now ask each person where the cards he selected in his mind are now situated. If he says that they are both in the first line, then he thought of the cards occupying the places of the two U's.

If he says that one card is in the first, and the other in the second line, then he thought of the cards occupying the places of the two M's.

If in the first and third lines, of the two T's.

If in the first and fourth lines, of the two S's.

And so on, with each pair of letters corresponding with the couple of cards selected.

A little practice is required to strengthen the memory, so as to pair the letters as they present themselves in the words which represent the places of twenty cards. You will notice that, although there are twenty places, there are only ten different letters, or ten pairs. (See Fig. 3.)





















| | | | | |
|---|---|--|---|---|
| M 1  | U 2  | T 3  | U 2  | S 4  |
| N 5  | O 6  | M 1  | E 7  | N 5  |
| D 8  | E 7  | D 8  | I 9  | T 3  |
| C 10  | O 6  | C 10  | I 9  | S 4  |

Fig. 3.

The above figure shows the order of laying down the cards. This amusement, which is very simple, and requires very little practice, will excite considerable astonishment in those unacquainted with the key.

THE KEY.

| | | | | |
|---|---|---|---|---|
| M | U | T | U | S |
| N | O | M | E | N |
| D | E | D | I | T |
| C | O | C | I | S |

In the following table, the places of the letters are numbered in rotation :

| | | | | |
|----|----|----|----|----|
| 1 | 2 | 3 | 4 | 5 |
| M | U | T | U | S |
| 6 | 7 | 8 | 9 | 10 |
| N | O | M | E | N |
| 11 | 12 | 13 | 14 | 15 |
| D | E | D | I | T |
| 16 | 17 | 18 | 19 | 20 |
| C | O | C | I | S |

Three Cards Being Presented to Three Persons, to Guess which Each has Chosen.—As it is necessary that the cards presented to the three persons should be distinguished, we shall call the first A, the second B, and the third C; but the three persons may be at liberty to choose any of them they please. This choice, which is susceptible of six different varieties, having been made, give to the first person twelve counters, to the second, twenty-four, and to the third, thirty-six; then desire the first person to add together the half of the counters of the person who has chosen the card A, the third of those of the person who has chosen B, and the fourth part of those of the person who has chosen C, and ask the sum, which must be either 23 or 24; 25 or 27; 28 or 29, as in the following table :

| First. | Second. | Third. | Sums. |
|--------|---------|--------|-------|
| 12 | 24 | 36 | |
| A | B | C | 23 |
| A | C | B | 24 |
| B | A | C | 25 |
| C | A | B | 27 |
| B | C | A | 28 |
| C | B | A | 29 |

This table shows that if the sum be 25, for example, the first person must have chosen the card B, the second the card A, and the third the card C; and that if it be 28, the first person must have

chosen the card B, the second the card C, and the third the card A; and so of the rest.

To Produce a Particular Card without Seeing the Pack.—Take a pack of cards with the corners cut off. Place them all one way, and ask a person to draw a card; when he has done so, while he is looking at it, reverse the pack, so that when he returns the card to the pack, the corner of it will project from the rest; let him shuffle them; he will never observe the projecting card. Hold them behind your back. You can feel the projecting card—draw it out, and show it. Simple as this trick is, it will excite great astonishment.

To Call for any Card in the Pack.—This is a very simple trick, but will greatly astonish an audience to whom it is not known. Seat yourself at a table, so as to have the whole of the company as much as possible in front of you and at some distance. Take the pack of cards as it usually lies, and, in passing it under the table or behind you, glance at the card which happens to be exposed; then, pretending to shuffle the cards, place the one you have seen back to back on the other side of the pack, and holding the cards firmly by the edges, raise your hand between you and the company, and show the card you have seen, calling out, at the same time, what it is.

Observe which card is facing you (for you have now the whole pack facing you, except the one card which is shown to the spectators), pass them under the table again, and transfer the card you have just seen to the other side of the pack, handling the cards as if shuffling them; again exhibit, and cry out the name of the card turned to the company, taking care to notice the card that faces yourself, which change as before, and so on. By this means you may go over the whole pack, telling each card as it is exposed, without looking at the cards, except when they are held between you and the spectators, and when they are anxiously looking at them themselves to see whether you are right or not.

The Changeable Ace.—Take the Ace of Diamonds, and place over it with paste or soap, so as to slip off easily, a club cut out of thin paper, so as to entirely conceal it. After showing a person the card, you let him hold one end of it, and you hold the other, and while you amuse him with discourse, you slide off the club. Then laying the card on the table, you bid him cover it with his hand; you then knock under the table, and command the club to turn into the Ace of Diamonds.

The Convertible Aces.—This trick is similar to the foregoing. On the Ace of Spades fix a Heart, and on the Ace of Heart, a Spade, in the manner already described.

Show these two Aces to the company; then, taking the Ace of Spades, you desire a person to put his foot upon it, and as you place it on the ground draw away the Spade. In like manner you place the seeming Ace of Hearts under the foot of another person. You then command the two cards to change their places; and that they obey your command, the two persons on taking up their cards, will have ocular demonstration.

The Metamorphosed Cards.—In the middle of a pack place a card that is a little wider than the rest, which we will suppose to be the Knave of Spades, under which place the Seven of Diamonds, and under that the Ten of Clubs. On the top of the pack put cards similar to these, and others on which are painted different objects, viz:

| | |
|------------------------|----------------------------|
| First Card | A Bird. |
| Second Card | A Seven of Diamonds. |
| Third Card | A Flower. |
| Fourth Card | Another Seven of Diamonds. |
| Fifth Card | A Bird. |
| Sixth Card | A Ten of Clubs. |
| Seventh Card | A Flower. |
| Eighth Card | Another Ten of Clubs. |

Then seven or eight indifferent cards, the Knave of Spades, which is the wide card, the Seven of Diamonds, the Ten of Clubs, and the rest any indifferent cards.

Two persons are to draw the two cards that are under the wide card, which are the Seven of Diamonds and the Ten of Clubs. You take the pack in your left hand, and open it at the wide end, as you open a book, and tell the person who drew the Seven of Diamonds to place it in that opening. You then blow on the cards, and, without closing them, instantly bring the card which is at the top, and on which a bird is painted, over that Seven of Diamonds. To do this dexterously, you must wet the middle finger of your left hand, with which you are to bring the card to the middle of the pack. You then bid the person to look at his card, and when he has remarked the change, to place it where it was before. Then blow on the cards a second time, and bringing the Seven of Diamonds, which is at the top of the pack, to the opening, you bid him look at his card again, when he will see it is that which he drew. You may do the same with all the other painted cards, either with the same person, or with him who drew the Ten of Clubs.

The whole artifice consists in bringing the card at the top of the pack to the opening in the middle, by the wet finger, which requires no great practice. Observe, not to let the pack go out of your hands. For this trick use the Great Wizard's pack of cards.

The Gathering of the Clans.—Have in readiness a pack of cards, all the cards of which are arranged in successive order—that is to say, if it consists of fifty-two cards, every thirteen must be regularly arranged, without a duplicate of any one of them. After they have been cut (do not suffer them to be shuffled) as many times as a person may choose, form them into thirteen heaps of four cards each, with the colored faces downwards, and put them carefully together again. When this is done, the four kings, the four knaves, the four queens, and so on, must necessarily be together.

To Tell the Number of Cards by the Weight.—Take a parcel of cards—say forty—and privately insert among them two long cards; let the first be, for example, the fifteenth, and the other the twenty-sixth, from the top. Seem to shuffle the cards, and cut them at the first long card; poise those you have taken off in your hand, and say, “There must be fifteen cards here;” then cut them at the second long card, and say, “There are but eleven here;” and poising the remainder, exclaim, “And here are fourteen cards.” On counting them, the spectators will find your calculations correct.

To Make a Card Pass from One Hand Into the Other.—Take two Aces, the one of Spades and the other of Hearts; then put on that of Spades the mark of Hearts, and on that of Hearts the mark of Spades; which you will do easily by splitting a card of each color, which you are to cut out with dexterity, in order that the mark be very neat; then rub lightly on the back of the Spade and Heart that you have cut a little soap or very white pomatum; put the mark of Hearts on the Ace of Spades, and the mark of Spades on the Ace of Hearts, taking care to let the one cover the other completely, and make all your preparations before you begin your experiments.

Then divide your pack of cards in two parcels, and under each parcel put one of your two Aces thus prepared; afterwards take with your right hand the parcel under which is the Ace of Hearts, and with your left that where the Ace of Spades is.

Then show to the company that the Ace of Hearts is on the right hand and the Ace of Spades on the left; and when everybody is convinced of it, say, “Ladies and gentlemen, I command the Ace of Hearts, which is in my right hand, to pass to my left, and the Ace of Spades to take its place.” It may be proposed to have both the arms tied, to prevent their joining and communicating.

All the secret consists in making a quick movement when you give your command. During this movement you must slip with dexterity your little finger over each of the marks, in order to rub it off, whereby the marks of Spades and Hearts that were sticking to the two cards, by the means explained before, will be dis-

placed; you then show to the company that the cards have obeyed your command, by passing them from the right to the left, and from the left to the right, without your hands communicating.

This trick, done with dexterity and subtlety, will appear very singular, although it is very simple.

The Card Hit Upon by Guess.—Spread part of a pack before a person, in such a way that only one court card is visible, and arrange that it shall appear the most prominent and striking card. You desire him to think on one, and observe if he fixes his eye on the court card. When he tells you he has determined on one, shuffle the cards, and turn them up one by one; when you come to the court card, tell him that is the one. If he does not seem to fix his eye on the court card, you should not hazard the experiment, but frame an excuse for performing some other amusement. This trick should not be attempted with those who are conversant with this sort of deception.

Ups and Downs.—This is a very simple way of ascertaining what card a person chooses. When you are playing with the pack, drop out the Diamonds, from the Ace to the Ten, and contrive, without being perceived, to get all the other cards with their heads in the same direction; then request a person to choose a card; do not FORCE one, but let him choose whichever he pleases; while he has it in his hand and is looking at it, carelessly turn the pack in your hand, so that the position of the cards may be reversed; then bid him put the card he has chosen into the center of the pack; shuffle and cut them, and you may to a certainty know the card chosen by its head being upside down, or in a different direction from the rest of the pack. Use the Great Wizard's pack for this trick.

To Tell the Card that a Person Has Touched with His Finger.—This amusement has to be performed by confederacy. You previously agree with your confederate on certain signs, by which he is to denote the suite, and the particular card of each suite; thus: If he touch the first button of his coat, it signifies an Ace; if the second, a King, etc. These preliminaries being settled, you give the pack to a person who is near your confederate, and tell him to separate any one card from the rest while you are absent, and draw his finger once over it. He is then to return you the pack, and while you are shuffling the cards, you carefully note the signals made by your confederate; then turning the cards over one by one, you directly fix on the card he touched.

To Discover Any Card in the Pack by its Weight or Smell.—Desire any person in the company to draw a card from the pack, and when he has looked at it, to return it with its face downwards;

then pretending to weigh or smell it nicely, take notice of any particular mark on the back of the card; which having done, put it among the rest of the cards, and desire the person to shuffle as he pleases; then giving you the pack, you pretend to weigh each card as before, and proceed in this manner till you have discovered the card he had. If the long card is used, you can take the pack, shuffle the cards in a careless, easy manner, and without looking at the pack, hand it to the spectators.

The Four Accomplices.—Let a person draw four cards from the pack, and tell him to think of one of them. When he returns you the four cards, dexterously place two of them under the pack, and two on the top. Under those at the bottom you place four cards of any sort, and then, taking eight or ten from the bottom cards, you spread them on the table, and ask the person if the card he fixed on be among them. If he say no, you are sure it is one of the two cards on the top. You then pass those two cards to the bottom, and drawing off the lowest of them, you ask if that be not his card. If he again say no, you take that card up, and bid him draw his card from the bottom of the pack. If the person say his card is among those you first drew from the bottom, you must dexterously take up the four cards that you put under them, and placing those on the top, let the other two be the bottom cards of the pack, which draw in the manner before described.

The Turn-Over Feat.—Having found a card chosen which you have previously forced, or any card that has been drawn, which you have discovered by the means before described, in order to do the feat cleverly, convey the card privately to the top of the pack; get the rest of the cards even with each other, making the edge of the top card project a little over the others; then holding them between your finger and thumb, about two feet from the table, let them drop, and the top card, which, as has been said, must be the one drawn, will fall face uppermost, and all the others with their faces towards the table.

The Nerve Feat.—Force a card, and request the person who has taken it to put it in the pack, and shuffle the cards; then look at them again yourself, very closely, find the card, and place it at the bottom; cut them in two parts; give him the part containing his card at the bottom, and desire him to hold it between his finger and thumb just at the corner; after telling him to hold them tight, strike them sharply, and they will all fall to the ground, except the bottom one, which is the card he has chosen. It is an improvement in this feat to put the chosen card at the top of the pack, and turn the cards face upwards, so that when you strike, the chosen party's card will remain in his hand, staring him in the face.

The Card in a Mirror.—Get a round mirror; frame size of a card. Make the glass in the middle move in the two grooves A B and C D; the quicksilver must be scraped off equal to the size of a card.

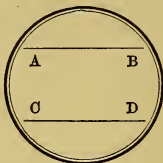


FIG. 4.

The glass must also be wider than the distance between the frame by the width of a card. Then cement a piece of pasteboard, on which is a card that must exactly fit the space over the part where the quicksilver is rubbed off. This card must at first be placed behind the frame.

Secure the mirror against a partition, through which are to go two strings, by pulling which an assistant can easily move the glass in the grooves, and consequently make the card appear or disappear at pleasure.

The assistance of a confederate is not absolutely necessary to this performance. A table may be placed under the mirror, and the string be made to pass through a leg, communicating with a small trigger, to be pushed down by the foot, taking occasion to dust the glass with your handkerchief, as if it were intended to make the card appear the more conspicuous.

The Card in the Opera-Glass.—Procure an opera-glass two inches and a half long; the tube to be made of ivory so thin that it may not appear opaque. Place it in a magnifying glass of such a power, and at such a distance, that a card three-quarters of an inch long may appear like a common-sized card.

At the bottom of the tube lay a circle of black pasteboard, to which fasten a small card, with the pips or figures on both sides, and in such a manner that, by turning the tube, either side of the glass may be visible.

You then offer two cards to two persons similar to the double card in the glass. You put them in the pack again, or convey them into your pocket; and after a few flourishing motions you tell the persons you have conveyed their cards into the glass; then you show each person his card in the glass by turning it in the proper position.

You may easily induce the parties to draw the two cards you

wish by placing them first on the top of the pack, and then, by making the pass, bringing them to the middle. When you can make the pass in a dexterous manner, it is preferable to the long card, which obliges the operator to change the pack frequently, as, if the same card is always drawn, it may excite suspicion.

The Magic Tea-Caddies.—Two cards being drawn by different persons, are put into separate tea-caddies and locked up. The performer changes the cards without touching them, or any confederacy. The caddies are made with a copper flap, which has a hinge at the bottom, opens against the front, where it catches under the bolt of the lock, so that, when the lid is shut and locked, the flap will fall down upon the bottom; the performer places two cards that he intends to be chosen between the flap and the front, which, being lined with green cloth, may be handled without any suspicion; he then desires the first person to put his card into one of the caddies, taking care it be that which contains the contrary card to the one that he chose, and the second into the other; he then desires they will lock them up, which unlocks the flaps, covers their cards, and, when opened, presents the contrary ones to the view of the company,

Guessing a Card Thought Of.—To do this well you must attend to the following directions: Spread out the cards on the right hand in such a manner that, in showing them to the audience, not a single card is wholly exposed to view, with the exception of the King of Spades, the upper part of which should be clearly seen without any obstruction, either from the fingers or the other cards. When you have thus spread them out—designedly in fact, but apparently at random—show them to one of the spectators, requesting him to think of a card, and at the same time take care to move the hand a little, so as to describe a segment of a circle, in order that the audience may catch sight of the King of Spades, without noticing that the other cards are all partially concealed. Then shuffle the cards, but in doing so you must not lose sight of the King of Spades, which you will then lay on the table face downward. You may then tell the person who has thought of a card that the one in his mind is on the table, and request him to name it. Should he name the King of Spades, which he would be most likely to do, you will of course turn it up and show it to the company, who, if they are not acquainted with the trick, will be very much astonished. If, however, he should name some other card—say the Queen of Clubs—you must tell him that his memory is defective, and that that card could not have been the card he at first thought of. Whilst telling him this—which you must do at as great length as you can, in order to gain time—shuffle the cards rapidly, and apparently without any particular purpose, until your

eye catches the card he has just named (the Queen of Clubs). Put it on the top of the pack, and, still appearing to be engrossed with other thoughts, go through the first false shuffle, to make believe that you have no particular card in view. When you have done shuffling, take care to leave the Queen of Clubs on the top of the pack; then take the pack in your left hand, and the King of Spades in your right, and while dexterously exchanging the Queen of Clubs for the King of Spades, say, "What must I do, gentlemen, that my trick should not be a failure? What card should I have in my right hand?" They will not fail to call out the Queen of Clubs, upon which you will turn it up, and they will see that you have been successful. This trick, when well executed, always has a good effect, whether the spectator thinks of the card you extended him to think of, or, from a desire to complicate matters, of some other. It, however, requires considerable presence of mind, and the power of concealing from your audience what your real object is.

Another method of making the spectator think of any particular card is the following: Pass several cards under the eye of the person selected, turning them over so rapidly that he sees the colors confusedly, without being able to distinguish their number or value. For this purpose take the pack in your left hand, and pass the upper part into your right, displaying the front of the cards to the audience, and consequently seeing only the backs yourself. Pass one over the other so rapidly that he will not be able to distinguish any one of them, until you come to the card which you desire to force—presuming, of course, that you have made yourself acquainted with its position. The card you select ought to be a bright-looking and easily distinguishable one, such as the King of Hearts or the Queen of Clubs. Contrive to have this card a little longer before your audience than the rest, but avoid all appearance of effort, and let everything be done naturally. During the interval watch the countenance of the spectator, in order that you may be sure he notices the card you display before him. Having thus assured yourself that he has fixed on the card you selected, and that he is not acquainted with the trick, you then proceed as before. Should you come to the conclusion that he has fixed upon some other card, you will then have recourse to the "exchanged card" trick, as explained in the previous trick.

To tell a Card by Smelling it.—A very clever trick, and one which never fails to excite astonishment at an evening party, is to select all the court cards when blindfolded; but before commencing it you must take one of the party into your confidence and get him to assist you. When all is arranged, you may talk of the strong sense of smell and touch which blind people are said to possess,

and state that you could, when blindfolded, distinguish the court cards from the rest, and profess your willingness to attempt it. The process is this: After you have satisfied the company that your eyes are tightly bound, take the pack in your hands, and holding up one of the cards in view of the whole company, feel the face of it with your fingers. If it is a court card, your confederate, who should be seated near to you, must tread on your toe. You then proclaim that it is a court card, and proceed to the next. Should you then turn up a common card your confederate takes no notice of it, and you inform the company accordingly; and so on, until you have convinced the company that you really possess the power to which you laid claim.

To Change a Card Locked Up in a Box.—You ask a person to give you any card he pleases out of the pack, and you let him put it into a box which is locked up before the company. You then take a few cards, and desire another to draw one and remember it, which he does, and the cards are laid aside. You now unlock the box, and the card which the second person drew is in the box instead of the one which is locked up.

A box must be made on purpose with a double bottom; on the false one is laid the card which the first person chose. In locking the box, by a secret spring, the false bottom is raised with the card, and firmly united to that part where the hinges are. On the real bottom lies another card, which had been previously and secretly deposited there. In making a person draw a card, a duplicate of this is forced upon him; for if he attempts to draw another, under some pretense you shuffle the cards again, till at last he takes the very card you intend for him. This card you know by feeling it, it being purposely longer than any of the rest, and is in fact a conjurer's secret card. You must never let one of those particular or brief cards remain in a pack when you give it to be examined.

N. B.—This trick should be varied. A dollar note may be changed into a five dollar note, etc., but it ought to be something which will lie in a narrow compass, in order that the false bottom may fall closely into its place. Formerly bird seed was converted into a living bird by false lids, but these are more liable to detection than false bottoms; on the false lid bird seed was glued, and the box when shown to the company appeared to be full thereof. By drawing up the false lid close to the real, a bird which had been previously placed there is then discovered. The false bottoms are certainly preferable.

