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THE
SOMATIC CONJUROR:

A TREATISE ON

Natural and Scientific Magic,

INCLUDING THE LATEST NOVELTIES

SUPERNATURAL VISION,

OR, SECOND SIGHT.

THE CHERUBS IN THE AIR, THE FLOATING HEAD,
THE SPHINX, Etc., Etc.

BY

H. B. WILTON,

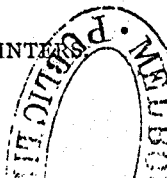
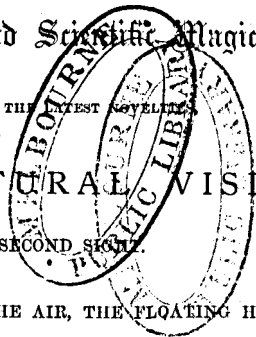
*Sometime Practical Operator to Mons. Philippe, Agent to De Beer,
Agent and Coadjutor to Professor Ion, and others.*

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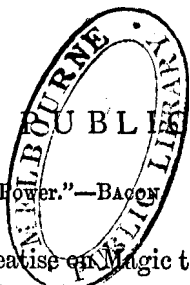
LITTLE COLLINS STREET EAST.

1870.



TO THE PUBLIC.

“ Knowledge is Power.”—BACON



To have written a Treatise on Magic twenty or thirty years ago, with the belief that when published it would be read by any class of thinking or respectable men, or that it would find its way by any means but stealth upon the table or on the shelf of any library or public institution, would have been looked upon as presumption on the part of the author, if such he would have been regarded : but transitory things will change, and in the *omnium gatherum* Magic is found amongst the number.

The principles of Natural and Scientific Magic, as demonstrated by Conjurors, Wizards, Prestidigitateurs, of the North, South, East, and West, and all other available portions of the habitable or uninhabitable globe, have developed themselves, or have been developed, into a branch of study, in the prosecution of which a large amount of energy, ingenuity, and industry have been employed, and which application by some moralists

might be considered more worthy of a better cause. Be that as it may, Science has been compelled to contribute to the mysteries of the Magician's Wand, and skilful manipulation, or Palmistry, has successfully demanded that men and women doubt at times the evidence of their primary senses, more especially their visionary faculties.

By some unprincipled persons the results of scientific investigation have been attributed to secret communications with beings of a more remote and refined state of existence—in other words, with disembodied spirits; and a large body of the public have incredulously been deceived into a belief that the spirits of departed parents and friends, that have long since passed away from the arena of human conflict and strife, are in their unseen abode so acted upon by some unknown motive power, that they become solicitous for our welfare on the earth, that they return to this world unseen, and being incapable of recognition, they hold privileged communication with us through some spiritually appointed or gifted medium. To other than disordered imaginations no proof is required to establish such a detestable doctrine as a blasphemous fallacy. The cruelty of such a base imposition can be only attributable to the morbid disease that

affects the minds of this lowest type of thinkers—their only object being to obtain money, in which they are seldom disappointed, and having succeeded in that particular, they leave their dupes in the dark ignorance of their folly and insane superstition. It cannot be questioned that society as a rule prefers the doubting of a fact rather than to apply itself to the discovery of a great truth, and is always ready to accept a delusion sooner than devote time to ascertain whether the new theory—whatever it may be—is founded on probable and natural causes or not; and to the existence of this feeling, most prevalent amongst English and American people, may be traced the success of such charlatans and swindlers. Thus it was that the Davenport Brothers for so long a time were able to delude their victims and perpetrate their frauds, to the physical and moral injury of their followers, and until they themselves (in part) believed that spiritual communications were vouchsafed to them, apart from the trickery by which they were surrounded.

The principal object, therefore, in this publication, is to disabuse the public mind respecting such things as "*Spiritual Vision*," or Second Sight, and give the necessary explanations as to how and by what means they are effected.

The writer also desires it to be distinctly understood that his object in publishing this pamphlet (apart from it being a commercial speculation) is not from any ungenerous motive to expose the business or occupation of the conjuror or leger-demainist; for were it so, he himself would suffer from the inconveniences arising from exposure when engaged in the business. Nor is it to gratify the curiosity of children only, for whom Hand-Books on Magic in numbers have been written and published, but to afford information to such who are always inquiring "*What is it?*" and "*How is it done?*"

Firstly, we propose to explain what for some time past has caused in America, England, and other places some surprise and wonder, namely, the illusion called "Spiritual Vision, or Second Sight;" and afterwards to give some information relative to those wonderful performances, the "Cherubs in the Air," the "Animated Marble," the "Floating Head," the "Sphinx," and other feats, which have been rewarded with various degrees of popular applause, according to the dexterity of the performers.

THE
SOMATIC CONJUROR.



Spiritual Vision, or Second Sight.

NUMEROUS have been the conjectures, upon which various opinions have been based, respecting the *modus operandi* of this delusion, amongst the numbers the most popular prejudice is in favour of *Ventriloquism*. There is no reason to doubt the possibility of this being effected by such means, provided the operator had a voice positively constructed by nature for the specific purpose; in that case, the operation could only be performed by persons thus peculiarly privileged with such a remarkable organ; suffice it to say, this illusion is performed in no such manner, nor by such means. Without further inference, we proceed to describe how any two persons may effect the object desired; we shall, therefore, treat, in the first place, of Spiritual Vision, or Second Sight, by words and figures; and I may here remark, that students in the science or art of artificial memory, would find the principle of mnemonics of extraordinary assistance. The medium—that is say, the person who is to divine the matter, and explain the question asked, and describe the article exhibited to his or her sup-

posed view, when blindfolded—must, before attempting any performance, have, by assiduous practice with the operator, who is to put the queries, become familiar with a complete alphabet, or series of words and sentences, that are intended, according to the way the question is put, to indicate some particular article most in common use; and the operator or querist will have to exercise great discretion in receiving nothing from his auditors but articles that come within the category of the words and sentences understood and practised between himself and the person on the stage, and who will, previously to the performance, have to be placed in a convenient position in the centre of the stage, or drawing-room; having been blindfolded with a handkerchief by the operator, or some person present, so as not to be uncomfortably tight about the forehead, the necessity being that the medium shall be entirely at his or her ease; the operator will then commence to receive some articles, such as walking-sticks, watches, rings, cards, scent bottles, ladies' boas, flowers, pencil-cases, bracelets, pocket-knives, ear-rings, umbrellas, parasols, drugs, bank-notes, coupons, keys, or other articles most in use, not because the system adopted will not extend in its many ramifications to anything of which any conception can be formed, but because of the increasing convenience to the performer, and what is called the medium on the stage, that being the person who, when blindfolded, affords the necessary information upon the question being asked, and in which question the answer is contained. We commence, then, by informing the reader that the English alphabet, of twenty-six letters, un-

dergoes, according to the system here laid down, certain transpositions for certain purposes hereafter described; of these transpositions a few examples may be considered sufficient:

EXAMPLES.—ALPHABETICAL TABLES.

A	is transposed to and means	H.
B	" "	T.
C	" "	S.
D	" "	G.

Sometimes a letter is intended to convey words and sentences, as follows:

K	means	Go on.
R	"	Pray.
U	"	Hurry.
X	"	Hurry—hurry.
Y	"	Hurry—hurry up.

The system is then extended over sixteen sets of tables, referring to articles, besides tables of numerals, masonic signs, and a number of miscellaneous words and sentences.

EXAMPLE OF A PORTION OF NUMERAL TABLE, No. 1.

1. Say, or see here, signifies One.
2. Look, or Let " Two.
3. Can, or Can't you " Three.
4. Do, or Don't " Four.
5. Will, or Won't " Five.
6. What " Six.

It is here understood that these sentences significantly point to certain numbers, which, in subsequent tables, are affixed to certain articles of use or ornament. Before parting with the subject of the numeral tables, of which we have two, it is necessary to state that wherever the

name of the medium is mentioned, whether it be that of a lady or gentleman, it counts for *ten*; as, for example—

“ See here, William ;”

on reference to the table—

“ See here,” means One.
 “ William” ,, Ten.

