

ROBERT HELLER,



HIS DOINGS.

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MELBOURNE:  
ED BY H. CORDELL.  
REGISTERED.

122

# ROBERT HELLER,



STATE LIBRARY OF VICTORIA

# HIS DOINGS.

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PRINTED BY H. CORDELL.  
REGISTERED.

# PART I.

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## AN OAD.

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ARTEMUS WARD TO ROBERT HELLER, COMMENCED  
MAY FUST, 1864; FINISHED, 1866.

GRATE CUS,

Nex 2 that singler and amoosin kus the Orstralian kangaru i always reckoned that our soar-eyed munkey as grinds the organ on to the outside of my show and takes off his cap when the nashunal hym tap is turned on, meaning of coarse Ale colum-bia appy land, i always thought their equal cudden be skared up no how on to this terestial footstule. But as the Katykism trooly sez, wich it aint always korrekt to say, what is your name, M or N, which neither mine nor betsy janes names begins with neither, and exceptin m for monkey, and n for nat gardiner the 1 eyed murderer—a spekin likeness, and maid from moles took immediate after linchin—we aint got nary thing into our show as begins with em. But excepting this singular instants, as the kati-kism *trooly* says, how easy the best of human kalkilations is upshot and nokt in 2 a kokt hat, which in 2 several kokt hats if not more, mine and betsy Janes human kalkilations in respect of them a 4 said worritin cusses, is nokt since i seen u. I addres u as a grate cus witch u r, 2 make distinkshuns b tween u & them ornery critters as follows show bizness when they cant do nothin else excepting loaf round, or show up jest as the free lunch is sot out, and dont drink nothing at there own xpense excepting 5 cent benzene, or else steal 4 a livin. Sich as u can jest chaw up all them fellers at a single krunch, & for y, bekaus youve got interlex in to u, and you can bet your bottom dollar on to having it equal 2 4 aces, against which no amount of bettin can skare u off, and when called gives u the pool. Y is this thus? y these language? Ile tell u y. fust u no how 2 bill yure show. I sez 2 betsy jane drekly I see your bill fiskst up rite in front of my waks wurks, sez I, b. j.

heze a hoss, and when i seen u in yure biz B. J. kaved in likeways. Waks figgers is tryin to the lungs, continuel inviting a publik as is bakerds in kumin forard 2 inspekt the 1 ders of natur and art as is kombined into my show, admishun only 15 sents, children arf price. I'de be willing to swop apple carts on that pint. Y yure awl over the place and bak again b 4 1 noze ware 2 have u, jest like the armidiller in my show. Then yure an amoosin cus 2. All them other presto-dig-yourtaters as ive seen, make a feller wish he could get out on the quiet, and trete a crowd. But when I seen u, i larfed so loud that betsy poked her umberel in 2 my ribs, and sed she kind a sorter eggspekted to c me took bad with spasems b 4 ide get quiet again, witch sure enough as soon as she spoke I got took awful (ime goakin) nowing she had a bottel of kordial in 2 her pocket ready again similier imergensis. In konklushun, ide like to swop my monky for 2 or 3 of yure anky panky fixings jest 2 amoose myself wen my mind wants relaksin, and i send u a ded ed tikket, a fre pars, a cart blansh for my show, witch dont kum to it till after next toosday, as Gen. G. Washington's new pants wont b klened up afore then, ware that cussed monky painted em over with wite wash. Adoo, adoo.

Trooly ures,

ARTEMUS WARD.

### CRITICISM.

*From the Times (London), June 8th, 1868.*

WRITTEN BY JOHN OXENFORD.

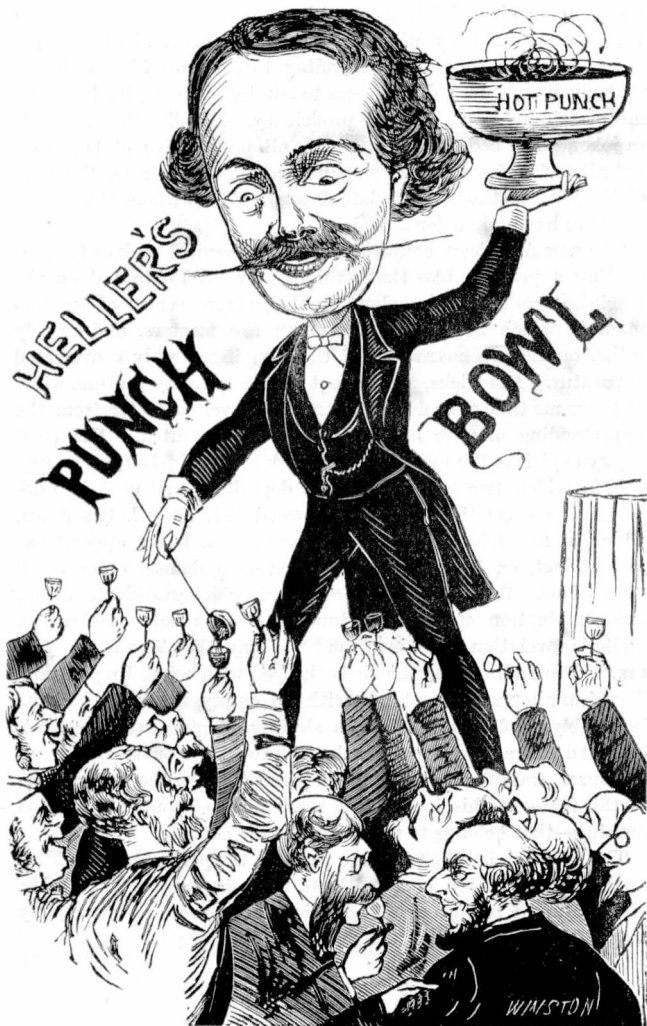
### POLYGRAPHIC-HALL.

MR. WOODIN'S HALL, in King William-street, Strand, is at present occupied by Mr. Robert Heller, an American professor of legerdemain, who gives *séances* "magical, musical, and humorous." These three epithets are significant. As a conjuror in the popular sense of the word, he has indeed few rivals, but as a humorist and conjuror combined he certainly stands alone. Shunning alike

the pompous air which is assumed by some of his competitors, and the extreme urbanity which is affected by others, he talks in a quiet, sarcastic tone, as if intending to convince his spectators that much as he may desire them to admire his feats, he is by no means astounded at his own proficiency. His discourse abounds in jokes, good, bad, and indifferent, all provocative of laughter, but all as free from any accompaniment of laughter on the part of the joker as those of the late Artemus Ward, whom Mr. Heller seems to have taken for a model.

The new American conjuror has a mechanical trick or two, including a peacock, like that exhibited by M. Robin, but on the whole he may be said to belong to that severe school of legerdemain in which Frikell and Hermann are masters, and to rely rather on his own manual skill than on ingeniously constructed apparatus. His tricks, too, lie out of the ordinary routine, while at the same time they derive an entirely novel character from the unpretending manner in which they are executed. His most showy exploit is the evocation of a flock of live ducks from a large tub, in which two eggs have been deposited; and next in rank comes the extraction, from a borrowed hat, of a lady's gown, which, at first folded up, gradually assumes a bulky appearance, and at last, on being removed, discovers a damsel of no small dimensions. But those who derive their chief gratification from the combination of skill and humour will probably prefer Mr. Heller's revelation of an expedient "to pay the Abyssinian War tax." Pretending that the air is charged with coins, English and American, he makes a clutch with an empty hand, in which he invariably displays a dollar or a shilling, flinging every fresh acquisition into a hat, sometimes through the crown or sides, without, of course, making a hole. There is something in the performance of this feat—in this industrious realization of something out of nothing—that belongs to the spirit of true comedy.

The interval between the two parts of the performance is filled up by the execution of a brilliant fantasia on the piano. Mr. Heller himself is the artist, and this proves that he is not only magical and humorous, but musical into the bargain.



## ROBERT HELLER IN GREAT SALT LAKE CITY, UTAH.

MR. HELLER commenced an engagement in Great Salt Lake City, Monday, May 20th, 1867. President Brigham Young telegraphed Mr. Heller in Virginia City, Nevada, urging him not to leave that country without visiting the Mormon settlement, and offering such liberal terms for a short season that he determined to risk the dangers of the journey.

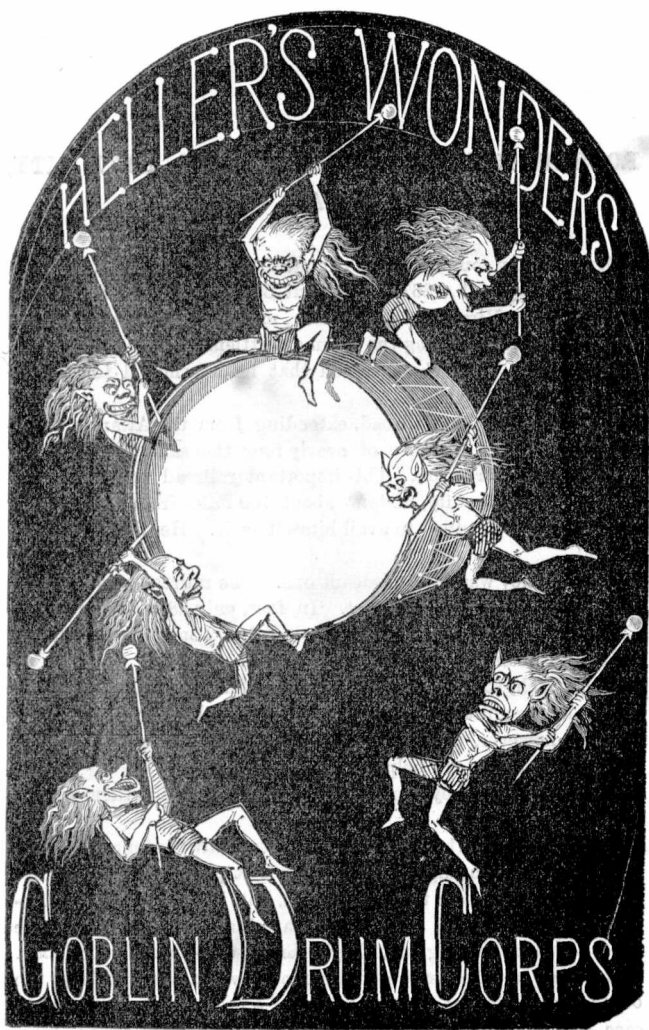
The great Pacific Railroad, extending from the Atlantic to the Pacific shores, a distance of nearly four thousand miles, was in course of construction. This important railroad passes close by Great Salt Lake City, distant about 700 miles from Nevada, and Mr. Heller determined to avail himself of it. He did so, *as far as it went*.

