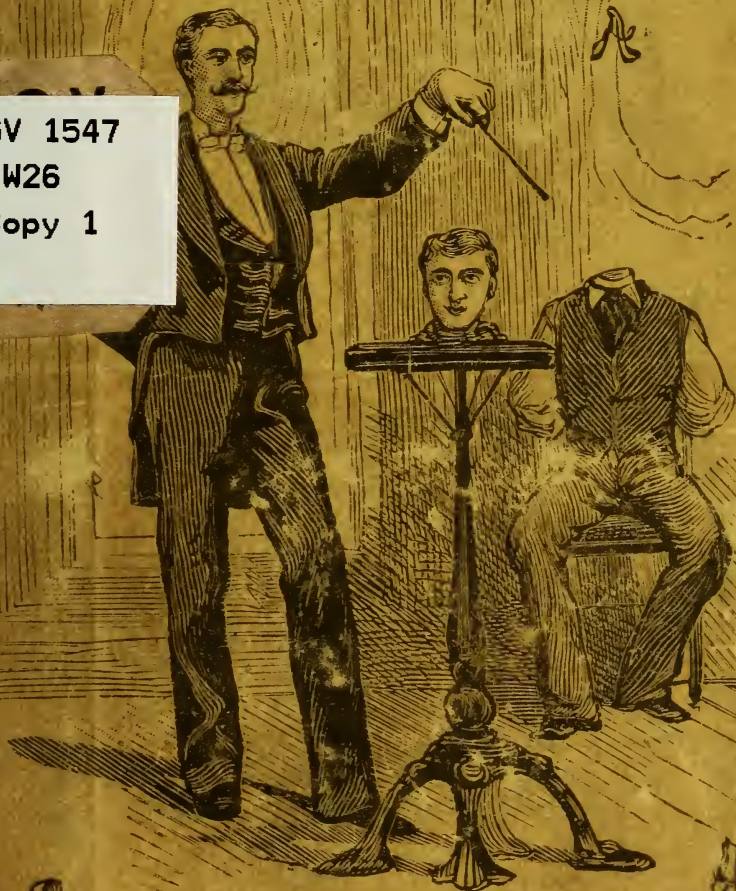


HOW TO BECOME

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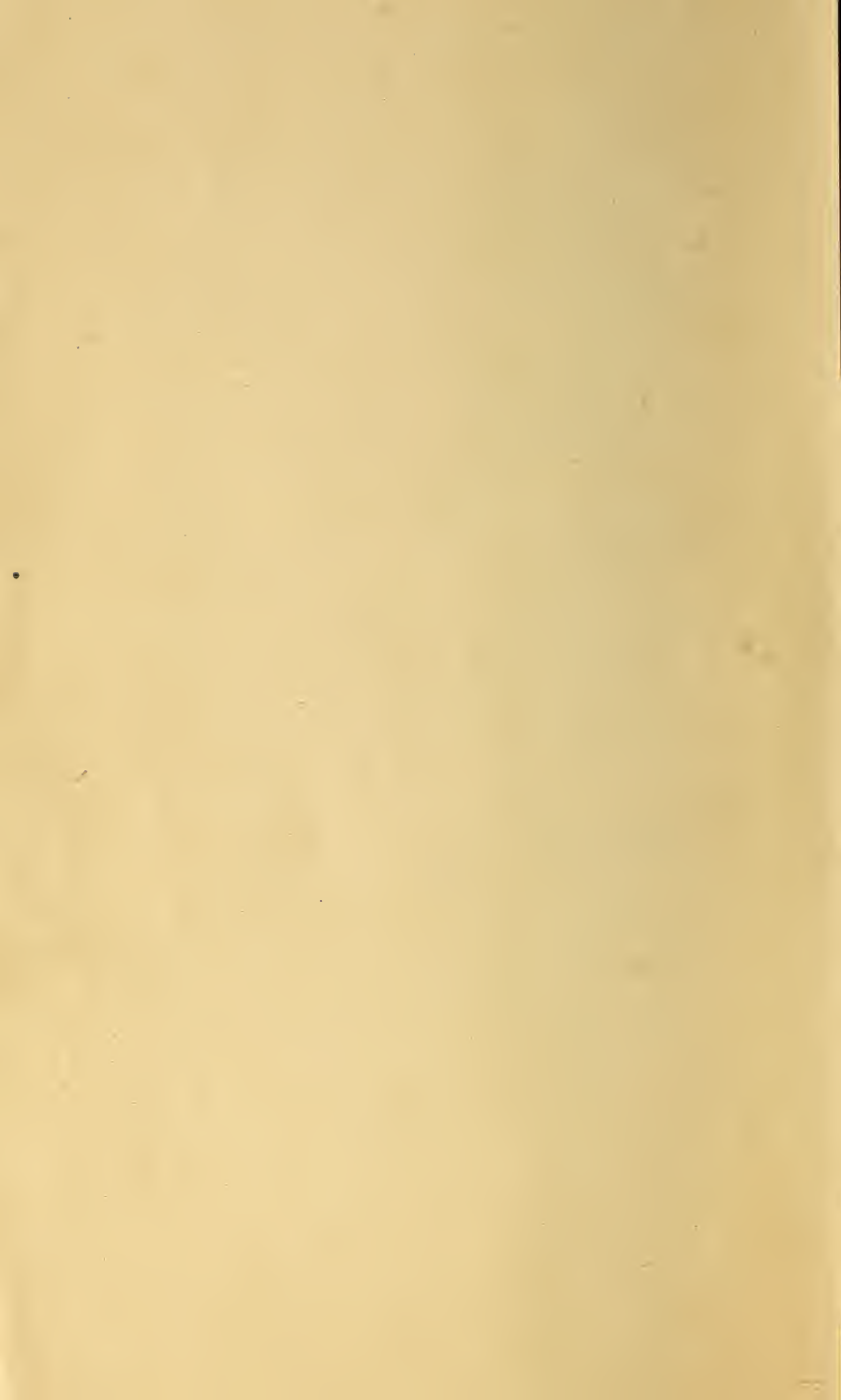
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How to Become a Magician

CONTAINING

A GRAND ASSORTMENT

OF

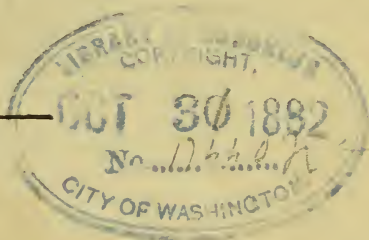
Magical Illusions

AS PERFORMED BY THE LEADING MAGICIANS AND WIZARDS
OF THE DAY.

ALSO CONTAINING

TRICKS WITH CARDS

MADE USE OF BY NOTED GAMBLERS. INCANTATIONS, CHARMS
AND SPELLS PRACTICED BY ASTROLOGISTS AND
FORTUNE-TELLERS BY THE USE OF
CARDS, DICE AND DOMINOES.



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How to Become a Magician.

INCLUDING SLEIGHT OF HAND WITH OBJECTS OR CARDS, WITH AND WITHOUT APPARATUS.

FROM the very early ages of the world the art of legerde-main, commonly called conjuring, has been known and practiced. In some of the old heathen ceremonies the priests made use of skillful deceptions, in order to impose upon the people; and in ancient Egypt, in Greece, and in Rome, the worship of the gods was frequently associated with mere tricks, which were used for the purpose of obtaining an influence by a pretense of extraordinary and supernatural powers. Among the Eastern nations juggling was a profession, and to this day the jugglers of Hindustan and other Oriental nations are so skillful that they are able to deceive even the most acute observers. In our own country the juggler was a minstrel as well as a conjurer, a reader of the stars or astrologer, and at the same time a jester, a merry-andrew, and a teller of droll stories. These jongleurs traveled from place to place, and exhibited at fairs, feasts, and merry-makings, as well as in the houses of noblemen, where they diverted the company in the great halls. In the fourteenth century they gave more attention to tricks and feats of skill, and became known as tregetours. The performances of some of these gentry were so marvelous, that the common people believed them to be the result of witchcraft, and classed the tregetour with the warlock and the sorcerer. Chaucer, who no doubt had frequently an opportunity of seeing the tricks exhibited by the tregetours of his time, says: "There I sawe playenge jogelours, magyciens, tragetours, phetonysses, charmeresses, old witches, and sorceresses;" and the old poet goes on to say of them, "Sometimes they will bring on the similitude of a grim lion, or make flowers spring up as in a meadow; sometimes they cause a vine to flourish, bearing white and red grapes, or show a castle built with stone, and

when they please they cause the whole to disappear;" and in another part of his works he says:—

“There saw I Coll Tregetour
 Upon a table of sycamour
 Play an uncouth thyng to tell;
 I sawe hym cary a wyndemell
 Under a walnot shale.”—*House of Fame*, book iii.

The learned monarch James I. was perfectly convinced that these and other inferior feats exhibited by the tregetours of his day could only be performed by diabolical agency. The profession had already fallen very low, and at the close of the reign of Queen Elizabeth the performers were ranked by the moral writers of that time not only with ruffians, blasphemers, thieves, and vagabonds, but also with Jews, Turks, heretics, pagans, and sorcerers; and in more modern times, by way of derision, the juggler was called a mocus-pocus, or hokus-pokus, a term applicable to a pickpocket or a common cheat.