The answer in that case would be Eleven, in whatever form the question would be put after this sentence; consequently the form of the sentence in the question will act as an index to the table containing the answer.

EXAMPLE—“ SET” No. 1.

Sentence—“ See here.”

1. Handkerchief.
2. Neckerchief, ribbon.
3. Bag.
4. Glove, mitten, glove stretcher.

It will be observed that each “*set*” has a distinct sentence of its own, as that now referred to; and, on turning to the numeral table given as an example, it will be seen that “see here” corresponds to *Number one*, and will therefore signify number *one set* of sentences, which contains a handkerchief, and other articles before mentioned; thus, by the adoption of certain words and sentences, such as—

“ Do you know ?”
 “ Can you tell ?”
 “ What’s this ?”

and such like, the medium is directed to the answer required. Again, where the answer to the question asked, is a watch, several other

questions are involved respecting it, and which, as a last example, we shall give *in extenso*, showing the use of the "sets," "numbers," and "alphabetical tables."

EXAMPLE.

OPERATOR.—Do you know what this is?

ANSWER.—A watch.

OPERATOR.—Yes! Do you know anything more about the watch? Go on.

ANSWER.—Gold watch.

OPERATOR.—Yes, sir.

ANSWER.—The watch has a gold face.

OPERATOR.—Good.

ANSWER.—It has three hands.

OPERATOR.—Well?

ANSWER.—The hands are coloured black.

OPERATOR.—All correct. The time?

ANSWER.—The time is twenty minutes past seven; also, the glass of the watch is cracked.

OPERATOR.—Say where was the watch made?

ANSWER.—London.

OPERATOR.—"I want to find the name of the maker?"
"Here now." "Come."

ANSWER.—"James."

OPERATOR.—Say the number that is on the watch. Go on. What is it? Are you able to see it, William?

ANSWER.—One hundred and seventy-six thousand eight hundred and eleven.

Which is thus defined on reference to numeral table—

Say	signifies	1
Go on	"	7
What	"	6
Are you	"	8
See	"	1
William	"	10

which on being placed in their regular order will appear thus 176811. To prove the applicability of the system, the reader need only refer to the same system employed in commercial houses, but

in a more restricted form, where a certain word is accepted—say “Birmingham”—each letter of the word represents a certain numerical value, and so the goods are marked. There must be perfect security of feeling between the operator and the medium, inasmuch as any error occurring in the question asked, the medium would become involved, and failure would result. Thus the necessity for assiduous application before any attempt at a public exhibition.

About three years since, a gentleman connected with the Art of Legerdemain, performing at the Polytechnic Institute, in Melbourne, was pleased to style himself The Man of Miracles, and one of the supposed miracles perpetrated by him was the so-called Spiritual Vision, or Second Sight, with this exception—his medium, instead of being on the stage, was out of sight. Upon his receiving the article for description, he returned it to the owner, and, placing a telescope to his eye for an instant, looked round the hall, as he asserted in search of the spirit that was to give the replies. He then proceeded to ask the question in a leading manner, so that the answer would be confined to the simple affirmative or negative of Yes or No, which was conveyed by sounds, sometimes produced by a blow from a hammer on the ground, or the striking of a glass tumbler or other article at hand; but each sound being distinct from the former, was to lead to the belief that a different spirit in each case replied. These means have been used for other purposes, such as table-rapping and bell-striking. The observer at any exhibition will notice that the medium is unable to reply to any other person without the operator in the first instance addresses the

medium, and that too in reference to some article with which the operator is conversant himself, and which is capable of being examined. There have been instances, and they are still numerous enough, where visitors, by preconcerted action, will assist a performer. In that case they become confederates, and to the uninitiated in magical matters apparently marvellous things are the result. This brings us to the second consideration, namely,

SILENT SECOND SIGHT.

WHERE THE RULE IS TO ASK NO QUESTIONS.

IN this case recourse is had to a code of signals, and a third person is introduced, so that the communication is not in this instance between the operator and the medium, as in the former manner, but between the operator and the third party, who is so situated with respect to the audience that from a point of sight he can observe every article received by the operator, and by means of the signals referred to, such as taking the article in the left or right hand, or holding it for examination in both hands, or, if the object be money, tossing it in the air, or stooping at a given time, or turning round, and such other means as may be determined and agreed upon. The information is then conveyed by means of a flexible speaking tube having a mouth-piece for the observer, wherever he or she may be stationed or located, and at the extreme end of such flexible tube a pipe is connected, which, upon the opera-

tor desiring the medium on the stage to turn his or her back, as the case may be, to the audience, as he or she sits on the stool with a shawl thrown over the head and shoulders (upon the pretext that the medium may previously have seen the articles shown by the operator through the handkerchief with which the eyes were bound) the pipe is passed to the medium through the aperture in the stage made for the purpose, and by the shawl carefully hid from the audience. Thus by this ingenious contrivance the audience is bewildered and amused at the result of the supposed supernatural vision.

While the writer vouches for the accuracy of this information, he would also not omit to mention that, not only in reference to this phenomenon, but others that he purposes explaining, persons engaged in the magical world provide themselves with means peculiar to their own conveniences and wishes ; but all are more or less based on the principles here laid down.

It was the proverbial boast of the celebrated Monsieur Philippe that no trick was performed by him but that he could execute it in two distinct ways, so that in the event of his being detected by some expert in the art, he could reverse the order of doing it, to the astonishment of the beholders and the discomfiture of his rival.

We shall now proceed to explain that most startling of all optical delusions, introduced into London some years since by the celebrated Colonel Stodare. By some gentlemen this is designated The Animated Marble, by others The Sphinx, and by others The Floating Head, or Speaking Likeness.

FOR THIS ILLUSION,

a table is necessary, having but three legs, placed in a triangular form. The legs should be turned legs, equidistant from each other, having grooves on the inner sides, so that two pieces of silvered glass, or looking-glass, placed in frames backed in with wood, will fit in them. Around this table is another framework, covered to the floor with curtains or calico, according to circumstances, but all of one colour, in order that they may be correctly reflected in the glass; the effect of which is made to appear that the looker-on can imagine and believe that he can see through the opening and between the legs under the table. On the top of the framework about the centre table may be placed several plaster busts or models, to distract for the instant the attention of the audience; and, in order that the contrast may be the greater between them and the living head that appears on the centre of the trick table, which is seen through a trap on the top of it—the body in connection with such head being practically hidden by the backing of the glass beneath: the living head being, of course, prepared with bismuth, chalk, or other white substance resembling marble; the hair being hidden by folds of new calico placed round the forehead (resembling marble) and about the shoulders, which, hanging down, hides the edges of the trap through which the head appears. Upon the rising or drawing back of the curtains, the living head appears with the eyes closed and the whole face perfectly calm. The operator removes the gauze covering—which, being green, gives a delicate contrast to the white beneath.