The journey was not a pleasant one. The railroad was not then, as now, an accomplished fact. In fact, only 28 miles of it was finished,—and 28 miles by railroad and 672 miles by coach can scarcely be considered pleasant travelling.

The coach, too, was singularly uncomfortable. This, perhaps, might be accounted for from the fact of there being no roads. The drivers, however, are very expert, and don't upset the vehicle oftener than they can help.

When they do, they expect the passengers to help them pick it up again.

It is not pleasant to know that the horses—always four, and sometimes six—are running away; neither is it pleasant to know that the driver don't seem to care about it, but, in reply to any remonstrance on the part of a passenger, says that, when the brutes are tired of their little game, they'll bring up—*somewhere or other*. Somewhere or other isn't definite enough when the wheels of the coach are within two or three inches of a precipice, from which, in case of an accident, the bringing up, or rather bringing down, couldn't be less than three or four thousand feet.





It isn't pleasant to be jolted about so violently that a seat of any kind for a week afterwards, is next to martyrdom. Neither is it pleasant to be waked from a sound sleep in the middle of the night and find the coach stuck axle deep in a muddy creek or river, and no help for it but to get out and wade to the bank.

It isn't pleasant to be expected under the circumstances to assist in unloading the coach, and labour with all kinds of luggage, knee deep *in the water*, and, after all, discover that it was labour in vain, for the coach is determined to remain where it is.

It isn't pleasant to know that the driver has gone away on one of the horses to find some one who has a lot of oxen to aid us in persuading the coach to alter its present obstinate determination.

It isn't pleasant, while waiting for the return of the driver, to hear one of the passengers say, he isn't sure, but he thinks he heard Indians. Nor is it pleasant when another passenger immediately remembers that that must be the place where a coach load of people were scalped only a year ago.

It isn't pleasant, after three or four hours delay, to see the driver return without anybody, or any oxen to help us; and to hear him say that the man he went after has gone away somewhere, and won't be back afore to-morrow week, and as for his oxen, he's been and took 'em all with him, as no cattle aint safe in that section just now whilst the darned Inguns are painted up.

It isn't pleasant to see him take another horse and go off in another direction to look for another man—who's got a place so far off, the chance is he won't be back till night.

It isn't pleasant to go to sleep on the luggage and wake with a confused knowledge of something fearfully satanic staring you in the face. You remember in a moment where you are, and you remember how those terrible Indians disguise themselves. You see it all. The monster is only waiting for you to wake ere he scalps you; you determine to sell your life as dearly as possible.

It isn't pleasant, when a strange voice at this moment cries out, "Get up thar, you Jim! wot are you doin', standin' there for? Git up, you darn'd crittur. Well, I'm blest, if this 'ere old cow aint bin and scairt the life out of one feller. Git up."

It isn't pleasant, in addition to the enormous fare charged for the journey, to have to pay men who lend oxen.

It isn't pleasant to be fired at by, and to be obliged to fight, real

# HELLERS WONDERS



## To Pass a Tumbler Through a Table.

THIS is a very effective trick, that anybody can learn in a few minutes, and all the apparatus required is a glass tumbler and a sheet of newspaper.



Place your apparatus upon a table with a cloth over it, and take a seat behind it, keeping the audience well in front of you. Then take the glass and cover it over with the newspaper, pressing the paper closely round so that it gradually becomes fashioned to the form

of the glass. Then draw the paper to the edge of the table, and drop the tumbler into your lap, quickly returning the paper to the centre of the table; the stiffness of the paper, of course, still preserving the shape of the tumbler. Hold the paper form with one hand, and strike a heavy blow upon it with the other, and at the same time drop the tumbler from your lap to the floor, when it will appear as though you positively knocked the glass through the solid table.

Care must be taken to straighten the paper out directly the blow has been given, so as to prevent any suspicion that the form of the glass was simply preserved by the stiffness of the paper.

When the glass is in your lap, it can be made to gradually slide towards the ankles by sloping the legs, and if this is done there is no danger of breaking the glass when you slightly spread your feet apart to allow it to fall.

This is a splendid trick, but it should never be repeated during one evening.



## Amusing Trick with a Penny.

**PUZZLE.** Having placed a penny, half on, half off, the edge of the table, to knock it off the table and catch it before it falls.



This is, in reality, no puzzle at all. Holding the hand with the knuckles up, strike the penny upwards with the tips of the finger nails, and as you do so close the hand. Do not try to reach or grab the coin, simply close the fingers; no more. The penny will invariably be found caught in the palm—as much to the astonishment of the catcher as of anyone else, as a rule.

## A Stoneworker's Sensational Story.

### Discharged as an Incurable Epileptic from the Royal Marines.

*[The following facts are from an article in the MANSFIELD and NORTH NOTTINGHAMSHIRE ADVERTISER, an important and reputable newspaper.]*

"You're right," said Mr. Charles Miller, 29, Sandy Lane, Mansfield, in answer to a question concerning his truly memorable history; "it was a terrible time for me, and I am glad that I am alive and sound to tell the tale. I must go back some time, to begin at the beginning," he continued. "On leaving school at thirteen or fourteen years of age, I obtained employment at a hosiery factory near my home, where my father also works as a hosier. Whether or not it was owing to the closeness of the work-rooms in which I laboured, and my going frequently into the cold air, I cannot say, but one day, I had been home for dinner, and was on my way to the factory again, when a sudden sensation of dizziness seized me, and I fell to the ground helpless, remembering  
 ... for several hours. A doctor



DIRECTIONS  
FOR THE  
NEW SHAKESPERIAN PUZZLE.

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1st. Hold the 10 Cards in your hand with the *Black* side upwards, spread out so that you can see at a glance the *last word* of the *bottom line* on each Card.

2nd. Ask any one to take a card and choose a sentence upon the *Black* side. (*Carefully notice, and retain in your memory, the capital letter of the last word in the sentence on the bottom line of the card chosen.*)

3rd. When he has chosen a sentence (and you have made *quite certain* of the *capital letter* above referred to), give him the whole of the cards, asking him to find *the same sentence* upon the *Red* side, which he has already chosen from the *Black*, and to hand you the card, when you will *immediately* read from the *Red* side the sentence chosen.

4th. The key to the puzzle is :

K I N G   H A M L E T.  
1 2 3 4   5 6 7 8 9 10

take

3. 8. 7. 1 K. C. 4. 2 9. 10. 9. 5

one. 1. two 2 10

Indians; nor is it pleasant to know that the bright light in the horizon is either an Indian camp or a station burning.

It isn't pleasant, on arriving at Great Salt Lake City, to think that the journey has to be all gone over again, in order to get home.

The Great Pacific Railroad has now changed all this, and the journey is comparatively a simple one.

Mr. Heller arrived on Sunday, May 19th, 1867, and, to use a stereotyped phrase, fairly took the city by storm. The President and Prophet, Brigham Young, is the controlling power of the Government, the Church, and the Theatre. He compels everybody to go to church, and from the pulpit lays down the law that shall guide his people. He built the theatre, and a more excellently appointed establishment is not to be found in any country. He believes in affording his people rational and intellectual amusement: the result is, the streets of Great Salt Lake City present a striking contrast to those of any other city in the United States, being free from idlers and loafers; no swearing to offend the ear; no drunkenness to disgust the sight; everything orderly, cleanly; in fact, a model city.

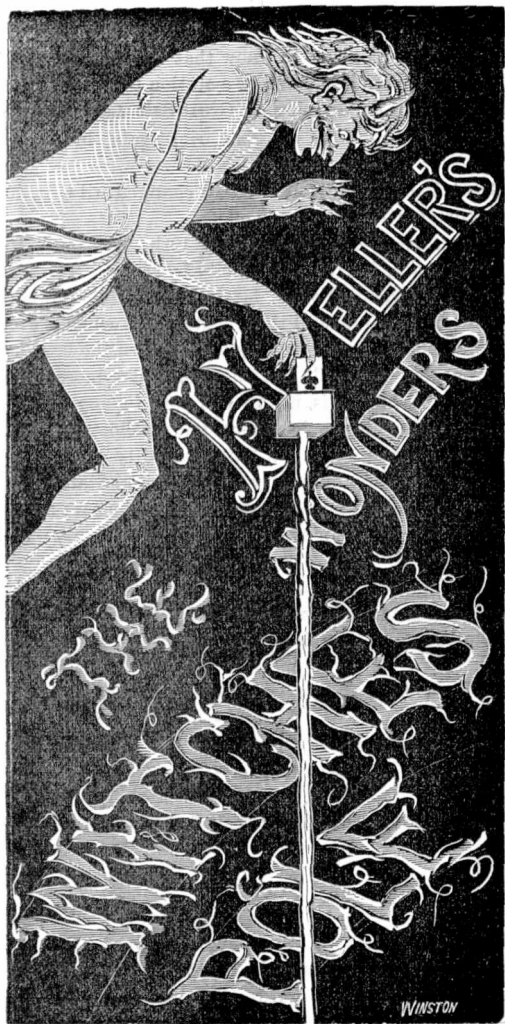
The size and proportions of the theatre may be judged from the following measurements, written in Mr. Heller's memorandum book by the Prophet himself:—

Front to back	-	-	-	-	144 feet
Width	-	-	-	-	88 „
Depth of stage	-	-	-	-	60 „
Height of Proscenium	.	-	-	-	45 „

Four tiers of boxes, containing seats for 1700. Eighteen dressing-rooms.