The Knaves and the Constable.—Pick the four knaves out of a pack of cards, and one of the kings to perform the office of constable. Secretly place one of the knaves at the bottom of the pack, and lay

the other three with the constable down upon the table. Amuse the spectators with a tale of three knaves going to rob a house; one got in at the parlor window (putting a knave at the bottom of the pack, taking care not to lift the pack so high that the one already at the bottom can be seen), one effected his entrance at the first-floor window (putting another knave in the middle of the pack), and the other by getting on the parapet from a neighboring house, contrived to scramble in at the garret window (placing the third knave at the top of the pack); the constable vowed he would capture them, and closely followed the last knave, (putting the king likewise upon the top of the pack). You then request as many of the company to cut the cards as please, and tell them that you have no doubt the constable has succeeded in his object, which will be apparent when you spread out the pack in your hands, as the king and three knaves will, if the trick is neatly performed, be found together. A very little practice only is required to enable you to convey a knave or any other card secretly to the bottom of the pack.

To Guess the Spots on Cards at the Bottom of Three Packets, which have been made by the Drawer.—Tell a person to choose as he pleases, three cards from a euchre pack, informing him that the ace counts for eleven, the picture cards for ten, and the others according to the number of spots. When he has chosen these three, tell him to put them on the table, and to place on each as many cards as spots are required to make fifteen. That is to say, in the example, eight cards would have to be put on the Seven of Clubs, four cards



FIG. 5.

on the Ace, and five above the Ten. Let him return you the rest of the pack, and (while pretending to count something in them) count how many remain. Add sixteen to this number, and you will have the number of spots in the three bottom cards, as may be seen in this example, where twelve cards remain, to which number add sixteen, and the amount (twenty-eight) is the number on the three cards.

The Royal Emigrants.—Take the twelve court cards (knives, kings, queens,) from the pack, and place them in three rows, four in each, as in Fig. 6. Commencing with the fourth card in the

bottom row in the right, take them up LONGWAYS, ONE OVER THE OTHER, and offer them to any of the company to cut. It is of no consequence how often they are divided. Next deal them out in four divisions, and the king, queen, and knave of each suit will be found together.



FIG. 6.

The key to this mystery consists in observing the following arrangements in the disposition of the cards at first :

Place one of each suit in the upper row ; begin the next row with a card of the same suit that you left off with in the first, and commence the third or last row with a court card of the same suit that you left off with in the second.

On following the above directions in taking up the cards, the result will be as described.

The Magic Opera Glass.—Before you begin to perform this extraordinary illusion, prepare a table of figures exactly like the following:

| | | |
|--------|--------|--------|
| 1. 131 | 10.132 | 19.133 |
| 2. 231 | 11.232 | 20.233 |
| 3. 331 | 12.332 | 21.333 |
| 4. 121 | 13.122 | 22.123 |
| 5. 221 | 14.222 | 23.223 |
| 6. 321 | 15.322 | 24.323 |
| 7. 111 | 16.112 | 25.113 |
| 8. 211 | 17.212 | 26.213 |
| 9. 311 | 18.312 | 27.313 |

FIG. 7.

This table is placed in an opera-glass, so as to be visible. The best plan is to cut them out of a book, and paste them on a circular piece of card, soaked in oil so as to make it transparent, or they may be placed in the crown of your hat, as occasion may serve. Take a pack of cards, consisting of twenty-seven only, and give them to a person; desire him to fix on any one, then shuffle them, and return the pack to you.

Place the twenty-seven cards in three heaps, by laying down one alternately on each heap; but before you put each card down, show it to the person, without seeing it yourself. When the three equal heaps are completed, ask him at what number from twenty-seven he will have his card appear, and in which heap it is. Now look at your magic table, and if the first of three numbers which stand against that number it is to appear at, be one, put that heap AT TOP; if the number be two, put it in the middle; and if three, put it at the bottom. Then divide the cards into three heaps in the same manner a second and a third time, and his card will be at the num-

ber he chose. For the sake of making the elucidation perfectly clear, we will give an example: Suppose he desire that his card shall be the twentieth from the top, and the first time of making the heaps he says it is in the third heap. You then look through your opera-glass at the magic table, and see that the first figure against the number twenty is two. You therefore put that heap in the middle of the pack. The second and third times you in like manner put the heap in which he says it is, at the bottom, the succeeding numbers both being three. Now, laying the cards down one by one, the twentieth card will be that he fixed on. You may, of course, in like manner, show the person his card without asking at what number it shall appear, by fixing on any number yourself. By the same table a variety of tricks equally surprising, can be performed, only requiring the exercise of a little ingenuity.

To Separate the two colors of a Pack of Cards by One Cut.—To perform this trick, all the cards of one color must be cut a little narrower at one end than the other. You show the cards, and give them to any one that he may shuffle them; then holding them between your hands, one hand being at each extremity, with one motion you separate the Hearts and Diamonds from the Spades and Clubs. Use the Great Wizard's pack for this trick.

The Card Discovered Under the Handkerchief.—Let a person draw any card from the rest, and put it in the middle of the pack; you make the pass at that place, and the card will consequently be at the top; then placing the pack on the table, cover it with a handkerchief, and putting your hand under it, take off the top card, and after seeming to search among the cards for some time, draw it out.

This amusement may be performed by putting the cards in another person's pocket, after the pass is made.

Several cards may also be drawn and placed together in the middle of the pack, and the pass then made.

The Card Under the Hat.—This wonderful trick is performed in the same manner as is directed for finding a card placed under a handkerchief.

At the Game of Whist, What Probability that the Four Honors will be in the Hands of any Two Partners.—De Morie, in his "Doctrine of Chances," shows that the chance is nearly 27 to 2 that the partners, one of whom deals, will not have the four honors; that it is about 23 to 1 that the other two partners will not have them; that it is nearly 8 to 1 that they will not be found on any one side; that one may bet about 13 to 7, without disadvantage; that the partners who are first in hand will not count honors; that about 20 to 7 may be betted that the other two will not count them; and, in the last place, that it is 25 to 16 that one of the two sides will count honors, or that they will not be equally divided.

Sixteen Cards Being Disposed in Two Rows, to Tell the Card which a Person has Thought of.—The cards being arranged in two rows, as A and B, desire the person to think of one, and to observe well in which row it is.

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| A | B | C | B | D | E | B | F | H | B | 1 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | * |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 0 | 0 | * | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| * | 0 | | 0 | | 0 | | 0 | | 0 | |
| 0 | 0 | | 0 | | 0 | | 0 | | 0 | |
| 0 | 0 | | 0 | | 0 | | 0 | | 0 | |
| 0 | 0 | | 0 | | 0 | | 0 | | 0 | |

Let us suppose that the card thought of is in the row A; take up that whole row, in the order in which it stands, and dispose it in two rows C and D, on the right and left of the row B; but in arranging them, take care that the first of the row A may be the first of the row C; the second of the row A, the first of the row D; the third of the row A, the second of the row C, and so on; then ask again in vertical rows in which row, C or D, the card thought of, is. Suppose it be in C; take up that row, as well as the row D, putting the last at the end of the first, without deranging the order of the cards, and observing the rule already given, form into two other rows, as seen at E and F; then ask, as before, in which row the card thought of is. Let us suppose it to be in E; take up this row, and the row F, as above directed, and form them into two new rows on the right and left of B; after these operations, the card thought of must be the first one of the perpendicular rows H and I; if you therefore ask in which row it is, you may easily point it out, having desired them to be shuffled, the better to conceal the artifice.

To tell how many Cards a Person takes out of a Pack, and to specify each Card.—To perform this, you must so dispose a PIQUET pack of cards, that you can easily remember the order in which they are placed. Suppose, for instance, they are placed according to the words in the following line :

Seven Aces, Eight Kings, Nine Queens, and Ten Knives;

and that every card be of a different suit, following each other in this order: Spades, Clubs, Hearts, and Diamonds. Then the eight first cards will be the Seven of Spades, Ace of Clubs, Eight of Hearts, King of Diamonds, Nine of Spades, Queen of Clubs, Ten of Hearts, and Knave of Diamonds, and so of the rest.

You show that the cards are placed promiscuously, and you offer

them with their backs upwards to any one, that he may draw what quantity he pleases; you then dexterously look at the card that precedes and that which follows those he has taken. When he has counted the cards, which is not to be done in your presence (and in order to give you time for recollection, you tell him to do it twice over, that he may be certain), you then take them from him, mix them with a pack, shuffle, and tell him to shuffle.

During all this time you recollect, by the foregoing line, all the cards he took out; and as you lay them down, one by one, you name each card.

Unless a person has a most excellent memory, he had better not attempt the performance of the above amusement, as the least forgetfulness will spoil the whole, and make the operator appear ridiculous.

To Guess the Number of Spots on any Card which a Person has drawn from a Pack.—Take the pack of 52 cards, and desire some person to draw out one, without showing it. Call the Knave 11, the Queen 12, the King 13. Then add the spots of the first card to those of the second; the last sum to the spots of the third, and so on, always rejecting 12, and keeping the remainder to add to the following card. It is needless to reckon the Kings which are counted 13. If any spots remain at the last card, subtract them from 13, and the remainder will indicate the spots of the card which has been drawn: if the remainder be 11, it has been a Knave; if 12 a Queen; but if nothing remains it has been a King. The color of the King may be known by examining which one among the cards is wanting. The trick may thus be explained. In the pack of cards are 13 of each suite; the sum of all the spots of each suite, calling the Knave 11, the Queen 12, and the King 13, is seven times 13, or 91, which is a multiple of 13; consequently, the quadruple of this sum is a multiple of 13 also; if the spots then of all the cards be added together, always rejecting 13, we must at last find the remainder equal to nothing. If a card, the spots of which are less than 13, has been drawn from the pack, the difference between these spots and 13 will be what is wanting to complete that number; if at the end, then, instead of reaching 12, we reach only 10, for example, it is evident that the card wanting is a three, and if we reach 13, it is also evident that the card wanting is equivalent to 13, or a King.

To Change a Pack of Cards into Various Pictures.—Take a pack of cards, and paint the backs of one-half of the pack with what figures you think fit—as men, birds, women, flowers, etc. Also, paint the faces of the other half of the cards in the same manner; thus you will have a complete pack of odd pictures, and may, by showing the faces of that part of the pack whose backs only have been

painted, and then by a momentary shuffle, apparently transform them into a set of grotesque figures, produce much amusement.

Another Method.—Take a dozen cards or more, and draw a line from the right hand upper corner to the left hand lower corner of the face of each of them; they will thus be all equally divided. Then paint part of some odd figure on the right division of each card, leaving the left untouched. By a little dexterity, you may now seem to transform a set of common cards into a painted pack, and by dexterous shuffling can bring into view a series of grotesque figures that will throw your audiences into convulsions of laughter.

To Let Twenty Persons Draw Twenty Cards, and Make Each Draw the Same.—Let any person draw a card from a pack, and put it in the pack again, but where you know where to find it again; shuffle the cards as before directed; then let another person draw a card, and be sure he takes the same the other did; proceed in the same manner with all the persons but the one who may be last, who is to draw another card, which also return to the pack, and shuffle till you have brought both the cards together. Then, showing the last card to the company, the other will show the trick.

To Make a Card Jump Out of the Pack and Run on the Table.—This feat, if well managed, will appear marvelous. Having forced a card upon one of the company, after shuffling it up with the rest of the pack, you will know the card by feeling. You then take a piece of wax and put it under the thumb nail of your right hand, and by this wax you fasten an end of a hair to your thumb, and the other to the chosen card; spread the cards upon the table, and make use of some magic words, when, by drawing about your right hand, the chosen card is conducted round the table.

To Tell all the Cards Without Seeing Them.—Another good parlor trick is to tell the names of all the cards when their backs are turned towards you. Perhaps this is one of the best illusions that can be performed with cards, as it not only brings the whole pack into use, but can never fail in the hands of an ordinary intelligent operator. This trick, which is founded on the science of numbers, enables you to tell every card after they have been cut as often as your audience please, although you only see the backs of them. It is thus performed: A pack of cards are distributed face uppermost on a table, and you pick them up in the following order—6, 4, 1, 7, 5, king, 8, 10, 3, knave, 9, 2, queen. Go through this series until you have picked up the whole of the pack. It is not necessary that you should take up the whole of one suit before commencing another. In order that the above order may not be forgotten, the following words should be committed to memory:

6 4 1 7 5
 The sixty-fourth regiment beats the seventy-fifth; up starts
 king 8 10 3 knave 9 2
 the king, with eight thousand and three men and ninety-two
 queen
 women.

The cards being thus arranged, the cards must be handed to the company to cut; they may cut the cards as often as they like, but it must be understood that they do it whist fashion—that is, by taking off a portion of the cards, and placing the lower division on what was formerly the upper one. You then take the pack in your hand, and without letting your audience perceive, cast a glance at the bottom card. Having done this—which you may do without any apparent effort—you have the key of the whole trick. You then deal out the cards in the ordinary way in 13 different sets, putting four cards to each set—in other words, you deal out the first cards singly and separately, and then place the fourteenth card above the first set, the next upon the second set, and so on throughout, until you have exhausted the whole pack. You may be certain now that each one of these thirteen sets will contain four cards of the same denomination—thus, the four eights will be together, and so with the four queens, and every other denomination. The thirteenth or last set will be of the same denomination as the card at the bottom, which you contrived to see, and as they will be placed exactly in the reverse order of that in which you first of all picked them up, you may without difficulty calculate of what denomination each of the sets consists. For example, suppose an eight was the bottom card, you would find after a little calculation that after being dealt out in the manner above described, they would be placed in the following order: King, 5, 7, 1, 4, 6, Queen, 2, 9, Knave, 3, 10, 8; and repeating in your own mind the words which you have committed to memory, and reckoning the cards backwards, you would say—

8 10 3 knave 9 2 queen
 Eight thousand and three men and ninety-two women;
 6 4 1 7 5
 sixty-fourth regiment beats the seventy-fifth; up starts the
 king
 king with, etc.

You observe the same rule whatever the bottom card may be.

To Tell a Card Thought of, and Name its Position in the Pack.—By a certain pre-arranged combination of cards, the conjurer is enabled apparently to guess, but in reality to calculate, not only the card that is thought of by any member of the company, but to tell its position in the pack. You take the pack and present it to one

of the audience, desiring him to shuffle the cards well, and also, if he chooses, to give them to another person to shuffle the second time. You then cause the pack to be cut by several persons, after which you select one out of the company whom you request to take the pack, think of a card, and fix in his memory, not only the card he has thought of, but also its position in the pack, by counting 1, 2, 3, 4, and so on from the bottom of the pack, as far as, and including, the card thought of. You may offer to go into another room while this is being done, or remain with your eyes bandaged, assuring the company that, if they desire it, you will announce beforehand the number at which the card thought of will be found. Now, supposing the person selecting the card steps at No. 13 from the bottom, and that this 13th card is the Queen of Hearts, and supposing also that the number you have put down beforehand is 24, you will return to the room or remove your handkerchief, as the case may be, and without putting any question to the person who has thought of a card, you ask for the pack, and rest your nose upon it, as if you would find out the secret by smelling. Then, putting your hands behind your back or under the table, so that they cannot be seen, you take away from the bottom of the pack 23 cards—that is, one fewer than the number you marked down beforehand—and place them on the top, taking great care not to put one more or less, as inaccuracy in this respect would certainly cause the trick to fail. You then return the pack to the person who thought of a card, requesting him to count the cards from the top, beginning from the number of the card he thought of. Thus, if that card were the thirteenth, he will commence counting fourteen, and so on. When he has called twenty-three stop him, tell him that the number you marked down was twenty-four; and that the twenty-fourth card, which he is about to take up, is the Queen of Hearts, which he will find to be correct.

Observe and be sure and have the number you name greater than that of the first position of the card in the pack; for instance, twenty-four is greater than thirteen.

To Change the Card by Word of Command.—It at first sight seems singular that any one should be able even to appear to change a card at word of command; yet it can easily be done, and under different titles, and with slight variations; the trick is constantly performed in public. It is done as follows:

You must have two cards of the same sort in the pack, for example a duplicate of the King of Spades. Place one next the bottom card, and one at the top. Shuffle the cards without displacing those three, and show a person that the bottom card is the Seven of Hearts. This card you dexterously slip aside with your finger, which you have previously wetted, and taking the King of Spades from the bottom, which the person supposes to be the Seven of

Hearts, lay it on the table, telling him to cover it with his hand. Shuffle the cards without displacing the first and last card, and shifting the other King of Spades from the top to the bottom, show it to another person. You then draw that—privately away, and taking the bottom card, which will then be the Seven of Hearts, you lay that on the table, and tell the second person (who believes it to be the King of Spades) to cover it with his hand. You then command the cards to change places, and when the two parties take off their hands and turn up the cards, they will see, to their great astonishment, that your commands are obeyed.

“Twin-Card” Trick.—Another trick performed by means of “twin” or duplicate cards, as in the previous case, is to show the same card apparently on the bottom and at the top of the pack. One of these duplicate cards may be easily obtained. In fact, the pattern card which accompanies every pack may be made available for that purpose. Let us suppose, then, for a moment that you have a duplicate of the Queen of Clubs. You place both of them at the bottom of the pack, and make believe to shuffle them, taking care, however, that these two keep their places. Then lay the pack upon the table, draw out the bottom card, show it, and place it on the top. You then command the top card to pass to the bottom, and on the pack being turned up the company will see with surprise that the card which they had just seen placed upon the top is now at the bottom.

Ten Cards being arranged in a Circle, to Tell that which any one Thought of.—Place the first ten cards of any suite in a circular form, as in Fig. 7, the Ace being counted as one. Request a person to think of a number or card, and to touch also any other

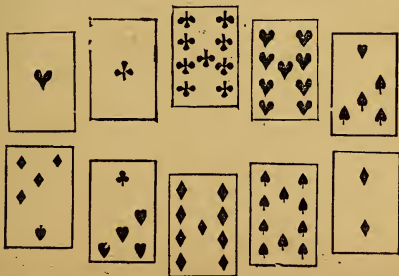


FIG. 7.

number or card; desire him to add to the number of the card he touched the number of the cards laid out—that is, ten; then bid him count that sum backwards, beginning at the card he touched, and reckoning that card at the number he thought of; when he will thus end it as the card or number he first thought of, and thereby enable you to ascertain what that was. For example, suppose he thought of the number three, and touched the sixth card, if ten be added to six it will, of course, make sixteen; and if he count that number from the sixth card, the one touched, in a retrograde order, reckoning three on the sixth, four on the fifth, five on the fourth, six on the third cards, and so on, it will be found to terminate on the third card, which will therefore show you the number the person thought of. When the person is counting the numbers, he should not, of course, call them out aloud.

To Produce a Card from a Nut or Cherry Stone.—Burn a hole through the shell of a nut or cherry stone, and also through the kernel, with a hot bodkin, or bore it with an awl, and with a needle pick out the kernel, so that the hole in it may be as wide as the hole of the shell; then write the name of a card on a piece of fine paper, roll it up hard, put it into the nut or cherry stone, stop the hole up with some beeswax, and rub it over with with a little dust, and it will not be perceived; then, while some bystander draws a card, observe, “It is no matter what card you draw;” and if you use the cards well, you will offer him and he will receive a similar card to that you have rolled up in the nut. Give him the nut and a pair of crackers, and he will find the name of the card he drew rolled up in its kernel.

To Burn a Card, and afterwards find it in a Watch.—This is a trick out of which the professors of the art of legerdemain make much capital. In order to carry it out successfully, it is necessary to observe the following directions: You, in the first place, borrow from the spectators three watches, which are placed in boxes resembling dice-boxes, and then laid upon a table and covered with a napkin. You then hand a pack of cards to one of the company, and he selects one at random, and it is thereupon entirely burnt, and the ashes put into a box. Shortly afterwards the box is opened, and the spectators are puzzled to find that the ashes are not there. The three watches are then brought out and put on a plate, and one of the company, at your request, selects one and opens it; and the spectators perceive, with even more astonishment than before, that a portion of the burnt card is below the glass of the watch, and that in the watch-case underneath the watch is a miniature facsimile of the card destroyed. It is time now that we instructed our readers as to the *modus operandi* by which this entertaining trick is performed. Having informed your confederate—for it is necessary that you should have one of the company in your confidence—of the suite and denomination of the card chosen, he

stretches forward his arm and takes one of the watches from the table, and, unobserved by the rest of the company, deposits in it what is necessary. The napkin which covers the watches must be supported by bottles or articles of a similar shape, otherwise your confederate would not be able to take away the watch without being detected. The ashes of the burnt card are made to disappear from the box by having a double lid, so arranged that when the box is closed the upper lid will fall upon the ashes; and as it fits closely to the bottom, the deceived spectator will think that the ashes have really vanished, and that the remnants are in process of being formed afresh into the miniature card which is discovered in the watch.