The operator having assumed the garb of a sculptor, becomes enraptured at the sight of his supposed work of art, which, upon close inspection, is found to have opened its eyes and to be looking at him. Having addressed it, he requests that it should sing, answer questions, drink, and perform such other acts of life that no speculation shall exist as to the object being an animated head, and the audience only left to wonder where the body can be secreted. These acts being done, the operator takes a large newspaper, places it in front of, and partly over the head, hiding it from the audience, and, with the supposed intention of taking it from off the table and showing it to them, the head disappears, the trap is put up in the top of the table, which is quickly done; the operator fails to grasp the object, removes the newspaper, and, with feigned surprise, discovers the head has gone; the experiment is then complete. The principle upon which this is done is the same as that described by the *Builder* newspaper in London when Colonel Stodare was exhibiting the "Sphinx," so far as the form and arrangements of the table are concerned, but the production of the head of

The Sphinx

IS AS FOLLOWS :

THE person whom it is intended should represent the object, has a perfect cast of the head and face taken, or of face and forehead only, from which cast, in plaster of Paris, another is taken in wax, and the face prepared according to the original, which must represent some recognised

model of the sphinx as near as possible, such as Napoleon III., as represented at the Sydenham Palace Exhibition, with a large pointed moustache and imperial chin piece. This being done, the human face and counterpart will be exactly alike. The cast is then suspended by a hook to the front of a box made for the purpose, such box being simply square, having a false bottom, and the front of which will let down from the top by means of hinges at the bottom edge; the inside of the front of such box is made in an oval form, so as to adapt itself to the form of the face as much as possible; round such oval part on the wood, must be painted and well shaded, the usual head dress of the oriental sphinx. The operator then introduces the box with the cast, or, as is supposed, the human head, and describes to the uninformed in such matters the supposed origin and history of the object, where it originally existed, and such anecdotes as may be found novel and interesting. The operator then places the box with the cast upon the table immediately over the trap, the trap is then let down, the cast taken out, and the human head takes its place. In order that the transformation or change may take place, the operator may stand in front of the opening, that is between the box and the audience, or on completing his description and origin of the original sphinx, may close the front before placing it on the table. The living head, at the request of the operator, then sings, drinks, smokes, proposes conundrums, and answers queries; upon the operator expressing his satisfaction at the manner which the head has performed its several duties, he closes the front of the box once more, the living head disappears through the

trap, the cast is replaced, the trap closed, and the operator once more brings down the box to the audience to satisfy them that the head is still there by opening the front for the last time, and the novelty is effected.

The Floating Head

Is AGAIN produced in a totally different manner, but which to produce would prove exceedingly expensive. EXAMPLE: The back of the stage, or platform, is fitted with a framework, like an easel in an inclined position, on which is placed a large sheet of silvered glass with a backing of wood. On all sides, the stage is enclosed with curtains, fastened at the bottom to prevent any swinging or vibration, which would be reflected. (The effect of such glass is that of an open space.) In the centre of the glass a circular or semi-circular hole is cut; through which a living head is passed—the person standing on a raised platform or step behind; by this means all connection with the body is cut off from the view of the spectator, and the head appears suspended in mid-air. These illusions must not be regarded in the light of magical tricks, or sleight-of-hand deception, since they belong to, and have been brought about by, studious application and scientific investigation. These novelties, and the like such, as PEPPER'S GHOST and the CHERUBS IN THE AIR, for years excited the curiosity of thousands of people of all countries and languages, at the Polytechnic Hall, in London, and secured for the inventors ample, if not princely incomes.

The Cherubs in the Air.

It dare not be questioned that this illusion, for beauty of design and elegance, far surpasses anything that has hitherto been introduced of the like character. The invention is beautifully descriptive and original. The apparatus for the production of this novelty is the same as that before described as used for the floating head, so far as relates to the glass arrangements at the back of the stage, and the curtains surrounding it. The design of the originator is—that a number of heads of the most beautiful children available, with white wings extending from the shoulders, shall be visible in mid air, without any bodies being seen, the whole of the muscles of the faces and eyes being actively developed, and the whole of the voices engaged, in the presence of the audience, singing some supposed cherubic melody, as “Jubilate,” the heads varying in size according to the ages of the exhibitors. The following are the means employed:—The back of the stage, as fitted for the Floating Head, to be one clear sheet of silvered glass, backed in with wood, to prevent the silver, or any part of it, being removed by any parties coming into contact with it from behind; the curtains all round to be fastened to the floor, and the carpet, or green baize, with which the stage may be covered, to prevent any vibration, which would be reflected in the glass, as previously explained, and which would destroy the illusion. Over the top of the glass and curtains, stretching away from the glass down to the front of the stage, and entirely

covering in the whole, must be a frame covered with canvas, on which should be beautifully painted some choice sketch of Palestine or the Holy Land, having mountains in the background, and tropical trees and a warm sky, but clouded. This must be fixed above, at angles directly opposite, or nearly so, to the angles of the glass arranged below on the stage; the result being, that the whole of the oriental scene will be reflected in the glass below, showing a delightful country in the distance. At intervals between the reflected trees clouds will be laid in on the glass (wool being used for the purpose, that being preferable to paint). Circular holes, or semi-circular holes, will have previously been cut in the glass for the number of children to be used for the purpose. The wings, which will have to be made of wire, of shape and size as wanted, will be covered with white wool, and will, by means of gum, shellac, or common glue, be fastened on to the glass, one on each side of the different holes in the glass, in proportion to the size of the head that is used for the particular opening in the glass. Every care must be taken in the fitting of the glass that nothing about the hall or stage, except the surrounding curtains and the scenery above, be reflected, or the effect is destroyed. A platform must be so built behind the glass, on which the children will have to stand while their heads are through the openings of the glass, that they may be able to stand without any inconvenience, and a rail should be passed across, on which their hands should rest while the exhibition is going on. The kind of children, or description of children, best adapted are fair-complexioned, with light hair, made up,

in some instances, in short crisp curls. Having effected all the arrangements, the operator will appear in front of the curtain to describe the exhibition, and will leave the stage previously to the curtains being drawn or raised, and which will be drawn or raised while some slow but grand music is being played on a grand harmonium. The discovery will then consist of the heads of a number of beautiful children, with wings like angels, amongst the clouds—no bodies being visible, but which are hid behind the glass, and all of them singing to the harmonium accompaniment; but the children's voices must be in tune, and care taken that they sing in good time. To increase the effect, a number of trained voices (juvenile) may assist, as far back as they can get on the stage or building, so as to produce sounds in the distance. The curtain will slowly fall while the last strains of the voices are dying out. One of the greatest sensations ever produced in London by optical illusions was occasioned when this was produced for the first time; in fact, a great *furor* was created, and so far was curiosity excited, that eminent scientific men applied themselves to discover the means by which such effects were produced.

The Hat.

FOR these experiments, considerable care and dexterity are required, and particularly for such experiments where the table or any portion of furniture on the stage is used. Before proceeding further it is necessary to describe what furniture will

be found the most practicable. First, then, two corner tables and a centre one assist, not only to dress the stage, but the tables being nicely gilded, adds effect to everything that is done. These tables are invariably constructed in a certain form. The centre table should, on the top facing the audience, be oval in form, with a moulding round the top of about six inches in depth; the back of the table to be parallel with the back of the stage. On the back of the table is fixed a drawer of about six inches wide, in the form of a shelf, on which is arranged the different articles intended to be produced from the hat or hats, as the case may be, but made up into convenient parcels, capable of being handled without difficulty when wanted. There are some articles more convenient to use, and which, when used, will make a great display, such as flowers, small flags, confectionery in parcels, baby-linen, old men's wigs, tin cones, large wooden and other balls, birds; in fact, anything capable of being passed into a hat that a hat will in any way receive, but which, of course, depends on the amount of skill and practice the performer is possessed of. Presuming that the stage is already arranged before the performance, everything being so placed to prevent delay; for where delay occurs in the executing of any trick, the audience becomes sceptical as to the ability of the operator, and the interest in the matter is entirely lost; so much so, that a failure in any one experiment, will serve to stamp a whole show with want of success; inasmuch as it will give the audience the opportunity of expressing their opinion as to the manner in which the trick is performed, although, when it is finished, they

may be as ignorant of it as if they had never seen or heard of it before.

THE MANNER OF ARRANGING THE ARTICLES FOR THE PASSING OF THEM INTO A HAT.