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The following extract by W. HERWORTH DIXON may be found interesting to many who have had little or no opportunity of obtaining information as regards those singular and wonderful people—the Mormons:



WINSTON



## BRIGHAM YOUNG'S THEATRE.

OUTSIDE, this theatre is a rough Doric edifice, in which the architect has contrived to produce a certain effect by very simple means; inside, it is light and airy, having no curtains and no boxes, save two in the proscenium, with light columns to divide the tiers, and having no other decoration than pure white paint and gold. The pit, rising sharply from the orchestra, so that every one seated on its benches can see and hear to advantage, is the choicest part of the house. All these benches are let to families; and here the principal elders and bishops can be seen every play night, surrounded by their wives and children, laughing and clapping like boys at a pantomime. Yon rocking-chair, in the centre of the pit, is Young's own seat, his place of pleasure, in the midst of his saints. \* \* \* In the sides of the proscenium nestle two private boxes. One is reserved for the Prophet, when he pleases to be alone, or wishes to have gossip with some friend; the other is given up to the girls who have to play during the night, but who are not engaged in the immediate business of the piece. \* \* \* Everything in front of the footlights is in keeping; peace and order reign in the midst of fun and frolic. Neither within the doors nor about them do we find the riot of our own Lyceum and Drury Lane; no loose women, no pickpockets, no ragged boys and girls, no drunken and blaspheming men. \* \* \* Short plays are in vogue in this theatre, just as short sermons are the rule in yon tabernacle. The curtain, which rises at 8, comes down about half-past 10. \* \* \* But the chief beauties of this model play-house lie behind the scenes—in the ample space, the perfect light, the scrupulous cleanliness of every part. I am pretty well acquainted with green-rooms and side wings in Europe, but I have never seen, not in Italian and Austrian theatres, so many delicate arrangements for the privacy and comfort of ladies and gentlemen as at Salt Lake. The green-room is a real drawing-room. The scene-painters have their proper studios; the dressers and decorators have immense magazines. Every lady, no matter how small her part in the play, has a dressing-room to herself.



# The Evening Curtain.

VOL. 1. GREAT SALT LAKE CITY, THURSDAY EVENING, MAY 23, 1867. NO. 71.

**Business communications** addressed to E. L. Loan, or Joseph Bull, G. L. City, will receive prompt attention.

**E. D. Hoge,**  
Attorney & Counselor-at-Law.

Office, one door south of City Drug Store, East Temple Street. 31

**G. CLARK,**  
(From London),  
**HAIR CUTTER,**  
opposite Electric Telegraph Office, Main St. having and Hair Dressing on moderate terms.

**The Only Advertising Fashionable Tailor**

**CLIVE,**  
SECOND SOUTH ST.,  
Who is always ready and willing with punctuality to fill all orders entrusted to his care.  
Charges Moderate! Competition Defied!!

**E. Stevenson,**  
**TIN SMITH,**  
Vest side of East Temple St.  
**STOVES,**  
Tin, Brass and Copper Ware, in all varieties.

**DELICIOUS ICE CREAMS** and excellent **BATHS,** at J. R. CLAWSON'S Bath Rooms and Ice Cream Saloon, west of Theatre. 64tf

**The Miner's National Bank OF "SALT LAKE:"**  
Dealers in  
COIN, GOLD DUST and Exchange. Government Vouchers bought. Sell Exchange on San Francisco, St. Louis, New York and all parts of Europe.  
Collections promptly attended to. 53tf

## THEATRE.

Lessees & Managers H. B. Clawson & John T. Caine

FOURTH PERFORMANCE OF THE  
RENOWNED CONJUROR, ILLUSIONIST & PIANIST  
MR. ROBERT

## HELLER!

THE SELECTIONS OF  
WONDERS AND MARVELS!

For these performances will embrace many of his  
**Most Famous Inventions in Magical Art!**  
THE MUSICAL SELECTIONS  
Will be rendered upon Chickering's Grand Piano, attached to the Theatre.

**Mr. Robert Heller**  
Will make his **FOURTH** Appearance  
**THIS EVENING**  
PART I.—ILLUSORY.

- 1.—WITH A CANDLE.
- 2.—WITH A WATCH—The watches of the Audience made to strike the hour.
- 3.—THE CANNON BALLS.
- 4.—WITH 30 PIECES OF SILVER.
- 5.—MOCHA—an utter impossibility.
- 6.—A PHOTOGRAPH.

PART II.—MUSIC.  
1.—Caprice on Airs from "Il Trovatore," including the famous Anvil Chorus.—HELLER.  
2.—"Home, Sweet Home."—HELLER.  
3.—"Storm and Sunshine"—a musical story.

PART III.—THE GREAT MYSTERY OF  
**SECOND SIGHT!**  
The Most Startling Phenomenon of this Century.

PART IV.—FUN.  
**Heller's Original & Wonderful Band of WOOD MINSTRELS!**  
The most perfect set of Blockheads in the world, who will introduce their most popular Overtures, Choruses, &c.

Friday Evening—CHANGE of Programme.

SATURDAY AFTERNOON, MAY 25, 1867,  
**GRAND HELLER MATINEE!**  
For Families & Children. Doors open at 1 o'clock; Performance to commence at 2.  
Children under 12 Years of Age, Half Price.

**The Pioneer Jewelry Store**  
Is always supplied with the most recherche articles in Jewelry, Plate, Clocks, Watches, etc., etc.

Fresh supplies regularly by express.  
J. MEEKS.

**LADIES,**  
CALL AT  
**ELDREDGE**  
AND  
**CLAWSON'S**  
and examine their  
Dress Trimmings,  
Cloak Trimmings,  
AND  
Embroidery.

**GENTLEMEN,**  
CALL AT  
**ELDREDGE & CLAWSON'S**  
and examine their  
BROAD CLOTHS,  
CASSIMERS,  
VESTINGS,  
AND  
**READY MADE CLOTHING.**

**THEIR PRICES ARE VERY LOW!!**

**EVERYBODY** call and examine their extensive assortment of  
**DRY GOODS,**  
**GROCERIES,**  
**HARDWARE,**  
AND  
**AGRICULTURAL IMPLEMENTS.** 31tf

**Sewing Machines**  
Repaired, and General Machine Work.  
**WM. J. SILVER,**  
5 blocks from the Tabernacle, on the line of the Northern Telegraph. 11f

Singular Advertisements appearing in the *Evening Curtain* during Mr. Heller's sojourn among the Mormons:—

## R A G S ! GORED DRESSES!

I will pay  
TICKETS  
TO  
HELLER'S  
MATINEE

ON SATURDAY,

AND

**C A S H**

For Clean Cotton

R A G S,

Delivered at the Deseret News Office on FRIDAY Afternoon from half past 3 to 5; and on SATURDAY FORENOON from half past 9 to 12.

E. L. Sloan.

MRS. BULL,  
Cuts and Makes all kinds of  
LADIES'  
DRESSES AND CLOAKS,  
in the latest and most  
fashionable styles.

*See Instructions given in the ART OF CUTTING, by Mrs. Curtis' Celebrated Mathematical Model.*

Residence, half a block East of the Union Academy, 17th Ward, Great Salt Lake City.

This advertisement occupied a space in the *Curtain* for some three months prior to Robert Heller's advent in Great Salt Lake City. Brigham Young vehemently condemns all approach to finery in women's attire, and neglects no opportunity of expressing his entire disapproval of all innovations and changes of fashion, believing that what was good enough as clothing for our grandmothers should be good enough for our honest hardworking wives and sisters, and even preaching the same from the pulpit.

The advertisement annoyed him exceedingly, but as it had been paid for in advance, for six months' insertion, it was difficult to refuse to continue its publication. The President, after the third performance of Mr. Heller, hinted to him that he would be glad to rid the *Curtain* of the obnoxious advertisement, and thought that if the conjuror could in his peculiar manner contrive to ridicule the idea of women wearing gored dresses, the advertiser might withdraw the thing at once. In the course of the fourth performance, Mr. Heller found an opportunity of *getting off* the following lines :

Mrs. Bull, Mrs. Bull, I believed until now  
That the female of Bull, Mrs. Bull, was a cow,  
But I find I was wrong ; for instead of good milk,  
She makes ladies' dresses, of satin and silk ;  
And odd as it seems, there is yet something odder :  
Whilst asking for bread—or I should say for fodder—  
She alarms all the ladies, detailing in full,  
The fact that her work will be *gored by a Bull*.

Next day the advertisement was withdrawn.

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There is no charge for the Programme at the Great Salt Lake Theatre, the expense of publication being met by the advertisements appearing therein. Some of these advertisements appear very singular to those who are ignorant of the system of exchange, or barter, by which, in lieu of money, all business transactions are carried on among the Saints.

Tickets for the theatre are procured during the day, orders upon tradesmen being given in exchange. For example, George Smith *promises to pay* 2 pairs of boots to Treasury of Theatre on demand, for seats for so many of his family on such a night. Richard Dobbs promises to pay on demand 6 pairs of geese and so many hundred potatoes, for so many seats, &c., &c.

One day, during his engagement, Mr. Heller was standing at the principal door of the theatre, talking with the President (Brigham Young is always addressed and spoken of as "The President"), when a heavily laden waggon, drawn by six oxen, stopped in front of the box-office. The driver stepped into the office, and demanded a number of tickets for his load. The ticket-seller appeared troubled about the matter, and stepping out of his office, asked the President what he should do in that case.



The President laughed, and asked Heller what *he* would do, and how many tickets he would be disposed to exchange for the load.

"What is it?" asked Heller.

"Ask your nose," replied Brigham Young. "Why, sir, it's manure—valuable in the extreme. Can't get on without it in a grain growing country like this. I suppose we'd better allow the man 25 tickets for it, eh?"

"Certainly," replied Heller, "if you think it desirable; but what will you do with it?"

"Do with it?" said Brigham Young, laughing heartily. "I'll show you soon enough what we'll do with it." And presently the load was wheeled away.

At the conclusion of the engagement, an item appeared in the account between Brigham Young and Robert Heller, which rather astonished the calculating powers of the conjuror. Forasmuch as the load of manure turned out to be *much richer*, and worth more money than had been allowed for it, the President considered that Mr. Heller should have *all the advantage* of the transaction, and therefore deducted the supposed value of the article (25 tickets, equal to 25 dollars), and placed the manure at Mr. Heller's disposal. As the conjuror was about to return directly to Nevada—a journey of nearly 700 miles by coach—this generosity on the part of the President was perhaps scarcely as much appreciated as it should have been; and when it is considered that the expenses attendant upon the trip to and from the Mormon City exceeded 3,000 dollars (£600), it will be readily understood that any addition to such expense in the way of *baggage* was scarcely desirable.

Heller, therefore, sought the President once more, and endeavoured to impress him with the desirability of embracing an unparalleled opportunity of enriching the saintly soil, on terms much below the marketable value.

The President directed the Treasurer to hand Mr. Heller the original amount of the purchase money—25 dollars—and said, at parting, "My dear Mr. Heller, you are a clever man, and a wonderfully clever conjuror, but *I* am a greater. With this purchase you can do nothing; with me it will all turn to gold." He was right, for the crops of '68 were more abundant than for several preceding seasons.