The following pages are not intended to make the young reader either a cheat or a trickster; there is nothing perhaps so utterly contemptible in every-day life as trickery and deceit, and we would caution our young friends not to cultivate a love of deception, which is only allowable in such feats of amusement, because it is in fact not deception at all, when everybody expects to be puzzled, and is only left to find out the mystery the best way he can.

With this sage advice we shall present a collection of amusing conjuring tricks, premising that a considerable number of tricks usually embodied in this division will be found in that part of our work relating to Scientific Experiments and Amusements, as they more properly belong to “Natural Magic,” and are to be referred to the various operations of nature in the several departments of art, science, and philosophy.

SLEIGHT OF HAND.

It is intended in the following pages to lay more stress upon those tricks which require no apparatus than upon those for which special apparatus or the assistance of a confederate is required. No one is nearly so well pleased by a trick whose essence evidently lies in the machinery, while every one feels pleasure at seeing a sleight of hand trick neatly executed. The audience often despise all the numerous boxes, bottles, variegated covers, and other gimcracks which are generally seen on a conjuror's table; and are seldom so pleased with any performer as with one who does not even require a table, but presses into his service articles borrowed from his audience. The spectators should never be able to say, “Ah! the trick lies in the box: he dares not show it to us!”

The following tricks have almost all been successfully performed, and have caused some reputation in the magic art. Some of them are the invention of one of the most eminent "conjurers" of modern times.

THE FLYING SHILLING.

This trick must be frequently practiced before it is produced in public.

Borrow two colored silk handkerchiefs from the company, and have *three* shillings in your hand, but only show *two*, keeping the other one firmly fixed against the first joint of the second and third fingers. You must also have a fine needle and thread stuck inside the cuff of your coat. Then take one of the handkerchiefs, and put in *both* shillings, but pretend that only *one* is in the handkerchief; then put the handkerchief into a hat, leaving one corner hanging out. Now hold up the *third* shilling (which the spectators imagine is the *second*), and ask one of the company to lay the second handkerchief over it. You then ask him to hold the shilling tight between his finger and thumb, while you twist up the handkerchief. While doing so, with both hands concealed under the handkerchief, you pass a few stitches under the shilling, and replace the needle. This being done, spread one corner of the handkerchief over the hand of the person who is still holding the shilling, and, taking hold of another corner, tell him to drop the shilling when you have counted three. At the word "three" he lets go the shilling, and you whisk the handkerchief into the air, when the shilling appears to have vanished, but is really held in the handkerchief. You then tell the astonished individual to draw the other handkerchief out of the hat by the corner that is hanging out. The two shillings are heard to fall into the hat, and every one is persuaded that you have conjured one of the shillings out of the person's hand, and sent it into the hat.

ANOTHER METHOD.

Perhaps the spectators may ask to see it again, or demand to mark the shilling. In this case, vary it as follows. Ask some one (always choose the most incredulous of the party) to mark a shilling of his own and give it you. Take the same handkerchief and give him the shilling to hold that is already inclosed in it, as in the last trick, dropping the marked shilling into the palm of your hand. Twist it up as before, and then leave it entirely in his hands. Direct him to place it on a table, and cover it with a basin or saucer. Ask him to give you a cup or tumbler, and hold it under the table, beneath the place where the saucer is. Then tell him to knock three times on the saucer, and at the third knock

let the marked shilling fall into the tumbler. Hand him the tumbler, and while he is examining the shilling to see if it is the same one that he marked, take up the saucer, and shake out the handkerchief that is lying under it, as in the last trick. You must then return the handkerchief, and while you pretend to be searching for the marks, draw out the thread that held the shilling and drop the coin into the palm of your hand, taking care to rub between your finger and thumb the spot where the threads had been, in order to eradicate the marks. This variation seldom fails to confuse the company.

You must remember to keep talking the whole time, and always try to make a joke, or otherwise to distract the attention of the audience, while you are executing the necessary changes.

TO GET A RING OUT OF A HANDKERCHIEF.

Bend a piece of gold wire into the form of a ring, having previously sharpened both ends. You have a real ring made of the same piece of wire, and concealing the false ring in the palm of your hand, offer the real one to be inspected. When it is returned, borrow a handkerchief, and, while taking it from the lender, slip the real ring into your left hand, and take the false one at its point of junction. Throw the handkerchief over the ring, and give it to some one to hold between his finger and thumb. Let the handkerchief fall over it, and give a piece of string to a second spectator, directing him to tie it round the handkerchief, about two inches below the ring, so as to inclose it in a bag, and tell him to do so as tightly as he can. While he is doing this take up your conjuring wand, a rod of some hard wood, about eighteen inches long, and when the knot is tied, step forward, passing the rod into your left hand, taking care to slip over it the real ring, which has lain concealed there. Slip your left hand to the center of the rod, and direct each of the two persons to hold one end of it in his right hand. Then tell the one who has the ring and handkerchief to lay them on your left hand, which you immediately cover with your right. Then tell them to spread another handkerchief over your hands, and to say after you any nonsense that you like to invent.

While they are so doing, unbend the false ring, and draw it through the handkerchief by one of its points, carefully rubbing between the thumb and finger the place where it came through. Hang the empty handkerchief over the ring which is on the rod, and take away your hands, which you exhibit empty, as you have stuck the false ring inside your cuff. Take away the upper handkerchief, and let a third per-

son come to examine, when he will find the ring gone out of the handkerchief and hung upon the rod.

TO TIE A KNOT IN A HANDKERCHIEF WHICH CANNOT BE DRAWN TIGHT.

Cast an ordinary knot on a handkerchief, and give the end out of your right hand to some spectator, and tell him to pull hard and sharp when you count three. Just as he pulls, slip your left thumb under the handkerchief, and it will be pulled out quite straight, without any knot at all. You must let go the end that hangs over the left hand, and grasp the handkerchief between the thumb and forefinger.

THE THREE CUPS.

This is an admirable delusion, but requires very careful management, and should be practiced repeatedly before it is exhibited publicly. You get three tin cups. They should have two or three ridges running round them at the mouth, in order to give a better hold. Four balls should now be made of cork, and carefully blackened. One of the balls is held concealed between the roots of the third and fourth fingers, while the other three are handed round for examination, together with the cups. When they are returned, the young conjuror begins by placing each ball under a cup, or, if he chooses, asks one of the spectators to do so for him. While this is being done, he slips the fourth ball to the tips of the second and third fingers. He then lifts up cup No. 1, replacing it on the table a few inches from its first position, and at the same time slips the fourth ball under it. He takes up ball No. 1 and pretends to throw it away, but in reality he slips it into the place which the fourth ball had occupied. He does the same with the three cups, and then commences a sham search after the lost balls, in which he accidentally (!) knocks over one of the cups, and, to his pretended astonishment, finds a ball under it. He then knocks over both the other cups, and finds in them the two missing balls.

He again places the balls under the cups, taking care to slip the fourth ball under cup No. 3. He then takes up cup No. 1 and pretends to throw the ball into No. 3, but hides it as before. As there are already two balls in No. 3, the spectators imagine that he really has thrown the ball into it. He replaces cup No. 3 over both balls, and slips among them ball No. 1. He then takes up cup No. 2, and goes through the same process, and on knocking over cup No. 3, all three balls are found together under it, and while the spectators are being astonished, ball No. 2 can be quickly got rid of.

A rather startling termination to this trick can be managed by taking up one of the cups with its mouth upwards, holding the finger and thumb close to its mouth. Then by throwing another cup into it, letting go the first and catching the second, you appear to have thrown the second cup through the first.

TO TIE A HANDKERCHIEF ROUND YOUR LEG, AND GET IT OFF WITHOUT UNTYING THE KNOT.

Hold the handkerchief by both ends, lay the center of the handkerchief on your knee, and pass the two ends below, appearing to cross them, but in reality hitching them within each other. Draw this loop tight, and bring back the ends to the same side on which they were originally, and tie them above. If the loop is properly made it will stand a good pull. Then, after showing the spectators how firmly it is tied, put your hand under the knot, and by giving it a sharp pull, it will come off.

THE MAGIC BOND.

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

THE OLD MAN AND HIS CHAIR.

Take the same piece of string as in the last trick, hold your left hand with the palm uppermost, and hang the string over the palm. Spread all the fingers, and with the right hand bring forward the loop that hangs behind, by passing it over the second and third fingers. Loosen the loop, take hold of the part of the string that crosses the hand, and pull it forward. When tight pass it to the back of the hand, the reversal of the movement that brought it forward. Loosen the loop, insert the fore-finger and little finger of the right hand under the string that encircles the left fore-finger and little finger, and pass the two loops to the back of the hand. Tuck both loops under the cross-string at the back, and your preliminaries are completed. Then begin your story: "There was once upon a time an old man who stole a pound of candles. Here they are." You then hold your left hand as at the commencement, hook the right fore-finger under the cross-piece at the back and draw it downward until it is long enough to be passed over the second and third fingers to the

front. Pass it over, and draw it slowly upward, when the similitude of a pound of candles hanging by their string will be seen. "The old man, being tired, hung up his candles"—you then hang the long loop over your thumb—"and sat down in his high-backed chair, which you see here." You then hitch the right fore-finger and middle finger under the two loops that will be found hanging behind the left hand, bring them to the front, raise them perpendicularly, and the chair will be seen. The thumb must be raised perpendicularly, and brought as much as possible into the center of the hand, or the chair will be all aside.