Tin cones.—Have these made all different sizes, so that they will easily fit into each other, in parcels of about fifteen in number—say two parcels; they must be made of very light tin, so that they may not be heavy, and wrapped in a piece of dark calico, grey or black. This is done in order to prevent any reflection in the light, and while the passing is being done from the shelf at the back of the table into the hat. Then a small parcel of moss roses, pinks, carnations, pansies, and other small flowers. A large number of these may be compressed into a small compass, and when produced will be very pleasing, and will delight the ladies and juveniles when given to them. Small flags, confectionery, etc.—Bonbons if possible, with pretty mottoes, are most gratifying to the recipients of such little favours, and which always tends to give popularity to the operator, particularly if given in a pleasing manner, preceded by some little anecdote or witticism. Then a large wooden ball, so painted as to resemble a cannon ball, but turned of very light wood, with a hole in one side sufficiently large to insert the middle finger of the right or left hand when being passed into the hat, as hereafter described. This ball may be polished with black lead, to add to the deception, but so cleaned that the hands will not be soiled in touching it.

ANOTHER BALL MAY BE INTRODUCED,

Cast in very light iron, so that it will not bend; this being entirely hollow, may be filled with confectionary; the open part must be large enough to insert the fingers; only, the opening must be carefully concealed in the hand, when the ball is being removed from the hat after the lollies or whatever else it may have contained have been distributed; *after all*, the most amusing of all things that can be taken from the hat, including an old man's bald wig, sometimes two or three false teeth, sundry articles of baby linen, is

THE POST OFFICE,

Which consists of a number of *billets doux*, nicely scented, folded in different ways, made up of various tinted papers, and endorsed promiscuously, as follows:—"To the young lady with blue eyes in the front seats," "The elderly gentleman with the umbrella," or such other device as may be opportune; the inside at times to be blank, and at other times to contain little sentences, questions and answers, or mottoes; to avoid offence, these must be given out by an attendant, whereby the operator avoids responsibility should anyone feel disposed to regard the matter inside the note or paper as not in keeping or out of place.

EXAMPLE.—THE LADY TAKEN OUT OF A GENTLEMAN'S HAT.

IN the first place, a request is made for the loan of a number of hats of different descriptions,

taking care to have amongst the number at least four hats with high crowns; taking them two at a time, at the same time keeping up a conversation or talking to the attendant; the operator passes round the back of his centre table, and places each hat on the edge of the table, covering with the inside of the hat each particular parcel or article that is intended to be conveyed into it—having placed the last hat, he will immediately take up the hat first laid down with the left hand, and cover the right hand, which will have the parcel in it, and walk down to the front as though it was determined that the hat would not answer the purpose desired, express surprise at the contents of the hat, and proceed to distribute. This passing of the things into the hat must be a simultaneous movement with both hands, or detection will follow.

The operator must, while this is being effected, continue the conversation, and keep his eyes upon the audience, and not appear to be looking at his hands, or the motion will be observable. Thus the whole of the hats may be made available, the performer going from one to the other, until he arrives at the last, which will be made to contain a tolerably large sized lady's skirt, composed of dark material, out of which a **YOUNG LADY** is to be taken.

This skirt must be folded into the smallest space possible, and may be tied round tightly to keep it small. Upon cutting the string, you continue unfolding it in the hat until the whole is produced. The skirt is then taken and covered over all the things, such as the tin cones that were taken out of a former hat, placed in pyramids, and left on the table, keeping the neck or

top of the dress over the back of the table, into which the operator inserts a hoop skirt, tied in a small compass, as the first skirt previously to its being produced. The things are all picked up, as if to be returned to the different gentlemen to whom the hats belonged, and dropped out of the skirt on to the stage; thereupon the operator looses the hoop skirt, which is made to distend the cloth skirt. The operator then waltzes about the stage as with a lady, holding the distended skirt in front of him, until he covers a small trap in the centre of the stage. Upon being covered with the skirt, the trap is instantly lowered, and a number of things handed up, such as a lady's corset, stockings, and underclothes of a child. The young lady ascends by the trap, which is then made fast beneath, and upon the skirt being removed the illusion is effected.

Wonders of Mocha,

OR MAKING COFFEE.

TAKE a couple of celery glasses (coloured), and have them cut down until the bowls shall be about seven inches in length; then a couple of cylindrical tin bowls that will fit into the glasses to the depth of about four inches, having a flange or outer edge so as to prevent them from falling into the celery glasses deeper than intended, and that can be felt from the outer edge when covered—the tin bowls to have a small neck into which a cork may be inserted if required. Then obtain

two boxes apparently filled, one with pieces of paper, and the other with pieces of black rag, both of which must be cut small. Into each of the contents of these boxes one of the tin bowls must be placed, one filled with hot coffee and the other filled with hot milk previously to being put in, and the neck covered over with anything that will prevent the pieces of rag and paper from getting into the milk and coffee; and both bowls will be hid from sight by the pieces of paper and rag.

Having thus arranged the apparatus, by placing each box on each of the side tables previously to the performance commencing, the operator will proceed at once with the deception by producing the glasses and allowing the audience to examine them; they are then returned to their several places on the tables. The operator then takes the box containing the coffee-bowl and pieces of paper, and then innocently informs the visitors that the box contains only the pieces of paper, some of which he produces; he then returns to the stage with the box under his arm, takes one of the celery glasses, and inverting it, covers the neck of the tin bowl, grasps the glass which is then upside down, and with the forefinger of the same hand, and at the same time passes it underneath the tin bowl, reverses the whole thing, standing the glass in an upright position, taking care to keep the top of the tin bowl covered with the pieces of paper. The same operation is then to be gone through to obtain the milk, which is contained in the opposite box with the pieces of black rag. He then produces two large pieces of newspaper, each of which, by pinning one side over the

other and twisting at the top, is converted into a paper cone; the cone is then covered over the glasses as soon as they are taken out of the box, which in the first instance gives time for the coffee to run out of the tin bowl into the glass; this also applies to the milk. The operator, while the piano is playing some hurried music, perpetrates some mysterious gestures, looking at the glasses. He then proceeds to uncover the coffee, first by removing the paper cone, which he does by catching the edge of the tin bowl from the outside and lifting it out of the glass and putting it hastily amongst the pieces of paper in the box still on the table—leaving, of course, the coffee in the glass, or the milk afterwards, as the case may be. It is then obligatory to produce some sugar, with which to sweeten the coffee; which is done in a different manner altogether, namely:—A large coloured cotton handkerchief or scarf is produced; this is repeatedly shaken before the audience and turned about to convince the audience that it contains nothing. It is shaken out again, and laid on the centre table, picked up by the centre, and held up by the finger and thumb—the audience being requested to listen to hear if any sound of falling is audible. Nothing is heard. The scarf is once more shaken and laid on the table—care being taken to cover a small paper cone filled with sugar, of the same description as is sold in grocers' shops, and which is conveniently placed on the shelf at the back of the table; it is then lifted inside the handkerchief, which, on being again shaken for a short time, the paper cone gives way and the sugar falls into a glass sugar bowl held to receive it beneath the handkerchief, which is then

doubled up and thrown aside with the paper which, of course, it encloses. The coffee and milk is then poured into glass mugs, and from thence into small coffee-cups, out of which the audience drink it, if so disposed.

Aerial Money.

FOR this experiment, the operator must provide himself with a number of florins or half crowns, as many as he can conveniently grasp in the left hand, and one in his right hand; the sleeves of the coat had better be turned back, in order that the minds of the audience be disabused of the idea that the coins come down the sleeve of the coat. A request will be made for a hat, which should be a high crowned one, with a brim not too broad. The operator then takes the hat in his left hand, in which are the florins or half-crowns, holding the crown of the hat to the audience, and the interior of the hat to himself, taking care to leave the palm of the hand and the fingers free, so that the coins may drop as required, but only one at a time; having so fixed the hat and coins in the left hand, and got the single half crown in the right hand, the operator feigns to catch the coins which he describes as floating about him, but which the audience cannot see, so he strikes the air and pretends to catch something, at the same time produces the half-crown between the fore finger and thumb as though he had caught it in the air,

then with a motion of the right hand he appears to throw the half-crown through the side of the hat; simultaneously he allows one of the coins in his left hand to fall into the hat, the sound of which is distinctly heard, and which has the effect of the coin having passed from the right hand through the side into the hat; this may be continued, the performer taking half-crowns from every conceivable place about him until he has dropped all the coins in the left hand but three or four, when he can throw the right-hand coin into the hat at the top, and holding the hat above his head, let the remaining coins drop one by one inside the hat, as if they were falling from a height above; the number of these coins may be increased from time to time by having assistance from the attendant; but this will be sufficient to show the principle by which the deception is carried out, and which if dextrously done, is a very surprising and effective specimen of palmistry.