## IN NEW YORK.

DURING the long season of sixteen months, 1864 and 65, that Mr. Heller performed in New York, a circumstance occurred which afforded considerable amusement to the reading public. The system of giving free admissions to places of amusement was so monstrous, that nearly every one on the slightest pretext would demand one—just as the boy did in London, who asked for a Christmas box from the baker. The baker, astonished, demanded to know the fellow's right to any Christmas box at all. The reply was—"Please, sir, I'm the boy wot looks in at the winder every morning to see what time it is."

E. P. Hingston, Esq., then agent for Robert Heller, 585 Broadway, New York, and Artemus Ward, 884 Broadway, New York, determined to abolish the *dead head* system. Artemus Ward said—"Hingston, try it with Heller. If it's a success, I shall be proud to claim a share in the movement. If it isn't, Heller had better leave New York at his earliest convenience."

The idea was this:—A nicely engraved ticket was issued to all such as claimed free passes to Mr. Heller's entertainment. The ticket had a Death's Head in the centre, and over this, "*Admit One.*" So the thing really read, Admit One Dead Head (skull).

585 BROADWAY.

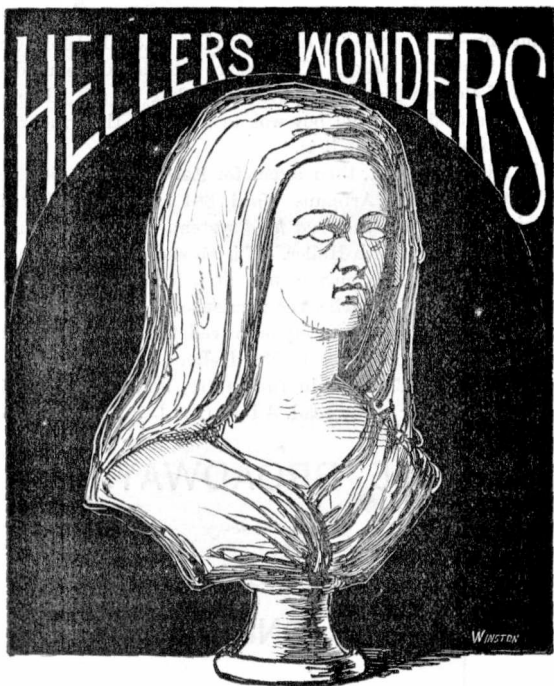
ADMIT

ONE



To

HELL—ER'S.



WHAT IS IT?

RESULT.—In about a week no one would accept such tickets, and the nuisance was abated. The Editor of the *New York Leader* considered the matter so excellent a device, and so great a success, that he caused a *fac simile* of the ticket to be engraved and printed in the next week's issue of his journal, for the especial edification of his country and other readers. A rival paper turned this to account by calling attention to the engraving, and stating that the proprietors of the *Weekly New York Leader*, with a view to prolong its existence, had found it desirable to convert their very weakly sheet into a Pictorial paper, and had commenced by offering to the subscribers thereof an admirably executed portrait of the Chief Editor.

The word "Dead-head" is essentially American, and signifies one who can't, or won't, or, at all events, *don't pay for admission*.

The following sketch appeared in the *New York Leader*, in 1866, under the title of "The Perkins Papers":—

#### THE PERKINS PAPERS.

We commence this week the publication of a new series of articles, called "The Perkins Papers." The name of their author we are not at liberty to mention in this issue; but when we describe him as one of the best of modern magicians, one of the finest pianists in the country, one of the most humorous of our wits, and one of the cleverest people in the wide-world, most of our readers will doubtless recognise him at once. In these papers he will narrate his personal experiences—and they have been many and varied. Read the first number,

#### About a Dead Head.

My name is Perkins,—Ezekiel Perkins!

And why not?

I don't remember ever to have read or heard of a King Perkins, or a Duke, Lord, or Earl Perkins, or even of anyone bearing the name of Perkins, who contrived to distinguish it in any way; and believe, therefore, that I am safe in the assumption, that Perkins, as a name, is anything but Aristocratic. In this land of the free and home of the brave, however, where titles are of nothing worth; where birth and parentage are of so little account—of none, in fact, so a man can but prove that he had both father and mother—



where brains; despite the better chances of education, force a man, cork-like, to the surface of the stream, and afford even that despised epitome of humanity, the ninth part of a man, equal opportunity with the rest of us of becoming the Chief Power of the State; in this glorious land, I say, where one man is as good as another, as noble as another, and as aristocratic as another (unless by any means he renders himself otherwise), the name by which that man is distinguished by his fellows must necessarily be as good, noble, and aristocratic as his neighbour's, no matter who or what that neighbour may be. Then, why object to Perkins?

These remarks are prompted because I think I detect a disposition on the part of everybody to laugh when my name is mentioned. I may be mistaken, but can't believe it.

Why don't they laugh at Jenkins? But they don't; and really I don't see anything funnier in the name of Perkins than Jenkins. Perhaps it is because I am rather a small man, and some of my particular friends still persist, as in my early school-days, in calling me Little Perkins.

It is a terrible and much to be deplored habit on the part of young men in this country to change, abbreviate, or elongate people's names, and it is a terrible fact that the name of Perkins affords such people opportunities that are especially distressing to me. Two monsters in human form (I am thankful there are but two of them) persist in calling me Little Perk.

Little Perk! Great Heavens! as if it isn't bad enough to own a name that amuses everyone when it's mentioned, without having a liberty taken with it that makes them laugh outright.

One beast, who considers himself my bosom friend because he has known me from infancy, has on several occasions violated my best feelings by addressing me as Perky-Perky, my boy. Only imagine it; but I believe I have stopped that sort of thing effectually by threatening to shut him out of the house, and always denying myself whenever he calls.

His name is Tubbs. Tubbs! Now I think of that, why isn't Tubbs as ridiculous a name as Perkins? of course, supposing Perkins to be ridiculous at all—which it isn't. Now, Tubbs is ridiculous, and, by Jove! I'll pay him back in his own coin. I'll call him Tubby, Butts, Bottles, half a dozen things, and so probably effect a compromise, and end the Perky annoyance forthwith.

All this, however, is a digression; but I thought it as well to let the reader know who I am before I write any more, and it also occurred to me that, unless I intimated an objection to all undue levity as regards my name, somebody might laugh at once, and refuse to read another word.

My name is Perkins—Ezekiel Perkins, Esq., formerly Attorney at Law, Houston, Texas.

When the war broke out, I left my Texan clients to settle their legal difficulties for themselves, and came to New York to plunge into fresh ones of my own. It was a hard struggle at first. For eight months I lived on nothing but hope. Hope is a good thing enough in its way, while there is certain bread and butter to back it; but take away the certainty, let the bread and butter give out, and the digestive organs immediately proclaim Hope a Humbug.

But I have no reason to complain. So far I've done very well, and I may say my prospects are very bright for the future.

I don't think there is any more to add that can interest anyone, so, having introduced myself sufficiently, it remains only for me to relate the circumstance which induced me to appear before the public as a scribbler.

My means are necessarily limited, hence it is not at all astonishing that I can't afford to go to places of amusement.

I know that a great many young men do go to theatres, balls, concerts, and so forth, without any expense to themselves—contriving somehow or other to get on the free list of all such places. I know one young man who goes everywhere, and is readily admitted, because he is supposed to be connected with a large newspaper. But he told me, in confidence, that he has nothing to do with it whatever, and never wrote a line in his life for publication, but that it suits him to keep up the little fiction. Otherwise, he would immediately become a vulgar resuscitation, and no longer enjoy the immunities and privileges of the reporting dead-head.

My friend Tubbs—I mean Tubby—is one of those singular beings who always has tickets or orders for the opera and theatres, and it was through him that I was induced to break through a rule imposed upon me by my pecuniary embarrassments—avoiding all places of amusement. A ticket he kindly presented to me afforded me an opportunity of witnessing an intensely interesting performance, as will be seen by and by, was the prime cause of

this present occupation. It was the first time I had been to a theatre in New York, and the performance was certainly a very grand and astonishing affair, although scarcely, I think, calculated to elevate the moral tone of any community. The audience, however, appeared to enjoy and appreciate the play; and I have since learned that the masses of humanity who nightly crowd the Bowery Theatre would become intensely disgusted if a drama should be put upon the stage in which at least half a dozen of the *dramatis personæ* were not stabbed, poisoned, or cut down with broadswords, of the very largest and ugliest description.

My experience of the stage has, of course, been very limited; in fact, having been in Texas all my life, and but for a few years in Houston, it was only in the theatre of that city that a chance was ever afforded me at all of becoming acquainted with the arrangements requisite for such an establishment; and in Houston, I must confess, those arrangements were very, very far from being satisfactory, even to the most innocent and fastidious of spectators. The absence of gas in the city was a great drawback; the theatre being lighted with candles, hung in tin sconces, and a few oil lamps for footlights, which persisted always in smoking to such an extent that the actors were invariably sickened, and nearly choked to death before the end of the first act. With the impression made on me since by some fine specimens of acting on the New York boards, I am almost murderously disposed enough to think that if some of those actors in the Houston Theatre had been effectually choked to death, their fate would have been richly deserved.

I remember on one occasion somebody came there to perform, and, among other of his assumptions, appeared as Hamlet.

Poor Hamlet! if ever you were murdered, you were murdered then. Everybody was murdered—even the ghost. Ophelia introduced the popular ballads of "Trust to Luck," and "Poor Dog Tray."

Hamlet substituted for the rapier scene, a tremendous broadsword combat, one up and two down, and eventually had his sword knocked out of his hand into the orchestra, from whence it was handed back to the discomfited Prince by the Ghost, who, in a double capacity of musician, was just then preparing to play on the clarionet when the curtain should fall.

Poor Hamlet! how I did wish Laertes would go in and finish

him, when he had disarmed him ! But he didn't; he only glared and choked.

But to return to the Bowery Theatre. The play I witnessed was to be a wonderful and grand affair. The brilliant ornamentation of the auditorium, the gaiety of the audience, the sparkling music, and at last the magnificent scenery and costumes upon the stage, almost bewildered me. The scale upon which everything was done was all matter of gaping wonder to me ; even to the loud, boisterous, roaring voices of the principal actors.

The play was a wonderful conception.

Full of lonely forests, inhabited by desperate robbers.

Full of magnificent apartments and gorgeous banquet halls, in which crowds of elegantly costumed lords and ladies were assembled; and who, at the invitation of a certain noble lord, sat down to a wonderful, expensive supper, and then forgot to eat anything, because some beautiful creatures, all in white gauze and spangles, and terrible short skirts, came in and danced. I think I should have forgotten my own supper under similar circumstances.