"When the old man was rested it began to become dark, and he took a pair of scissors to cut down a candle for himself. Here are the scissors." While you are saying this you slip the loop off the thumb, and you get a pair of scissors. Move the blades and handles of the scissors, as if cutting something with them. "Just as he had lighted it, in came a policeman, and produced his staff, with the Queen's crown at the top." Now let go the little finger of the left hand, and the loop will run up the string toward the right hand, producing a King's crown. "The old man in vain tried to resist, for the policeman called a comrade to his assistance, and they tied a cord round the old man's arm, in a tight knot, like this"—slip the right middle finger out of its loop, and you will obtain the knot—"and carried him off to prison."

TO TIE A KNOT ON THE LEFT WRIST, WITHOUT LETTING THE RIGHT HAND APPROACH IT.

Take a piece of thick pliant string by each end, and with a quick jerk of the right hand cast a loop on it. The jerk must be given upwards and towards the left hand, and its impetus will cause the loop to run up the string until it falls over the left wrist. The moment that the forward jerk is given the right hand should be drawn back, so that the loop is drawn tight directly it has settled on the wrist. Both ends should be let fall when the knot is firm. This is a very nice little sleight of hand to practice in the intervals between more showy tricks, and, although rather difficult to learn, is soon acquired.

THE HANDCUFFS.

Let two persons, A and B, have their hands tied together with string, so that the strings cross. The object is to free themselves from each other without untying the knot. It is executed in the following manner:

Let B gather up the string that joins his hands, pass the loop under the string that binds either of A's wrists, slip it

over A's hand, and both will be free. By a reversal of the same process, the string may be replaced.

TO PULL A STRING THROUGH YOUR BUTTON-HOLE.

Take a piece of string about two feet in length, and tie the ends together. Pass it through a button-hole of your coat; hitch one thumb at each end, hook the little fingers into the upper strings of the opposite hand. Then draw the hands well outward, and the string will look very complicated.

To get out the string, loose the hold of the right thumb and left little finger, and separate the hands smartly, when the string will appear to have been pulled out *through* the substance of your coat.

It is an improvement of the trick if, immediately on loosing the hold of the right thumb, you change the string from the right little finger on to the thumb.

THE CUT STRING RESTORED.

Tie together the ends of a piece of string, pass one hand through each end, twist it once round, and put both ends into the left hand. Draw the right hand rapidly along the double strings until you come to the place where the strings have crossed each other. Conceal the junction with the thumb and finger of the right hand; hold the strings in a similar manner with the left hand, and tell some one to cut the strings between them. You show that the string has been divided into two pieces, and say that you will join them with your teeth. Put all four ends into your mouth, and remove with your tongue the little loop that has been cut off. When you take the string out of your mouth, the spectators will not notice the absence of so small a portion of its length, and will fancy that you really have joined them.

THE GORDIAN KNOT.

Take a silk handkerchief, and lay it on a table. Take each of the corners, and lay them across each other in the middle of the handkerchief, which will then be square. Do the same with the new corners, and go on until the handkerchief is reduced to the size of your hand. Then with your left finger and thumb take hold of the center, taking care to grasp all the four corners that lie there, and with the right finger and thumb take hold of the outer layer of silk, and pull it towards you as far as it will come. Then turn it a little on your left hand, and repeat the operation until it is all screwed up into a tight ball. No ends will be then perceptible, and a person who is unacquainted with the mode will never be able to untie it. Of course you must prepare it pre-

viously. When the person to whom you give it has failed to untie it, you take the ball in your hand, and holding it behind your back, you reverse the method by which it was tied, and when it is loose a good shake will release it.

THE KNOT LOOSENED.

This is a very amusing deception. You ask any one for a handkerchief, and tie the ends firmly together in a double knot allowing him to feel it, or pull the ends as tight as he pleases. You then throw the center of the handkerchief over the knot, and ask the person to hold it tight between his finger and thumb. You ask him if the knot is still there, to which he will answer in the affirmative. You then take hold of any part of the handkerchief, and direct the holder to drop the handkerchief at the word "three." You count "one, two, three," at which word he looses his hold of the handkerchief, and there is no vestige left of the knot.

The method of managing this trick is as follows:—Take the handkerchief and tie the ends in a simple knot, keeping *one end tight*, and the other end loose. We will call the tight end *A*, and the loose one *B*. Keep *A* *always* in the right hand, and on the stretch horizontally. Do this when you tie it the second time, and draw *B* tight, which will then form a double tie round *A*, but will not hold it firm. When you throw the handkerchief over the knot, you draw out *A* with the finger and thumb of the left hand and the knot will apparently remain firm, although in reality it is nothing but a double twist of silk, which of course falls loose when the handkerchief is dropped.

TO PUT NUTS INTO YOUR EAR.

Take three nuts in the left hand, show them, and take out one of them between your right finger and thumb, and another between the first and third finger. This latter is not seen by the company. You then put one of them in your mouth and retain it there, unknown to the spectators while you exhibit the second as the one that you put into your mouth. This second one you carry to your ear, as if you meant to insert it there, and on replacing it in your left hand, only two nuts will be left instead of three, the third of which appears to have gone into your ear.

TO CRACK WALNUTS IN YOUR ELBOW.

Conceal a very strong walnut in your right hand, and take two other walnuts out of the dish. Place one of them on the joint of your arm, and say that you are going to break it by the power of your muscles. You will now have one walnut in your arm and two in your right hand. Close your left

arm, and strike it an apparently violent blow with the right hand at the same time clenching the right hand violently, which will smash the second walnut in it, and the spectators hearing the crash will be sure to fancy that it is caused by the demolition of the walnut in your arm. Then open your arm very gently (for fear of dropping any of the fragments, you must say), and when pretending to take out the walnut which you had placed there, you substitute for it the broken one from your right hand.

TO TAKE FEATHERS OUT OF AN EMPTY HANDKERCHIEF.

Procure at the military clothier's four or five large plumes, such as are worn by officers. Take off your coat, and lay the plumes along your arms, the stem being toward your hand. Now put on your coat again, and the feathers will lie quite smoothly and unsuspected. Borrow a handkerchief from one of the spectators, and wave it about to show that it is empty. Throw it over your left hand, and with the right draw out one of the plumes from up the coat-sleeve, at the same time giving it a flourish in the air, which will loosen all the fibers of the feather, and make it appear much too large to have been concealed about the person. Wave the handkerchief again, and repeat the operation until all the plumes are gone. You can carry enough plumes under the sleeve to cover a table with, and if you prepare a board or an ornamental vase full of holes, you can place the plumes upright as you take them out.

TRICKS REQUIRING SPECIAL APPARATUS.

None of the following tricks are wholly managed by the apparatus, as such performances are unworthy of notice. Therefore, every trick mentioned in the following pages must be carefully practiced in private before it is produced in public. The apparatus, of course, cannot be inspected by the audience, and for that reason it is better to mix them with those tricks which have been already mentioned, in order that suspicious persons may be quieted by an occasional permission to inspect the objects used in the performances.

The young conjuror should always vary the mode of performance in the non-essentials, and should study combinations of one trick with another, by which means he will produce more astonishing results than if he restricted himself to the methods mentioned in this work. He should also invariably make a little speech, acknowledging that he is only deceiving the eye, and not the mind, and should therefore

request the company not to ask any questions, or to demand inspection of any of his apparatus.

THE DIE TRICK.

Get a wooden die about two inches and a half square, and a hollow tin die exactly the size of the wooden one, but without one of the sides. Then paint them both exactly alike. It will be better to let an *accidental* flaw appear on the same side of each. Then get a tin cover that exactly fits the dies. Now for the trick itself.

Borrow two hats, and while you turn your back upon the audience as you go to your table, slip into one of them the false die. Place both hats on the table, and send round the real die and cover for inspection. When they are returned, say, "Now, ladies and gentlemen, it is my intention to place these hats one above another, thus." You then place the two hats one above the other, the rims together, the hollow die being in the bottom hat. "I shall then cover the die thus," which you do, "and after I have knocked on the cover, I shall take it off, and you will find that the die is not under the cover, as it is now," taking it off, "but inside the hat, like this." You then put the real die into the hat. "You do not believe me, ladies and gentlemen, but I will soon convince you." You then take out the false die, and replacing the upper hat, put the die on the upper hat (of course, with the open side downward) and place the cover over it. Pick up your conjuring wand, give it a few flourishes, and bring it down on the cover. Grasp the cover tightly near the bottom, when both cover and false die will come up together; put the end of your wand into them, and give them a good rattle. Then knock off the upper hat with a blow of the wand, and push the lower one off the table, so that the die tumbles out of it. Always use plenty of gesture about your tricks.

THE DOLL TRICK.

Get a comical-looking doll, and cut off his head diagonally, taking care to do it very neatly. Drive a peg into the neck, and bore a hole in the body, into which the peg fits. Paint his body and head carefully, and if you put a gold chain or two round his neck, it will conceal the line of junction. Make also a coat of silk, and sew a pocket inside the edge of the skirt.