Aerial Money,

No. 2.

THIS experiment has been sometimes added to that last described, so as to make what is termed a compound trick. In the first place, a small waiter or tray must be obtained, which is fitted with a false bottom, having an opening at one end. This being had, twenty-five shillings are necessary, five of which must be inserted in the

bottom of the tray secretly and before the performance. The tray is brought down, and laid upon the small table in front of the audience, one of whom is requested to get on the stage and to count into the tray, in a moderately loud voice, the fifteen coins placed into his hands. He is then requested to hold both hands together, and, upon the coins being poured into his hands, to close his hands and hold them above his head, to avoid, as might be supposed, any communication. The operator then produces five shillings, counting them into his own hands as he takes them; then, holding the five shillings above his head, between the forefinger and thumb of his left hand, desires to know the wish of his audience, as to whether he shall pass them into the hands of the gentleman holding the fifteen coins or shillings on the opposite side of the stage. The answer on all occasions being in the affirmative, the operator raises his right hand, covering the five shillings that are contained between the finger and thumb of the left hand, and by a sudden jerk grasps the five shillings in the palm of the same hand in which they are contained, but in such a manner as to lead the audience to suppose that he has taken them in the right hand; then, passing the left hand behind his back, and which still holds the money, he desires the gentleman to hold fast the coins he is possessed of, counts in a loud voice, One, two, three, pass, and waves his hand in the direction of the gentleman opposite him. The coins by such action are presumed to have been transferred. The gentleman is then desired to count the coins once more into the tray, which he does, and to his own astonishment and that of the audience, finds himself possessed of

twenty shillings instead of fifteen, which is accounted for, not as the audience suppose by their having been mysteriously passed on the pronunciation of the numbers, One, two, three, or on uttering of the monosyllabic word, "Pass," but when the fifteen shillings were poured into his hands that were on the tray, he also received without his knowledge at the same time the five shillings secretly hidden in the false bottom of the tray, and so the deception is concluded. This is another of those practical experiments that can only be effected by having achieved great success in palming the five shillings necessarily supposed to be passed from the hands of the operator to those of the person acting with him.

The Mysterious Writing.

THIS illusion requires but little skill, and may be classed amongst the most remarkable of all deceptions, hence it is called Mysterious Writing. Two pieces of note paper are required; one of which must be taken, with a pencil, to the audience. Three gentlemen, each of whom must be requested to write a line of figures, say three or four, but who must be sitting in different parts of the room to avoid collusion, and each of whom must place his row of figures immediately below the row of figures preceding it; this having been done, a fourth gentleman will have to fold the paper into four or eight folds, the operator intimating that the intention of so doing

is to prevent him seeing the figures, or having any knowledge of what the paper may contain. It is then returned by the person who folds it to the attendant, who in no instance gives it to the principal. Another gentleman is then requested to go on the stage and receive it from the attendant; after receiving it, he is to open the paper, and make a total of the whole amount of the figures, which same total will be found written on the bare arm of the principal or operator upon his coat being removed and the shirt-sleeves turned back. This is effected simply by a piece of paper corresponding in size to the one written on by the gentlemen in the audience, and folded in four or eight folds as is desired to be done with the original paper; this paper has also three rows of figures, in three different handwritings, and which, when totalled, would amount to a considerable sum; this is in the possession of the attendant, who, when returning to the stage, substitutes the fabrication for the original, the total of which fabrication is previously ascertained, and written on the arm of the principal; the person who totals the amount being in entire ignorance of the handwriting of the persons in the audience who wrote the figures in the original, is thereby, with the public, deceived, neither knowing but that the paper is the same that was written upon by themselves. This also may be produced differently, viz., by the principal having a confederate among the audience, who, having on his hat, or should it be a lady, by obtaining permission to open her reticule, or look inside her muff, where he will find a sealed envelope, in the inside of which will be found a sheet of tinted note paper, with the total amount

of the figures inscribed thereon, of course, to the utter bewilderment of the possessor and the audience generally. The employment of confederates is not to be recommended, as a rule, lest the secret be disclosed by them to their friends.

The Watch and its Mysteries.

FOR this several pieces of apparatus are required. First, two small bags are necessary, each being a counterpart of the other, being made of the same material (say green baize, with strings of red tape), and both being made of the same size, sufficiently large to hold a moderate-sized watch, one of which must be partly filled with the works of an old watch, and secured about the neck with the red tape strings. Then a porter or wine bottle is wanted, having had the bottom knocked out, so that a parcel can be inserted. Then an ordinary pistol (sure fire), on to which is attached a large-mouthed conical piece, fixed on the nose of the pistol, the same as those used by all wizards, and having a cavity made in the side of the mouthpiece, of tin, but perfectly clear of the nozzle of the pistol, which will have to be loaded and capped for use. These articles being in readiness, the operator will apply to the audience for the loan of a gold or silver watch, which, upon being produced, he will request should be placed in the small bag, which he gives with his right hand, and which must be securely

ried about the neck with the string. While returning to the stage he changes the bag containing the watch in his right hand for the duplicate bag in which the works of an old watch are contained in the left hand. On arriving at the stage, he desires of the owner of the watch its value, as he has occasion to destroy it, whereupon he dashes the bag containing the works and old watch cases only on the ground, all the time to the evident delight of the audience, and then leaves the stage for the purpose (as he says) of obtaining a hammer, in order to complete the work of destruction, but having previously left the bag containing the works on the stage where it had been dashed down. In this manner the watch is conveyed to the confederate attendant inside, who immediately wraps it in a piece of black calico and places it in the bottle through the bottom. The operator, in the meantime, has returned and been carrying on the work of apparent demolition by beating with the hammer the bag left on the stage containing the works, upon which he invites any member of his audience to feel the works of the supposed borrowed watch broken to pieces inside. The attendant is then desired to go off the stage and fetch a bottle containing some wine, to bring it on a tray with a wine glass, when the bottle containing the watch is produced. The principal then takes the bottle in his right hand and the glass in his left hand; and pours out a glass of wine, which is contained in a tin tube inserted in, and of the full length of, the neck of the bottle, desires his respects to the audience, and drinks the wine. The attendant is then called upon to hold the bottle above his head, in view of the audience.

The operator then wraps the bag containing the works (and which he has been beating) in a piece of black calico corresponding to that in which the watch is wrapped in the bottle, inserts it in the cavity of the mouthpiece of the pistol, caps the pistol, fires, seizes the bottle by the neck, breaks it with the hammer into a cloth, or bucket, and takes out the watch, uninjured, to the manifest delight of the owner and surprise of the audience, when it is returned with polite thanks.

Silver Rings.