Full of roaring cataracts, with bridges in impossible places, leading from nowhere to nowhere else. Two desperate characters met in the centre of a frightfully high bridge. Neither would retire to allow the other to pass. High words—very high words—were indulged in ; and then a struggle ensued.

One of the ruffians was thrown over into the watery gulf beneath, and the splash of the body sounded as if it had fallen on a tin roof. The fortunate person who had thus overcome his antagonist succeeded in killing nearly every other actor and actress engaged in the piece, and it became a question with me whether, when he had finished off everybody on the stage, he might not commence with the audience, when his career was happily brought to an end, by a party of bran-new-looking Indians, who fired a volley of musketry, at nothing particular, and shot the villain, who happened to be in a totally different direction. It took him nearly twenty minutes to die, even then, although he assured us that every shot had ster-ruck him in a vital spot. But he died, at last, by standing bolt upright, and falling backwards on the floor, like a stiff clown in a pantomime. And so the curtain came down, and the audience were enthusiastic, and noisily demonstrative. They



made all the dead actors and actresses come before the curtain, and show themselves, to be satisfied, I suppose, that they were not really killed. Then there was a general rush for the doors, as if a panic had seized upon the majority of the male portion of the audience, and only by instant flight could they hope to be saved from some terrible calamity. I suspected for a moment that the theatre might be on fire, but soon relieved my mind on that score, when I observed that all those who didn't get out were busily engaged in eating and drinking. Laughing, loud talking, shrill whistling from different parts of the house, boys calling to each other from either side of the gallery—it seemed another Babel. Peanuts and jokes were cracking on every side. Everybody was in good humour. I was studying the bill of the play, with a view to learn something of the laughable farce that was to be performed presently, when I was startled by a loud, clear, treble voice from the gallery, demanding to know who I was.

“Who are you, Perkins?”

The familiarity, to say nothing of the publicity of the address, was excessively reprehensible, and naturally irritating; but I retained sufficient self-possession, after the first shock, to continue reading my bill, as though I was anybody but the Perkins alluded to.

But how shall I describe the feelings that overcame me, when the voice, shrill and ringing as before, continued—

“Perks—Perky—Perkins! look up here, old dead-head?”

Indignation and shame together sent the blood hot and fast into my face. I felt that I was scarlet, and then perspiration stood on my face in large drops. Not that I was guilty of any offence, but the fact of being proclaimed a dead-head, seemed at once to condemn me as something so thoroughly mean and contemptible that, my whole nature revolting against the stigma, reduced me at once to a condition little better, for the time being, than that of a convicted thief.

“Look up here, Perks!”

The persistence of the beast attracted the attention of some other boys, who then took the matter in hand, and joined with my tormentor in demanding that I should look up.

“Which is he?” said one.

“That's him—that's little Perks, as come in on a dead-head ticket

—a sitten' nex' the gal with the red shawl on. How are you, Perky?"

The "gal" in the red shawl, hearing herself thus spoken of, looked into my burning face for an instant, and then whispered to the young man who was with her. What she said, I don't know; but I do know, that directly afterwards they both looked at me, and then laughed immoderately.

This was too much. I rose from my seat, determined to retreat before any further violence should be done to my feelings. But my departure was the signal for renewed attacks from above.

"Good-night, old dead-head!" "Stay and av your money's worth!" "Perky, you're a beast!" "Who came in on a pass?" "Make him pay to go out!" And then a roar of laughter followed, which rang in my ears until I reached home.

A day or two afterwards, I accidentally met Tubbs, to whom I related the painful and distressing occurrence that drove me from the theatre, and intimated my resolution to go to no such place again, unless I paid for my admission. This, however, he pooh-pooed as absurd, and at the same time handed me a ticket for the Winter Garden, insisting upon it that I should go to see Booth.

"Because, Perkins," added he, "let me tell you, if you can manage to write an article upon the subject of your visit to the Bowery Theatre, just as you've told it to me, I think I can get it put into a paper; and if it's as amusing in the reading as it is in the telling, the chance is you may find it profitable to dot down your ideas with regard to any performances you may witness."

Here was a new occupation for me, and the reason for my appearance in public as a scribbler. I don't know how I shall succeed, but I am determined, at all events, not to be known anywhere as a dead-head; in fact, it appears unnecessary, because, humble as are my means, if I get paid for my writing, surely I can afford to consider the price of admission as invested capital, from which an interest is to accrue. In conclusion, let me tell how I came to be a dead-head at the Bowery. A beast of a boy who lives next door was told by the servant in my boarding-house that, "she see that Perkins with a free ticket for the Bowery Theatre, and she b'l'ev'd he was agoin';" and the aforesaid beast being present also at the theatre, and desecrating me from the

gallery, although he only knew me by sight, took the liberties I have described above, and so compelled my abrupt departure.

Naturally enough I complained to the boy's mother (his father died some time ago of *delirium tremens*). But nothing came of it, for the impudent hound actually told me to my face that I lied, and his mother defended him, informing me that her son never went to no such places, and on the occasion in question was attending his dancing-school. Two hours later, a dirty piece of paper was thrown into my window, rolled round a piece of stick. On it was written the following threatening message:—

“Mister Perkins if u go a teling on mee eny of ure lyse about goin 2 the boury theter ware I never go nex tyme I ketsh u thar weel driv u out an then lik u outsyde so no more from ures C.F.”

I think I shall go to see Booth. Perhaps I may criticise it. Don't know yet.

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## DILLON v. BELPHEGOR.

BY PERKINS.

THE brilliantly illuminated posters decorating the walls, fences, bill-boards and tree-boxes of New York, for a week past, announcing the debut of “Belphegor the Mountebank,” induced me to pay that remarkable personage a visit on Wednesday evening last; and with regret I am compelled to chronicle the fact that I saw nothing of the kind.

I have seen so many of the class yecept mountebank in Europe, and know the creatures so thoroughly, that the idea of the existence among them of language such as that put into the mouth of the specimen upon the stage of Mr. Niblo, struck me in the first instance as not only a gross absurdity, but at the same time an imposition so abominable, thât it seemed strange during the rendition the audience did not completely realize the but too palpable fact that the play submitted to them was after all but the phantasy of a playwright, and anything but the representation of an existing possibility.

I expected to find in Belphegor the thorough-going, lively, quick-witted, scoundrelly charlatan, a creature made with springs, capable

of flying through a hole eighteen inches square a la harlequin, or vending soap-balls, stain-erasers, lung-preservers, and corn eradiators, at so much a box, a la Doctor Whatsisname, of delicious "L'Elisir D'Amore" memory.

In lieu of all this I discovered in Mr. B. a creature of extreme sensibility, a superior being—in fact, a something little less than gentleman.

It certainly is no fault of Mr. Dillon that in his every tone and gesture he betrays his position and makes the gentleman patent to everyone before him. But in portraying the ideal "Belphegor" the lovers of a pure and natural school of acting have everything to admire in Mr. Dillon.

Impossible "Belphegor" is as excellent an impersonation as can be found on the modern stage. It is really so good that the public have yet to be educated to appreciate it, and Mr. D. is the very man to teach them. There is but little doubt that the character has been wonderfully studied, but the labour is well repaid since the actor has achieved something so near perfection. Perhaps he lingers a little too long over *his pictures*, and who would not, when such are beautiful; but it must be remembered that audiences are rarely ever artists, and are apt to think a position too long sustained interrupts the thread of the story.

For example, the bread scene is effective if completed in two minutes, but very tiresome longer.

The first slice purloined by the hungry clown would be, as it is, immensely effective; the second and third spoil everything. Besides, why does the fellow steal so much bread to do nothing with it after all?

After Mrs. Belphegor recovers from that long, painful trance—her eyes fixed on Mr. Dodworth in the orchestra as though she supposed it within the bounds of possibility that he might be induced to advance her part of his weekly salary in order to pay the doctor she so much desires to consult as to her child's condition—Mr. Bex or Beks Fanfaronade quietly puts back the bread on the table, although declaring but just now that he was starving. Bex or Beks Fanfaronade, the clown, is really very funny in what he does, but falls short of the requirements of the scene by turning no flip-flaps, and never even walking on his hands in preference to his feet.

I don't intend, however, to detail objections, for were I to do so a quire of foolscap would soon be scrawled over; therefore I won't say that Mrs. Belphegor is a very foolish woman that she doesn't come out at once in the first act and tell poor Belf that she is short three francs, or else pawn something she wears—everything brand new—and so save the necessity for the other two acts, which couldn't then possibly occur. Neither will I complain that the Duke, and Viscount, and Marquis, and in fact every other person concerned in the play, are very improbable and unsatisfactory persons, although doubtless the actors and actresses do all they can to make what they do of their respective parts.

Neither will I say that I object to the introduction of the horrid-looking City Dirt Cart, in which Mr. Belphegor first arrives upon the stage; when it would have cost the management very little thought or expense to have produced a gaudy caravan, such as French mountebanks delight in.

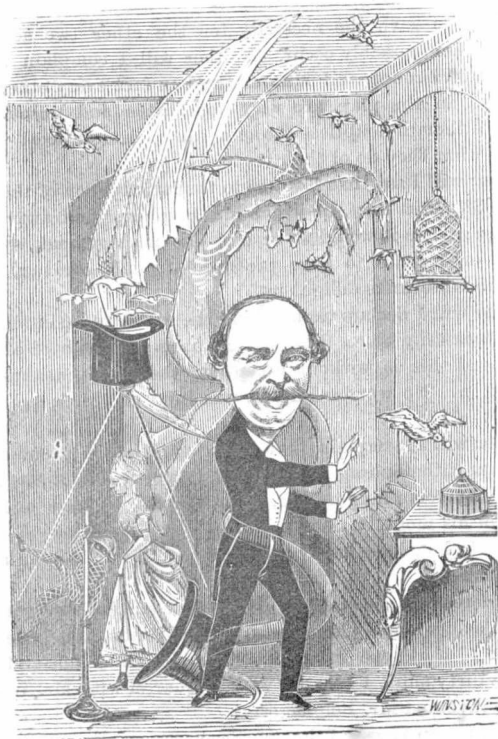
Neither will I declare that I think the palace scene in the second act unnecessarily blue. Blue palaces are a weakness of all scenic artists, and this is, without exception, the bluest weakness ever indulged in. No wonder Mrs. B. was blue all the time she lived there.

Neither will I complain that, knowing Mr. B.'s pecuniary condition, notwithstanding the imaginary collection in the hat by Mrs. Zephyrsomethingorother, it is painful to have one's good opinion of his moral character damaged by having no explanation offered as to how he came by the gaudy dress in which he appears in the last act.