Take up the doll and say: "Now, ladies and gentlemen, here is a very learned man. Observe the development of his forehead, the sagacity of his nose, the eloquence of his lips, the dignity of his spectacles, and the philosophy of his pig-

tail. He is professor of astronomy at Timbuctoo, and here is his gown of office. See how handsome he looks in it. He is going to Amsterdam to see the eclipse of the last new comet. He has the honor to wish you all farewell before starting on his journey. Now, professor, we are waiting to see you go. Oh! you want funds, do you? I beg your pardon, here is a shilling for you." So saying, you take your right hand from under the gown, taking with it the body, and put the body into your pocket, while you jingle some silver. The head is now supported by your left hand. Pretend to give him some money, and then say: "What, you won't go unless you have more? Get along!" Hit the head a hard rap with your right hand, which drives it into the pocket, which you hold open for it with your left thumb and little finger. "Oh, dear! the doctor is dead, and cannot be found." Saying this you grasp the gown by the place where the head is, and shake it about to show that it is empty. If you like, you can make another oration and hold a dialogue, making the doctor resuscitate himself, which is, of course, done by taking the head out of the pocket with the left hand, and working it about by the peg.

THE VANISHED GROAT.

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

THE RESTORED DOCUMENT.

Make a memorandum book, and line the cover with paper which has been previously rubbed with a mixture of lamp-black and oil. The paper must be loosely affixed, so that it can be raised up, and a leaf from the memorandum book placed under it. You must also make a flat box, having a double opening.

You now take a leaf out of the memorandum book, and ask some one to write a sentence, at the same time offering him the book to write upon. The pencil with which you furnish him is very hard, and he is forced to press upon the paper in order to mark. In so doing the black is transferred by the pressure of the pencil from the blackened paper to the white leaf that has been placed under it, and of course makes an exact copy of the writing. You then give the man his document, put the memorandum book in your pocket, and go out of the room to fetch your box, which you have *forgotten*.

While you are out of the room, you take out the leaf from under the black paper, and put it in one side of the flat box, and shut down the cover that hides it. You bring in the box, apologizing for your absence, and give the box, open at the *other* side, into the writer's hands. Tell him to burn his writing in a candle, and to place the ashes in the box. He does so, and closing the box, returns it to you. You then flourish about a little with the box, wave it in the air, bring it down with a bang on the table, strike it with your wand, and then, opening it, as at first, you produce the duplicate leaf, which the writer acknowledges to be his own hand-writing. If the lamp-black should have come off and smeared the paper, you can account for it by observing that it is very difficult to get rid of all traces of the burning.

THE FISH AND INK TRICK.

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

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

THE CANNON BALLS.

The performer of this trick borrows a number of hats, and places them on the table. He then returns each person his hat, and on turning it over, a thirty-two pounder cannon ball rolls out.

The method of performing this delusion is as follows. Get a turner to make a number of wooden balls, each the size of a thirty-two pounder cannon ball, and let a hole be bored in each which will admit the middle finger. The balls are arranged hole upwards on a shelf on your table on the side opposite to the audience, so that the balls are nearly level with the top of the table. When you take a hat off the table, you slip your fore or middle finger into the ball just as you would into a thimble, and by bending the finger, bring the ball into the hat.

Any object may be brought into a hat in this manner, a great cabbage, for instance, having a hole cut in the stalk.

THE SHILLING IN THE BALL OF COTTON.

Get a tinman to make a flat tin tube, which will just allow a shilling to pass through it. Wind a quantity of worsted round it, so as to make it into a ball.

These preliminaries having been accomplished, perform any trick that will get a shilling out of sight. Then tell the spectators that you will bring the marked shilling into the middle of a ball of worsted. Take down the ball from the place where it is lying, drop the shilling into the tube, and withdraw the tube, leaving the shilling in the ball. A good squeeze or two will hold it tight, and obliterate every mark of the tube. Place the ball in a tumbler, take the end of the worsted, and give it to some one to unwind. This being done, the shilling will be found in the very center of the ball, with the end of the worsted wrapped tightly round it.

THE EGG AND BAG TRICK.

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

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

This is repeated until all the eggs but one are gone. You then, after taking out the last egg, say that some people think that the eggs are not real, but you will convince them by ocular inspection. Saying this, you break the egg in a saucer with your right hand, and while the people are occupied with it, you drop the bag behind your table, or hang it on a hook out of sight, and take up another exactly like it, into which you have put a hen. "These are real eggs," you then say, "and if any one doubts their reality, they cannot doubt that this is a real hen." You then turn the bag upside down, and shake out the hen. If any one wishes to inspect that bag, he can do so without being much wiser for it.

THE DANCING EGG.

Send for some eggs, and take care to place among them one which has been emptied of its contents, and to which is

fastened a long hair, at the other end of which is tied a crooked pin. Borrow a small stick from one of the spectators, and as you go behind your table contrive to hook the bent pin into your coat, passing it over the stick. Then place the egg on an inverted hat, and ask for some music, and directly it begins to sound, a slight and imperceptible depression or elevation of the stick will cause the egg to twist and roll about upon it, as if it had life. You must be careful to turn gently round now and then, so as apparently to vary the distance of the egg from the body.

BELL AND SHOT.

Get a wooden bell made, so thick that there is a considerable space between the outer and inner surfaces, especially on the upper part of the bell. A hollow must be cut in this, and the handle so made, that when it is at rest, it is forced upwards by a spring, and draws up the round piece of wood to which the clapper chain is attached, and closes the aperture.

You have a cardboard measure, which is of precisely the same capacity as the cavity in the bell, and just wide enough to hold a cent. Into this you privately put a cent, and then fill up the measure with shot, heaping it a little, to compensate for the cent. You make up a tale about a man going out shooting, and ringing the bell of the gunmaker's shop. (You then ring your wooden bell.) How the man bought a measure full of shot for a cent (you pour the shot into the bell and back again two or three times), but was so long haggling over three shots that the gunmaker took away the shot (here you again pour the shot into the bell, and by pressing on the handle, allow them all to run into the hollow), and kept the cent for his trouble. The man went out of the shop, but soon came in again, and rang furiously. (Here you again ring the bell, which is now apparently empty, and invert the measure on the table. The cent not being held by the finger and thumb will now fall on the tablecloth.) Then finish the story with an account of the manner in which the man got back his cent. When you have finished, invert the bell over the empty measure, and on pressing the handle, the shots will refill it. Do not touch it until you have done another trick or two, and then, when you put the bell aside, ring it again, and remark that the purchaser was a silly fellow after all, for here are his shots in his measure.

THE FIRE-EATER.

If the young conjuror is desirous of appearing in the character of a fire-eater, it is very easily managed. He must prepare a piece of thick string, by soaking it in a solution of

nitre, and then drying it. He cuts off a piece about an inch in length, lights one end, and wraps it up in a piece of tow which he holds in his left hand. The trifling smoke will be concealed by a huge bundle of loose tow also carried in the left hand.

He takes a handful of tow in his right hand, puts it into his mouth, chews it up, and appears to swallow it. He then takes another handful, and with it the piece in which is the string. As he puts this into his mouth, he takes out the piece which he has already chewed. By taking breath through the nostrils, and breathing it out through the mouth, smoke begins to issue forth, and the whole interior of the mouth is soon lighted up with a glow. When the mouth is shut, and the tow pressed together, the fire goes out, except the piece of prepared string. More tow is then taken into the mouth, and treated in the same manner.

In this short account of conjuring, I have purposely avoided such tricks as require expensive apparatus. Such apparatus is either entirely beyond a boy's reach, or at all events he ought not to be encouraged in the notion of spending much money on objects of no real use. A boy of any ingenuity will make the greater part of the apparatus himself, or at least he can do the painting and polishing of his machinery.

TRICKS WITH CARDS.

IN accordance with the previous rule, the principal stress is laid on card tricks that require no apparatus, and may be performed with ordinary cards.

TO MAKE THE PASS.

This is a necessary beginning for card tricks. "Making the pass" is the technical term for shifting either the top or the bottom card to any place in the pack that you like. It is almost impossible to describe it, and I can only say that it will be learnt better in five minutes from a friend than in as many hours from a book. As, however, a friend is not always to be found who can perform the pass, I will endeavor to describe it.

The cards are held in both hands, right hand underneath and left above, where, as the bottom card is to be raised to the top, the little finger is inserted between that card and those above it. By a quick movement of the right hand, the bottom card is slipped away towards the left, and is placed

upon the top card, under shadow of the left hand, which is raised for the moment to allow of its passage.

This movement must be assiduously practiced before it is exhibited in public, as nothing looks more awkward than to see it clumsily performed, in which case two or three cards generally tumble on the floor.

TO TELL A CARD BY ITS BACK.

While shuffling the pack cast a glance at the bottom card, make the pass, and bring it to the top. Continue to shuffle, and lay upon it by degrees as many cards as you like, say six. Then lay the pack on the table, face downwards, and divide it into seven heaps, beginning at the bottom, and leave the seventh heap larger than any of the others.

When you have done this, take one card from the top of the seventh heap, appear to calculate, and lay it, face upwards, on one of the other heaps. Do so with five more cards, thus leaving your slipped card at the top of the seventh heap. You then announce that by the aid of the six cards you will name the seventh. You name it accordingly, after carefully studying the other cards, and on asking a spectator to take it up, it will be seen that you are right.