The Card in the Egg.—Before commencing this trick, you must provide yourself with a hollow stick about ten inches long and three-quarters of an inch in diameter. You must also have another round stick to fit this hollow, and slide in it easily, with a knob to prevent its going through the tube, which must be open at both ends. The stick which fits the tube must be of the full length of the tube, exclusive of the knob.

Having steeped a card in water for twenty minutes, you peel off the face of it, and double it up twice, so that it becomes just one-quarter the size of an ordinary card. Then roll it up tightly, and thrust it up the tube till it becomes even with the bottom. You then thrust in the stick till it just touches the card.

You now take a pack of cards, and request one of the company to draw one; but be sure to let it be a similar one to that you have in the stick. You can do this by forcing. As soon as it is returned to the pack you shuffle the cards, and while you are shuffling you let the card fall into your lap. Then calling for a number of eggs, you request some person in the company to select one of them. In order that it may not be suspected that you have a confederate, you request any two persons in the company to volunteer to choose an egg each, and then to decide between themselves which shall contain the card. Having done this, and the company seeing that the shell of the egg has not been broken, you place the egg in a saucer, break it with your wand, and pressing the knob with the palm of your right hand, the card will be driven into the egg. You may then show it to the spectators.

Another way to perform this trick is as follows:

Take a card, the same as your long card, and, rolling it up very close, put it in an egg, by making a hole as small as possible, and which you are to fill up carefully with white wax. You then offer the long card to be drawn, and when it is replaced in the pack you shuffle the cards several times, giving the egg to the person who drew the card; and while he is breaking it, you privately withdraw the long card, that it may appear on examining the cards to have gone from the pack into the egg. This may be rendered

more surprising by having several eggs, in each of which is placed a card of the same sort, and then giving the person the liberty to choose which egg he thinks fit.

This diversion may be still further diversified by having, as most public performers have, a confederate, who is previously to know the egg in which the card is placed; for you may then break the other eggs, and show that the only one that contains a card is that in which you directed it to be.

The Card in the Pocket-Book.—A confederate is previously to know the card you have taken from the pack and put into your pocket-book. You then present the pack to him, and force one in the usual way (which we will suppose to be the King of Hearts), and place the pack on the table. You then ask him the name of the card, and when he says the King of Hearts, you ask him if he is not mistaken, and if he be sure that the card is in the pack; when he replies in the affirmative, you say: "It might be there when you looked over the cards, but I believe it is now in my pocket"; then desire a third person to put his hand in your pocket and take out your book; when it is opened the card will appear.

To Pick Out a Card Thought Of, Blindfold.—Take twenty-one cards and lay them down in three rows, with their faces upwards; when you have laid out three, begin again at the left hand, and lay one card upon the first, and so on to the right hand; then begin on the left hand again, and so go on until you have laid out the twenty-one cards in three heaps, at the same time requesting any one to think of a card. When you have laid them out, ask him which heap his card is in; then lay that heap in the middle between the other two. This done, lay them out again in three heaps as before, and again request him to notice where his noted card goes, and put that heap in the middle, as before. Then taking up the cards with their backs toward you, take off the uppermost card, and reckon it one; take off another, which reckon two; and thus proceed till you come to the eleventh, which will invariably prove to be the card thought of. You must never lay out your cards less than three times, but as often above that number as you please. This trick may be done without your seeing the cards at all, if you handle and count them carefully. To diversify the trick, you may use a different number of cards, but the number chosen must be divisible by three, and the middle card, after they have been thrice dealt as directed, will always be the one thought of; for instance, if done with fifteen cards, it must be the eighth, and so on; when the number is even, it must be the exact half; as, if it be twenty-four, the card thought of will be the twelfth, etc.

The Card Found Out by the Point of a Sword.—When a card has been drawn, you place it under the long card, and by shuffling

them dexterously you bring it to the top of the pack. Then lay or throw the pack on the ground, observing where the top card lies. A handkerchief is then bound round your eyes, which ought to be done by a confederate, in such a way that you can see the ground. A sword is then put in your hand, with which you touch several of the cards, as if in doubt, but never losing sight of the top card, in which at last you fix the point of the sword, and present to the party who drew it.

To Name the Card Upon Which One or More Persons Fix.—There must be as many different cards shown to each person as there are cards to choose; so that, if there are three persons, you must show three cards to each person, telling the first to retain one in his memory. You then lay the three cards down, and show three others to the second person, and three others to the third. Next, take up the first person's cards, and lay them down separately one by one, with their faces upwards; place the second person's card over the first, and the third over the second's, so that there will be one card in each parcel belonging to each person.

Then ask each of them in which parcel his card is, for the first person's will always be first, the second person's the second, and the third person's the third, in that parcel where each says his card is. This amusement may be performed with a single person, by letting him fix on three, four, or more cards. In this case you must show him as many parcels as he is to choose cards, and every parcel must consist of that number out of which he is to fix on one, and you then proceed as before, he telling you the parcel that contains each of his cards.

The Vanishing Card.—Divide the pack, placing one-half in the palm of the left hand, face downwards, and taking the remainder of the pack in the right hand; hold them between the thumb and three first fingers, taking care to place the cards upright, so that the edges of those in your right hand may rest upon the back of those in the left, thus forming a right angle with them. In this way the four fingers of the left hand touch the last of the upright cards in your right hand. It is necessary that the cards should be placed in this position, and that once being attained the rest of the trick is easy. These preliminaries having been gone through, one of the company, at your request, examines the top card of the half pack that rests in the palm of your left hand, and then replaces it. Having done this, you request him to look at it again, and to his astonishment it will have vanished, and another card will appear in its place. In order to accomplish this, having assumed the position already described, you must damp the tips of the four fingers that rest against the last card of the upright set in your right hand. When the person who has chosen a card replaces it, you must raise the upright cards in your right hand very quickly, and the card will then adhere to the damped fingers of your left hand.

As you raise the upright cards, you must close your left hand skillfully, and you will thereby place the last of the upright cards—which, as we have explained, adheres to the fingers of your left hand—upon the top of the cards in the palm of your left hand, and when you request the person who first examined it to look at it again, he will observe that it has been changed. Rapidity and manual dexterity are required for the performance of this capital sleight-of-hand trick.

To Produce a Mouse from a Pack of Cards.—Have a pack of cards fastened together at the edges, but open in the middle like a box, a whole card being glued on as a cover, and many loose ones placed above it, which require to be dexterously shuffled, so that the entire may seem a real pack of cards. The bottom must likewise be a whole card, glued to the box on one side only, yielding immediately to exterior pressure, and serving as a door by which you convey the mouse into the box. Being thus prepared, and holding the bottom tight with your hand, require one of the company to place his open hands together, and tell him you mean to produce something very marvelous from this pack of cards; place the cards then in his hands, and while you engage his attention in conversation, take the box in the middle, throw the pack aside, and the mouse will remain in the hands of the person who held the cards.

To Send a Card Through a Table.—Request one of the company to draw a card from the pack, examine it, and then return it. Then make the pass—or if you cannot make the pass, make use of the long card—and bring the card chosen to the top of the pack, and shuffle by means of any of the false shuffles before described without losing sight of the card. After shuffling the pack several times, bring the card to the top again. Then place the pack on the table about two inches from the edge near which you are sitting, and having previously slightly dampened the back of your right hand, you strike the pack a sharp blow and the card will adhere to it. You then put your right hand very rapidly underneath the table, and taking off with your left hand the card which has stuck to your right hand, you show it to your audience, who will at once recognize in it the card that was drawn at the commencement of the trick. You must be careful while performing this trick not to allow any of the spectators to get behind or at the side of the table, but keep them directly in front, otherwise the illusion would be discovered.

To Change Four Knives or Kings Held in Your Hand into Blank Cards, or into Four Aces.—You must have cards made for the purpose of this feat—half cards, as they may be properly termed—that is, one half kings or knaves, and the other half aces. When you lay the aces one over the other, nothing but the kings or

knaves will be seen.* Then turning the kings or knaves downwards, the four aces will be seen. You must have two perfect cards, one a king or knave, to cover one of the aces, or else it will be seen; and the other an ace to lay over the kings or knaves. When you wish to make them all blank cards, lay the cards a little lower, and, by hiding the aces, they will all appear white on both sides. You may then ask the company which they choose; exhibit kings, aces, or blanks as required.

The Locomotive Card.—This will appear a marvelous trick if well performed. Take a pack of cards, and let any person draw one from it; tell him to look on the card, that he may know it again, and then put it into the pack. Hold the pack so that the person may place his card in it, making sure that you hold the card next to the bottom open for him to place his card in, manœuvring the cards well, that he may imagine he has placed his card in the middle of the pack; by this means you know where the card is, and, when you are shuffling them, you can very easily place the particular card on the top of the pack. Then take a piece of wax with a long hair attached to it, fasten it to the bottom of your vest, (it must be prepared before you commence the trick,) have the wax placed under the thumb-nail of your right hand, and stick it to the card that was drawn; spread the cards on the table; then asking the person to name the card he selected, command it to move from the pack to your hand. By shifting your position backwards, the card will move also.

The Prestidigitorial Metamorphosis.—Having shuffled a pack, select the eight of each suit, and also the Deuce of Diamonds. Hold the four Eights in the left hand, and the Deuce in the right; then having shown them to the company, take in the Deuce among the four eights in the left hand, and throw out one of the Eights. Give them to be blown upon, when they will be turned into four Deuces. You will now exchange one of the Deuces for the Eight; and giving them again to be blown upon, they will appear all black cards. Again take the Deuce and discard the Ace; blow upon them again, and they all turn red. And now, for the last time, take in the Ace and throw away the Deuce, and they will be found to be four Eights and a Deuce, as they were at first.

To perform this ingenious deception you procure five plain cards, the size of playing cards, which you paint to resemble the five cards as in Fig. 8.



FIG. 8.

Mixing them with a common pack, you next, under the pretense of selecting the Eight of each suit and the Deuce of Diamonds, take out your false cards, (Nos. 1, 2, 3, 4,) which you hold asunder, and taking No. 5 in your right hand, you show your company that there are four Eights and the Deuce of Diamonds; you should also hold them up to the light to let them see that they are not double, which you may do without fear of detection, as the lower part of the cards will be so opaque that the deficiency of the pips or spots will not be perceptible. You may place the Deuce of Diamonds between Nos. 3 and 4, the latter of which you may withdraw and throw on the table; but take care not to do so until you have first taken in No. 5, (the Deuce of Diamonds,)



FIG. 9.

else the deficiency of spots on No. 3 will cause the trick to be discovered; you then close these four cards together, and taking them at the top with the fingers and thumb of the right hand, having the thumb on the face of the cards and the fingers on the back, hold them out, their faces turned towards the floor, and desire some person to blow upon them. When this has been done, give your wrist a turn, so that the top part of the cards will now be at the bottom—in fact, you turn the cards upside down; hold them up to your mouth, pretending to breathe on them, which not only tends to deceive your company, but gives you time to arrange your cards, which you do by opening them out to the right hand, when they will appear to be four Deuces; you may again hold them up to the light to show that they are single cards.

The next change, although more difficult to accomplish, is decidedly the best of the whole, inasmuch as the cards are never shut up, nor removed for one moment from under the eyes. Having shown them to be four Deuces, you take in the Eight of Clubs, and place it between Nos. 3 and 5; withdraw No. 6, and holding it up to the light, you desire the company to observe that the cards are not double, and while eyes are turned to this card, turn your left hand containing the other four, with its back towards the ceiling and the faces of the cards towards the floor, keeping them in a horizontal position; throw down the Deuce of Diamonds, and continue your remarks on the cards not being double, saying, "You perceive any of them will bear examination;" at the same time take hold of the card next but one to your right hand with



FIG. 10.

the fingers and thumb of that hand, taking care to have the thumb above and the fingers underneath the card; take it out, still keeping it in a horizontal position, and while making the above observation, turn it round with the forefinger of the right hand, until you have got hold of the other end, when, before anybody has time to take hold of it, return it to the situation from which you took it, taking care that you put it exactly in the same angle.

You now hold those cards out, with the backs upwards, to be blown upon; but you have no occasion to shut them up at this change, as, if you turn them over, it will be perceived that they are all black; you now take in the Deuce of Diamonds as you did at the first change, and discard the Eight of Clubs; close them up, and taking them by the top, hold them out to be blown upon; give your wrist a turn as before, open them out to yourself while pretending to breathe upon them, when, on showing them to your company, they will all be red; you now again take in the Eight of Clubs, throwing out the Deuce of Diamonds on the table, with its face downwards, and taking hold of the card next but one to your right hand, throw it down in the same manner; whilst performing this latter part you should say, "I take in the Eight and I throw out the Deuces—oh! I beg pardon—only one of the Deuces;" at the same moment take up the last card you threw out by the opposite end to that which you formerly held it by, and return it to its own place again, taking particular care of the angle: let them be blown upon, when they will be found to be four Eights and a Deuce, as they were at first.

Should any persons now desire to examine the cards, tell them you can only give them one at a time; breathe upon the Deuce of Diamonds and present it to them; when they have returned it to you, and before they have time to ask for another, hand them the Eight of Clubs, saying that perhaps they would like to examine a black card; they seeing you so confident will scarcely ask for any more.

The Queens' Dig for Diamonds.—Taking the pack in your hands you separate from it the four Kings, Queens, Knaves, and Aces, and also four common cards of each suit. Then laying the four Queens, face upwards, in a row on the table, you commence telling your story somewhat after this fashion:

These are four Queens, who set out to seek for diamonds, (place four common cards of the Diamond suit half over the Queens). As they intend to dig for the diamonds, they each take a spade, (place four common Spades half over the Diamonds). The kings, their husbands, knowing their intention, set a guard of honor to protect them from danger, (here lay the four Aces half over the Spades). But lest they should neglect their duty they resolve to set out themselves, (lay the four Kings half over the four Aces).

Now there were four robbers, who, being apprised of the queens' intentions, determined to waylay and rob them on their return (lay the four Knaves half over the four Kings). They were each armed with a club, (lay four Clubs over the four Knaves,) and not knowing how the four queens would be protected, it was necessary they should each possess a stout heart, (lay four Hearts over the four Clubs).

You have now placed the whole of the cards on the table, in four columns; you then pack the cards in the first column together, beginning at your left hand, keeping them in the order in which you laid them on, and place them on the table face downwards. Pack up the second column in the same way, lay them on the first, and so on with the other two.

You now give the cards to be cut by as many persons as please, and as often as they choose; and it would have a good effect if you were to give the cards what is termed a shuffle-cut—that is, to give them the appearance of being shuffled, but, in fact, only to cut them quickly several times. You then commence laying them out again in four columns, as you did at first, when it will be found that they all come in their proper order again. You next desire any one to try if he can do it; when the chances are exactly seven to one that he does not succeed; but if he should, you request him to try it again, when he is almost certain to fail, unless he knows the secret, which merely consists in having the cards cut until a common card of the Heart suit remains at the bottom of the pack.

To Make a Card which a Person Has Drawn Dance on the Wall.—One of the company is desired to draw a card, which you shuffle again with the others; and it not being found in the pack, you then order it to appear on the wall. The very card which was drawn instantly obeys; then advancing by degrees, and according to orders, it ascends in a straight line from right to left, and disappears on the top of the wall. Soon after it appears again, and continues to dance upon a horizontal line.

EXPLANATION.—This trick, which is very simple, can only be exhibited on a stage. Having made one of the company draw a forced card (see explanation to the card locked up in a box,) you shuffle it with the others, but slip it away, and then submit the pack to the company to be examined. The instant you order it to appear on the wall, your confederate, who is behind, very expertly draws a thread, and at the end of which is fastened a similar card, which comes out from behind a glass (suppose it was the Ace of Hearts was drawn, being the forced card, another Ace of Hearts appears on the wall). Another thread, drawn very tight, on which it slides by the means of some very small rings fastened, running thereon, prescribes its motion and progress.

To Make a Card Spring Up Into the Air from the Pack, Without Being Touched.—One of the company having drawn a card, the drawn card is shuffled up with the rest of the pack. The pack is then put into a kind of square spoon placed upright upon a bottle, which serves as a pedestal, and at the company's pleasure the card which was drawn instantly flies up in the air.

EXPLANATION.—Having forced a card upon one of the company, (see explanation to the exchange of card,) the pack must then be placed in the spoon, so that the chosen card may lean on a pin bent in the form of a hook. This pin is fastened to a thread, and ascending through the pack leans upon the upper end of the spoon; then it descends under the stage through the table. In this disposition the confederate cannot pull the thread without dragging along with it the hook and card, which causes it to be perceived as flying in the air. The thread slides upon the blunt edge of the spoon as easily as if it ran in a pulley. In order to place the cards in the spoon quick enough that the company may perceive no preparation, care must be taken that another pack is dexterously put on the table. The chosen card in the other, with the hook and thread, must be previously prepared as described.

The Card in the Ring.—Get a ring made of any metal, in which is set a large, transparent stone or piece of glass, to the bottom of which is fastened a small piece of black silk; under the silk is to be the figure of a small card; and the silk must be so constructed that it may be either drawn aside or spread, by turning the stone round.

You then cause a person to draw the same sort of card as that at the bottom of the ring; and tell him to burn it in the candle. Now, the ring being so constructed that the silk conceals the card underneath it, you first show him the ring, that he may see it is not there, and tell him you will make it appear; then rubbing the ashes of the card on the ring, you manage to turn the stone or glass dexterously round, and exhibit to him the small card at the bottom.

To Name the Rank of a Card that a Person Has Drawn from a Piquet Pack.—The rank of a card means whether it be an Ace, King, Queen, etc. You therefore first fix a certain number to each card—thus, you call the King four, the Queen three, the Knave two, the Ace one, and the others according to the number of their pips.

Shuffle the cards, and let a person draw any one of them; then turning up the remaining cards, you add the number of the first to that of the second, the second to the third, and so on, till it amounts to ten, which you then reject, and begin again; or if it be more, reject the ten, and carry the remainder to the next card, and so on to the last; to the last amount add four, and subtract

that sum from ten if it be less, or from twenty if it be more than ten, and the remainder will be the number of the card that was drawn; as for example, if the remainder be two, the card drawn was a Knave; if three a Queen, and so on.

To Tell the Card that may be Noted.—Take several cards, say ten or twelve; remember how many there are, and hold them up with their backs towards you; open four or five of the uppermost, and, while you hold them out, request some person to note a card, and tell you whether it is the first, second or third from the top; when he has informed you, shut up the cards in your hand, place the remainder of the pack upon them, and tap their ends and sides upon the table, so as to make it seem impossible to find the card in question. It may, however, be easily found thus: Subtract the number of cards you had in your hand from fifty-two, which is the number of the pack, and to the remainder add the number of the noted card, and you will instantly have the number of the noted card from the top.

To Tell the Amount of the Numbers of any Two Cards Drawn from a Common Pack.—Each court card in this case counts for ten, and the other cards according to the number of their pips. Let the person who draws the cards add as many more cards to each of those he has drawn as will make each of their numbers twenty-five. Then take the remaining cards in your hand, and, seeming to search for some card among them, tell them over to yourself, and their number will be the amount of the two cards drawn.

For example: Suppose a person has drawn a Ten and a Seven; then he must add fifteen cards to the first, to make the number twenty-five, and eighteen to the last, for the same reason. Now, fifteen and eighteen make thirty-three, and the two cards themselves make thirty-five, which, deducted from fifty-two, leaves seventeen, which must be the number of the remaining cards, and also of the two cards drawn.

You may perform this amusement without touching the cards, thus:

Let the person who has drawn the two cards deduct the number of each of them from twenty-six, which is half the number of the pack; and, after adding the remainders together, let him tell you the amount, which you privately deduct from fifty-two, the total number of all the cards, and the remainder will be the amount of the two cards.

Example: Suppose the two cards to be as before, Ten and Seven; then the person deducting ten from twenty-six, there remains sixteen; and taking seven from twenty-six, there remains nineteen; these two remainders added together make thirty-five, which you subtract from fifty-two, and there must remain seventeen for the amount of the two cards, as before.

To Tell the Names of all the Cards by their Weight.—The pack having been cut and shuffled to the entire satisfaction of the audience, the operator commences by stating that he undertakes, by poising each card for a moment on his fingers, to tell not only the color, but the suit and number of spots, and, if a court card, whether it be King, Queen, or Knave. For the accomplishment of this most amusing trick, we recommend the following directions: You must have two packs of cards exactly alike. One of them we will suppose to have been in use during the evening for the performance of your tricks; but in addition to this you must have a second pack in your pocket, which you must take care to arrange in the order hereinafter described. Previous to commencing the trick you must take the opportunity of exchanging these two packs, and bringing into use the prepared pack. This must be done in such a manner that your audience will believe that the pack you introduce is the same as the one you have been using all the evening, which they know has been well shuffled. The order in which the pack must be arranged will be best ascertained by committing the following lines—the words in CAPITALS forming the key:

Eight kings threa-ten'd to save

EIGHT, KING, THREE, TEN, TWO, SEVEN,

Nine fair ladies for one sick knave,

NINE, FIVE, QUEEN, FOUR, ACE, SIX, KNAVE.