The inference is, he stole it. How else could he have got it?

Taken as a whole—while I admire Mr. Dillon, and believe him to be one of that type incapable of wearing false cuffs and collars to hide a dirty shirt, I heartily wish to quarrel with Mr. Whoever-he is who invented Mr. Belphegor.

As Mrs. Gamp says, "I don't believe there never was no sich a person."



## PART II.

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### HELLER'S MAGIC.

THE perfection to which the art of conjuring has been brought of late years is owing, mainly, to the inventive genius of Robert Houdin, the first who invoked to his aid the mysteries of electricity, hydraulics, and other scientific phenomena; together with the singular expertness and manipulative skill of Frikel and Hermann, the nimble fingers of whom, too quick for the cheated eyes of those who watched them, apparently rendered all stage accessories useless.

The display of magical paraphernalia has no longer any charm for the public. Let the performer possess a fair amount of skill, and there is probably no amusement more readily patronised than that offered by the modern conjuror. Anyone who can accomplish a few tricks of legerdemain successfully, is naturally looked upon as a very desirable acquisition to a small tea-party—or a large party either, for that matter.

To those who may feel disposed to enter the lists, and tilt for mystic honours, the following hints are respectfully submitted; hints which, with a little careful thought and practice, will enable the performer to interest an audience for an hour, without necessitating the employment of any apparatus; in fact, *apparently* without any extraneous aid whatever.

It will be found advisable, if the performer proposes to exhibit a series of *wonders*, to commence with such of his repertoire as may be the least valuable, each succeeding effect being more and more mystifying; and for this purpose the following sequence will be found admirably arranged:—





**To determine the Article selected by the Company, the Performer being Absent from the Room at the time of the Selection.**

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

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

**To Knock a Tumbler Through a Table.**

This trick is very effective, and calculated to excite an immense amount of curiosity and surprise. Take an ordinary tumbler and a newspaper. Sit on a chair *behind the table*, keeping the audience in front of it. Place the tumbler on the table, and cover it with

the newspaper, pressing the paper closely round, so that it gradually becomes *fashioned to the form of the glass*. Then draw the paper to the edge of the table, and drop the tumbler into your lap, quickly returning the paper to the centre of the table; the stiffness of the paper will still preserve the form of the tumbler; *hold the form with one hand*, and strike a heavy blow upon it with the other, at the same moment drop the tumbler from the lap to the floor, and you will appear to have positively knocked the tumbler through the solid table. Care should be taken, after the tumbler is in the lap, to place the legs in such fashion that the glass may slide gradually towards the ankles, so that the fall may not be sufficiently great to break the glass. Care should be also taken to smooth out the paper after the blow has been struck; to prevent suspicion of the fact that *the form* of the glass was simply preserved by the stiffness of the paper. Never repeat this illusion.

### To Drive one Tumbler Through another.

This trick requires some little practice, or the result is nearly certain to be attended with considerable destruction of glass. Select two tumblers of exactly the same pattern, and considerably larger at the top than the bottom—so much so, indeed, that either tumbler will fit at least half way into the other. Sit on a chair, so that the falling tumbler may fall softly into the lap. Hold one tumbler between the thumb and second finger of the left hand. Then play the other tumbler with the right hand several times in and out of the left hand tumbler, and during this play contrive at the same instant to retain the right hand tumbler between the thumb and first finger of the left hand, while the other, or lower glass drops into the lap. Well done, this trick has few superiors, and it is worth any amount of practice to achieve it. It would be desirable to get a tinman to make a couple of common tumbler-shaped tin cups to practice with. It will save much expense in glass.

### The Oriental Ball Trick.

This trick, as practised by the Eastern juggler who visited England during the past year with the famous Oriental Troupe, is particularly effective. Procure three balls of wood, the size of billiard

balls, each having a small hole drilled completely through it, the hole the size of an ordinary black-lead pencil.

Procure, also, two pieces of white tape, each ten feet long. Double each tape exactly in half, so that they become only five feet long. Insert the folded end into one of the balls; pull it through about an inch; then open the double tape, which, of course, becomes a loop; into which loop insert about an inch of the folded ends of the other piece of tape; then carefully draw the first tape back into the ball, and it will be found that the joint of the two tapes *in the ball* is not only very firm, but completely hidden. Then thread the *other ends* of one tape into one of the other balls, and slide the ball along the tape until it reaches the first ball. Do the same with the other ball on the other tape. Thus, all the balls will be threaded on the tape, the centre ball containing the tape connexions. All this is prepared beforehand. When the trick is performed, show the three balls on the tapes, and ask two persons to hold the ends of the tapes, allowing the balls to swing loosely in the centre. Show that there is no trick about it, by sliding the two outer balls to and fro upon the tape. To make it more wonderful, but really to accomplish the trick, ask each person to drop *one end* of their respective tapes, so that the balls may be tied on; make a single tie of the two lengths, and give each person an end, *but not the end he held before*. Now request the assistants to pull gradually, and, as the tapes become strained, strike two or three smart blows with the hand, or a stick, upon the balls, and they will fall to the ground uninjured, while, to the astonishment of every one, the tapes remain unbroken. The tape used should be of the best linen, and about three-quarters of an inch thick.

### The Dancing Skeleton.

This is calculated to excite much astonishment, if well arranged beforehand. Get a piece of board about the size of a large school-slate, and have it painted black. The paint should be what is known as a dead colour, without gloss or brightness. Sketch out the figure of a skeleton, on a piece of card board, and arrange it after the manner of the dancing sailors and other card board figures exposed for sale in the toyshops, so that, by holding the

figure by the head in one hand, and pulling a string with the other, the figure will throw up its legs and arms in a very ludicrous manner.

Make the connexions of the arms and legs with black string, and let the pulling string be also black. Tack the skeleton by the head to the black board—the figure having been cut out is, of course, painted black like the board. Now to perform. Produce the board, show only the side upon which there is nothing. Request that the lights may be reduced about half, and take position at a little distance from the company. With a piece of chalk make one or two attempts to draw a figure; rub out your work as being unsatisfactory; turn the slate, the black figure will not be perceived, rapidly touch the edges of the card-board figure with chalk, filling up ribs, &c., at pleasure, and taking care *that nothing moves* while the drawing is progressing. Then manipulate with the fingers before the drawing, and request it to become animated. By pulling the string below the figure it will, of course, kick up the legs and throw about the arms, to the astonishment of everybody.

A little music from the piano will greatly assist the illusion.

### An Excellent Card Trick.

Place all the diamonds of the pack, except the court cards, in a row on the table; place also a few common spades and hearts, or clubs, between some of the diamonds, as, for example, three of hearts, five of diamonds, nine of clubs, six of diamonds, four of spades, nine of diamonds, &c. Take care to lay all the cards in the same direction: that is, with the tops of the cards all one way. This is easy enough as regards the spades, clubs, and hearts, and really as easy as regards the diamonds, for, on close inspection, it will be seen that the margin between the point of the diamond and the edge of the card is much smaller at one end of the card than the other. Place the narrow margins at the top, and the trick is ready.

Request one or two of the company to invert any of the cards in your absence. They will naturally turn a diamond, never suspecting the difference of margin; the change of spades, &c., being too

apparent a matter. On your return you at once detect the changed card or cards. Should any one discover the trick, defy the *detector* to tell which card is turned during his absence. When he leaves the room, turn a spade or heart *completely round*, leaving it exactly as it was before; then summon the would-be conjuror, whose perplexity will afford considerable amusement.

### The Ring and Stick.

This trick is very puzzling, and requires but little preparation or practice.

Get two brass curtain rings; keep one of them in the coat-sleeve, offer the other to the company for examination; procure a light walking-stick, and secretly slip the ring from the sleeve upon the stick, covering it well with the left hand.

Hold the stick in the centre with the ring concealed, and invite two persons to hold the ends of the stick. While engaging the attention by some apparent necessity for having the stick either higher or lower—a little higher at one end, a little lower at the other, &c., &c.—give the stick a smart tap with the examined ring in your right hand, and withdraw the left hand rapidly, making the ring on the stick spin violently. It will appear that the ring in the right hand has passed miraculously upon the stick; how, no one can tell, the ring being solid, and the stick guarded at both ends. The right hand ring must be secreted in the sleeve or pocket after the effect is produced; but no great haste is required, as every one will be too intent upon examining the ring upon the stick to watch the operator.

### A Hat Puzzle.

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

## An Impossibility.

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

## A Rope Trick.

Procure a rope the size of a clothes' line, and about twelve or fifteen feet long. Ask somebody to tie your wrists together with a handkerchief; then get him to draw the rope through the arms, and hold the two ends tightly. Bid him stand as far away as the double rope will permit. The performer is now to drop the rope from his arms, without untying the handkerchief.

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

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

## The Restored Handkerchief.

A hat, a newspaper, a handkerchief, a pair of scissors, and a plate, are required to carry out this illusion. Place a hat on a table at the back of the room, that is, away from the audience, but in sight of them. Borrow a handkerchief and dexterously substitute another in its place. This is easy enough to do. Proceed as follows. Secrete a common handkerchief between the lower edge of the coat and waistcoat, the lower button of the coat being fastened, that the handkerchief may not fall. Having obtained a lady's handkerchief, holding it in the left hand, turn sharply round, and, in the act of turning, draw the concealed handkerchief from the coat, and pass the borrowed handkerchief from the left to the right hand, so that the two handkerchiefs are brought together. Pretend to look for some mark in the borrowed handkerchief, but really be

crushing the borrowed handkerchief into small compass, and spreading out the false one.

Then lay it *on the edge* of the hat, exposing well the false article, and dropping the real one into the hat, at the same time bidding the company observe that the handkerchief never leaves their sight. Then fetch a pair of scissors, or borrow a penknife. Take the false handkerchief and cut out the middle. Ask someone to hold the middle tightly in his hand; someone else to hold the edges in the same manner. Leave the room to fetch a plate, taking the hat away at the same time. Lay the real handkerchief flat between two pages of a newspaper, fold the paper and return with both paper and plate to the company. Now set fire to the edges of the destroyed handkerchief; let the fire burn itself out in the plate. Spread the paper out on the table, all but the last fold which conceals the other handkerchief. Place the cut centre on a paper; fold up the paper and crush it as much as possible, so that the folds or creases may not betray anything. Lastly, pick the paper to pieces until the restored handkerchief is gradually developed; pull it out, and throw the paper all into the fire. A little practice will render this illusion very startling in its effect. Care must be taken, in borrowing the handkerchief, to secure one as much like the *property handkerchief* as possible.