If you place five cards above the slipped card, you will lay out six heaps, and if eight cards, there will, of course, be nine heaps.

THE CARD NAMED WITHOUT BEING SEEN.

As in the last trick, cast a glance at the bottom card, say the ace of spades. Lay out the pack in as many heaps as you like, noting where that one is laid which contains that bottom card. Ask any one to take up the top card of any heap, look at it, and replace it. You then gather up the heaps apparently by chance, but you take care to put the heap containing the bottom card upon the card which has been chosen. You then give any one the cards to cut, and on counting them over, the card that immediately follows the ace of spades is the card chosen.

If by any accident the two cards should be separated when cut, the upper card of the pack is the chosen one, and can be picked out with seeming care.

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 any one 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.

AUDACITY.

Several tricks may be successfully played by sheer audacity. A whole party has been astonished by the performer holding a pack of cards over his head, and naming each. The fact was, that he was standing exactly opposite a large mirror, in which the cards were reflected, while the spectators, having their backs to the mirror, suspected nothing.

Here are one or two tricks that depend on audacity for success.

THE CARD FOUND AT THE SECOND GUESS.

Offer the cards to any one, and let him draw one. You then hold the cards behind your back, and tell him to place his card on the top. Pretend to make a great shuffling, but only turn that card with its back to the others, still keeping it at the top. Then hold up the cards with their faces towards the spectator, and ask him if the bottom card is his. While doing so, you inspect his card at your leisure. He of course denies it, and you begin shuffling again furiously. "Let me do that," he will probably say; so, as you are perfectly acquainted with his card, you let him shuffle as much as he likes, and then, when you get the cards back again, shuffle until his card is at the bottom. Then pass them behind your back, make a ruffling noise with them, and show him his own card at the bottom.

THE CARD FOUND UNDER THE HAT.

Have a needle stuck just inside your sleeve. Hand the cards, &c., just as in the preceding trick, and tell the taker to put the card on the top. Take out the needle, and prick a hole nearly through the top *left-hand* corner. Replace the needle, shuffle the cards, or let any one shuffle them. Place the pack on the table, cover them with a hat, and the marked card will be known by a little raised knob on the *right-hand* top corner. Draw out card by card, saying whether it is that card or not, until you come to the marked one, which you throw on the table carelessly, and when you are about taking

out another card, stop suddenly, and pretend to find, by some magic process, that it is the chosen card.

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.

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 passing 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 SURPRISE.

When you have discovered a card, the following plan will make a *striking* termination to the trick. Get the card to the bottom of the pack, and tell one of the spectators to hold the cards by one corner as tightly as he can. Give them a sharp rap with your finger—not with your hand—and all the cards will be struck out of his hold, and fall on the floor, ex-

cept the bottom card, which will remain between his finger and thumb, It has a rather more dashing effect, if you put the chosen card at the top, and strike them upwards, when the whole pack will fly about the room like a flock of butterflies, only leaving the top card in the person's grasp.

THE REVOLUTION.

Another neat way of finishing a trick is as follows. Get the card to the top of the pack; and taking care that all the cards are even, drop the pack on the floor, taking care, just as you let go, to slip the top card a little off the rest of the pack. In falling, the resistance of the air will turn the card over, and it will rest with its face upwards on the top of the pack.

THE SLIPPED CARD.

Ascertain the bottom card of the pack; hold the cards in your left hand, with their faces downwards. Place your right hand upon them, and with your right fore-finger slide them slowly over each other, asking some one to stop any card he chooses, by putting his finger upon it. When he has done so open the pack at that card, but while opening it, make the pass, and bring the bottom card under the one touched. Hold up the cards, and ask the chooser to be sure of his card; hand all the cards to him, and let him shuffle as much as he chooses. Afterwards discover the card in any manner that you prefer. The following is a good plan.

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 center 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.

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 any one 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 pretense of shuffling them, and by adding sixteen, 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 be then six cards left. Add to these six sixteen, 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 downward, 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 the queen.

THE PAIRS RE-PAIRED.

Tell out twenty cards in pairs, and ask ten people to take a pair each, and remember them. Take up the pairs in their order, and lay them on the table in order, according to the accompanying table, which forms a memoria technica, and may be construed. Mutus gave a name to the Coci (a people who have yet to be discovered).

M	U	T	U	S ¹
1	2	3	2	4
D	E	D	I	T
5	6	5	7	3
N	O	M	E	N
8	9	1	6	8
C	O	C	I	S
10	9	10	7	4

(1) The figures represent the pairs, *i.e.* the 1 under M signifies that M belongs to the *first* pair.

Arranging these words in your mind on the table, take the first card of the first pair, lay it on *m* in Mutus, and the second on the *m* in Nomen. The next pair goes entirely in Mutus, being two *v*'s. The first card of the second pair goes on *t* in Mutus, and the second on *t* in Dedit; and so on until all the cards are laid in their places.

Ask each person in succession in which rows his cards are, and you can immediately point them out. For example, if he says the second and third row, you point out the second and fourth cards in those rows, because they both represent the letter *e*. If another says the first and last rows, you point out the last card in each, because the cards represent *s* in Mutus and *s* in Cocis. It will be seen that the whole table consists of ten letters, each repeated.

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, etc., etc." 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 one 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 triple deal, putting the heap in which is the chosen card second. The tenth card will be the one thought of.

THE CONFEDERATE COIN.

Put some wax on a dime, and stick it to the under edge of a table without a cover. Then borrow a dime from one of the company, and, turning up your cuffs and opening your fingers widely, to show that you have not another concealed, rub it quickly backward and forward on the table with your right hand, holding your left under the edge of the table to catch it. After two or three feigned unsuccessful attempts to accomplish your object, you loosen the concealed coin with the tips of the fingers of the left hand, and at the same time sweep the borrowed dime into it. Rub them together for a few seconds, and then throw them both upon the table.

TO MAKE TOUCH-PAPER.

Dissolve in some spirits of wine or vinegar a little saltpeter; then take some purple or blue paper, wet it with the above liquor, and when dry it will be fit for use. When you paste this paper on any of your works, take care that the paste does not touch that part which is to burn. The method of using this paper is by cutting it into slips long enough to go once around the mouth of the serpent, cracker, etc. When you paste on these slips, leave a little above the mouth of the case not pasted, then prime the case with meal powder, and twist the paper to a point.

MAGIC BOXES.

Have seven or eight boxes of box-wood, turned of such dimensions that the smallest will contain a coin, or a ring, and that they will shut and fit one inside the other. Observe that they must close easily, and that all the boxes successively may fit into the largest, while the largest lid, also, may contain all the smaller ones.

The bottoms and lids being then inserted one in another, from the smallest to the largest, you may, taking up all the lids together, and keeping them up by the aid of the finger,

place them at once on the nest of boxes, and close the whole by a single movement, as easily as if there had been but one.

Having put the boxes and lids thus arranged into your pocket, or conjuror's bag, in such a manner that they cannot be displaced, you will ask for a ring or coin from one of the company, taking care to have a similar one by you, concealed in your hand, which you will adroitly substitute for the one lent. Feeling then in your pocket, apparently for your handkerchief, or snuff-box, you place the ring or coin rapidly in the smallest box, and immediately shut the whole nest. Then drawing the box out of your pocket, you propose to make the trinket or coin pass into it, it being supposed that you are holding it in the fingers of the other hand. Pretend to make it pass into the box, concealing it quickly. Then tell the person who lent it, to open the box himself and remove his property. This will cause him the more surprise, that, being able to open the boxes only one at a time, he will not be able to imagine, although aware that it is only a trick of sleight of hand, how, in so short a space of time, you were able to open and shut so many boxes.

TO MAKE SQUIBS AND SERPENTS.

First make the cases of about six inches in length, by rolling slips of stout cartridge paper three times around a roller, and pasting the last fold, tying it near the bottom as tight as possible, and making it air-tight at the end with sealing-wax. Then take of gunpowder half a pound, charcoal one ounce, brimstone one ounce, and steel filings half an ounce, or in like proportion; grind them with a muller or pound them in a mortar. Your cases being very dry and ready, first put a thimbleful of your powder, and ram it hard down with a ruler; then fill the case to the top with the aforesaid mixture, ramming it hard down in the course of filling two or three times; when this is done, point it with touch paper, which should be pasted on that part which touches the case, otherwise it is liable to drop off.

TO MAKE CRACKERS.

Cut some stout cartridge paper into pieces three inches and a half broad, and one foot long; fold down one edge of each of these pieces lengthwise, about three-quarters of an inch broad; then fold the double edge down a quarter of an inch, and turn the single edge back half over the double fold. Open it and lay all along the channel which is formed by the folding of the paper some meal powder; then fold it over and over till the paper is doubled up, rubbing it down every turn; this being done, bend it backwards and forwards two inches

and a half or thereabouts, at a time, as often as the paper will allow. Hold all these folds flat and close, and with a small pinching cord give one turn around the middle of the cracker, and pinch it close; bind it with pack-thread as tight as you can; then, in the place where it was pinched, prime one end, and cap it with touch paper. When these crackers are fired, they will give a report at every turn of the paper; if you would have a great number of bounces you must cut the paper longer, or join them after they are made; but if they are made very long before they are pinched, you must have a piece of wood with a groove in it, deep enough to let in half the cracker; this will hold it straight while it is pinching.