THIS trick, although for many years in use amongst wizards, is certainly not to be discarded on account of its age, since it is capable of affording considerable perplexity to the beholders and amusement to the performer, both of which arise from its extraordinary simplicity; and the only means of solving the difficulty as to how it is accomplished, is the way it is done, and for the beholder to imagine any other method would be to travel in a totally different direction for its solution. Take, for example, eight rings of about twenty-two inches in circumference, made of iron or steel, and for appearance have them nicely silver plated, three of which must be joined one in the other so as not to come apart; two more in the same manner, then two single ones, and one, the trick ring, to have a spring opening, such opening to be of a similar kind as that on a watch guard swivel; these being obtained, the per-

former will lay aside the one called the trick ring with the others, excepting the two single rings, which he will hand to the audience for inspection; the company being satisfied that they are perfectly sound and free from any trickery. The performer will then take the whole of the eight or more rings in his hand, and will separate the trick ring and double rings, that is the two rings (should he choose those in preference to the others to commence with), and holding the trick ring in front of him, and above his breast, and one of the two rings that are tied or locked one in the other in his left hand, will place them side by side, taking care to keep his thumb over the split part of the trick ring to hide the opening from the view of the spectators, and pressing one part of the solid ring against the spring part of the trick ring, will, by drawing the hands apart, join the whole together, thus he will have three rings in one line; he may then disconnect the tied rings from the trick ring, and join the three rings that are tied together to the trick ring, whereby he will have made a string of four, and then may connect the previous two, which will in all make six—while so connected he will be able to form several pretty devices, by changing the rings about into various positions; having exhausted the number of shapes into which the whole, being together, may produce, he will then take one of the solid rings connected with the trick ring in his left hand, and the two solid connected rings in his right hand, and give the latter to some person in the room, and desire him or her to hold up with the left hand the two rings so that one of them shall be hanging down, and with the right hand spin the

lower one round, and then, following his example, hold both the rings up for the purpose of separating them, in which, of course, the party in the audience will not succeed in doing, as the rings in his or her possession are welded one into the other, but which he, the operator, succeeds in effecting, by having, in the manner before described, joined together, by means of the split in the trick ring; thus the affair is managed at all times to the bewilderment and amusement of the spectators.

The Confectioner.

THIS is one of those supposed impossibilities for which the celebrated prestidigitateur, Mons. Philippe, rendered himself so remarkably famous, and for which he acquired a fame for invention and originality, to which other magicians of a more modern date cannot lay claim, but which inventions have by them been excellently well produced, and excellently well performed; and the method here explained will be found the same, or similar to that by which the sugar was obtained for the coffee trick, under the title of the "Wonders of Mocha."

The professor hands the audience a dessert-plate and a cambric handkerchief for examination; these being returned, he places the plate upon a table near him; the handkerchief is then spread out quite flat over the plate. At com-

mand, sugared almonds, nuts, and comfits pour into the dessert-plate the instant the handkerchief is lifted up, producing an effect that would astonish the magi of old. The way in which it is done is this: Make a calico bag large enough to hold the nuts and sweetmeats you intend to distribute, exactly to the pattern of a nightcap, or the letter A; a small selvage is turned up at the bottom of the bag; procure two pieces of watch-spring; and bend them quite flat, each spring to be exactly half the diameter of the bag. These are put into the selvage, and sewn up firm. When the bag is opened, it will close itself, in consequence of the springs. A long pin is passed through the top of the bag and bent round, hook-shape. If the bag be now filled with nuts, sweetmeats, etc., it may be suspended by the hook, without any danger of the nuts or anything else falling out; because, although the mouth of the bag is downwards, the springs keep it shut. When this trick is to be shown, the prepared bag is hung on the side of the table that is away from the audience. The plate is also placed on that side; and when the handkerchief is laid over the plate, a portion is left to fall over the side of the table. Now the kerchief is picked up with the *right* hand in the centre (just as a lady does when she wishes to exhibit the lace edge), and with it the bag of nuts or sweetmeats; the folds of the cambric hide the bag. The left hand is now used to draw over the handkerchief and to press the bag; this causes the springs to open, and out fall the "good things" upon the plate. This causes sufficient diversion for the merest tyro of a conjuror to drop the bag behind the table unseen, while he

advances to the audience, politely inquiring, "Will you take a few nuts or sweetmeats?" To which inquiry, audiences, more particularly juvenile audiences, invariably have no objection to respond with a favourable reply.

The Military Plumes of Feathers.

FOR this, several large plumes of feathers, such as are worn in the hats of military officers, are required, and which may be purchased at any military outfitting establishment, for the experiment. The operator, in the first place, prepares himself by taking off his coat, providing he has one on, and lays the plumes along his arm, the stems in the direction downward or near his hand, taking the precaution before putting on the coat to lay the feathers as close as possible, by stroking them naturally with the hand while laying on the arm. The operator will then put on his coat, which will effectually and securely hide the feathers beneath. Having made these arrangements, the operator will apply to his visitors for the loan of a large-size pocket handkerchief. Should he not be able to get one sufficiently large, and which, according to modern usage in such articles of dress, or whatever they may be termed, is extremely probable, he will produce one of his own, which should be at hand, and which he will direct shall be given to any

person or number of persons to examine, suggesting, while it is being examined, that they look at the hemming, in order if possible to find out that the handkerchief is not double, and, therefore, that nothing could be secreted between the folds. The kerchief, on being returned, he will himself examine by turning it about, throwing it in the air and catching it. He will then lay it lengthwise over his left arm, where the feathers are concealed, being careful to cover the hand. He will then, with the finger and thumb of the right hand, having passed them under the handkerchief, draw one of the feathers from the sleeve of his coat, at the same time shaking the feather to its full size, thereby preventing the belief in its having been hidden about the person in the manner described, and so each plume will be produced until the experiment is completed.

The Worsted Ball and the Marked Coin.

THIS little trick, which is very amusing when adroitly managed, may, with but a trifling expense, be produced and performed in any drawing-room without fear of detection. First, have a flat tube made of tin sufficiently large to contain a shilling or a sixpence, or whatever coin the performer intends using for the purpose. Then get several skeins of red worsted or any other colour, but red is the most glaring and suited to

the deception, which roll into a large ball having the tin tube in the centre. Being thus prepared, the performer will apply to the audience to supply him with a shilling or a sixpence, whichever is to be used. He will then request that it be marked in such a manner that it will be again distinguishable. During the time he is telling some little anecdote he gets possession of the worsted ball, which is lying on a shelf at the back, which is easily done by saying that for the trick he requires a tumbler. While getting the tumbler, and having the worsted ball in his hand, he passes the coin into the tin tube, which tube he draws out at the same time, leaving the coin in the centre of the worsted ball, which he squeezes in such a manner as to close the aperture through which the tube has previously passed. The ball of worsted is then shown, and thrown into the tumbler on the table. The operator then picks up a coin, which he substituted for the marked one, and which he left in the presence of the audience while he got the worsted ball and tumbler, and putting it in the trick pistol, which is loaded and capped in the presence of the audience (after saying two or three cabalistic sentences), fires at the tumbler, and then removing the tumbler towards the audience, takes out the worsted ball, finds the end, and endeavours to get one of the persons present to unravel it, until the coin falls into the glass. The coin is then handed to the party who previously marked it, and to the audience for inspection, and the trick is finished.

The Magic Cone and Glass of Wine.

FOR this a nicely turned piece of wood, in the shape of a cone, is required ; if possible, it should be made of a wood that will receive a nice polish, and when varnished will show the grain. Then get a counterpart made in tin and painted outside, so that in all respects, when placed side by side at the distance, it would be an impossibility for any person to distinguish one from the other. The tin cone must be made to exactly cover the cone of wood. The cone of wood and tin should be in size—length, about six inches ; diameter at the bottom, three inches, tapering to the top to one and a half inches. The operator having supplied himself with these things, and a small glass containing wine, will commence by borrowing two hats—high-crowned ones—from the audience, one of which, having placed it on the centre table, in the full view of the audience, will proceed to make a cone of about eight or ten inches in height of paper, or what at times is preferable, to have one already made, that will cover the tin cone, the paper of which should be rather stout, in order that it should keep its position without becoming creased or in any manner disordered by use. The operator should then produce the block to the people and have it examined. This being done, he will, in their presence, place it inside the hat on the table in an upright position. He will then take the second hat, it having been shown to contain nothing, and cover the block in hat number one ; then, on the

crown of the hat number two, in the centre, he will place a small glass of wine, which will then be covered with the paper cone, but which paper cone will also contain the tin cone. While this is being done, the operator will explain that the wine and glass before the paper is removed will have passed through the crown of the upper hat, and the cone previously placed in the hat beneath will have taken its place. He then takes off the paper cone, leaving the tin cone, or facsimile of the wooden block, over the glass of wine. The audience being satisfied of the transition, the operator then covers the cone once more with the paper, informing the audience that this time the cone and wine will resume their original places. Once again he removes the paper cone, taking care on this occasion to remove the tin cone with it, when the wine will be found on the top of the hat. He may drink the wine if he pleases, or allow some one else, to prove its quality. Then he will remove the upper hat, take out the block, and show it to his audience as a proof of the sincerity of the operation.