These lines, thoroughly committed to memory, will be of material assistance. The alliterative resemblance will in every instance be a sufficient guide to the card indicated. The order in which the suits come should likewise be committed to memory—namely, Hearts, Spades, Diamonds, Clubs. Having sorted your cards in obedience to the above directions, each suit separately, and beginning with Hearts, your pack is “prepared,” and ready for use; and when you have successfully completed the exchange, you bring forward your prepared pack, and hand it round to be cut. The pack may be cut as often as the audience pleases, but always whist-fashion—that is to say, the lower half of the pack must be placed upon the upper at each cut. You now only want to know the top card, and you will then have a clue to the rest. You therefore take off the top card, and holding it between yourself and the light, you see what it is, saying at the same time, by way of apology, that this is the old way of performing the trick, but that it is now superseded. Having once ascertained what the first is, which, for example, we will suppose to be the King of Diamonds, you then take the next card on your finger, and poise it for a moment, as if you were going through a process of mental calculation. This pause will give you time to repeat to yourself the two lines given, by which means you will know what card comes next. Thus: “Eight kings threa-ten'd to,” etc.; it will be seen that the three

comes next. The suite of Diamonds being exhausted, you must not forget that Clubs comes next; and so on, until you have described every card in the pack.

Mysterious Disappearance of the Knave of Spades.—Fixing your eye upon the stoutest looking man in the room, you ask him if he can hold a card tightly. Of course he will answer in the affirmative; but if he should not, you will have no difficulty in finding some one who does. You then desire him to stand in the middle of the room, and holding up the pack of cards you show him the bottom one, and request him to state what card it is. He will tell you that it is the Knave of Spades. You then tell him to hold the card tightly and look up at the ceiling. While he is looking up, you ask him if he recollects his card; and if he answers, as he will be sure to do, the Knave of Spades, you will reply that he must have made a mistake, for if he look at the card he will find it to be the Knave of Hearts, which will be the case. Then handing him the pack you tell him that if he will look over it, he will find his Knave of Spades somewhere in the middle of the pack.

This trick is extremely simple and easy of accomplishment. You procure an extra Knave of Spades, and cut in half, keeping the upper part, and throwing away the lower. Before showing the bottom of the pack to the company, get the Knave of Hearts to the bottom, and lay over it, unperceived by the company, your half Knave of Spades and under pretence of holding the pack very tight, put your thumb across the middle, so that the joining may not be seen, the legs of the two knaves being so similar that detection is impossible. You then give him the lower part of the Knave of Hearts to hold, and when he has drawn the card away, hold your hands so that the faces of the cards will be turned towards the floor. As early as possible you take an opportunity of removing the half knave.

To Make the Court Cards Always Come Together.—Take the pack, and separate all the Kings, Queens, and Knaves. Put these all together into any part of the pack you fancy, and inform one of the company that he can not in twelve cuts disturb their order. The chances are 500 to 1 in your favor; but with a novice the feat becomes impossible. This is a very amusing and easy trick.

This trick may also be rendered more wonderful by placing one half of the above number of cards at the bottom and the other at the top of the pack.

To Turn a Card into a Bird.—Having a live bird in your sleeve, take a card in your hand, exhibit it, and then draw it into your sleeve with your thumb and little finger, giving the arm a shake sufficient to bring the bird into your hand, which you may then produce and let fly.

The Card of one Color Found in a Pack of the Other.—Separate the pack into two parts, placing all the red cards in one pile, and all the black cards in the other. One of these packs you conceal in your pocket. You let any person draw a card from the other pack, and while he is examining the card, substitute the pack in your pocket for the one you hold in your hand. Let him place his card in the pack you have taken from your pocket, and shuffle as much as he pleases. On receiving back the pack, you will at once recognize the card he has drawn by the difference of color.

To Name Several Cards which have been Drawn out of a Pack which has been Divided into Two Heaps.—For this trick, you take a complete pack which has been divided into two such heaps that all the Aces, Nines, Sevens, Fives, and Threes are in one heap, and all the Kings, Queens, Knaves, Tens, Eights, Sixes, Fours, and Twos are in the other heap.

You now let several of the company draw cards out of either of the heaps; change the heaps unperceived, and let the person place the odd cards—as Ace, Nine, etc.—into the heap of even cards, and *vice versa*. On running over the cards, you easily discover the drawn cards, the even cards being in the heap of odd cards, and the odd cards in the heap of even cards.

To Find a Certain Card after it has been Shuffled in the Pack.—As you shuffle the cards, note the bottom one, being careful not to shuffle it from its place. Then let any one draw a card from the middle of the pack, look at it, and place it on the top. Let him then cut the pack. The card in question will be found in front of the one which was at first the bottom card.

Of Twenty-five Cards Laid in Five Rows upon a Table, to Name the One Touched.—To perform this trick you need a confederate. The latter sits near the table, has both his hands closed, and points out the card touched by the finger which he leaves extended. The fingers of the right hand indicate the cross rows counted from above downwards; the fingers of the left hand, on the contrary, point out the number of the card in the cross row, counting from left to right.

If, for example, the third card from the left in the second cross row is the one touched, your accomplice leaves the second finger of the right hand, and the third finger of the left hand unbent, closing all the others.

This must be done naturally, and not in too open a manner, as it might easily be detected.

The Four Inseparable Kings.—Take the four Kings, and behind the last of them place two other cards, so that they may not be seen. Then spread open the four Kings to the company, and put the six cards to the bottom of the pack. Draw one of the Kings, and put it at the top of the pack. Draw one of the two cards at the bot-

tom, and put it towards the middle. Draw the other, and put it at some distance from the last, and then show that there remains a King at bottom. Then let any one cut the cards, and as there remained three Kings at bottom, they will then be altogether in the middle of the pack.

To Name Several Cards which Two Persons Have Drawn from a Pack.—Divide a piquet pack into two parts by a long card; let the first part contain a quint to a King in Clubs and Spades, the Four Eights, the Ten of Diamonds, and Ten of Hearts, and let the other part contain the two quart majors in Hearts and Diamonds, the Four Sevens, and the Four Nines. The cards may be divided in any other way that is easy to be remembered.

Then shuffle the cards, but be careful not to displace any of those cards of the last part which are under the long card; you then cut at that card, and leave the pack in two parts; next, present the first of these parts to a person, and tell him to draw two or three cards, and place the remainder on the table; you present the second parcel in like manner to another; then having dexterously placed the cards drawn by the first person in the second parcel, and those drawn by the second person in the first parcel, you shuffle the cards, observing not to displace any but the upper cards; then spreading the cards on the table, you name those that each person drew, which you may very easily do, by observing the cards that are changed in each parcel.

Of Two Rows of Cards, to Tell the One Which Has Been Touched.—You lay two rows of cards upon the table, six or eight in each row. You have arranged with an accomplice that the upper cards, counted from the left, signify days, the upper cards hours.

You now leave the room, requesting one of the company to touch a card. On returning, you step to the table and begin to look for the card, when, after a while, your accomplice cries out, as if in mockery, "Yes, you might look for it three days, and never find it," if the touched card is the third card from the left in the upper row. You pay no attention, however, to his remark, but continue to search. At last you apparently lose your temper, and mix the cards together, exclaiming, "The cards are false to-day!" Then you reflect again, shuffle the cards, place them in two rows, and, after some hesitation, point out the touched card.

To Ho'd Four Kings or Four Knaves in your Hand, and to Charge them Suddenly into Blank Cards, then into Four Aces.—You must have cards made for the purpose of this feat; half cards, as they may be properly termed—that is, one half Kings or Knaves, and the other half Aces. When you lay the Aces one over the other, nothing but the King or the Knaves will be seen. Then turning the Kings or Knaves downwards, the four Aces will be seen. You

must have two perfect cards, one a King or Knave, to cover one of the Aces, or else it will be seen; and the other an Ace to lay over the Kings or Knaves. When you wish to make them all appear blank cards, lay the cards a little lower, and by hiding the Aces they will appear white on both sides. You may then ask the company which they choose, and exhibit the Kings, Aces, or Blanks, as required.

To Shuffle the Cards in Such a Manner as Always to Keep One Certain Card at the Bottom.—In shuffling, let the bottom card be always a little before, or, which is best, a little behind all the rest of the cards; put it a little beyond the rest before, right over your forefinger, or else, which is the best, a little behind the rest, placed in such a manner that the little finger of the left hand may slip up and meet with it; at the first, shuffle as thick as you can; and, at last, throw upon the board the bottom card, with as many more as you would preserve for any purpose, a little before or a little behind the rest; and be sure to let your forefinger, if the pack be laid before, or your little finger, if the pack be laid behind, always creep up to meet with the bottom card; and when you feel it, you may there hold it till you have shuffled over again; which being done, the card which was first at the bottom will come there again. Having perfected yourself in this manner of shuffling, you may accomplish anything you please with a pack of ten, twelve or twenty cards, always leaving at the bottom, however frequently you may shuffle them.

The Transmuted Cards.—In a common pack of cards let the Ace of Hearts and Nine of Spades be something larger than the rest. With the juice of lemon draw over the Ace of Hearts a Spade, large enough to cover it entirely, and on each side draw four other Spades.

Present the pack to two persons, so adroitly that one of them shall draw the Ace of Hearts, and the other the Nine of Spades, and tell him who draws the latter to burn it on a chafing dish. You then take the ashes of that card, put them in a small metal box, and give it to him that has the Ace of Hearts, that he may himself put that card into the box and fasten it. Then put the box for a short time on the chafing dish, and let the person who put the card in it take it off, and take out the card, which he will see is changed into the Nine of Spades.

The Circle of Fourteen Cards.—To turn down fourteen cards which lie in a circle upon the table, observing to turn down only those cards at which you count the number seven.

To do this you must bear in mind the card which you first turn down. Begin counting from any card from one to seven, and turn the seventh card down. Starting with this card, you again count

from one to seven, and turn the seventh card down, etc., etc. When you come to the card which you first turned down, you skip it, passing on to the next, and so on until all the cards are turned. This is a very entertaining trick.

The Shifting Card.—Put at the top of your pack any card you please, say the Queen of Clubs. Make the pass, by which you put it in the middle of the pack, and make some one draw it; cut again, and get the same card in the middle; make the pass again, to get it to the top of the pack, and then present it and get it drawn by a second person, who ought not to be so near the first as to be able to perceive that he has drawn the same. Repeat this process until you have made five people draw the same card. Shuffle, without losing sight of the Queen of Clubs, and spreading on the table any four cards whatever with this Queen, ask if every one sees his own card. They will reply in the affirmative, since each sees the Queen of Clubs. Turning over these cards, withdrawing the Queen, and approaching the first person, ask if that be his card, taking care while showing it to him that the others may not be able to see it. He will tell you it is. Blow on it, or strike it, and show it to a second person, and so on.

The Magic Slide, or to Make a Card Disappear in an Instant.—Divide the pack, placing one half in the palm of the left hand, with the face of the cards downwards; then take the balance of the pack in the right hand, holding them between the thumb and three first fingers, and place the cards upright, so that the edges of the cards in your right hand will rest upon the back of those lying in the palm of the left hand perpendicularly and forming a right angle, by which you will perceive that the four fingers of the left hand touch the last card of the upright cards in your right hand. Be sure you get this position correctly, for the rest of the trick is very simple. You now request any one of your audience to examine the top card of the half pack that rests in the palm of your left hand, and to replace it again. Having done this, request him to look at it again, and to his amazement it will have disappeared, and another card will appear in its place.

To perform this trick, after you have assumed the position already described, you must damp the tips of the four fingers that rest against the last card of the upright cards in your right hand. You must now raise the upright cards in your right hand very quickly, and the last card will adhere to the damped fingers of your left hand.

As you raise the upright cards you must close your left hand skillfully, and you will thereby place the last card of the upright cards—which adheres to the fingers of your left hand—upon the top of the cards in the palm of your left hand, and when you re-

quest the person who examined the top card in your hand to look at it once more, he will see the card you have just placed there, instead of the one he first examined.

This is a capital sleight-of-hand trick, and with very little practice can be performed with great dexterity. The principal thing you must observe is, to be very rapid and dexterous in slipping the card at the back of the upright card from its position there to the top of the cards in the palm of your left hand.

The Four Transformed Kings.—You have the four Kings of a pack, and have placed them in your hand in such a manner that one slightly overtops the other, yet so that each can easily be distinguished when held closely in the hand.

After showing them to the company, you slide them together, and place them, thus joined, upon the top of the pack, which you hold in your right hand. You then draw off the four top cards, and lay each in a person's lap, face downwards, directing them to place the flat of the hand upon them. You now draw four other cards from the pack, and place them each upon the lap of a neighbor of each of the four above persons, and direct them also to cover them with the flat of the hand. You now step with the rest of the cards in front of each of these eight persons, flirt the cards towards the lap of each, and when each lifts his card from his lap, and looks at it, it appears that the four persons upon whose lap you have placed the four Kings have altogether different cards, and their neighbors have now the four Kings.

This is done in the following manner: While you are drawing the four Kings from the pack, and placing them as described, one upon the other in your hand, you at the same time, unperceived, carry off four other cards, and place them behind the four Kings, so that they lie in the hollow of your hand, and can not be seen. When, after having shown the four Kings, you push them together in a heap, the four Kings, of course, come in front of the four other cards, which latter now lie on the top of the pack. These you distribute to the first four persons, and then deal out the four Kings to their neighbors.

To Guess the Cards which Four Persons have Fixed Their Thoughts Upon.—You take four cards, show them to the first person, request him to select one of them in thought, and lay them aside. Then take four other cards, let a second person choose one of them, place these four cards upon the table beside the first four, but a little apart. Proceed in the same way with the third and fourth person.

You now take the first person's four cards, and lay them, separately, side by side. Upon these four cards you place the four cards of the second person in the same order, and so with the four cards of the third and fourth person.

You now show each pile to the four persons, one after the other, asking each in which pile he finds the card he has thought of.

As soon as you know this you discover the cards thought of in the following order: The card thought of by the first person is, of course, the first in the pile in which he says it is contained; the second person's card is the second of the pile, so also the third and fourth person's card is the third and fourth of the pile.

The Chosen Card Revealed by a Pinch of Snuff.—Force a card—suppose, for instance, the Five of Clubs—having previously written the words, or drawn the spots, on a clean sheet of paper, with a tallow candle; then hand the pack to the person on whom the card is forced; bid him place it where, and shuffle the pack how, he pleases; ask for a pinch of snuff, strew it over the sheet of paper, blow the loose grains off, and the remainder will stick to the places the tallow has touched, thus telling the person what card he has chosen. The paper, if done lightly with the candle, will not appear to have any marks on it.

How to Arrange the Twelve Picture Cards and the Four Aces of a Pack in Four Rows, so that there will be in Neither Row two Cards of the same Value nor Two of the same Suit, whether Counted Horizontally or Perpendicularly.—The simplest way of performing this trick is to form a diagonal line from the left to the right with the four Aces, as follows. (See Fig. 11.)



FIG. 11.

Then form another diagonal line, from the right to the left, with the four Knaves, crossing the preceding diagonal line, and you will have a position similar to that in Fig. 12.



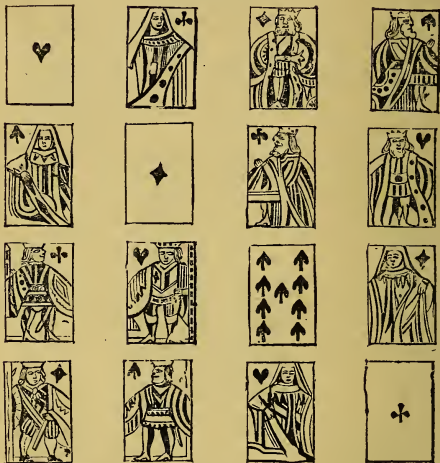
FIG. 12.

This done, place a King and a Queen in each of the four spaces which remain to be filled, in order to complete the square of four rows, being careful to choose the suits, and to arrange the cards in such a manner as to fulfill the conditions required. The cards will then be arranged in the following order. (See Fig. 13.)

By pursuing any other method than the one indicated on the following page (Fig. 13), it will be found quite difficult to fulfill the

required conditions, and, at all events, it will take you a long time to do so.

FIG. 13.



The Art of Fortune-Telling by Cards.—Take a pack of cards, and making yourself which Queen you please, lay them out on a table, nine in a row, and wherever you find yourself placed count nine cards every way, making yourself one, and then you will see what card you tell to, and whatever that is will happen to you. If the two red Tens are by you, it is a sign of marriage; the Ace of Diamonds is a ring; the Ace of Hearts is your house; the Ace of Clubs is a letter; the Ace of Spades is death, spite, or quarreling, (for that is reckoned the worst card in the pack); the Ten of Diamonds is a journey; the Three of Hearts is a kiss; the Three of Spades is tears; the Ten of the same suit is sickness; the Nine of the same is disappointment; the Nine of Hearts is feasting; the Ten of Clubs going by water; the Ten of Hearts places of amusement; the Five of Hearts a present; the Five of Clubs a bundle; the Six

of Spades a child; the Seven of Spades is a removal; the Three of Clubs, fighting; the Eight of Clubs, confusion; the Eight of Spades, a roadway; the Four of Clubs, a strange bed; the Nine of Diamonds, business; the Five of Diamonds, a settlement; the Five of Spades, a surprise; the two red Eights, new clothes; the Three of Diamonds, speaking with a friend; the Four of Spades, a sick bed; the Seven of Clubs, a prison; the Two of Spades, a false friend; the Four of Hearts, a marriage bed. When several Diamonds come together it is a sign of money; several Hearts, love; several Clubs, drink; and several Spades, vexation. If a married woman lays the cards, she must make her husband King of the same suit she is Queen of; if a single woman tries it, she may make her sweetheart what King she likes; the Knave of the same suit is the men's thoughts; so that you may know what they are thinking by telling nine cards from where they are placed, making them one; and if any one chooses to try if she shall have her wish, let her shuffle the cards well (as she must likewise do when she tells her fortune), wishing all the time for some one thing; she must then cut them once, and minding what card she cut, shuffle them again, and then deal them out into three parcels; which done, look over every parcel, and if the card you cut comes next yourself, or next the Ace of Hearts, you will have your wish; but if the Nine of Spades is next, you will not, for this is a disappointment; however, you may try it three times. This method of telling fortunes is innocent; and much better than for a young person to tell their secrets to an old hag of a gypsy fortune teller who can inform her no better, if she pays a shilling for the intelligence.

The Magic Twelve.—Let any one take the pack of cards, shuffle, take off the upper card, and, having noticed it, lay it on the table, with its face downward, and put so many cards upon it as will make up twelve with the number of spots on the noted card. For instance, if the card which the person drew was a King, Queen, Knave, or Ten, bid him lay that card with its face downward, calling it ten; upon that card let him lay another, calling it eleven, and upon that another, calling it twelve; then bid him take off the next uppermost card; suppose it to be a Nine; let him lay it down upon another part of the table, calling it nine; upon it let him lay another, calling it ten; upon the latter another, calling it eleven; and upon that another, calling it twelve; then let him go to the next uppermost card, and so proceed to lay out in heaps, as before, till he has gone through the whole pack. If there be any cards at the last—that is, if there be not enough to make up the last noted card the number twelve, bid him give them to you; then, in order to tell him the number of all the spots contained in all the bottom cards of the heaps, do thus: From the number of heaps subtract four, multiply the remainder by fifteen, and to the product add the number of remaining cards which he gave you; but if there were but four

heaps, then those remaining cards alone will show the number of spots on the four bottom cards. You need not see the cards laid out, nor know the number of cards in each heap, it being sufficient to know the number of heaps, and the number of remaining cards, if there be any, and therefore you may perform this feat as well standing in another room, as if present.

The Drawn Card Nailed to the Wall.—Drive a flat-headed and sharp-pointed nail through a card—force a similar one on any person present—receive it into the pack—dexterously drop it, and pick up, unseen, the nailed card; place the latter at the bottom of the pack, which take in your right hand, and throw it, with the bottom forward, against a wainscot or door; the nailed card will be fixed, and the rest, of course, fall to the ground. Take care to place your nail so that the front of the card, when fixed to the door, may be exposed; to effect this, you must also remember to put the back of the card outward, placing it face to face with the others, when you put it at the bottom of the pack.