### A Swindle.

Propose to suspend any article with a single piece of string to a chandelier, or gas bracket; to cut the string and yet leave the article suspended.

To do this the operator has but to tie a bow knot in the string as the article is suspended, and with a knife, or pair of scissors, cut through the bow.

### To make a Cane or Poker Stand in the Middle of the Room.

Get two black pins, and a piece of black silk thread about a yard long. Tie a pin on each end, and fasten the pins into the cloth of

the trousers under each knee; thus the walking about is not interfered with, and the line hangs loosely between the knees. Sit down at some distance from the company, and spread the knees to tighten the silk. Take the stick or poker, and rest it against the silk, and it will remain stationary, even at a great angle. The operator should pretend to make magnetic passes with the hands, as though the effect were due to magnetic influence.

### Excellent Trick with Shilling-pieces.

In a plate the operator has twenty-four shillings. He holds the plate in the left hand, having another eight shillings in the hand or fingers, covered by the plate. He asks one of the company to count the pieces one by one on the plate, first pouring the twenty-four pieces into his hands. He counts twenty-four, then he takes the plate in the right hand, quickly pouring the pieces into the left hand, and thus mixing the concealed eight pieces with the rest, making thirty-two in all. He asks the same person to hold the pieces in one hand and the plate in the other; then he desires him to drop several pieces on the plate. When eight have fallen the operator takes them away. The person holding the balance believes himself now to have only sixteen pieces. The operator takes the eight pieces in a pile, and rolls them up in a piece of newspaper, which should be torn from a crumpled paper, especially placed beforehand. Having folded the eight pieces in paper, he announces he will make them disappear from the paper, and appear in the hand of the person holding the plate and coins. At this moment the operator discovers that the wrapping has burst, and, returning to the crumpled paper, rids himself secretly of the package altogether, leaving it, of course, in the mass of paper, while he tears off another portion, and pretends to rewrap the coins. He then commands the money to disappear, shows that it has obeyed; and upon the gentleman holding the coins counting them one by one on the plate, he will of course discover that there are twenty-four, as in the first instance. The operator must remove the unused newspaper, before any one thinks to examine it; or, at all events, remove the package containing the eight shillings.



### How to make a Table or Chair suddenly dart across the Room.

A number of persons being present, this effect, if carefully prepared, is capable of affording much enjoyment. Procure two vessels of equal size, and be sure that neither has a handle. Procure equal parts of salt and cream of tartar, a box of ordinary matches (those that only ignite by striking on the box are preferable). Lay these carefully in a dry place until required. Get an India rubber pipe of several feet in length and fix it on a gas jet, bringing the other end to either of the vessels above mentioned. Now invert the vessel, and place the mouth of the pipe below it, so by turning on the gas from above the vessel will soon be filled. When satisfied that it is full, turn off the gas and remove the pipe. Powder three ounces of Turkey rhubarb, and mix well with one ounce of oxyde of squills, and cork well up in a bottle. Wait quietly for the time when you desire to produce your effect, then having a string tied to the leg of the chair or table; pass one end through the keyhole of the door; pull vigorously, and the table or chair will dart across the room, to the amazement of all who happen to see it. This is very interesting.

### How many Changes can be Given to 7 Notes of a Piano?

That is to say, in how many ways can 7 keys be struck in succession, so that there shall be some difference in the order of the notes each time?

$$7 \times 6 \times 5 \times 4 \times 3 \times 2 \times 1$$

is 5,040, the number of changes.



## THE SECRETS EXPLAINED.

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### Supernatural Vision Made Easy.

PAMPHLETS published—books bought—pamphlets and books, with the readers, bought and sold; and yet the mystery of Supernatural Vision, as performed by Mr. and Miss Heller, is as great a mystery as ever. Greater! For with every attempt at explanation, Supernatural Vision, like a muddy pool, becomes only the thicker and denser for stirring. And yet, how simple a matter may baffle the most astute—the most recondite. Think of Columbus and the Egg! Let it be our business then, to unravel the skein, and make patent to all that which has baulked the comprehension of the world until now. The effect produced is simply this. Miss Heller, seated upon the stage, blindfolded, and with her back to the audience, accurately describes every article presented to her brother, who circulates among the audience. Rings, with their settings and inscriptions; watches, with their time and number; coins, with dates, &c., &c. If the whole thing is nothing but a trick, then in some way or other, surely, it must be accounted for; and first, let us look upon it as a matter of

### Ventriloquism.

What is Ventriloquism? The fact of *throwing the voice*; or, more properly, *speaking from the stomach*, and causing the voice to appear to proceed from any given direction. Not long since, a curious instance of the power of ventriloquism occurred in Liverpool. Mr. Heller had completed an engagement of one month, at Queen's Hall, Bold Street, and was succeeded by Maccabe, the Polyphonist and Ventriloquist. The two gentlemen were standing at the door of the Hall, discussing affairs generally, when a load of hay passed down the street. For some reason, the load stopped directly opposite the Queen's Hall. No sooner had it stopped than a voice was heard, apparently from within the hay, saying in smothered tones, "Let me out. Oh, let me out, for Heaven's

sake! Let me out, or I shall die!" Several persons passing by became excited, and expostulated with the driver, demanding that the hay be unloaded on the instant, and the smothering man released. But the voice continued, "Oh, let me out! Maccabe, let me out, or I'll tell your wife, when I do get out, what you did with that three and sixpence you couldn't account for in last week's expenses. Let me out!" Maccabe, astonished, looked at Heller, convinced that the voice really proceeded from him. But the voice continued. "Now, really, this is too bad; look here, Heller, if Maccabe won't help me, at least you can help a fellow who is actually smothering before your eyes!" It was Heller's turn to be bewildered. He watched Maccabe, believing the voice to proceed from the famous Ventriloquist. The police now interfered, and compelled the unfortunate teamster to unload his hay, there and then. As might be expected, however, no one was discovered; and the impression became general that the whole thing was nothing but a trick, either of Heller or Maccabe. Of all those who were mystified by the occurrence, it is possible none were really more so than those gentlemen, for each suspected the other, but could prove nothing. It afterwards turned out that the Ventriloquist of the occasion was a dirty looking person attached to one of the low concert rooms of Liverpool, who amused himself at the expense of the more distinguished of the fellow craft.

But what does this prove in the matter of Supernatural Vision? Simply that the art is brought to such perfection that, when men accustomed to its practice cannot detect each other, it is very feasible—very possible—that the wondering public can and are easily baffled by the practice of the skilful operator; and Supernatural Vision is, probably, but a cunningly devised system of ventriloquial ability, affording greater scope for mysticism than is possible with the old and limited ideas of effects, such as may be read of in "Valentine Vox," &c. There are reasons, however, for believing that the vision mystery is *not* ventriloquism, but simply a preconcerted and well-practised system of signs, known as

### Lingual Telegraphy.

Doubtless such a system is possible; and two persons in constant association could in time so well understand each other, that a question or remark of the one would have a signification

altogether irrelevant to its apparent meaning, and be readily "understood by the other.

A number of articles such as are commonly to be met with on the persons of a general audience may be classified and arranged in such manner that an apparently simple question, such as, "What may this be?"—or, "Can you tell this?"—or, "Describe this"—or, "What am I touching?"—may signify to the blind-folded lady all that it is necessary she should know. Thus—

What may this be? ... Answer—A Hat.

What am I touching? ... Answer—A Handkerchief.

Describe this ... ... Answer—A watch.

And so on *ad infinitum*. How the difficulty is overcome when an article is produced, which does not happen to be in the studied catalogue, is, of course, one of those matters of ingenious contrivance, some mode of utterance—telegraphy by the tone of voice—by certain deflections, well studied, and carefully practised by the operators, so that in no instance is hesitation or failure possible. It is advanced, however, that no such system is possible; that were it even reduced to rule, no brain is capable of lending itself to the accomplishment of so vast a scheme. Presuming that to be the case, there is but one other solution of the mystery within the bounds of reason—

### Mesmerism.

If Supernatural Vision is based upon mesmeric hallucination, wherein the real and unreal, hand in hand, so closely approach each other, that our sense of distinguishment is absolutely utilised; then is this wonderful phenomenon far beyond the possibility of conjecture, and it were better to be content with simply watching and studying the effect produced, than to attempt to analyse that which, being, as it may be, more than it appears, becomes still more so, as we find ourselves sinking in the mire of doubt, from which, on emerging, our faculties, benumbed and paralysed, give no hope of enlightenment other than that which might have been, and perhaps ought, still couldn't, without verging upon "that bourne from which no traveller returns." It is hoped that these remarks may assist those that are seeking for light. The suggestions are freely offered to the public, that all may be equally interested in the discovery of the secret of Supernatural Vision.



## WITH CARDS.

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### The Four Kings.

TAKE the four kings out of a pack of cards, and also two other court cards, which are not to be shown. Spread out the kings before the spectators, but conceal the two court cards between the third and fourth kings. Lay the cards face downwards on the table. Take off the bottom card, which is, of course, one of the kings; show it as if by accident, and place it on the top. Take the next card (which is one of the court cards) and place that in the middle of the pack. Take the third card (*i. e.*, the second court card) and place that also near the middle of the pack. There will then be one king at the top and three at the bottom. Ask anyone to cut the cards, and to examine them, when he will find all four kings together in the middle of the pack.

It is better to use court cards to place between the third and fourth kings, because, if the cards should slip aside, they would not be so readily distinguished as common cards.

### To Ascertain the Number of Points on Three Unseen Cards.

IN this amusement the ace counts eleven, the court cards ten each, and the others according to the number of their spots. Ask anyone to choose any three cards, and lay them on the table with their faces downwards. On each of these he must place as many as, with the number of the card, will make fifteen. He gives you the remaining cards, and when you have them in your hand, you count them over on the pretence of shuffling them, and by deducting four, you will have the number of points on the three cards.

For example, the spectator chooses a four, an eight, and a king. On the four he places eleven cards, on the eight seven, and on the king five; there will then be twenty-six cards left. Deduct from this twenty-six four, and the result will be twenty-two, which is the number of points on the three cards, the king counting ten, added to the eight and the four.

### To Tell the Numbers on Two Unseen Cards.

As in the preceding trick, the ace counts eleven, and the court cards ten each. Let the person who chooses the two cards lay them on the table with their faces downwards, and place on each as many as will make their number twenty-five. Take the remaining cards and count them, when they will be found to be just as many as the points in the two cards.