THE MANNER OF MAKING A RING CHANGE HANDS, AND PASS ON TO ANY FINGER YOU PLEASE OF THE OPPOSITE HAND.

You will ask some one among the audience to lend you a gold ring, begging him, at the same time, to mark it, that he may be able to recognize it again.

On your side you will take good care to have a gold ring, which you will fasten by a small piece of catgut to a watch-spring, sewed into the left-hand cuff of your coat.

With the right hand take the ring that has been lent to you; then dexterously take hold of the ring, inside your cuff, attached to the watch-spring, and slip to the ends of the fingers of your left hand, unperceived by any one; during this operation you will conceal the borrowed ring in the fingers of your right hand, and will put it on a hook fastened on your pants, near your hip, and concealed by your coat; then you will exhibit the ring you have had concealed in the left hand, and ask the company on what finger of the other hand they desire it to pass.

While asking this question and receiving the answer, you put your finger on the little hook, and let the ring slip on it. at the same instant letting go the other ring by opening the fingers. The spring being no longer forcibly expanded, will contract and draw back the ring under the cuff, without its being perceived by any one, even those who may be holding your arms, who, being desirous only of preventing your hands from touching each other. will afford you sufficient freedom for all the movements you require. These movements should be rapid, and always accompanied by a stamping of the foot.

After this operation, you will exhibit to the company the ring which has found its way to the other hand, and prove to them by the mark on it that it is actually the same one.

Much address, and great rapidity of movement are neces-

sary in order to succeed in performing this amusing trick so that no one may suspect your imposition.

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

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

MAGICAL TRANSMUTATIONS.

Infuse a few shavings of logwood in common water, and when the liquor is sufficiently red pour it into a bottle. Then take three drinking glasses, and rinse one of them with strong vinegar; throw into the second a small quantity of pounded alum, which will not be observed if the glass has been washed, and leave the third without any preparation. If the red liquor in the bottle be poured into the first glass, it will appear of a straw color; if the second it will pass gradually from a bluish gray to black, when stirred with a key or any piece of iron, which has been previously dipped in strong vinegar. In the third glass, the red liquor will assume a violet tint.

THE RING AND THE HANDKERCHIEF.

Previously provide yourself with a piece of brass wire, pointed at both ends and bent round so as to form a ring about the size of a wedding-ring, which conceal in your hand; then commence your performance by borrowing from a gentleman a silk pocket-handkerchief, and from a lady a wedding-ring; request some person to hold two of the corners of the handkerchief, and another to hold the other two, keeping them at full stretch. You next exhibit the wedding-ring to the company, and announce to them that you will make it pass through the handkerchief. Then place your hand under the handkerchief, and substituting the false ring which you had previously concealed, press it against the center of the handkerchief, and desire a third person to take hold of the

under a glass, which you warm with your hands. At last, after an interval of a few seconds, you remove the handkerchief, to fold it; every one recognizes the mark, and the audience are amazed not to find the slightest tear in it.

This operation, which has produced so general a deception, is very simple. You have an understanding with some one in the company, who, having two handkerchiefs precisely similar, has already given one to the confederate behind the curtain and throws the other on the stage for the performance of the trick. You manage that this one shall lie at the top of the others, although pretending to mingle them by chance. The person to whom you apply to select one naturally takes the uppermost. You beg him to turn them topsy-turvy, pretending to make the trick more difficult, and having done so yourself, to replace at the top the one required. You address some one more good-natured and less clear-sighted, who will naturally take the one most easily got at.

When the handkerchief has been torn and folded, you put it under a glass, on a table, near a partition (or near the curtain). A small trap, beneath which is a drawer to receive the handkerchief, is on the spot on which you place the glass. The confederate, concealed behind the curtain, puts his arm under the table, to exchange the one handkerchief for the other. He then closes the trap, which, fitting exactly the hole it covers, only appears to be part of the table top, and thus deceives the most incredulous and clear-sighted of the spectators.

A WATCH POUNDED IN A MORTAR.

You request some one of the company to lend you a watch, and put it immediately into a mortar; a few moments afterwards you cause it to be pounded, by another person, with a pestle; you exhibit the wheels, face, mainspring, and drum-barrel broken and smashed; and finally, after a few minutes, you return the watch, whole and safe, to the proprietor, who recognizes it.

After all that we have said, it will easily be perceived that the mortar must be placed near the trap in the table of which we spoke in the last trick, and covered with a napkin, in order that the confederate may substitute another watch.

To produce a complete illusion in this case, you must take care to put in the mortar a second watch, the hands, works and case of which should, in some degree, resemble those of the borrowed one. And this is by no means difficult; for you can either have an understanding with the person lending the watch, or you may manage to ask the loan of some one whom you have seen elsewhere, and whose watch you may have had an opportunity of examining shortly before, with a view of procuring a similar one.

After replacing the fragments in the mortar, cover them a second time with the napkin, and amuse the company with a riddle or conundrum, or by some other tricks, to give your partner time to collect all the bits, and replace the perfect watch in the mortar.

TO MELT A PIECE OF MONEY IN A WALNUT SHELL, WITHOUT INJURING THE SHELL.

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

THE HYDRAULIC DANCER.

Procure a little figure of cork, which you may dress as your fancy dictates. In this figure place a small, hollow cone, made of thin leaf brass.

When the figure is placed on a jet d'eau, that plays in a perpendicular direction, it will be suspended on the top of the water, and perform a great variety of amusing motions.

If a hollow ball of very thin copper, of an inch in diameter, be placed on a similar jet, it will remain suspended, turning around, and spreading the water all about it.

THE FIERY FOUNTAIN.

If twenty grains of phosphorus, cut very small and mixed with forty grains of powder of zinc, be put into four drachms of water, and two drachms of concentrated sulphuric acid be added thereto, bubbles of inflamed phosphorated hydrogen gas will quickly cover the whole surface of the fluid in succession, forming a real fountain of fire.

A PERSON HAVING PUT A RING ON ONE OF HIS FINGERS, TO NAME THE PERSON, THE HAND, THE FINGER, AND THE JOINT ON WHICH IT IS PLACED.

Let a third person double the number of the order in which he stands who has the ring, and add 5 to that number; then multiply that sum by 5, and to the product add 10. Let him next add 1 to the last number if the ring be on the right hand, and 2, if on the left, and multiply the whole by 10; to the product of this he must add the number of the finger

(counting the thumb as the first finger), and multiply the whole again by 10. Let him then add the number of the joint, and, lastly, to the whole join 35.

He is then to tell you the amount of the whole, from which you are to subtract 3,535, and the remainder will consist of four figures, the first of which will express the rank in which the person stands; the second the hand (number 1 signifying the right, and 2 the left); the third number the finger, and the fourth the joint. For example:

Suppose the person who stands the third in order has put the ring upon the second joint of the thumb of his left hand, then:

The double of the rank of the third person is.....	6
To which add.....	5
	11
Multiply the sum by.....	5
	55
To which add.....	10
And the number of the left hand.....	2
	67
Which being multiplied by.....	10
	670
To which add the number of the thumb.....	1
	671
And multiply again by.....	10
	6710
Then add the number of the joint.....	2
And lastly, the number.....	35
	6747
From which deducting.....	3535
	3212

Of which, as we have said, the 3 denotes the third person, the 2 the left hand, the 1 the thumb, and the last 2 the second joint.

TO CONSTRUCT PAPER BALLOONS.

Take several sheets of silk paper; cut them in the shape of a spindle, or, to speak more familiarly, like the coverings of the sections of an orange; join these pieces together into one spherical or globular body, and border the aperture with a ribbon, leaving the ends that you may suspend from it the following lamp:

Construct a small basket of very fine wire, if the balloon is small, and suspend it from the aperture, so that the smoke

from the flame of a few leaves of paper, wrapped together, and dipped in oil, may heat the inside of it. Before you light this paper, suspend the balloon in such a manner that it may, in a great measure, be exhausted of air, and as soon as it has been dilated, let it go, together with the wire basket, which will serve as ballast.

THE MAGIC BOTTLE.

Take a small bottle, the neck of which is not more than the sixth of an inch in diameter. With a funnel, fill the bottle quite full of red wine, and place it in a glass vessel, similar to a show-glass, whose height exceeds that of the bottle about two inches; fill this vessel with water. The wine will shortly come out of the bottle, and rise in the form of a small column to the surface of the water; while, at the same time, the water entering the bottle will supply the place of the wine. The reason of this is, that as water is specifically heavier than wine, it must hold the lower place, while the other rises to the top.

An effect equally pleasing will be produced if the bottle be filled with water and the vessel with wine.

THE WINE TRICK.

First, from the vessel which contains eight gallons, and is full of wine, let five gallons be poured in the empty vessel of five, and from this vessel so filled let three be poured into the empty vessel of three, so there will remain two gallons within the vessel of five. Then let three gallons, which are within the vessel of three be poured into the vessel of eight, which will now have six gallons within it; that done, let the two gallons which are in the vessel of five be put into an empty vessel of three; then of the six gallons of wine which are within the vessel of eight, fill again the five, and from those five pour one gallon into the vessel of three, which wanted only one gallon to fill it, so there will remain exactly four gallons within the vessel of five, and four gallons within the other two vessels. This question may be resolved in another way, but I leave that as an exercise to the wit of ingenious readers.