On Entering a Room, to Know of Three Cards Placed Side by Side, which have been Reversed—That is to Say, Turned Upside Down.—This trick is a very easy one, as the two ends of the cards are cut so as to leave a margin of an unequal width. All that is requisite is to place all the broad ends of the cards either towards or from you, when, upon entering the room, you will at once perceive which card has been turned. Use the Great Wizard's Pack for this trick.

To Bring a Card which has been Thrown Out of the Window into the Pack Again.—After you have shuffled the pack and placed it upon the table, you let any person draw forth the lowest card, of which there are two alike, at the bottom of the pack; tear it in small pieces, and throw them out of the window.

You then assure the company that the pieces just thrown out will join themselves together again, and return as a whole card to the pack. You raise the window, and call, "Come, come, come!" Then approach the table, assuring the spectators that the mutilated card has returned complete to its old place in the pack; and let them satisfy themselves that such is the fact. Use the Wonderful Conjuror's Pack of Cards for this trick.

A New Method to Tell a Card by its Weight.—You declare to the company that you can tell a card by weighing it. You take the pack in your hand, let one of the company draw a card, look at it, and place it face downwards in your hand. You then look at it attentively, apparently trying its weight, while in fact you are examining it very closely, to see if you cannot discern upon its back some mark by which you may know it again, and if there is none you mark it secretly with your nail.

You let the person put the card in the pack, shuffle it, and hand it back to you. You now look through the pack, take one card

after another, and appear as if you were weighing them, while you search for the mark by which you may discover the drawn card.

The Window Trick.—Place yourself in the recess of a window, and let any one stand close to you, as near to the window as possible. You now draw a card, hand it to him, and request him to note it. This you must contrive to do in such a manner, that you can catch a glimpse of the image of the card reflected in the window. You now know what the card is as well as he does, and can point it out to him after the cards have been thoroughly shuffled.

The Numerical Card.—Let the long card be the sixteenth in the pack of piquet cards. Take ten or twelve cards from the top of the pack, and spreading them on the table, desire a person to think of any one of them, and to observe the number it is from the first card. Make the pass at the long card, which will be at the bottom. Then ask the party the number his card was at, and, counting to yourself from that number to sixteen, turn the cards up, one by one, from the bottom. Then stop at the seventeenth card, and ask the person if he has seen his card, when he will say no. You then ask him how many more cards you shall draw before his card appears, and when he has named the number, you draw the card aside with your finger, turn up the number of cards he proposed, and throw down the card he fixed upon. Use the Great Wizard's Pack for this trick.

The Three Magical Parties.—Offer the long card to a person that he may draw it and replace it in any part of the pack he pleases. Make the pass, and bring that card to the top. Next divide the pack into three parcels, putting the long card in the middle heap. You then ask the person which of the three heaps his card shall be in. He will probably say the middle, in which case you immediately show it to him; but if he say either of the others, you take all the cards in your hand, placing the parcel he has named over the other two, and observing to put your little finger between that and the middle heap, at the top of which is the card he drew. You then ask at what number in that heap he will have his card appear. If, for example, he says the sixth, you tell down five cards from the top of the pack, and then dexterously making the pass, you bring the long card to the top, and tell it down as the sixth. Use the Great Wizard's Pack for this trick.

Several Different Cards being Fixed On by Different Persons, to Name that on which Each Person Fixed.—There must be as many different cards shown to each person as there are cards to choose; so that if there are three persons, you must show three cards to each person, telling the first to retain one in his memory. You then lay those three cards down, and show three others to the second person, and three others to the third. Next take up the first person's cards, and lay them down separately, one by one, with their faces

upwards; place the second person's cards over the first, and the third over the second's, so that there will be one card in each parcel belonging to each person. You then ask each of them in which parcel his card is, and by the answer you immediately know which card it is; for the first person's will always be the first, the second person's the second, and the third person's the third in that parcel where each says his card is.

This amusement may be performed with a single person, by letting him fix on three, four, or more cards. In this case you must show him as many parcels as he is to choose cards, and every parcel must consist of that number, out of which he is to fix on one, and you then proceed as before, he telling you the parcel that contains each of his cards.

To Discover the Card which is Drawn, by the Throw of a Die.—Prepare a pack of cards in which there are only six sorts of cards. Dispose these cards in such a manner that each of the six different cards shall follow each other, and let the last of each suit be a long card. The cards being thus disposed, it follows that if you divide them into six parcels, by cutting at each of the long cards, these parcels will all consist of similar cards.

Let a person draw a card from the pack, and let him place it in the parcel from whence it was drawn, by dexterously offering that part. Cut the cards several times, so that a long card be always at the bottom. Divide the cards in this manner into six heaps, and giving a die to the person who drew the card, tell him that the point he throws shall indicate the parcel in which is the card he drew; then take up that parcel and show him the card. Use the Great Wizard's Pack for this trick.

The Card Changing in the Hands.—Efface one of the spots of the Three of Hearts, as in Fig. 14, and keep this card in your pocket in such a manner that you can recognize the side A.

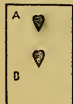


FIG. 14.

Have a pack of cards, at the bottom of which have the Ace and the Three of Hearts, make the pass to bring them to the middle of the pack, and force them to be drawn by a lady and gentleman, to whom you will then give the pack to replace the cards and shuffle them. During this time adroitly take the card from your pocket, conceal it beneath your hand, and again taking the pack place it at the top. Make the pass, and draw this card from the middle of the pack, present it to him who has drawn the Three of Hearts (covering with the right forefinger the spot B, so that he will imagine that he sees the Three of Hearts), and ask, "Is this your card?" He will reply: "Yes." Retake it with two fingers of the left hand, and concealing the point A, show it to the one drawing the Ace of Hearts, and ask: "Is this your card, madam?" She will respond affirmatively. You will then say:

“That is impossible, for the gentleman says it is his,” and then you will show it to the person who has drawn the first, who will say: “It is not the same.” Then show the Three of Hearts to the lady, remarking: “I knew very well it was the lady’s card, to which she will answer: “But it is not mine.” To this rejoin: “Would you deceive me—I who deceive others?” and striking with your finger upon the card, you will show to them successively the two cards they have drawn, saying: “Behold your card, and yours.”

OBSERVE.—You ought, at every change of the card, to take it in the fingers of the right hand.

To Make Several Persons Draw Cards which they will Themselves Replace in the Pack, and to Find them Again.—You must have a pack of cards prepared like the pattern—(Fig. 15)—that is, the end of A B must be a very little narrower than the opposite one, C D. You will make one of the company draw a card from the pack, and will observe particularly if he turns it in his hand. If he replaces it as he drew it, you will turn the pack, so that it may be in a contrary position to the others. If he turns it in his hand, it will save you the trouble. The card being replaced, you give the pack to some one to shuffle, and then have a second, or even a third drawn, observing the same precautions. After this, taking the pack by the widest end, in the left hand, you will draw successively with the right hand the cards that were chosen.



Fig. 15.

Use the Great Wizard’s Pack for this trick.

The Buried Heart.—A curious deception may be practiced by cutting out neatly and thinly shaving the back of a Club, which is then to be pasted slightly over an Ace of Hearts. After showing a person the card, let him hold one end of it, and you hold the other; and, while you amuse him with discourse, slide off the Club; then laying the card on the table, bid him cover it with his hands; knock under the table, and command the Club to turn to the Ace of Hearts.

Another Way.—To change the Three of Clubs into the Deuce, the Five of Spades into the Four, etc. :

You ask a person which is the uppermost card in the pack; he answers, the Three of Clubs or Diamonds. You tell him to keep the card; and then ask another what is the next card which you hold up; he says the Five of Spades, or Hearts. You bid him hold the card; you then tell the first that it is the Deuce he has, and the other that it is a Four, which turns out to be the fact.

To perform this feat, you must have neatly cut out of other cards, and split till it is very thin, a Spade, Diamond, Club, or Heart—or all, if you mean to sport the feat with four cards. This, slightly fastened in the middle of a Deuce, Four, or any card

which admits of a spot in the middle; and when you give the card to a person to hold, by having a bit of virgin wax on your finger, you may slip away the fastened spot, and put it out of sight; for if dropped, the feat will be discovered. In this manner you may make a blank card any kind of an Ace. You may also cover the Ace of Diamonds with the figure of a Club, etc.

The Erratic Card.—Take a pack of cards from your pocket, shuffle them, and let any one draw a card; note it and replace it in the pack. You then ask the person where he would like to have it appear, whether under the table-cloth, under a flower-pot, or in the pocket of any one of the company. As soon as his choice is made, you wave your magician's wand in the direction of the place where the drawn card is to be found.

This trick is rendered more interesting if you employ an alarm clock, which you set so that it shall strike at the reappearance of the right card. This is done by forcing a card upon the person who draws. A similar card is put beforehand in the places which you mention for him to choose as the spot where his card shall reappear.

The Magical Trio.—As already shown, you force one of the company to draw a certain card, and let him replace it in the pack, and shuffle the cards well together. You now take the pack, find the drawn card, and, without showing it, place it next to the bottom card. Then hold up the pack in the right hand, and show the bottom card to the company, with the question: "Is that the drawn card?" To which the answer is, of course, in the negative. You then drop suddenly the right hand, in which you hold the cards, and with the fingers of the left hand slip the bottom card back, and draw out instead of it that card selected by the company, and throw it upon the table face downwards, the company, of course, supposing it to be the card last seen upon the bottom.

You then shuffle the cards thoroughly, show once more the undermost card, requesting the company to see if it is the card drawn, and upon receiving a reply in the negative, you place it also, face downwards, on the table upon the first card. You now shuffle the pack well, show the company the undermost card, repeating the question as before. On receiving again a reply in the negative, you appear surprised; however, place the card just shown upon the two that were before drawn from the pack, approach the company with these three cards, and request them to examine them carefully, and see whether there has not, perhaps, been some error on their part, as the drawn card must certainly be one of the three. To their great astonishment they will find this to be the case. This trick can also be done by making the pass, and slipping the card by wetting the fingers, as before explained.

To Find in the Pack, and Through a Handkerchief, Whatever Card a

Person has Drawn.—Give the pack for a card to be drawn from it; and, dividing the pack in two, desire that the chosen card be placed in the middle. Make the pass at this place, and the card will now be at the top of the pack. Put it on the table, cover it with a rather thin handkerchief, and take the first card under it, pretending, however, to feel about for it. Turn over the handkerchief, and show that this card was the one drawn.

To Conjure a Certain Card into your Pocket.—You take beforehand any card from a complete pack, say a Queen of Hearts, and put it in your pocket, after having named the card to your accomplice. You then hand the pack to the latter, and request him to look at a card in the pack, to note it, and then place the pack upon the table again. Your confederate does as he is directed. You then ask him what was the card that he selected, and he will, of course, answer the Queen of Hearts. "I should be much obliged to you," you reply, "if you would show me that card again." Your confederate examines the cards, but can not find it, and at last says that it is not now in the pack.

You now draw the Queen of Hearts from your pocket, and show it to the astonished company.

To Tell Through a Wine-Glass what Cards Have Been Turned.—The picture cards have commonly a narrow stripe for the border. This border is usually narrower at one end of the card than it is at the other. You place the picture cards in such a manner that either all the broader or all the narrower borders are placed uppermost. You now request a spectator to turn one of the cards while you are absent from the room. On your return you examine all the cards through a wine-glass, and easily discover the one which has been turned, as its narrow border now lies on a level with the broader borders of the other cards. If they try to mystify you by turning none of the cards, you will easily see that this is the case.

To Change Five Kings into Five Queens.—You take four Kings, and draw a sharp knife gently across the middle of them, where the two busts meet. Peel the picture carefully from one-half of the cards, and paste upon the blank part the four half pictures of four Queens, which have been peeled off in the same manner. In this way you have four cards, each representing both a King and a Queen.

To these prepared cards you join an ordinary King and Queen. These six cards you spread out in a fan-like shape, from the left to the right, and in such a manner that only the Kings are visible. This is easily done, if you keep the ordinary King at the end of the fan to the right, and the Queen concealed behind it. You show the five Kings, say that you will change them into five Queens, blow upon the cards, reverse them, placing the King behind the Queen, and display them as five Queens.

The Magic Sevens.—Take a number of cards, from which you will make two piles, taking care that one will contain two or three Sevens, and the other will be composed of seven cards, all face cards—that is, Kings, Queens, Knaves, or Aces. Then ask for pen and ink, and write on a piece of paper the names of the seven; this paper you turn over so that he cannot see what you have written. Now you can request a person to make his choice in such a manner that if he chooses your number it will be good, as inasmuch if he select the larger package, you will show him the paper on which is inscribed the names of the face cards; then command him to count the number of cards contained in the package he has selected, and he will find seven, agreeable to the names on your list. This revelation will doubtless astonish him; but if he selects the smaller package, you have likewise the advantage, for you know it to contain two or three Sevens, and nothing else.

The Numerical Trick of Cards.—Request a person to select at will three cards from a pack of cards such as are used for the game of Euchre, which has no cards below seven points in either suit, warning him that the Ace counts eleven, the face or figure cards ten, and the others according to the points on their face. These three chosen, tell him to place them on the table separately, and then to put on each card a pile of other cards, as many in number as, with the points on the card, will sum up at fifteen points on each heap; that is to say, if the first card be a Nine, it will require six cards to be placed over it; if the second be a Ten, five cards; if the third be a Knave, likewise five cards. Here you have nineteen cards employed, consequently there remains thirteen for you to reclaim. Making believe to examine them, count them over to assure yourself of being right as to the number remaining. Mentally add sixteen to this number, and you will have twenty-nine, the number of the points on the three cards chosen, and which will be found beneath the three heaps.

The Novel Game of Tontine.—This game is played with fifty-two cards. After each one in the company has taken a number of counters, say twenty, upon which a value has been placed, each player puts three in the pool. After cutting, deal one card to each player, with the face down. Now to create a purse for the game. Upon turning up the card dealt, he who holds the King draws three counters; the Queen two; the Knave one; the Ten neither draws nor loses; the Ace pays one to his neighbor; the Two gives two to the second player below him; the Three gives three to the third beyond him; and with respect to the others, they pay one or two, as they happen to be odd or even; the Four, Six, and Eight, two counters; and the Five, Seven, and Nine, one each. It will be seen that twenty-four counters are drawn by the players; that twenty-four circulate, and that thirty-six are put up for the prize

of the game. Thus, on each deal, twelve counters pass from the hands of the players. When one runs out of counters, he returns his cards, and is considered dead; nevertheless, he revives rapidly, inasmuch as his neighbor, should an Ace come to him, is compelled to give him one; the player two places above him, if a Two is dealt to him, gives him two; the Three, chancing to the third above him, supplies him with three, and this rule works a revolution in his favor. Finally the pool remains to the player holding the last of the counters; but during the continuance of the game many wonderful accidents occur, and it frequently chances that he who has been dead two or three times, or who has been placed in the most desperate straits, carries off the pool. It is these variations which render the game exciting and amusing.

To Guess in which Hand, Holding Counters, Can be Found the Odd or Even Number.—Multiply the number in the right hand by an even number, according to pleasure, 2 for example, and the number in the left hand by an odd number, 3 for instance; then add together the sum of both; if the total is odd the even number of pieces will be in the right hand, and the odd in the left; if the sum be even the contrary will be the case.

PROOF.—Suppose in the right hand 8 pieces, and 7 in the left; multiply 8 by 2 and you have 16, while the product of 7 by 3 will be 21; the sum total is 37, an odd number. If, on the other hand, 9 was in the right hand and 8 in the left, multiply 9 by 2, you have 18, and multiply 8 by 3, you have 24, which added to 18 give 42, an even number.

To Produce Numberless Changes with a Given Number of Cards.—Take the cards, each inscribed with the ciphers 1 2 3 4 5 6 7 8 9 0.

Take these cards in the left hand as if to shuffle them. Take with the right hand the first two cards, 1 and 2, without deranging them; place them beneath the two following, 3 and 4, and under these four cards the three following, 5, 6, and 7; below these put 8 and 9, and below all the 0. They can be rearranged several times according to the same formula. At each new arrangement there will be a fresh order, which, nevertheless, after a certain number of times, will come out as they were before being shuffled, as will be seen by the following table, wherein the order repeats itself after the seventh arrangement:

| | | | | | | | | | | |
|------------------|---|---|---|---|---|---|---|---|---|---|
| 1st order..... | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 0 |
| 1st shuffle..... | 8 | 9 | 3 | 4 | 1 | 2 | 5 | 6 | 7 | 0 |
| 2d "..... | 6 | 7 | 3 | 4 | 8 | 9 | 1 | 2 | 5 | 0 |
| 3d "..... | 2 | 5 | 3 | 4 | 6 | 7 | 8 | 9 | 1 | 0 |
| 4th "..... | 9 | 1 | 3 | 4 | 2 | 5 | 6 | 7 | 8 | 0 |
| 5th "..... | 7 | 8 | 3 | 4 | 9 | 1 | 2 | 5 | 6 | 0 |
| 6th "..... | 5 | 6 | 3 | 4 | 7 | 8 | 9 | 1 | 2 | 0 |
| 7th "..... | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 0 |

An Exposure of the Card Tricks made use of by professional Card Players, Blacklegs, and Gamblers.

"And hence our master passions in the breast,
Like Aaron's serpent, swallows up the rest."

THERE is too much reason to believe that there is not a game played, either in public or private, at which cheating cannot be, and has not been practiced. At the hazard-tables of inferior gaming-houses persons of this character abound—those who can not only secure a die, but can make it secure itself by well-known means. In fact, the peculiar agility of the Latins is at present in as full play in our gaming transactions as it was when Persius and Juvenal wrote their Satires, Xenophon his History, and Alciphron his Letters. There are plenty of Mr. and Mrs. Smigsmags at the whist-table: plenty of telegraphing, if not with words, with signs! and marking and packing of cards, as practiced in the days of Cæsar. In addition to these, there are the "reflectors," the "long and shorts," "convex," "concave," and "pricked" cards; the "bridge," the "old gentleman," "slipping," "weaving," "skinning," and "shuffling;" together with unequal dice, dispatchers, doctors, and doctor dice-boxes, inventions of later times.

We commence with whist, because it is the game with cards generally most popular in private society, and one in which it has generally been considered that superior skill in the adversary is the principal obstacle to success. It appears, however, that this game opens a wide field for the exercise of the ingenuity of the sharper, and the following are some of the artifices resorted to:

Whist.—The following course is known to have been extensively carried on at the whist table with great success. It is telegraphing by conversation. Suppose you wish your partner to play in any particular suit which would enable you to get a run; now, if you can do this unobserved, you will at once see the advantage gained over your adversary. The method is this: To ask a question upon any subject you may think of, only minding the first letter is the same as the first letter in the suit you wish played—namely: "Should you like a trip to Washington?" S being the first letter, Spades would be the suit required; if he can oblige, he might answer: "Very much;" but if he could not, and wishes to lead himself, then for his partner's information he would not send back an answer of the same description, "Very much," the letter V not being of any service; but "How can you ask such a question?" would imply, by H, that Hearts were wanted. No one would notice this sort of conversation unless previously acquainted.

Reflectors.—The cards so named are, by a certain mechanical process, equally distinguishable to the initiated by their backs as by their faces; but from the expense of manufacturing them, they are not often had recourse to. They nearly resemble those ingen-

ious landscapes which, at first sight, present to our view some beautiful scene in nature, but, by a more minute inspection, give us portraits of human faces with great exactness and fidelity. Some years back this trick was played off on the continent, to the enriching of a German Jew and two or three of his confederates. He attended the fairs at Frankfort and Leipzig with a large basket of these cards, which he sold at a price which bade defiance to competition. Visiting the country again by the time he thought they would be in circulation at the various spas and watering places, where high play is always going on, himself and his friends, by being alone able to decipher the apparently invisible hieroglyphics, made a good thing of it.

The Longs and Shorts—Consist in having all short cards above the number eight, a trifle longer than those below it. This is accomplished with great nicety, by a machine invented for that purpose. By this means nothing under an eight can be cut: and the chances against an honor being turned up reduced two to one.

Sauter La Coupe.—An adept at this trick can cheat and swindle at pleasure. Wherever it is practiced the fair-player has no earthly chance of rising from the table other than a loser. The trick, too, is much practiced. Some time ago public attention was powerfully directed to it, by a trial in one of our courts, a celebrated lord figuring in it in a most unenviable manner. The excitement then raised is now allayed, and *Sauter la Coupe* is again in extensive vogue. By its means the wealth of the unwary and inexperienced player is transferred to the pocket of the cheat.

The following simple exposition of the manner in which this trick is performed will be of essential service to the player. It will enable him to detect the sharper and blackleg, and thus protect himself from their nefarious scheme.