The Magic Bullets.

HAVING provided yourself with a fowling-piece, permit any person to load it, retaining for yourself the privilege of putting in the ball, to the evident satisfaction of the company; but, instead of which, you must provide yourself with an artificial one made of blacklead, which may be easily concealed between your fingers, and retain the real ball in your possession, producing

it after the gun has been discharged; and a mark having been previously put upon it, it will instantly be acknowledged. This trick is quite simple, as the artificial ball is easily reduced to a powder on the application of the ramrod; besides, the smallness of the balls precludes all discovery of the deception. Or it may be done as follows:—When desirous of using the leaden balls, have a ramrod so made with a socket at one end, in order that when, as will be supposed, you are ramming home the charge, the balls will enter the cavity of the rod, when they will be withdrawn; care being taken that the balls are drawn before the pistol is fired; and, if fired at you, to be at a sufficient distance that the priming will not strike you.

The Magnetised Cane,

Is a very surprising little fancy, and is calculated to create much astonishment in the parlour or drawing-room. To perform this trick, take a piece of black silk thread or horse-hair, about two feet long, and fasten to each end of the same bent hooks of a similar colour. When unobserved, fasten the hooks in the back part of your pantaloon-legs, about two inches below the bend of the knees. Then place the cane—it should be a dark one, and not too heavy—within the inner part of the thread, and by a simple movement of the legs, you can make the cane dance about, and perform a great variety of fantastic movements. At night, your audience cannot perceive

the thread, and, apparently, the cane will have no support whatever. The performer should inform the company before commencing this trick that he intends to magnetise the cane, and by moving his hands as professors of magnetism do, the motion of the legs will not be noticed.

The Prolific Hen.

GET a chintz or cloth bag made double, and between the two bags make six or seven pockets, each of which will hold an egg, and have an opening into the bag. Fill the pockets with eggs, and you are ready for the performance.

Hold the bag by the place where the eggs are, shake it, turn it inside out, and show that there is nothing in it. Then tell the spectators that you are sure there is a hen in the bag. Put your head near the mouth of the bag, and make a clucking like a hen. You then say, "I knew I was right, and she has laid an egg." So saying, you put your hand into the bag and take out one of the eggs, taking care to pretend to grope in one of the corners for it.

This is repeated until all the eggs but one are gone. You then, after taking out the last egg, say that some people think the eggs are not real, but you will convince them by ocular inspection. Saying this, you break the egg in a saucer with your right hand, and while the people are occupied with it, you drop the bag behind your table, or hang it on a hook out of sight, and take up another exactly like it, into which you have put

a hen. "These are real eggs," you then say, "and if anyone doubts their reality, they cannot doubt that this is a real hen." You then turn the bag upside down, and shake out the hen. If anyone wishes to inspect that bag, he can do so without being much wiser for it.

The Fish and Ink Trick.

THIS is really a first-rate delusion. You bring before the spectators a glass vase, full of ink. You dip a ladle into it, and pour out some of the ink upon a plate, in order to convince the audience that the substance in the vase is really ink. You then throw a handkerchief over the vase, and instantly withdraw it, when the vase is found to be filled with pure water, in which a couple of gold fish are swimming.

This apparent impossibility is performed as follows. To the interior of the vessel is fitted a black silk lining, which adheres closely to the sides when pressed by the water, and which is withdrawn inside the handkerchief during the performance of the trick. The ladle has a hollow handle with an opening into the bowl. In the handle is a spoonful or so of ink, which runs into the bowl when it is held downward, during the act of dipping it into the vase.

The Three Spoons.

THIS is a most capital trick, but it requires a confederate's aid. Place three silver spoons cross-wise on a table, request any person to touch one,

and assure him you will find out the one he touches by a single inspection ; although you will leave the room while he does so, and even if he touches it so gently as not to disarrange the order in which they are once put in the slightest degree. You retire, and when he gives you notice to enter, walk up to the table and inspect the spoons, as if trying to ascertain whether there are any finger-marks upon them, and then decide. Your confederate, of course, makes some sign, previously agreed upon, to give you notice which is the identical spoon ; the actions may be, touching a button of his jacket for the top spoon, touching his chin for the second, and putting his finger to his lips may signify the lowest ; but the precise actions are immaterial, so that the spoon they indicate be understood.

The Gamester.

TAKE a little ball in each hand, and stretch your hands as far apart as you possibly can, one from the other ; then tell the company that you will make both the balls come into whichever hand they please, without bringing the hands into contact with each other. If any of the lookers-on challenge your ability of achieving this feat, all you have to do is to lay one of the balls down upon a table, turn yourself round, and take it up with your other hand. Both the balls will thus be in one of your hands, without the latter approaching the other, agreeably to your promise.

The Mysterious Handkerchief.

THIS feat consists in tying a number of hard knots in a handkerchief borrowed from one of the company, then letting any person hold the knots, and by the operator merely shaking the handkerchief, all the knots become loosened, and the handkerchief is restored to its original state.

To perform this excellent trick, get as soft a handkerchief as possible, and taking the opposite ends, one in each hand, throw the right hand over the left, and draw it through, as if you were going to tie a knot in the usual way. Again throw the right hand end over the left, and give the left hand end to some person to pull, you at the same time pulling the right hand end with your right hand, while your left hand holds the handkerchief just behind the knot. Press the thumb of your left hand against the knot to prevent its slipping; always take care to let the person to whom you gave one end pull first, so that, in fact, he is only pulling against your *left* hand.

You now tie another knot exactly in the same way as the first, taking care always to throw the right hand end over the left. As you go on tying the knots, you will find the right hand end of the handkerchief decreasing considerably in length, while the left hand one remains nearly as long as at first; because, in fact, you are merely tying the right hand end *round the left*. To prevent this from being noticed, you should stoop down a little after each knot, and pretend

to pull the knots tighter; while, at the same time, you press the thumb of the right hand against the knot, and, with the fingers and palm of the same hand, draw the handkerchief, so as to make the left hand end shorter, keeping it at each knot as nearly the length of the right hand end as possible.

When you have tied as many knots as the handkerchief will admit of, hand them round for the company to feel that they are firm knots; then hold the handkerchief in your right hand, just below the knots, and with the left hand turn the loose part of the centre of the handkerchief over them, desiring some person to hold them. Before they take the handkerchief in hand, you draw out the right hand end of the handkerchief, which you have in the right hand, and which you may easily do, and the knots being still held together by the loose part of the handkerchief, the person who holds the handkerchief will declare he feels them; you then take hold of one of the ends of the handkerchief which hangs down, and desire him to repeat after you, one, two, three; then tell him to let go, when, by giving the handkerchief a smart shake, the whole of the knots will become loose.

The Flying Coin.

PROVIDE yourself with a piece of elastic, about twelve inches long, and a sixpence, with a hole on the edge; attach the sixpence to the cord with a piece of white sewing-silk; and, after

having done this, sew the cord to your coat sleeve lining, but be very careful and ascertain that the end upon which the sixpence is attached does not extend lower than within two inches of the extreme end of the sleeve when the coat is on. It is better to have the sixpence in the left arm sleeve. Having done this, bring down the sixpence with the right hand, and place it between the thumb and index finger of the left hand, and, showing it to the company, tell them that you will give the coin to any person who will not let it slip away. You must then select one of the audience, to whom you proffer the sixpence, 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 make the coin disappear up your sleeve, much to the astonishment of the person who thinks he is about to receive it. 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 this would, of course, discover the trick. This is one of the most surprising feats of legerdemain, and its chief beauty consists in its extreme simplicity.

The Philosophy of Sight.