TO DISCOVER WHICH NUMBERS HAVE BEEN CHOSEN.

Suppose you have propounded unto Peter and John two numbers, the one even and the other odd, as ten and nine, and that each of those persons is to choose one of the said numbers unknown to you. Now to discover which number each person shall have chosen, you must take two numbers,

the one even and the other odd, as two and three; then bid Peter multiply that number which he shall have chosen by two, and cause John to multiply that number which he shall have chosen by three; that done, bid them add the two products together, and let them make known the sum to you, or else demand of them whether the said sum be even or odd, or by any other way more secret endeavor to discover it, by bidding them to take the half of the said sum, for by knowing whether the said sum be even or odd, you do obtain the principal end to be aimed at; because if the said sum be an even number, then infallibly he that multiplied his number by your odd number (to wit: by three), did choose the even number (to wit: ten), but if the said number happen to be an odd number, then he whom you caused to multiply his number by your odd number (to wit: by three), did infallibly choose the odd number (to wit: nine).

THE GLOBULAR FOUNTAIN.

Make a hollow globe of copper or lead, and of a size adapted to the quantity of water that comes from a pipe (hereafter mentioned) to which it is to be fixed, and which may be fastened to any kind of pump, provided it be so constructed that the water shall have no other means of escape than through the pipe. Pierce a number of small holes through the globe, that all tend toward its center, and annex it to the pipe that communicates with the pump. The water that comes from the pump, rushing with violence into the globe, will be forced out at the holes, and form a very pleasing sphere of water.

THE WATER SUN.

Provide two portions of a hollow sphere that are very shallow; join them together in such a manner that the hollow between them be very narrow. Fix them vertically to a pipe from whence a jet proceeds. Bore a number of small holes all around that part where the two pieces are joined together. The water rushing through the holes will form a very pleasing water sun or star.

TO CAUSE A BRILLIANT EXPLOSION UNDER WATER.

Drop a piece of phosphorus, the size of a pea, into a tumbler of hot water: and, from a bladder furnished with a stop-cock, force a stream of oxygen directly upon it. This will afford a most brilliant combustion under water.

THE MAGICAL MIRRORS.

Make two holes in the wainscot of a room, each a foot high and ten inches wide, and about a foot distant from each other.

Let these apertures be about the height of a man's head, and in each of them place a transparent glass in a frame, like a common mirror.

Behind the partition, and directly facing each aperture, place two mirrors inclosed in the wainscot, in an angle of forty-five degrees. These mirrors are each to be eighteen inches squares, and all the space between must be inclosed with pasteboard painted black, and well closed that no light can enter; let there be also two curtains to cover them, which you may draw aside at pleasure.

When a person looks into one of these fictitious mirrors, instead of seeing his own face, he will see the object that is in front of the other; thus, if two persons stand at the same time before these mirrors, instead of each seeing himself, they will reciprocally see each other.

There should be a sconce with a lighted candle placed on each side of the two glasses in the wainscot, to enlighten the faces of the persons who look in them, or the experiment will not have so remarkable an effect.

TO MAKE LIQUID STEEL.

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

TO CHANGE THE COLOR OF A BIRD OR FLOWER.

To accomplish this metamorphosis, it is necessary to have earthen vases which have little edges or rims near their mouths, and should be of a size sufficiently large to hold suspended the bird or flower which you intend placing in them. You should likewise be provided with stoppers of cork, of a diameter equal to that of their mouths. To make an experiment upon some bird, it is necessary to commence by making a hole in the stopper sufficiently large to contain the neck of the bird without strangling it. This done, you divide the diameter of the stopper into two equal parts, so as to facilitate the placing of it around the neck without doing injury to the bird. The two parts being brought together, you place at the bottom of the vase an ounce of quicklime, and beneath that a quarter of an ounce of sal ammoniac. When you perceive the effervescence commence to take place, you promptly insert the stopper, to which the bird is attached, leaving the neck outside. The plumage of the body, exposed to this effervescent vapor, will become impregnated with the various colors produced by this chemical combination. Remove the stopper and the bird, and you will perceive its feathers charged with

divers shades. Two or three minutes serve to produce this effect, for you run the risk of stifling the bird, if exposed for any length of time to this vapor. In experimenting upon a flower, the hole in the stopper need only be large enough to hold the stem, which serves to suspend it in the air during the operation, which will be completed in one or two minutes.

MAGIC PICTURES ALTERNATELY REPRESENTING SUMMER AND WINTER.

Paint a landscape upon drawing-paper, coloring the earth, trunks of trees, limbs, etc., with their appropriate hues. But brush over the foliage, leaves, grass, etc., with the liquid hereafter described, and you will have a picture, at an ordinary temperature, utterly devoid of anything green. Heat it sufficiently, but not too much, and you will perceive the trees, leaves, and other foliage, assume a summer green, or rather that of early spring.

The liquid used is a dissolution in aqua regia of zaffer, which can be had at any druggist's—that is to say, the metallic earth of cobalt, which colors the zaffer blue. You temper this dissolution, which is very caustic, with common water, and with it you color the foliage of the landscape. The design, when cold, is invisible; but exposed to heat, wherever it has been touched by this liquid, it becomes green.

THE MAGIC FLASK.

Take a glass bottle; put in it some volatile alkali, in which has been dissolved copper filings, which will produce a blue color. Give this flask to some one to cork up, while indulging in some pleasantry, and then call the attention of the company to the liquid, when, to their astonishment, they find that the color has disappeared as soon as it was corked. You can cause it to reappear by simply taking out the stopper, and this change will appear equally astonishing.

SCRAP OR BLOWING BOOK.

Take a book seven inches long, and about five inches broad, and let there be 49 leaves—that is, seven times seven contained therein, so as you may cut upon the edges of each leaf six notches, each in depth of a quarter of an inch, with a gouge made for that purpose, and let them be one inch distant; paint every thirteenth or fourteenth page, which is the end of every sixth leaf and beginning of every seventh, with like colors or pictures; cut off with a pair of scissors every notch of the first leaf, leaving one inch of paper, which will remain half a quarter of an inch above that leaf; leave another like inch in the second part of the second leaf, clipping away an inch of paper in the highest place above it, and all notches

below the same, and orderly to the third and fourth, and so there shall rest upon each leaf only one nick of paper above the rest, one high uncut, an inch of paper must answer to the first directly, so as when you have cut the first seven leaves in such a manner as described, you are to begin the selfsame order at the eighth leaf, descending the same manner to the cutting other seven leaves to twenty-one, until you have passed through every leaf all the thickness of your book.

TO KEEP A STONE IN PERPETUAL MOTION.

Put very small filings of iron into aquafortis, and let them remain there until the water takes off the iron requisite, which it will do in seven or eight hours. Then take the water and put it into a vial an inch wide, with a large mouth, and put in a stone of lapis calaminaris, and stop it up close; the stone will then keep in perpetual motion.

HOW TO CUT A MAN'S HEAD OFF, AND PUT IT IN A PLATTER A YARD FROM HIS BODY.

This is a curious performance, if it be handled by a skillful hand. To show this feat of execution, you must cause a board, a cloth, and a platter to be purposely made, and in each of them to be made holes fit for a person's neck; the board must be made of two planks, the longer and broader the better; there must be left within half a yard of the end of each plank half a hole, so as both planks being thrust together, there may remain two holes, like holes in a pair of stocks; there must be made likewise a hole in the cloth; a platter also must be set directly over or upon one of them, having a hole in the middle thereof, of the like quantity, and also a piece cut off the same, as big as his neck, through which his head may be conveyed into the middle of the platter, and then sitting or kneeling under the board, let the head only remain upon the board, in the frame. Then, to make the sight more striking, put a little brimstone into a chafing dish of coals, setting it before the head of the boy, who must gasp two or three times, so as the smoke may enter his nostrils and mouth, which is not unwholesome, and the head presently will appear stark dead, if the boy act his countenance accordingly; and if a little blood be sprinkled on his face the sight will be stranger. This is commonly practiced with a boy instructed for that purpose, who, being familiar and conversant with company, may be known as well by his face as his apparel. In the other end of the table, where the like hole is made, another boy of the bigness of the known boy must be placed, having on his usual apparel; he must lean or lie upon the board, and must put his head under it through

the side hole, so as the body shall seem to lie on the end of the board, and his head lie in a platter on the other end. There are other things which might be performed in this action, the more to astonish the beholders, which, because they require long descriptions, are here omitted; as to put about his neck a little dough kneaded with bullock's blood, which, being cold, will appear like dead flesh, and being pricked with a sharp round, hollow quill, will bleed and seem very strange; and many rules are to be observed herein, as to leave the table-cloth so long and so wide as it may almost reach the ground.

ICE MADE IN A RED-HOT VESSEL.