Sauter la Coupe is the French term for "Slipping the Cards." It is practiced at whist, when the cards are cut, and placed in the hands of the dealer. By a dexterity easily acquired by practice, he changes the cut card, by slipping from its position in the pack, either from the top or the middle, the Ace, and thus secures its "turning up!" The practitioner of *Sauter la Coupe*, to cover the trick he is resorting to, invariably ruffles the cards, making with them a loudish noise. While the apparently simple action he thus performs, with the consequent noise, distracts attention, he slips the card, the Ace, which he has hitherto concealed for the purpose, and dexterously placed on the top of the pack when passing it from one hand to another to deal; or ascertained its position in the pack by one of the many means resorted to for that purpose. Whenever the player begins to ruffle the cards, instead of dealing quietly, suspect foul play. It is a symptom of cheating.

The fair-player has no chance with the cheater, by means of *Sauter la Coupe*. Suppose that during an evening 20 games have

been played. The cheat and his partner would thus have to deal the cards at least ten times. During these ten deals the cards might be slipped six times, giving the cheat an advantage over the fair-player of at least twenty to one.

Convex and Concave Cards.—Are also of the same genus with the foregoing one. All from the Eight to the King are cut convex, and all from the Deuce to the Seven, concave. Thus, by cutting the pack in the center, a convex card is cut; and by taking hold of the cards, in cutting them, at either end of the pack, a concave card is secured.

Sometimes these cards are cut the reverse way to the foregoing one, so that if suspicion arises a pack of this description is substituted for the others. But here the sharper has not so great a pull in his favor, because the intended victim may cut in the usual way, and so cut a low card to the dealer. But the possibility, or rather certainty, of his being able, by any means, to cut or deal a high or low card at pleasure, is an advantage against which no skill in the game can avail.

Handling the Cards.—So called from the cards being secured in the palm of the hand. The person who practices this art at cribbage, generally takes care to get two Fives, with any other two cards, placing one of the two ordinary cards at the top, next to it one Five, then the other ordinary card, and under it the other Five. These four cards, so placed, he secures in the palm of his hand, while he desires his adversary to shuffle the cards, and, being very generous, also tells his opponent to cut them; when this is done, he puts his hand which contains the four cards upon that part of the pack which is to be uppermost, and then leaves the cards on the same; consequently, when he deals, the two Fives will fall to his own hand of cards. By these means, when a person who can hand deals, he is pretty sure of two or more Fives.

Garreling.—Is so called from the practice of securing the cards either under your hat or behind your head.

The method of doing this is to select out three or four extraordinary good cards, while your adversary is marking his hand of crib. This being done, and the cards properly dealt, you take up your own cards, which you take care to examine pretty quickly, and after laying out any two you think proper for crib, you immediately, with one hand, put your other remaining cards on the pack, and with your other hand take down the cards which have been secured; then in lieu of very bad cards, which you might possibly have had, you have the best that can be got.

Slipping the Cards is performed in various ways, all of which tend to put the same cards at the top again, which have been cut off and ought to be put underneath. Whenever this is done, you may depend the cards are previously placed in such a manner as will answer the purpose of the person who performs the operation.

Walking the Pegs means either putting your own pegs forward, or those of your adversary back, as may best suit your purpose; and it is always executed while you are laying out the cards for crib.

The method generally adopted for this business is to take the two cards which you intend to put out for the crib, and fix them with your third finger on the back of the cards and your others on the front; then, holding them fast in your hand, you cover the pegs on the board from the sight of your adversary, while, with your first finger and thumb on the same hand, you take out, unperceived, any peg you like, and place the same wherever you think proper.

Pricked Cards.—This is a method of marking playing cards, which, if cleverly done, is very difficult of detection, from the circumstances of the effect being made known through the organ of touch, and not through that of sight. The cards to be thus distinguished are laid upon a stone, faces uppermost; and upon the left-hand side at the top, and upon the right-hand side at the bottom, they are punctured with a very finely-pointed instrument, care being taken not to drive it quite through the cards, but still to press sufficiently hard as to cause a slight elevation or pimple upon the opposite sides or backs. By this means it is in the power of the sharper, when the cards are with their back towards him, to distinguish their characters by the aid of the ball of his thumb. There are instances on record of individuals, in the habit of playing this foul game, using a chemical preparation to this particular part, and by constantly wearing a glove, keeping it in a highly sensitive state.

The Bridge is a card slightly curved. By introducing it carelessly into the pack and shuffling them, it can be cut at pleasure. The trick of the "Old Gentleman" consists in merely introducing into the pack a card of thicker substance than the rest, which can likewise be cut at pleasure by being properly placed by the shuffler.

Skimming.—It is by this operation that unfair cards are introduced, and too often without creating suspicion, by the ingenuity with which it is performed. Certain fair cards are taken out of the original stamped cover without injury to it, and in their stead either concave, convex, or pricked ones, or reflectors, are placed. The stamp being stuck on the cover by means of gum, which the application of warm water dissolves, or deprives of its tenacity, a kettle of hot water and a sponge are the only things requisite. The exchange being completed, the regular pack finds its way into societies of a certain description, where it is contrived to be placed on the card-tables unobserved. Plunder is the inevitable result.

Shuffling or Weaving.—Much fraud is practiced by the help of dexterously shuffling, by which the power to place cards in certain parts of the pack is under the control of the sharp, when become an adept in the art. The preparatory step is a strict observance

of the tricks taken up on both sides, and their contents, when those rich in trumps or court cards are selected to be operated upon by the shuffler, when it is his turn to deal.

The Gradus, or Step, consists in one particular card being so placed by the shuffler, on handing them to his adversary to be cut, as to project a little beyond the rest, and thus to insure its being the turn-up card, either at whist or ecarte. The representation speaks for itself.

Slipping the Fives.—Slipping the Fives at cribbage is an amazing strong advantage. The mode of doing this is to mark them in any manner so as to know them; and whenever it happens that you observe one coming to your adversary, you give him the next card under in lieu thereof, which many, who are in the habit of playing much, perform with extraordinary dexterity.

Saddling the Cards is frequently practiced at cribbage. This is bending the Sixes, Sevens, Eights, and Nines, in the middle, long ways, with the sides downwards; by which it is extremely easy for you to have one of those cards for a start, by cutting where you perceive a card bent in that manner, taking due care to have the card so bent uppermost.

Dealing Fives from the Bottom is a very common practice; it is, therefore, very necessary for you to be watchful over your adversary while he deals. This is a device of old date, but is easier to be performed with the small cards used at ecarte than those generally played with at whist. It consists in secreting a certain card until an opportunity presents itself of its being available, when it is produced, as implied, from the palm of the hand that secretes it. The story of the hand that was pierced through with a fork (although not by Blucher, as stated in the Court Magazine), and the proffered apology for the act if no card was found therein, is too well known to be repeated; but it is not a solitary instance in the play world. Some five-and-forty years since a member of Brookes' Club was playing at quinze with Mr. Fox. At this game a Five is a principal card. Mr. Fox, having supposed them all to have been played,

“Whose nature was so far from doing harm,
That he suspected none.”

complained, with evident chagrin, of the increasing inaccuracy of his memory. Others, however, were less charitably disposed. The unfair gamster was watched, and detected in introducing a fifth Five! He subsequently quitted the country, and died miserably poor in the East Indies. It may be reckoned a harsh proceeding to rake up an old story such as this, reflecting on the aristocracy of Great Britain; but the history of gaming, like other histories, must be given in its integrity, or not given at all.

THE

AMERICAN VENTRILOQUIST:

OR,

VENTRILOQUISM MADE EASY.

WHAT IS VENTRILOQUISM ?

BEFORE we take the reader into the precise and minute instructions which he will have to study and practice ere he can become the possessor of the coveted art, it will be necessary to inform him what Ventriloquism* is, and in what it consists. In doing so, we shall endeavor to be as plain and clear as possible. Ventriloquism may be divided into two sections, or general heads, the first of which may be appropriately designated as Polyphonym, and consists of the simple imitation of the voices of human creatures, of animals, of musical instruments, and sounds and noises of every description in which no illusion is intended, but where, on the contrary, the imitation is avowedly executed by the mimic, amongst which we may classify sawing, planing, door-creaking, sounds of musical instruments, and other similar imitations.

Secondly, we have ventriloquism proper, which consists in the imitation of such voices, sounds, and noises, not as originating in him, but in some other appropriate source at a given or varying distance, in any or even in several directions, either singly or together—a process exciting both wonder and amusement, and which may be accomplished by thousands who have hitherto viewed the ventriloquist as invested with a power wholly denied by nature to themselves. It is needless to observe, that when the imitations are effected without a movement of mouth, features, or body, the astonishment of the audience is considerably enhanced.

The terms polyphony, mimicry, or imitation, are employed to designate results obtained in reference to the first division of the subject, where no illusion is intended; while the term ventriloquism distinguishes those under the second division, where an il-

*Literally signifying belly-speaking, from *center*, the belly, and *loquor*, I speak.

lusion is palpably produced. The first is much more common than the latter ; indeed, there is scarcely a public school which does not possess at least one boy capable of imitating the mewling of a cat, the barking of a dog, or the squeaking voice of an old woman. On the other hand, from a want of the knowledge of *how* to proceed, it is very seldom that even a blundering attempt at ventriloquism is heard, except from a public platform.

There have been many statements put forward defining ventriloquism, but we are decidedly of opinion that the theory of two of the most celebrated of foreign ventriloquists, Baron de Menger and M. St. Gille, who were sufficiently unselfish to avow the secret of their art, is not only the most correct, but it is at once the most reasonable and the most natural.

From Baron de Menger's account of himself, and the observations made by M. de la Chapelle, in his frequent examinations of St. Gille, whom we shall afterwards refer to, it seems that the factitious ventriloquist voice does not (as the etymology of the word imports) proceed from the belly, but is formed in the inner parts of the mouth and throat.

The art does not depend on a particular structure or organization of these parts, but may be acquired by almost any one ardently desirous of attaining it, and determined to persevere in repeated trials.

The judgments we form concerning the situation and distance of bodies, by means of the senses mutually assisting and correcting each other, seem to be entirely founded on experience; and we pass from the sign to the thing signified by it immediately, or at least without any intermediate steps perceptible to ourselves.

Hence it follows that if a man, though in the same room with another, can by any peculiar modifications of the organs of speech, produce a sound which, in faintness, tone, body, and every other sensible quality, perfectly resembles a sound delivered from the roof of an opposite house, the ear will naturally, without examination, refer it to that situation and distance; the sound which he hears being only a sign, which from infancy he has become accustomed, by experience, to associate with the idea of a person speaking from a house-top. A deception of this kind is practised with success on the organ and other musical instruments.

Rolandus, in his "*Aglossostomographia*," mentions, that if the mediastinum, which is naturally a single membrane, be divided into two parts, the speech will seem to come out of the breast, so that the bystanders will fancy the person possessed.

Mr. Gough, in the "*Manchester Memoirs*," vol. v. part ii. p. 622, London, 1802, investigates the method whereby men judge by the ear of the position of sonorous bodies relative to their own persons.

This author observes, in general, that a sudden change in direc-

tion of sound, our knowledge of which, he conceives, does not depend on the impulse in the ear, but on other facts, will be perceived when the original communication is interrupted, provided there be a sensible echo. This circumstance will be acknowledged by any person who has had occasion to walk along a valley, intercepted with buildings, at the time that a peal of bells is ringing in it. The sound of the bells, instead of arriving constantly at the ears of the person so situated, is frequently reflected in a short time from two or three different places. These deceptions are, in many cases, so much diversified by the successive interpositions of fresh objects, that the steeple appears, in the hearer's judgment, to perform the part of an expert ventriloquist on a theatre—the extent of which is adapted to its own powers, and not to those of the human voice.

The similarity of effect which connects this phenomenon with ventriloquism, convinced the author, whenever he heard it, that what we know to be the cause in one instance, is also the cause in the other, viz., that the echo reaches the ear, while the original sound is intercepted by accident in the case of the bells, *but by art*, in the case of the ventriloquist.

It is the business of the ventriloquist to amuse his admirers with tricks resembling the foregoing delusion; and it will be readily granted that he has a subtle sense, highly corrected by experience to manage, on which account the judgment must be cheated as well as the ear.

This can only be accomplished by making the pulses, constituting his words strike the heads of his hearers, not in the right lines that join their persons and his. He must, therefore, know how to disguise the true direction of his voice; because the artifice will give him an opportunity to substitute almost any echo he chooses in the place of it. But the superior part of the human body has been already proved to form an extensive seat of sound, from every point of which the pulses are repelled as if they diverge from a common centre. This is the reason why people, who speak in the usual way, cannot conceal the direction of their voices, which in reality *fly off towards all points at the same instant*. The ventriloquist, therefore, by some means or other, acquires the difficult habit of *contracting* the field of sound within the *compass of his lips*, which enables him to confine the real path of his voice to narrow limits. For he who is master of his art has nothing to do but to place his mouth obliquely to the company, and to dart his words out of his mouth—if the expression may be used—whence they will then strike the ears of the audience as that from an unexpected quarter. Nature seems to fix no bounds to this kind of deception, only care must be taken not to let the path of the direct pulses pass too near the head of the person who is played upon, but by the divergency of the pulses make him perceive the voice it-

self. Our readers will, therefore, not be surprised that the French Academy adopted this view of the subject, and laid down that the art consists in an *accurate imitation of any given sound as it reaches the ear*. In conformity with a theory so incontrovertible, physiologists have suggested a variety of movements of the vocal organs to explain still further the originating cause; and some have gone so far as to contend for a peculiarity of structure in these organs as an essential requirement; but they have wisely omitted to specify what. Nothing, however, can be more accurate than the description of "the *essence*" of ventriloquy in the "English Cyclopædia"—namely, that it "*consists in creating illusions as to the distance and direction whence a sound has traveled.*" How those sounds are produced, we shall show in another chapter.

VENTRILOQUISM AMONGST THE ANCIENTS.

CHARLES LAMB gave utterance to the thought that it was "pleasant to contemplate the head of the Ganges," but the student of ventriloquism finds it difficult to obtain a view of the source of his art. In the dim and misty ages of antiquity, he may trace under various guises the practice of it. Many of the old superstitions were fostered by its means; from the cradle of mankind to the birthplace of idolatry, we incidentally learn of the belief in a familiar spirit—a second voice, which afterwards took the form of divination.

The various kinds of divination amongst the nations of antiquity which were stated by the priesthood to be by a spirit, a familiar spirit, or a spirit of divination, are now supposed to have been effected by means of ventriloquism. Divination by a familiar spirit can be tracked through a long period of time. By reference to Leviticus xx. 27, it will be seen that the Mosaic law forbade the Hebrews to consult those having familiar spirits, and to put to death the possessor. The Mosaic law was given about fifteen hundred years before Christ. Divining by a familiar spirit was, however, so familiar to the Jews, that the prophet Isaiah draws a powerful illustration from the kind of voice heard in such divination, see Isaiah xxix. 4.

There can be little doubt but the Jews became acquainted with this voice during their compulsory captivity in Egypt. In many of the mysteries which accompanied the worship of Osiris, the unearthly voice speaking from hidden depths of unknown heights was common. Some philosophers have imagined that a series of tubes and acoustical appliances were used to accomplish these mysterious sounds. The statue of Memnon will instantly suggest itself as a familiar instance. The gigantic stone-head was

heard to speak when the first rays of the worshiped sun glanced on its impassive features. The magic words were undoubtedly pronounced by the attendant priest, for we find a similar trick prevalent throughout the whole history of ventriloquism, and even now the public professors of the art know how much depends on fixing the attention of their audience on the object or place from whence the sound is supposed to proceed. The Jews carried the art with them into Palestine, for we trace the agency throughout their history.

The Greeks practised a mode of divination termed *gastromancy*, where the diviner replied without moving his lips, so that the consulter believed he heard the actual voice of a spirit speaking from its residence within the priest's belly.

In the Acts of the Apostles (xvi. 16), mention is made of a young woman with a familiar spirit meeting the Apostles in the city of Philippi, in Macedonia. St. Chrysostom and other early Fathers of the Christian Church mention divination by a familiar spirit as practised in their day. The practice of similar divination is still common in the East; it lingers on the banks of the Nile, and is even practised among the Esquimaux. This divination by a familiar spirit has been practised upwards of three thousand years.

MODERN PROFESSORS OF THE ART.

THE earliest notice of ventriloquial illusion, as carried out in modern times, has reference to Louis Brabant, *valet-de-chambre* of Francis I., who is said to have fallen in love with a beautiful and rich heiress, but was rejected by the parents as a low, unsuitable match. However, the father dying, he visits the widow; and on his first appearance in the house she hears herself accosted in a voice resembling that of her dead husband, and which seemed to proceed from above. "Give my daughter in marriage to Louis Brabant, who is a man of great fortune and excellent character. I now endure the inexpressible torments of purgatory, for having refused her to him; obey this admonition and I shall soon be delivered; you will provide a worthy husband for your daughter, and procure everlasting repose to the soul of your poor husband."

The dread summons, which had no appearance of proceeding from Louis, whose countenance exhibited no change, and whose lips were close and motionless, was instantly complied with; but the deceiver, in order to mend his finances for the accomplishment of the marriage contract, applies to one Cornu, an old and rich banker at Lyons, who had accumulated immense wealth by usury,

and extortion, and was haunted by remorse of conscience. After some conversation on demons and spectres, the pains of purgatory, etc., during an interval of silence, a voice is heard, like that of the banker's deceased father, complaining of his dreadful situation in purgatory, and calling upon him to rescue him from thence, by putting into the hands of Louis Brabant, then with him, a large sum for the redemption of Christians in slavery with the 'Turks; threatening him at the same time with eternal damnation if he did not thus expiate his own sins. Upon a second interview, in which his ears were saluted with the complaints and groans of his father, and of all his deceased relations, imploring him, for the love of God, and in the name of every saint in the calendar, to have mercy on his own soul and others, Cornu obeyed the heavenly voice, and gave Louis 10,000 crowns, with which he returned to Paris, and married his mistress.

The works of M. L'Abbe La Chapelle, issued 1772, and before alluded to, contain descriptions of the ventriloquial achievements of Baron Mengen at Vienna; and those of M. St. Gille, near Paris, are equally interesting and astonishing. The former ingeniously constructed a doll with moveable lips, which he could readily control by a movement of the fingers under the dress; and with this automaton he was accustomed to hold humorous and satirical dialogues. He ascribed proficiency in his art to the frequent gratification of a propensity for counterfeiting the cries of the lower animals, and the voices of persons with whom he was brought in contact. So expert, indeed, had practice rendered him in this way, that the sounds uttered by him did not seem to issue from his own mouth. La Chapelle, having heard many surprising circumstances related concerning one M. St. Gille, a grocer at St. Germainen-Laye, near Paris, whose powers as a ventriloquist had given occasion to many singular and diverting scenes, formed the resolution of seeing him. Being seated with him on the opposite side of a fire, in a parlor on the ground floor, and very attentively observing him, the Abbe, after half an hour's conversation with M. St. Gille, heard himself called, on a sudden, by his name and title, in a voice that seemed to come from the roof of a house at a distance; and whilst he was pointing to the house from which the voice had appeared to him to proceed, he was yet more surprised at hearing the words, "it was not from that quarter," apparently in the same kind of voice as before, but which now seemed to issue from under the earth at one of the corners of the room. In short, this factitious voice played, as it were, everywhere about him, and seemed to proceed from any quarter or distance from which the operator chose to transmit it to him. To the Abbe, though conscious that the voice proceeded from the mouth of M. St. Gille, he appeared absolutely mute while he was exercising his talent; nor could any change in his countenance be discovered. But he ob-

served that M. St. Gille presented only the profile of his face to him while he was speaking as a ventriloquist.

On another occasion, M. St. Gille sought for shelter from a storm in a neighboring convent; and finding the community in mourning, and inquiring the cause, he was told that one of their body, much esteemed by them, had lately died. Some of their religious attended him to the church, and showing him the tomb of their deceased brother, spoke very feelingly of the scanty honors that had been bestowed on his memory, when suddenly, a voice was heard, apparently proceeding from the roof of the choir, lamenting the situation of the defunct in purgatory, and reproaching the brotherhood with their want of zeal on his account. The whole community being afterwards convened in the church, the voice from the roof renewed its lamentations and reproaches, and the whole convent fell on their faces, and vowed a solemn reparation. Accordingly, they first chanted a *De profundis* in full choir; during the intervals of which, the ghost occasionally expressed the comfort he received from their pious exercises and ejaculations in his behalf. The prior, when this religious service was concluded, entered into a serious conversation with M. St. Gille, and inveighed against the incredulity of our modern sceptics and pretended philosophers on the article of ghosts and apparitions; and St. Gille found it difficult to convince the fathers that the whole was a deception.