ONE of the most curious facts relating to the science of vision is the absolute insensibility of a certain portion of the retina to the impression of light, so that the image of any object falling on that point would be invisible. When we

look with the right eye, this point will be about fifteen degrees to the right of the object observed, or to the right of the axis of the eye, or the point of most distinct vision. When looking with the left eye, the point will be as far to the left. The point in question is the basis of the optic nerve, and its insensibility to light was first observed by the French philosopher, Mariotte. This remarkable phenomenon may be experimentally proved in the following manner :

Place on a sheet of writing-paper, at the distance of about three inches apart, two coloured wafers ; then, on looking at the left hand wafer with the right eye, at the distance of about a foot, keeping the eye straight above the wafer, and both eyes parallel with the line which forms the wafers, the left eye being closed, the right hand wafer will become invisible ; and a similar effect will take place if we close the right eye, and look with the left.

A Bottle Novelty.

PIERCE a few holes, half an inch apart, in a common black bottle ; place it in a vase or jug of water, so that the neck only is above the surface. Then, with a funnel, fill the bottle and cork it well, while it is in the jug or vase. Take it out, notwithstanding the holes in the bottom, it will not leak ; wipe it dry, and give it to some person to uncork. The moment the cork is drawn, to the party's astonishment, the water will begin to run out of the bottom of the bottle.

The Hydraulic Dancer.

MAKE a little figure of cork, in the shape of a dancing mountebank, sailor, etc. In this figure place a small hollow cone, made of thin leaf brass. When this figure is placed upon any *jet d'eau* or fountain, enclosed within a wirework inverted cone, 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, about an inch in diameter, be placed on a similar cone, it will remain suspended, turning round and round, and spreading the water all about it.

Wind and Water.

FILL a wineglass with water; place over its mouth a card, so as to prevent the water from escaping, and put the glass, mouth downwards, in a basin of water. Next, remove the card, and raise the glass partly above the surface, but keep its mouth below the surface, so that the glass still remains completely filled with water. Then insert one end of a quill or reed in the water below the mouth of the glass, and blow gently at the other end, when the air will ascend in bubbles to the highest part of the glass, and expel the water from it; and, if you continue to blow the quill, all the water will be emptied from the glass, which will be filled with air.

Who Wears the Ring.

THIS is an elegant application of the principles involved in discovering a number fixed upon. The number of persons participating in the game should not exceed nine. One of them puts a ring on one of his fingers, and it is your object to discover—1st. The wearer of the ring. 2nd. The hand. 3rd. The finger. 4th. The joint.

The company being seated in order, the persons must be numbered 1, 2, 3, &c.; the thumb must be termed the first finger, the fore finger being the second; the joint nearest the extremity must be called the first joint; the right hand is one, and the left hand two.

These preliminaries having been arranged, leave the room in order that the ring may be placed unobserved by you. We will suppose that the third person has the ring on the right hand, third finger, and first joint; your object is to discover the figures 3131.

Desire one of the company to perform secretly the following arithmetical operations:

1. Double the number of the person who has the ring; in the case supposed, this will produce	...	6
2. Add 5	...	11
3. Multiply by 5	...	55
4. Add 10	...	65
5. Add the number denoting the hand	...	66
6. Multiply by 10...	...	660
7. Add the number of the finger	...	663
8. Multiply by 10...	...	6630
9. Add the number of the joint	...	6631
10. Add 35	...	6666

He must apprise you of the figures now pro-

duced, 6666; you will then in all cases subtract from it 3535; in the present instance there will remain 3131, denoting the person No. 3, the hand No. 1, the finger No. 3, and the joint No. 1.

The Sheep-Fold.

A FARMER had a pen of 50 hurdles, capable of holding 100 sheep only; supposing he wanted to make it sufficiently large to hold double that number, how many additional hurdles would he have occasion for?

Answer.—Two. There were 24 hurdles on each side of the pen; a hurdle at the top and another at the bottom; so that, by moving one of the sides a little back, and placing an additional hurdle at the top and bottom, the size of the pen will be exactly doubled.

To Guess Dice Unseen.

A PAIR of dice being thrown, to find the number of points on each die without seeing them. Tell the person who cast the dice to double the number of points upon one of them, and add 5 to it; then to multiply the sum produced by 5, and to add to the product the number of points upon the other die. This being done, desire him

to tell you the amount, and, having thrown out 25, the remainder will be a number consisting of two figures, the first of which, to the left, is the number of points on the first die, and the second figure, to the right, the number on the other. Thus :

Suppose the number of points of the first die which comes up to be 2, and that of the other 3; then, if to 4, the double of the points of the first, there be added 5, and the sum produced 9, be multiplied by 5, the product will be 45; to which, if 3, the number of points on the other die, be added, 48 will be produced, from which, if 25 be subtracted, 23 will remain; the first figure of which is 2, the number of points on the first die, and the second figure 3, the number on the other.

The Timekeeper.

SLING a shilling or sixpence at the end of a piece of thread by means of a loop. Then resting your elbow on a table, hold the other end of the thread betwixt your fore-finger and thumb, observing to let it pass across the ball of the thumb, and thus suspend the shilling into an empty goblet. Observe, your hand must be perfectly steady; and if you find it difficult to keep it in an immovable posture, it is useless to attempt the experiment. Premising, however, that the shilling is properly suspended, you will observe, that when it has recovered its equilibrium, it will for a moment be stationary: it will then of its own accord, and without the least agency from

the person holding it, assume the action of a pendulum, vibrating from side to side of the glass, and, after a few seconds, will strike the hour nearest the time of day ; for instance, if the time be twenty-five minutes past six, it will strike six ; if thirty-five minutes past six, it will strike seven ; and so on of any other hour.

It is necessary to observe that the thread should lie over the pulse of the thumb, and this may in some measure account for the *vibration* of the shilling ; but to what cause its striking the precise hour is to be traced, remains unexplained ; for it is no less astonishing than true, that when it has struck the proper number, its vibration ceases, it acquires a kind of rotary motion, and at last becomes stationary, as before.

WITH this experiment, will conclude the explanations in this number. Number Two will contain a complete series of new magical experiments, including "The Witch's Rod," The "Desiccated Canaries," "The Indian Basket illusion," "The Head of Socrates," "Mahomet's Coffin," and others.

It will be readily allowed by those who read this treatise that what is described here must have cost years of assiduous perseverance in bringing to such perfection,—novelties, founded on the principles of science and art ; and none more so than those optical illusions, the Cherubs

in the Air, the Animated Marble (so admirably adapted and produced by the celebrated Robert Heller); the Sphinx, by Stodare; the Floating Head; also, the extraordinary mathematical and etymological wonder of the so-called Supernatural Vision, or Second Sight. The latter phenomenon is well worthy application and thoughtful emulation. The writer also hopes that the effect of this publication will be to raise this class of public amusement above what at one time was considered its fixed standard, viz., the occupation of a vulgar street mountebank, who, at times, in the guise of a clown, would at intervals be raising a live donkey on a ladder, to the faithfully plaintive sounds of the Pandean pipes and the big drum; throwing summersaults and hand-springs on a piece of ill-used, dirty drugget; dancing a sailor's hornpipe on a spring-board; and, finally, closing the itinerant show with eating fire, swallowing a sharp sword, juggling balls in the air, balancing a lighted paper on the end of the nose, and, lastly, upon receiving from amongst the motley group of street loungers and street Arabs the concluding copper, to make up the desired amount of one shilling, a dirty pack of cards would be produced with some copper or other coins, several sleight-of-hand tricks managed, and the wonderful wonders

would be all over! While, during the last thirty years the British and American working classes have gradually grown into a thinking, reading mass, so in proportion have certain classes of amusement—and this more particularly—become respected in exactly the same proportion as they have become more intellectual and worthy of consideration.

NOTE.—Ladies and gentlemen can, on application to the author of this pamphlet, obtain the system of Supernatural Vision, or Second Sight, complete Terms, as arranged.



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