For example, take an ace and a queen—*i.e.*, eleven and ten—and lay them on the table. On the ace you must put fourteen cards, and on the queen fifteen. There will be then fifteen cards in one heap, and sixteen in the other—these, added together, make thirty-one cards—these subtracted from the number of cards in the pack, *i.e.* fifty-two, leave twenty one, the joint number of the ace and queen.

### The Knaves and the Constable.

SELECT the four knaves from 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. Proceed with a tale to the effect that three knaves once went to rob a house, one got in the parlour 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 neighbouring 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). 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 quite evident 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.

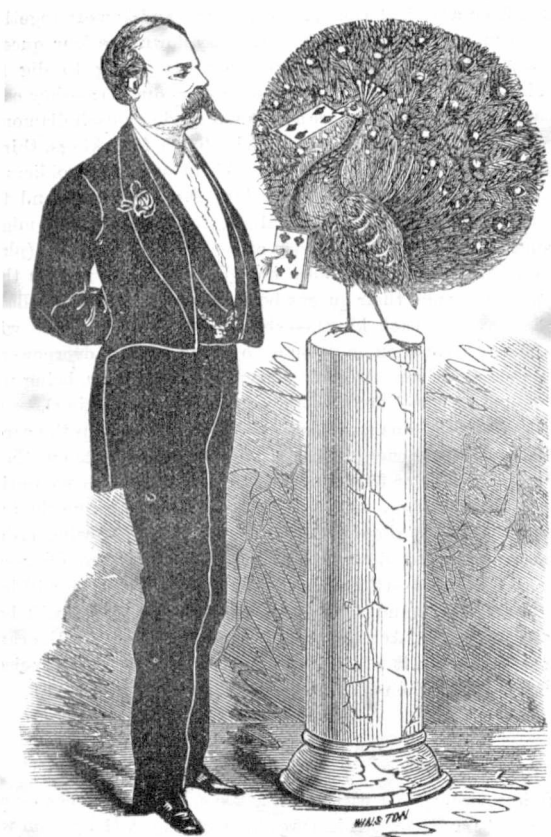


### The Queen Digging for Diamonds.

**SELECT** from a pack the aces, kings, queens, and knaves, together with four common cards of each suit. Lay down the four queens in a row, and say, "Here are four queens going to dig for diamonds—(lay a common diamond over each queen);—they each took a spade with them—(place a common spade on each diamond)—and dug until they were nearly tired. Their four kings, thinking that they might be attacked by robbers, sent four soldiers to keep guard—(lay an ace on each spade). Evening came, and the queens had not returned; so the kings, fearing that they might have come to harm, became uneasy and set off themselves—(place a king on each ace). They were only just in time, for, as they came along, they met their queens being carried off by four villains—(lay a knave on each king),—who, although only armed with clubs—(place a common club on each knave),—had overpowered the guards and driven them off. But the four kings, being possessed of bold hearts—(lay a common heart over each king),—soon vanquished the villains and bound them." Gather up the cards, place the heaps upon each other, and direct some one to cut them. Have them cut four or five times, and continue to do so until a common heart appears at the bottom. Then continue the tale, and say, "The party then returned home in the following order: first the queen—(lay down the top card),—with the diamonds which she had found—(lay down the second card, which will be a diamond)—in one hand, and her spade—(the third card will be a spade) in the other," &c., &c. You continue dealing out the cards in that manner, and it will be found that they will be in precisely the same order as when they were taken up.

### The Triple Deal.

**TAKE** any twenty-one cards, and ask some person to choose one from them. Lay them out in three heaps, and ask the person who took the card in which heap it is. You may turn your back while he searches. Gather them up and put that heap between the other two. Do this twice more, and the chosen card will always be the eleventh from the top.



### The Quadruple Deal.

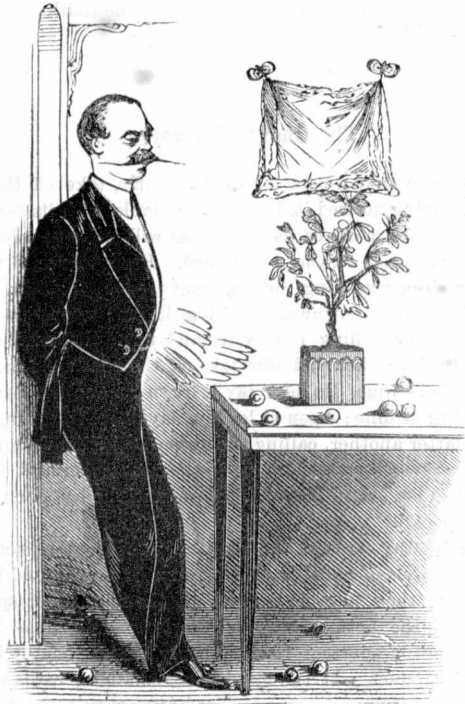
THIS is a variation of the preceding. Take twenty-four cards, and lay them in four heaps. Act as in the preceding, putting the heap in which is the chosen card second. The tenth card will be the one thought of.

### The Charmed Twelve.

LET any one take a 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 the person drew was 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 card, another, calling it twelve; then bid him take off the next uppermost card, suppose it to be nine, let him lay it down on 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, until 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 all the number of spots contained in all the bottom cards of the heaps; do thus—from the number of heaps subtract four, multiply the number by thirteen, 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 you were present.

$$41 \times 13 +$$



### The Trick of Thirty-one.

A TRICK often introduced by "*sporting men*," for the purpose of deceiving and making money by it. It is called "Thirty-one." I caution all not to play or bet with a man who introduces it: for, most probably, if he does not propose betting on it at first, he will after he gets you interested, and pretend to teach you all the secrets of it, so that you can play it with him; and perhaps he will let you beat him if you should play in fun; but, if you bet, he will surely beat you. It is played with the first six of each suit—the *aces* in one row, the *deuces* in another, the *threes* in another; then the *fours*, *fives*, and *sixes*—all laid in rows. The object now will be to turn down cards alternately, and endeavour to make thirty-one points by so turning, or as near to it as possible, without overrunning it; and the man who turns down a card, the spots of which make him thirty-one, or so near it that the other cannot turn down one without over-running it, wins. This trick is very deceiving, as all other tricks are, and requires much practice to be well understood. The persons using it I have known to attach great importance to it, and say that Mr. Fox, of England, was the first to introduce it; and that it was a favourite amusement of his. The chief point of this celebrated trick is to count so as to end with the following numbers, viz., 3, 10, 17, or 24. For example, we will suppose it your privilege to commence the count: you would commence with 3, and your adversary would add 6, which would make 9; it would then be your policy to add 1, and make 10; then, no matter what number he adds, he cannot prevent you counting 17, which number gives you the command of the trick. We will suppose he adds 5, and makes 16; then you add 1, and make 17, then he adds 6 and makes 23, you add 1, and make 24; then he cannot possibly add any number to count 31, as the highest number he can add is 6, which would only count 30, so that you can easily add the remaining 1, or ace, and make 31. There are, however, many variations to the trick.

3.8.7.1 K.6 429 J 10.9.5

one - 1



### To call the Cards out of the Pack.

Tell the spectators that you will call six cards out of the pack. Secure a card, say the ace of spades, in the palm of your hand. Throw the pack on the table, face downwards, spread out the cards, give one of the spectators your conjuring wand, and tell him, when you name a card to touch one, which you will take up.

First name the ace of spades. He touches a card, which you take up without showing the face of it. This card may be, say the eight of diamonds. Put it into your left hand, and place it upon the ace of spades, which is already there, so that the two look like one card. Then call for the eight of diamonds. Another card is touched, say the queen of clubs. This you put with the others, and, after pretending to calculate, call for the queen of clubs.

Proceed in this manner until six cards have been drawn. Then substitute the last card drawn (which is of course a wrong one) for the ace of spades, and conceal it in the palm of your hand. Then strew the others on the table, and while the eyes of the spectators are fixed upon them, get rid of the card in your left hand.

It is a good plan to ask some one to write down the names of the cards as they are called, and then to have the list called over, in order that every one may see that there has been no mistake.

### The Nailed Card.

Take a flat-headed nail, and file it down until its point is as sharp as a needle, and the head quite flat. The nail should be about half an inch long, or even shorter if anything. Pass the nail through the centre of any card, say the ace of spades, and conceal it in your left hand.

Take another pack of cards, get the ace of spades to the bottom, and perform the preceding trick. When the cards are returned, shuffle them about, and exchange the pierced card for the other. Put the pierced card at the bottom of the pack, and throw the cards violently against a door, when the nail will be driven in by the pressure of the other cards against its head, and the chosen card will be seen nailed to the door. The nail should be put through the face of the card, so that when the others fall on the floor, it remains facing the spectators.





### Heads and Tails.

While you are shuffling the cards, contrive to arrange quietly all their heads one way, or as many as possible, rejecting all the diamonds except the king, queen, knave, and seven, and pass them to the bottom. Put the pack upon the table, take off a number of the upper cards, and offer them for some one to choose a card from. While he is looking at it, turn the cards round, and offer them to him, in order that he may replace it. Shuffle the cards, and on looking them over, the chosen card will be standing with its head one way, while the others are reversed.

### The Expunged Figure.

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

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

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

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

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



### Quaint Questions.

What is the difference between twenty four quart bottles, and four and twenty quart bottles?

*Ans.*—56 quarts difference.

What three figures, multiplied by 4, will make precisely 5?

*Ans.*— $1\frac{1}{4}$ , or 1.25.

What is the difference between six dozen dozen, and half-a-dozen dozen?

*Ans.*—792: Six dozen dozen being 864, and half-a-dozen dozen, 72.

Add one to nine and make it twenty.

*Ans.*—IX—cross the *I*, it makes XX.

A room with eight corners had a cat in each corner, seven cats before each cat, and a cat on every cat's tail. What was the total number of cats?

*Ans.*—Eight cats.

Prove that seven is the half of twelve.

*Ans.*—Place the Roman figures on a piece of paper, and draw a line through the middle of it, the upper will be VII.

### The Dice Guessed 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 five to it; then to multiply the sum produced by five, 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 twenty-five, 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 two, and that of the other, three; then, if to four, the double of the points of the first, there be added five, and the sum produced, nine, be multiplied by five, the product will be forty-five; to which, if three, the number of points on the other die, be added, forty-eight will be produced, from which, if twenty-five be subtracted, twenty three will remain; the first figure of which is two, the number of points on the first die, and the second figure, three, the number on the other.



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