M. St. Gille, in 1771, submitted his attainments in this direction to several experiments before MM. Leroy and Fouchy, Commissioners of the Royal Academy of Sciences, and other persons of exalted rank, in order to demonstrate that his mimicry was so perfect as to reach the point of complete illusion. For this purpose a report was circulated that a spirit's voice had been heard at times in the environs of St. Germain, and that the commission was appointed to verify the fact. The company, with the exception of one lady, were apprised of the real nature of the case, the intention being to test the strength of the illusion upon her. The arrangement was that they should dine together in the country, in the open air; and while they were at table, the lady was addressed in a supernatural voice, now coming from the top of adjoining trees, then descending until it approached her, next receding and plunging into the ground, where it ceased. For upwards of two hours was this startling manifestation continued with such adroitness that she was convinced the voice belonged to a person from another world, and subsequent explanation failed to convince her to the contrary.

M. Alexandre, the famous ventriloquist, had an extraordinary facility in counterfeiting all the expressions of countenance and bodily conditions common to humanity. When in London, his mimetic powers, which he was fond of exercising both in pub-

lic and private, made his company in high request among the upper circles. The Lord Mayor of the City, in particular, received the ventriloquist with great distinction, and invited him several times to dine at the Mansion House. But it unluckily happened that on every occasion when M. Alexandre dined there, he could not stay to spend the evening, having contracted engagements elsewhere. The Lord Mayor expressed much regret at this, and the ventriloquist himself was annoyed on the same account, being willing to do his best to entertain the guests whom the Lord Mayor had asked each time to meet him.

At last, on meeting M. Alexandre one day, the Lord Mayor engaged him to dine at the Mansion House on a remote day. "I fix it purposely," said his lordship, "at so distant a period, because I wish to make sure this time of your remaining with us through the evening." Through fear of seeming purposely to slight his lordship, M. Alexandre did not dare to tell the Mayor that on that very morning he had accepted an invitation from a nobleman of high rank to spend at his house the evening of the identical day so unfortunately pitched on by the civic dignitary. All the ventriloquist said in reply was, "I promise, my lord to remain at the Mansion House, till you, yourself, think it time for me to take my leave." "Ah, well," said the Lord Mayor, and he went off perfectly satisfied.

At the appointed day Alexandre sat himself down at the magistrate's board. Never had the ventriloquist comported himself with so much spirit and gaiety. He insisted on devoting bumpers to each and every lady present.

The toasts went round, the old port flowed like water, and the artiste in particular, seemed in danger of losing his reason under its potent influence. When others stopped, he stopped not, but continued filling and emptying incessantly. By-and-by, his eyes began to stare, his visage became purple, his tongue grew confused, his whole body seemed to steam of wine, and finally he sank from his chair in a state of maudlin, helpless insensibility.

Regretting the condition of his guest, the Lord Mayor got him quietly lifted, and conveyed to his own carriage, giving orders for him to be taken home to his lodgings. As soon as M. Alexandre was deposited there, he became a very different being. It was now ten o'clock, and but half an hour was left to him to prepare for his appointed visit to the Duke of ——'s *soiree*. The ventriloquist disrobed himself, taking first from his breast a quantity of sponge which he had placed beneath his waistcoat, and into the pores of which he had, with a quick and dexterous hand, poured the greater portion of the wine which he had apparently swallowed.

Having washed from his person all tokens of his simulated intoxication, and dressed himself anew, M. Alexandre then betook

himself to the mansion of the nobleman to whom he had engaged himself.

On the following day the fashionable newspapers gave a detailed account of the grand party at his Grace the Duke of ——'s, and eulogized to the skies the entertaining performances of M. Alexandre, who, they said, had surpassed himself on this occasion. Some days afterwards, the Lord Mayor encountered M. Alexandre. "Ah, how are you?" said his lordship. "Very well, my lord," was the reply. "Our newspapers are pretty pieces of veracity," said his lordship. "Have you seen the *Courier* of the other day? Why, it makes you out to have exhibited in great style last Thursday night at his Grace of ——'s!" "It has but told the truth," said the mimic. "What! impossible!" cried the Mayor. "You do not remember, then, the state into which you unfortunately got at the Mansion House?" And thereupon the worthy magistrate detailed to the ventriloquist the circumstances of his intoxication, and the care that had been taken with him, with other points of the case. M. Alexandre heard his lordship to an end, and then confessed the stratagem which he had played off, and the cause of it.

"I had promised," said Alexandre, "to be with his Grace at half-past ten. I had also promised not to leave you till you yourself considered it fit time. I kept my word in both cases—you know the way." The civic functionary laughed heartily, and on the following evening Alexandre made up for his trick by making the Mansion House ring with laughter till daylight.

Many anecdotes are told respecting M. Alexandre's power of assuming the faces of other people. At Abbotsford, during a visit there, he actually sat to a sculptor five times in the character of a noted clergyman, with whose real features the sculptor was well acquainted. When the sittings were closed and the bust modeled, the mimic cast off his wig and assumed dress, and appeared with his own natural countenance, to the terror almost of the sculptor, and to the great amusement of Sir Walter and others who had been in the secret.

Of this most celebrated ventriloquist it is related that on one occasion he was passing along the Strand, when a friend desired a specimen of his abilities. At this instant a load of hay was passing along near Temple Bar, when Alexandre called attention to the suffocating cries of a man in the centre of the hay. A crowd gathered round and stopped the astonished carter, and demanded why he was carrying a fellow-creature in his hay. The complaints and cries of the smothered man now became painful, and there was every reason to believe that he was dying. The crowd, regardless of the stoppage to the traffic, instantly proceeded to unload the hay into the street. The smothered voice urged them to make haste, but the feelings of the people

may be imagined when the cart was empty and nobody was found, while Alexandre and his friend walked off laughing at the unexpected results of their trick.

It would be obviously invidious to compare the merits of living professors. Mr. Maccabe, Mr. Gallagher, Mr. Thurton and Mr. Macmillan have long been favorites with the public.

THE THEORY OF VENTRILOQUISM.

MANY physiologists aver that ventriloquism is obtained by speaking during the inspiration of air. It is quite possible to articulate under these circumstances, and the plan may with advantage be occasionally adopted; but our own practical experience and close observation of many public performers, and of not a few private friends who have attained distinctness and no small amount of facility in the art, convince us that the general current of utterance is, as in ordinary speech, during *expiration* of the breath. Some imagine that the means of procuring the required imitation are comprised in a thorough management of the echoes of sound. Unfortunately, however, for this theory, an echo only repeats what has been already brought into existence. Several eminent ventriloquists, including the late Mr. Matthews, have displayed the vocal illusion while walking in the streets. Baron Menges describes as follows his mode of speaking, when he desired the illusion to take the direction of a voice emanating from the doll: "*I press my tongue against the teeth, and then circumscribe a cavity between my left cheek and teeth, in which the voice is produced by the air held in reserve in the pharynx.*" The sounds thus receive a hollow and muffled tone, which causes them to appear to come from a distance." The Baron furthermore mentions that it is essential to have the breath well under control, and not to respire more than can be avoided. M. St. Gille was seen to look somewhat exhausted when the vocal illusion grew less perfect. We, ourselves, and all ventriloquists with whom we have conferred, have acknowledged that they have experienced fatigue in the chest, and have attributed it to the slow expiration of the breath. M. St. Gille, with the majority of ventriloquists, was often compelled to cough during the progress of his exertion.

To attain an exact and positive knowledge of the modifications of voice specified as ventriloquism, it is important to be familiar with the distinctions of the sounds uttered by the mouth; and to ascertain how the organs act in producing those vocal modifica-

tions, it is necessary to know how the breath is vocalized in all distinctions of pitch, loudness and quality, by the ordinary actions of the vocal organs. In ordinary language, we speak of noise, of common sound, and of musical sound—terms employed by Dr. Thomas Young in illustrating the mechanical agencies of articulation:—“A quill striking against a piece of wood causes a noise, but striking successively against the teeth of a wheel, or of a comb, a continued sound, and, if the teeth of the wheel are at equal distances, and the velocity of the rotation is constant, a musical sound. The general terms—pitch, loudness, quality, and duration, embrace all the distinctions with which the musician has to deal, and which he uses in his art.”

The distinguishing feature of musical sound is its uniform pitch throughout its duration, and acoustically musical sound is composed of an equal number of impulses or noises produced in equal tones.

The general terms—pitch, loudness, quality, and duration, also embrace all the distinctions heard in ordinary sounds. These sounds differ from the musical in the pitch constantly varying throughout their duration, as the human voice in speaking, and the voice of quadrupeds. Acoustically such sounds are composed of an equal number of impulses or noises produced in equal tones. And from this circumstance pitch, in the strictly musical sense, is not a property of ordinary sound.

The general terms—loudness and quality, embrace all the distinctions heard in a noise, as in the collision of two unelastic sticks. Pitch and duration can scarcely be considered as belonging to common noise. Thus we have—(1) noise whose audible distinctions are comprehended under the general terms loudness and quality; (2) common sound, whose audible distinctions are comprehended under the general terms—loudness, quality, duration, and every varying pitch; (3) musical sound, whose audible distinctions are comprehended under the general terms—loudness, quality, duration, and uniform pitch.

Phonation, or the production of voice, is a result of actions taking place under two distinct classes of laws—namely, the ordinary mechanical laws of acoustics, and the physiological laws of muscular movement. The adjustment of the vocal mechanism to be brought into operation by the current of air, is made by actions under the latter laws; and phonation is the result of the reaction of the mechanism on the current of air, by mechanical movements under the former laws. Now, the pitch of the voice essentially depends on the tension of the vocal ligaments; the loudness or the extent of the excursion of these ligaments in their vibration; the duration on the continuance of the vocalizing causes; the quality on the organization of the larynx, and also on the form and size of the vocal tube. The form and size of

this tube can be altered in various ways—for instance, by dilating or contracting the pharynx; by dilating or contracting the mouth; by contracting the communication between the pharynx and mouth, so as to constitute them distinct chambers, or by dilating the opening so as to throw them into one, which is chiefly attained by movements of the soft palate; and by altering the form of the mouth's cavity, which is effected by varying the position of the tongue. Each of these modifications of the vocal tube conveys a peculiarity of quality to the voice,—all, however, being local or laryngeal sounds. Moreover, sounds can be produced in the vocal tube, apart from the larynx. These, strictly speaking, are not vocal sounds, though some of them may be of a definite and uniform pitch, while others are mere noises—as rustling, whispering, gurgling, whistling, snoring, and the like. Now, as everything audible comes under the classes of noise, sound, or musical sound, and as each variety originates in the vocal apparatus of man, it is obvious that *an ordinary vocal apparatus is all that is required for the achievement of the feats of ventriloquism.*

A person having an ear acutely perceptive to the nice distinctions of sounds, may, by a little practice, imitate many sounds with accuracy. Those persons, however, who are highly endowed with the mental requisites, which consist of an intense desire to mimic, coupled with the ability to originate mimetic ideas, are able to imitate sounds at first hearing.

We next proceed to treat of those illusions, where the voice so perfectly counterfeits the reality intended, that it appears not to issue from the mimic, but from an appropriate source, in whatever direction, and at whatever distance the source may be. We do not hear the distance which a sound has traveled from its source, but we judge the distance from our former experience, by comparing the loudness which we hear with the known distance and known loudness of similar sounds heard on former occasions. Common experience will prove that we oftener err in estimating the distance of uncommon than of familiar sounds. In apology for such an error, the ordinary language is, "It seemed too loud to come so far," or, "It seemed too near to be so faint a sound," as the case may be,—both of which are apologies for an erroneous judgment, and not for faulty hearing. Near sounds are louder than distant ones. Now, by preserving the same *pitch, quality, and duration*, but with an *accurately graduated reduction of loudness*, a series forming a *perspective* of sounds may be created, which, falling in succession on the ear, will suggest to the mind a constantly increasing distance of the sound's source. The estimate, then, which is formed of the distance which a sound has traveled before reaching the ear is a judgment of the mind formed by comparing a present perception (by hearing) with the remembrance of a former loudness in connection with its known distance. With

regard to direction, it is observed, "The direction whence a sound comes seems to be judged of by the right or left ear receiving the stronger impression, which, however, can only take place when the sound's source is in a plane, or nearly so, with a line passing through both ears. It is familiarly known that a person in a house cannot by the noise of an approaching carriage judge with certainty whether it is coming from the right or left. He accurately judges it to be approaching, passing, or receding, as the case may be, by the gradations of loudness, but is unable to decide with certainty whether its approach or recession is from up or down the street. Enough has been stated to show that we do not *hear*, but that we judge *the direction a sound has traveled from its source on reaching the ear.*" The ventriloquist indicates, either directly or indirectly, the direction from which he wishes his audience to believe the sound is coming. Thus he directly indicates it by words, such as—"Are you up there?" "He is up the chimney," "He is in the cellar," "Are you down there?" etc., as illustrated in the various examples. He indirectly indicates it by some suggestive circumstance, as an action or gesture, which is so skilfully unobtrusive and natural as to effect its object without being discovered. Thus, when the ventriloquist looks or listens in any direction, or even simply turns toward any point, as if he expected sound to come thence, *the attention of an audience is by that means instantly directed also to the same place.* Thus, before a sound is produced, the audience expect it to come in the *suggested direction*; and the ventriloquist has merely, by his *adjustment of vocal loudness*, to indicate the necessary distance, when a *misjudgment of the audience will complete the illusion which he has begun.*"

The effect which is produced on sound by its traveling from a distance, is observed to be:—

- (1) That its loudness is reduced in proportion to its distance.
- (2) That its *pitch* remains unaltered.
- (3) That its *quality* or *tone* is somewhat altered.
- (4) That its duration remains unaltered.
- (5) That the human speech is *somewhat obscured*, chiefly in the *consonant* sounds.

It must be remembered that the ventriloquist makes the sound, not as it is heard at its source, *but as it is heard after traveling from a distance.*

THE MEANS BY WHICH IT IS EFFECTED.

BEFORE entering upon the first and easy lessons, it will be as well to consider the means by which the effect is produced. The Stu-

dent is supposed to have made himself thoroughly acquainted with the previous chapter, as to the effect to be produced, *not on himself, but on the spectators and audience.* And we may assure him, that if he has a fair range of voice, a diligent observance of the rules which we are about to lay down, coupled with attention to the nature of sound as it falls upon the ear, will lead him to such triumphs as, in all probability, he never imagined he could have attained—an assurance which we are emboldened to offer from *our own pursuit and practical realization of the art.*

The student must bear in mind that the means are *simply natural ones*, used in accordance with *natural laws.* We have given him the acoustical theory of the effect on the auric nerve, and the means are the organs of respiration and sound, with the adjoining muscles. They are the diaphragm, the lungs, the trachea, the larynx, the pharynx, and the mouth. The diaphragm is a very large convex muscle, situated below the lungs, and having full power over respiration. The lungs are the organs of respiration, and are seated at each side of the chest; they consist of air-tubes minutely ramified in a loose tissue, and terminating in very small sacs, termed air-cells. The trachea is a tube, the continuation of the larynx, commonly called the windpipe: through this the air passes to and from the lungs. It is formed of cartilaginous rings, by means of which it may be elongated or shortened. The larynx is that portion of the air-tube immediately above the trachea: its position is indicated by a large projection in the throat. In the interior of this part of the throat are situated the vocal chords. They are four bands of elastic substance somewhat similar to India-rubber. The cavity, or opening between these vocal chords is called the glottis: it possesses the power of expanding or contracting under the influence of the muscles of the larynx. The pharynx is a cavity above the larynx, communicating with the nasal passages: it is partially visible when the mouth is opened and the tongue lowered. Near this part of the root of the tongue is situated the epiglottis, which acts as a lid or cover in closing over the air-tube during the act of swallowing. The mouth forms a cavity to reflect and strengthen the resonance of the vibrations produced in the air-tube; it also possesses numberless minute powers of contraction and modification.

We now proceed to give the instructions to which we have referred—instructions guaranteed by a proficiency which we are ever ready to submit to the ordeal of a critical examination, either in private or in public.

If the student will pay strict attention to the parts printed in *italics*, and will practice the voices here specified, he will find that they are the *key to all imitative sounds and voices*; and, according to the range of his voice and the capabilities of his mimetic power,

he will be enabled to imitate the voices of little children, of old people, and, in fact, almost every sound which he hears.

Too much attention cannot be bestowed on the *study of sound as it falls on the ear*, and an endeavor to imitate it as it is heard—for the “secret” of the art is, that as perspective is to the eye so is ventriloquism to the ear. When we look at a painting of a landscape, some of the objects appear at a distance; but we know that it is only the skill of the artist which has made it appear as the eye has seen it in reality. In exactly the same manner a ventriloquist acts upon and deceives the ear, by *producing sounds* as they are heard from any known distances.

PRACTICAL ILLUSTRATIONS.

No. I.

THE VOICE IN THE CLOSET.

THIS is the voice in which Mr. Frederic Maccabe, the celebrated mimic and ventriloquist, excels, and the clever manner in which he can adapt it off-hand, as it were, will be best illustrated by the fact mentioned to us by the gentleman in question, whom we call Mr. B., in Mr. Maccabe's presence. Mr. B., who was an invalid, suffering from some nervous disorder, originating by overwork and anxiety, was traveling in Ireland in search of health, and when on his way from Dublin to Cork, he lay exhausted in a corner of a railway-carriage, muffled up in cloaks and wrappers in a paroxysm of pain. At Mallow, two gentlemen entered the carriage, one of whom was in exuberant spirits, and commenced telling some amusing anecdotes. At length the porter came to collect the tickets. They were all handed in but one, when the following colloquy ensued:—

Porter.—A gentleman hasn't given me his ticket.

Gentleman.—Bill, in the next compartment, has the ticket, (tapping at the partition). Haven't you, Bill?

The imaginary Bill, who appeared to be suffering from a severe cold, replied that he had, and the porter would not take it. The official went off to find the ticket, but Bill, in the mean time had vanished. Back came the porter and indignantly demanded the ticket. He was interrupted by a shrill voice in the opposite compartment, crying,—‘Porter! porter! why don't you come and take the ticket! There's some one insulting me!’ Away went the chivalric porter, to come back puzzled and chafed to receive the ticket, which was handed to

him. His hand had not reached the coveted piece of pasteboard, ere the yell of a terrier under the wheels caused the porter to draw back, amid bursts of laughter, during which the ticket was thrown out, and the train moved on. And Mr. Frederic Maccabe stood confessed, but not penitent.

Voice No. 1.—To acquire this voice, which we so name for distinction's sake, speak any word or sentence in your own natural tones; then open the mouth and *fix the jaws* fast, as though you were trying to hinder any one from opening them farther or shutting them; draw the tongue back in a ball; speak the same words, and the sound, instead of being formed in the mouth will be formed in the pharynx. Great attention must be paid to holding the jaws rigid. The sound will then be found to imitate a voice heard from the other side of a door when it is closed, or under a floor, or through a wall. To ventriloquize with this voice, let the operator stand with his back to the audience against a door. Give a gentle tap at the door, and call aloud in a natural voice, inquiring "Who is there?" This will have the effect of drawing the attention of the audience to a person supposed to be outside. Then fix the jaw as described, and utter in voice No. 1, any words you please, such as "I want to come in." Ask questions in the natural voice and answer in the other. When you have done this, open the door a little, and hold a conversation with the imaginary person. As the door is now open, it is obvious that the voice must be altered, for a voice will not sound to the ear, when a door is open, the same as when closed. Therefore, the voice must be made to *appear* face to face, or close to the ventriloquist. To do this the voice must not be altered from the *original note* or *pitch*, but be made in another part of the mouth. This is done by closing the lips tight and drawing one corner of the mouth downwards, or towards the ear. Then let the lips open at that corner only, the other part to remain closed. Next breathe, as it were, the words out of the orifice formed. Do not speak distinctly, but expel the breath in short puffs at each word, and as loud as possible. By so doing you will *cause the illusion* in the minds of the listeners, that they hear the same voice which they heard when the door was closed, but which is now heard more distinctly and nearer on account of the door being open. This voice must always be used when the ventriloquist wishes it to appear that the sound comes from some one close at hand, but through an obstacle. The description of voice and dialogue may be varied as in the following examples:—

EX. 1. THE SUFFOCATED VICTIM.—This was a favorite illustration of Mr. Love, the polyphonist. A large box or close cupboard is used indiscriminately, as it may be handy. The student will rap or kick the box apparently by accident. The voice will

then utter a hoarse and subdued groan, apparently from the box or closet.

STUDENT (*pointing to the box with an air of astonishment*): What is that?

VOICE: I won't do so any more. I am nearly dead.

STUDENT: Who are you? How came you there?

VOICE: I only wanted to see what was going on. Let me out, do.

STUDENT: But I don't know who you are.

VOICE: Oh yes, you do.

STUDENT: Who are you?

VOICE: Your old schoolfellow, Tom ——. You know me.

STUDENT: Why, he's in Canada.

VOICE (*sharply*): No he ain't, he's here; but be quick.

STUDENT (*opening the lid*): Perhaps he's come by the underground railroad? Hallo!

VOICE (*not so muffled as described in direction*): Now, then, give us a hand.

STUDENT (*closing the lid or door sharply*): No, I won't.

VOICE (*as before*): Have pity (*Tom, or Jack, or Mr. ——, as the case may be*), or I shall be choked.

STUDENT: I don't believe you are what you say.

VOICE: Why don't you let me out and see before I am dead?

STUDENT (*opening and shutting the lid or door, and varying the voice accordingly*): Dead! not you. When did you leave Canada?

VOICE: Last week. Oh! I am choking.

STUDENT: Shall I let him out? (*opening the door*). There's no one here.

2. THE MILKMAN AT THE DOOR.—This affords a capital opportunity of introducing a beggar, watercress or milkman, and may be varied accordingly. We will take Skyblue, the milkman; and we would impress on the student, that, although we give these *simple dialogues, they are merely intended as illustrations for the modest tyro*, not to be implicitly followed when greater confidence and proficiency are attained.

VOICE: Milk below!

STUDENT: Is it not provoking that a milkman always comes when he is not wanted, and is absent when we are waiting for the cream?

VOICE: (*whistling a bar of "Shoo Fly"*).

STUDENT: Oh, yes, always the broken-hearted milkman, as if he was not as happy as a king.

VOICE (*nearer*): Milk below! Why, Sally, where's the can?

STUDENT: Sally will be long in answering, I think.

VOICE: Sally's gadding with the police. Milk below!

STUDENT (*slightly opening the door*): We don't want any milk, my good man.

VOICE: No skim milk for the cat, or cream for tea?

ANOTHER VOICE: Watercresses!

STUDENT: Really, this is too bad. Go away.

VOICE: You owe me ten cents for last week's milk; I was to wait.

STUDENT: This is intolerable. I'll send for the police.

VOICE (*ironically*): Send for Sally and p'lice, I'll foller.

STUDENT: Impudent rascal.

VOICE: Keep your compliments at home, Master Idlebones.

STUDENT (*opening the door*): I'll report you to your master.

VOICE (*louder, as the door is opened*): Will you, young Whipper-snapper, pay us the dime, and let us go?

STUDENT offers to pay, while the voice gets weaker in the distance with "Milk below!" until it becomes inaudible.

A conversation may be held in a similar strain with the *cellarman*: and, as a rule, the lower notes of the voice will be best for voices in the basement, and formed as low in the chest as possible.

STUDENT: Thomas, are you coming?

VOICE BELOW (*gruffly*): I should think I was.

STUDENT: We are waiting for the beer.

VOICE (*partly aside*): The longer you wait, the greater our honor. Mary have another drop?

STUDENT: Why, the scamp is drinking the beer! Thomas! Who's there with you?

VOICE: Myself. (*Aside*) Make haste with the pot, Mary; he's in such a hurry.

STUDENT: You drinking rascal, how dare you!

VOICE: Coming, sir. The barrel's nearly empty.

STUDENT: I should think so, tipping as you are at it.

VOICE: Now don't be saucy.

STUDENT: The fellow is getting intoxicated. Thomas!

VOICE: Wait till I come. I have waited for you many times.

STUDENT: I suppose it is of no use hurrying you?

VOICE: No, it isn't, my young tippler. I'm COMING! *coming!! coming!!!*

From this illustration the student may proceed to try the second voice.

No. II.

Voice No. 2.—This is the more easy to be acquired. It is the voice by which all ventriloquists make a supposed person speak from a long distance, or from, or through the ceiling. In the first place, with your back to the audience, *direct their attention* to the ceiling by *pointing to it* or by *looking intently at it*. Call loudly, and ask some question, as though you believed some person to be concealed there. Make your own voice very distinct, and as

near the lips as possible, inasmuch as that will help the illusion. Then in *exactly the same tone and pitch* answer; but, in order that the same voice may seem to proceed from the point indicated, the words must be formed at the back part of the roof of the mouth. To do this the lower jaw must be drawn back and held there, the mouth open, which will cause the palate to be elevated and drawn nearer to the pharynx, and the sound will be reflected in that cavity, and appear to come from the roof. Too much attention cannot be paid to the manner in which the breath is used in this voice. When speaking to the supposed person, expel the words with a deep, quick breath.

When answering in the imitative manner, the breath must be held back and expelled very slowly, and the voice will come in a subdued and muffled manner, little above a whisper, but so as to be well distinguished. To cause the supposed voice to come nearer by degrees, call loudly and say, "I want you down here," or words to that effect. *At the same time make a motion downwards with your hand.* Hold some conversation with the voice and cause it to say, "I am coming," or, "Here I am," each time indicating the descent with the hand (see examples). When the voice is supposed to approach nearer, the sound must alter, to denote the progress of the movement. Therefore, let the voice at every supposed step, roll, as it were, by degrees, *from the pharynx more into the cavity of the mouth*, and at each supposed step, *contracting the opening of the mouth*, until the lips are drawn up as if you were whistling. By so doing the cavity of the mouth will be very much enlarged. This will cause the voice to be *obscured*, and so appear to come nearer by degrees. At the same time, care must be taken not to articulate the consonant sounds plainly, as that would cause the disarrangement of the lips and cavity of the mouth; and in all *imitation voices* the consonants must scarcely be articulated at all, especially if the ventriloquist faces the audience. For example: suppose the imitative voice is made to say, "Mind what you are doing, you bad boy," it must be spoken as if it were written, "'ind 'ot you're doing, you 'ad whoy."* This kind of articulation may be practised by forming the words in the pharynx, and then sending them out of the mouth by sudden expulsions of the breath clean from the lungs at every word. This is most useful in ventriloquism, and to illustrate it we will take *the man on the roof* as an illustration. This is an example almost invariably successful, and is constantly used by skilled professors of the art. As we have before repeatedly intimated, the eyes and attention of the audience must be directed to the *supposed spot* from whence the illusive voice is supposed to proceed.

*It is very rarely that a ventriloquist shows a full face to his audience: it is only done when he is at a great distance from them, and is pronouncing the labial sounds, in the manner given, for any movement of the jaws would help to destroy the illusion.

STUDENT: Are you up there, Jem?

VOICE: Hallo! who's that?

STUDENT: It's I! Are you nearly finished?

VOICE: Only three more slates to put on, master.

STUDENT: I want you here, Jem.

VOICE: I am coming directly.

STUDENT: Which way, Jem?

VOICE: Over the roof and down the trap. (Voice is supposed to be moving as the student turns and points with his finger.)

STUDENT: Which way?

VOICE (*nearer*): Through the trap and down the stairs.

STUDENT: How long shall you be?

VOICE: Only a few minutes. I am coming as fast as I can.

The voice now approaches the door, and is taken up by the same tone, but produced as in the first voice. As another illustration, we will introduce the reader to

THE INVISIBLE SWEEP.—This is a striking example of the second voice. Let the student pretend to look up the chimney, and rehearse the following or some similar colloquy:—

STUDENT: Are you up there?

VOICE: Yes. Chimley want sweep?

STUDENT: Really, it is extraordinary. What are you doing?

VOICE: Looking for birds' nests.

STUDENT: Birds' nests! There are none there.

VOICE: Dick says there be.

STUDENT: Come down!

VOICE: I shan't.

STUDENT (*stirring the fire*): I'll make you show yourself.

VOICE: I say, don't; it's so hot.

STUDENT: Come down, then.

VOICE: Don't be so stupid. Let I alone.

STUDENT: Will you come down?

VOICE: Yes, I will.

STUDENT: What's your name?

VOICE (*much nearer*): Sam Lillyvite. I say, what do you want me for, among company?

STUDENT: To show yourself.

VOICE (*nearer*): What for?

STUDENT: To let these ladies and gentlemen see that there are many strange things between heaven and earth, but not Sam Lillyvite, the sweep.

Another good illustration is to hold a conversation with a friend who lives on the first floor, and with whom you can converse on any subject—as the *retired and mysterious student*—but the moment the student can master the elementary sounds, he will not need our assistance in providing him with dialogues, which,

however simple they may be to read, have an extraordinary effect when properly spoken.

POLYPHONIC IMITATIONS.

THE TORMENTING BEE.—It is related that Mr. Love, when young, took great delight in imitating the buzzing of insects and the cries of animals; indeed, it is difficult to decide whether he or Mr. Thurton most excelled in this particular species of mimetic illusion. In all imitations of insect noises, the bee should be heard to hum gently at first, so as in a private party, not likely to attract attention till the right pitch is obtained, and be it remembered that the sound, without being particularly loud, can be made to penetrate every corner of a large room. The illusion is greatly increased by pretending to catch the offending and intrusive insect. The bumble bee, the wasp, and the bluebottle fly are best to imitate, and afford an agreeable relief to the other exercises of ventriloquial power. To imitate the tormenting bee, the student must use considerable pressure on his chest, as if he was about to groan suddenly, but instead of which, the sound must be confined and prolonged in the throat; the greater the pressure, the higher will be the faint note produced, and which will perfectly resemble the buzzing of the bee or wasp.

Now, to imitate the buzzing of a bluebottle fly, it will be necessary for the sound to be made with the lips instead of the throat; this is done by closing the lips very tight, except at one corner, where a small aperture is left, fill that cheek full of wind, but not the other, then slowly blow or force the wind contained in the cheek out of the aperture; if this is done properly, it will cause a sound exactly like the buzzing of a bluebottle fly. These two instances will show how necessary it is for the ventriloquist to study minutely the different effects of sound upon his hearers in all his exploits. And to make the above properly effective, he should turn his face to a wall; with a handkerchief strike at the pretended bee or fly, at the same time pretend to follow his victim first this way and then that, and finally to “dab” his pocket-handkerchief on the wall as though he had killed it; the sounds should be at times suddenly louder and then softer, which will make it appear as it is heard in different parts of the room.

THE SPECTRE CARPENTER.—The noise caused by planing and sawing wood can also be imitated without much difficulty, and it causes a great deal of amusement. The student must, however, bear in mind that every action must be *imitated* as well as the noise, for the eye assists to delude the ear. We have even seen,

ventriloquists carry this eye-deception so far as to have a few shavings to scatter as they proceed, and a piece of wood to fall when the sawing is ended. To imitate planing, the student must stand at a table a little distance from the audience, and appear to take hold of a plane and push it forward; the sound as of a plane is made as though you were dwelling on the last part of the word *hush*—dwell upon the *sh* a little, as *tsh*, and then clip it short by causing the tongue to close with the palate, then over again. Letters will not convey the peculiar sound of sawing—it must be studied from nature.

A MOUNTAIN ECHO.

SOME persons imagine ventriloquism to be an echo; but, as we have said, an echo only repeats what has been said before—it could not answer a question.

An echo is reflected sound, and the reflecting body must be at such a distance that the interval between the perception of the original and reflected sounds may be sufficient to prevent them from being blended together. No reflecting surface will produce a distant echo, unless its distance from the spot where the sound proceeds is at least $56\frac{1}{2}$ feet, because the shortest interval sufficient to render sounds distinctly appreciable by the ear is about one-tenth of a second; therefore, if sounds follow at a shorter interval, they will form a resonance instead of an echo; and the time a sound would take to go and return from a reflecting surface, $56\frac{1}{2}$ feet distance, would be one-tenth of a second.

It would, therefore, be impossible for a ventriloquist to produce an echo in a room of ordinary size, as the walls, being so near, would cause the sounds to be blended, and would only produce one impression on the ear; and yet the skilled ventriloquist can with ease imitate, in a room, a mountain echo. We will give the instructions, as it is very amusing.

Turn your back to the listeners; whistle loud several short, quick notes, just as if you were whistling for a dog; then, as quick as possible, after the last note, and as softly and subdued as possible to be heard, whistle about a third the number of notes, but it must be in *the same note or pitch*; this will cause the last whistle to appear just like an echo at a great distance. This imitation, if well done, never fails to take the listeners by surprise, and causes astonishment. The same thing can be done by shouting. Call aloud any sentence, such as—“Holloa, you there!” Let your voice be formed close to the lips; then quickly, and

mind in the *same pitch or note*, speak the same words very subdued and formed at the back of the mouth. This is not difficult, and is very effective.

POINTS TO BE REMEMBERED.

In giving the succeeding instructions, it must be borne in mind that the power and acuteness of hearing is possessed in a greater or less degree by different individuals, and depends upon the sensibility of the auric nerves. It will not be out of place nor uninteresting to show the effect of sound and the manner in which it is heard by the organs of the ear. It is said that the human ear is capable of appreciating as many as twenty-four thousand vibrations in a second, and that the whole range of human hearing, from the lowest note of the organ to the highest known cry of insects, as of the cricket, includes nine octaves.

Sound first strikes the drum or tympanum, a thin membrane which closes the aperture of the ear; when this drum vibrates by the sonorous undulations of the external air; the vibrations are communicated by minute bones, muscles and fluid in the cavity of the ear, and are then conveyed to the brain; and to show how absolutely necessary it is that all the organs of the would-be ventriloquist should be entire and without fault to succeed well, we will show how the ventriloquist makes that nice distinction of the gradation of sound and by which he is enabled to judge whether he is causing his voice, *to appear* at the proper distance from his audience or not.

Let any one firmly close both ears by stopping them, then speak a few words; now, as the ears are stopped, the sound cannot enter immediately to the drum of the ear, but it takes cognizance of the sound by a passage called the eustachian tube, which extends from the back part of the mouth to the cavity immediately behind the drum of the ear.

The sound vibrations made in the mouth are transmitted along this tube to the interior part of the organs of hearing. Now it is by a nice judgment of sound by this tube that the professional ventriloquist judges the majority of his voices, especially those greatly obscured or muffled. Not only must the auric nerves of the would-be ventriloquist be perfect, but he will become more proficient as he is able to study and understand the human voice. There is the language of emotion, or natural language. When we say natural, we mean the language by which the feelings manifest themselves without previous teaching, and which is recognized and felt without teaching. Some of them are the scream of

terror, the shout of joy, the laugh of satisfaction, laugh or sarcasm, ridicule, etc., which are made by man, and understood by fellow-men, whatever may be the speech or country of the other.

There are also distinct qualities of voice, peculiar to each person, both in tone and quality, and the best practice is to try and imitate three or four peoples' voices, and let them be of a different tone and pitch.

The ordinary compass of the voice is about twelve notes, and a very good practice to the attainment of the art is to call aloud in a certain note, *and then in the octave to that note*; do this several times a day, changing the note, also speak a sentence all in the same note or pitch, properly called intonation, loud at first, and then by degrees lower; this kind of practice will enable the ear to judge of the modulation required to make a voice appear to recede or come near by degrees.

CONCLUDING REMARKS.

WHEN the student is acquainted with the voices before described, he may imitate many others by *contraction and expansion of the glottis, and by modification of the cavity of the pharynx and mouth*. The best way to practice is in a room by himself, to talk loud, and, while so doing, to make all sorts of *contortions with the muscles of the mouth and jaws—first fixing the jaws in the manner already described, then drawing the lips inward, next pulling them forward, at the same time putting the tongue in different shapes and positions in the mouth*; also by speaking in the natural voice, and answering in the *falsetto pitch*, which is the imitating voice for women and children.

We are confident that enough has been said to enable any one with a good range of voice to attain proficiency in the art; the student always remembering (and it cannot be too often repeated) that *to render a voice perspective, the most essential thing is to attend to the study of sound as it falls upon the ear; then imitate that sound by the different contractions and expansions of the muscles of the throat, mouth, face and jaws*. During these various contractions and expansions, draw in a long breath and talk, first rapidly, then slowly, but always with a *slow expiration of breath*. Do this a dozen times consecutively for several days, at the same time taking particular care to *elevate and depress the roof of the mouth*, especially the back part, as this movement will cause the voice to appear near, or at a distance. Ample directions have been given how all this is done, but let it be understood that it is most essential. The student may then practice before a friend, and he will be astonished to find that he can deceive any listener, as to the point from which

the sound comes; and will be gratified that he has become the source of great amusement to himself as well as in the circle in which he moves.

Thus we have acquired a working power in the art which, we trust, we have now explained to the satisfaction of the reader. The progress of the student will, of course, be facilitated by an inherent propensity of mimicry, which often approaches some of the minor attainments of ventriloquism. In every company some person may be found who, without any professional instruction, can give admirable imitations, of the voice, gait and peculiarities of a friend or acquaintance; thus proving that Nature, to some extent, supplies the basis upon which, if we may use the phrase, the complete superstructure of vocal illusion may be raised. The possession of this quality would amount, comparatively, to little without instruction and perseverance. Here, as in other respects, practice makes perfect; and more than that, a diligent appliance of our rules will invest the originally defective amateur with an attainment which the ignorant will attribute to the possession of a supernatural gift.

THE MAGIC WHISTLE.

It will be pleasant when the wind is howling without, among the snow-laden limbs of the trees, to be reminded of the gay summer by the counterfeit notes of the woodland songsters; or, wandering among the woods and fields in spring or summer time, how glorious to challenge the feathered musicians to a contest of skill with you in their own sweet language. We propose to instruct the reader in the manufacture of a little instrument by which the notes of birds, voices of animals and various peculiar sounds may be imitated.

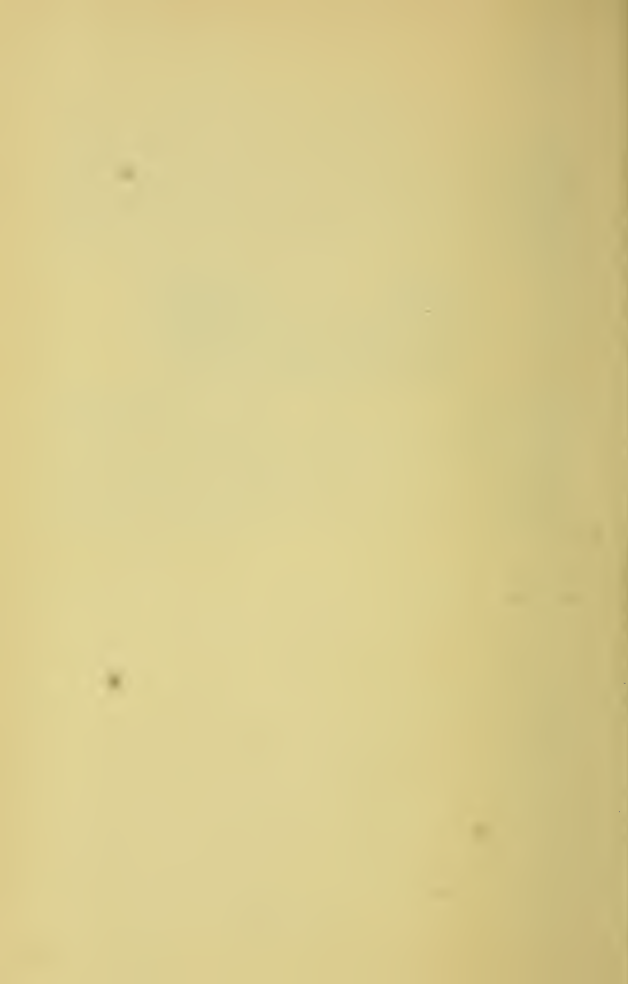
First, look at the annexed diagram, and then procure a leek and cut off from the green leaf thereof a piece about the size of the diagram; then lay it on a smooth table, and with the thumb-nail delicately scrape away a small semi-circular patch of the green pulpy substance of the leaf [as represented in the diagram], being careful to leave the fine membrane or outer skin of the leaf uninjured—and there is the instrument complete. It may require several experiments to make the first one, but once having discovered the right way, they are very easily manufactured. The reader may not be aware of the fact that the leaf of the leek has a fine, transparent outer skin, which is quite tough, but by breaking and carefully examining one or two leaves, he will soon find out what we allude to.

The way of using this instrument is to place it in the roof of the mouth with the side on which is the membrane downwards; then place it gently in its place with the tongue, and blow between the tongue and the upper teeth. After the first two or three attempts, you will be able to produce a slight sound like a mild grunt; then as you practice it you will find you can prolong and vary the sound somewhat, so that in the course of a couple of days you can



imitate the barking of a dog and the neighing of a horse. With two or three weeks' practice, you will be able to imitate some of the song birds; but to produce exact counterfeits of the best singing birds will probably require months of study; the result, however, will reward you for all your pains, for certainly to be able to carry a mocking bird, canary, thrush, cat-bird and sucking-pig in your vest pocket, is no small accomplishment.

When not using the instrument, it should be kept in a glass of water to prevent its drying.





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