Take a platinum cup and heat it red-hot; in it pour a small quantity of water; then the same quantity of sulphuric acid; a sudden evaporation will ensue; then invert the cup and a small mass of ice will drop out. The principle is this — sulphuric acid has the property of boiling water when it is at a temperature below the freezing point, and when poured in a heated vessel the suddenness of the evaporation occasions a degree of cold sufficient to freeze water.

Liquid carbonic acid takes a high position for its freezing qualities. In drawing this curious liquid from its powerful reservoirs it evaporates so rapidly as to freeze, and it is then a light porous mass like snow. If a small quantity of this is drenched with ether the degree of cold produced is even more intolerable to the touch than boiling water. A drop or two of this mixture produces a blister, just as if the skin had been burned. It will freeze mercury in five to ten minutes.

MAGICAL COLORS.

Put half a tablespoonful of syrup of violets and three tablespoonfuls of water into a glass. stir them well together with a stick, and put half the mixture into another glass. If you add a few drops of acid of vitriol into one of the glasses, and stir it, it will be changed into a crimson. Put a few drops of mixed alkali dissolved into another glass, and when you stir it it will change to green. If you drop slowly into the green liquor from the side of the glass a few drops of acid of vitriol you will perceive crimson at the bottom, purple in the middle, and green at the top; and by adding a little fixing alkali dissolved to the other glass, the same colors will appear in different order.

FREEZING WITH LIQUID.

Ether poured upon a glass tube in a thin stream, will evaporate.

crate and cool it to such a degree that water contained in it may be frozen.

INVISIBLE INK.

Dissolve green vitriol and a little nitrous acid in common water. Write your characters with a new pen.

Next infuse small Aleppo galls, slightly bruised in water. In two or three days pour the liquor off.

By drawing a pencil dipped in this second solution over the characters written with the first, they will appear a beautiful black.

THE MAGICAL TEASPOON.

Put into a crucible four ounces of bismuth, and when in a state of fusion throw in two ounces and a half of lead, and one ounce and a half of tin; these metals will combine, forming an alloy, fusible in boiling water. Mold the alloy into bars, and take them to a silversmith's to be made into teaspoons. Give one to a stranger to stir his tea, as soon as it is poured from the tea-pot; he will be not a little surprised to find it melt in his tea-cup.

INVISIBLE CORRESPONDENCE.

Mix up some hog's lard very intimately with a little Venice turpentine, and rub a small portion of it gently and in an equal manner over thin paper, by means of a piece of fine sponge. When you are desirous to employ this preparation for writing secretly to a friend, lay the above paper on that you intend to dispatch, and trace out whatever you think proper with a blunted style, by which means the fat substance will adhere to the second paper in all those places the style has passed. The person who receives the letter may easily render it legible by sprinkling over it a little colored dust, or some pounded charcoal well sifted.

BEAUTIFUL ORNAMENT FOR A ROOM.

Dissolve in seven different tumblers, containing warm water, half ounces of sulphates of iron, copper, zinc, soda, alumine, magnesia, and potass. Pour them all, when completely dissolved, into a large evaporating dish of Wedgwood ware, and stir the whole with a glass rod; place the dish in a warm place, where it cannot be affected by dust, or where it may not be agitated. When due evaporation has taken place, the whole will begin to shoot out into crystals. These will be interspersed in small groups and single crystals among each other. Their color and peculiar form of crystallization will distinguish each crystal separately, and the whole to-

gether, remaining in the respective places where they were deposited, will display a very curious and pleasing appearance. Preserve it carefully from dust.

TO MAKE FIRE BOTTLES.

The phosphoric fire bottles may be prepared in the following manner: Take a small vial of very thin glass, heat it gradually in a ladleful of sand, and introduce into it a few grains of phosphorus; let the vial be then left undisturbed for a few minutes, and proceed in this manner till the vial is full. Another method of preparing this phosphoric bottle consists in heating two parts of phosphorus and one of lime, placed in layers, in a loosely stoppered vial for about half an hour; or put a little phosphorus into a small vial, heat the vial in a ladleful of sand, and when the phosphorus is melted, turn it around, so that the phosphorus may adhere to the sides of the vial, and then cork it closely. To use this bottle, take a common brimstone match, introduce its point into the bottle, so as to cause a minute quantity of its contents to adhere to it. If the match be rubbed on a common bottle cork, it will instantly take fire. Care should be taken not to use the same match a second time immediately, or while it is hot, as it would infallibly set fire to the phosphorus in the bottle.

CURIOUS GAMES WITH CARDS.

By which Fortunes are told in a singular and most diverting manner.

LOVERS' HEARTS.

Four young persons, but not more, may play at this game; or three, by making a dumb hand, or sleeping partner, as at whist. Play this game exactly the same in every game, making the queen, whom you call Venus above ace, the aces in this game only standing for one, and hearts must be first led off by the person next the dealer. He or she who gets most tricks this way (each taking up their own, and no partnership) will have most lovers, and the king and queen of hearts in one hand shows matrimony at hand; but woe to the unlucky one that gets no tricks at the deal, or does not hold a heart in their hand, they will be unfortunate in love, and long tarry before they marry.

CUPID AND HYMEN.

Three are enough for this game, the nines, the threes, and the aces; deal them equally; those who hold kings, hold friends; queens are rivals; knaves, shame; knave alone,

lover; three, surprises; ace, sorrow; two together, shows a child before marriage; if a king alone is in her hand with the aces, she stands a good chance; but if a queen is with him, she will never marry the father; the nine of hearts gives the wish that you have most at heart; the nine of diamonds, money; and the nine of clubs, a new gown or coat; but the nine of spades is sorrow. A queen and a knave in one hand, bids fair for a secret intrigue.

HYMEN'S LOTTERY.

Let each one present deposit any sum agreed on, but of course some trifle; put a complete pack of cards, well shuffled, in a bag or reticule. Let the party stand in a circle, and the bag being handed around, each draw three. Pairs of any are favorable omens of some good fortune about to occur to the party, and gets from the pool the sum back each agreed to pay. The king of hearts is here made the god of love, and claims double, and gives a faithful swain to the fair one who has the good fortune to draw him; if Venus, the queen of hearts, is with him, it is the conquering prize, and clears the pool; fives and nines are reckoned crosses and misfortunes, and pay a forfeit of the sum agreed on to the pool, besides the usual stipend at each new game; three nines at one draw shows the lady will be an old maid; three fives a bad husband.

MATRIMONY.

Let three, five or seven young women stand in a circle, and draw a card out of a bag; she who gets the highest card out, will be married first of the company, whether she be at the present time maid, wife, or widow; and she who has the lowest has the longest time to stay ere the sun shines on her wedding-day; she who draws the ace of spades will never bear the name of wife; and she who has the nine of hearts in this trial will have one lover too many to her sorrow.

CUPID'S PASTIME.

By this game you may amuse yourself and friends, and at the same time learn some curious particulars of your future fate; and though apparently a simple, yet it is a sure method, as several young persons have acknowledged to the sybil who first presented them with the rules.

Several may play at the game, it requiring no number, on leaving out nine on their board. not exposed to view; each person puts a halfpenny in the pool, and the dealer double. The ace of diamonds is made principal, and takes all the other aces, etc., like Pam at Loo; twos and threes in your hand are luck; four, a continuance in your present state; fives,

trouble; sixes, profit; sevens, plague; eight, disappointments; nines, surprises; tens, settlement; knaves, sweethearts; kings and queens, friends and acquaintances; ace of spades, death; ace of clubs, a letter; and the ace of diamonds, with the ten of hearts, marriage.

The ace of diamonds being played first, or if it be not cut, the dealer calls for the queen of hearts, which takes next; if the ace be not cut, and the queen conquers, the person who played her will marry that year without a doubt, though it may perhaps seem unluckily at the time; but if she loses her queen, she must wait longer; the ace and queen being called, the rest go in rotation; as at whist, kings taking queens, queens knaves, and so on, and the more tricks you have, the more money you get off the board on the division of each game; those who hold the nine of spades will soon have some trouble, and they are also to pay a penny to the board; but the fortunate fair one who holds the queen and knave of hearts in the same hand will soon be married; or, if she is already within the pale of matrimony, she will have a great rise in life by means of her husband; those who hold the ace of diamonds and queen of hearts, clear the money off the board, and end that game; it also betokens great prosperity.

DICE.

This is a certain and innocent way of finding out common occurrences about to take place. Take three dice, shake them well in the box with your left hand, and then cast them out on a board or table, on which you had previously drawn a circle with chalk, but never throw on Monday or Wednesday.

Three—a pleasing surprise.

Four—a disagreeable one.

Five—a stranger who will prove a friend.

Six—loss of property.

Seven—undeserved scandal.

Eight—merited reproach.

Nine—a wedding.

Ten—a christening, at which some important event will occur to you.

Eleven—a death that concerns you.

Twelve—a letter, speedily.

Thirteen—tears and sighs.

Fourteen—a new admirer.

Fifteen—beware that you are not drawn into some trouble or plot.

Sixteen—a pleasant journey.

Seventeen—you will either be on the water, or have dealing with those belonging to it, to your advantage.

Eighteen—a great profit, rise in life, or some most desirable good will happen almost immediately; for the answers to the dice are always fulfilled within nine days. To show the same number twice at one trial, shows news from abroad, be the number what they may. If the dice roll over the circle, the number thrown goes for nothing, but the occurrence shows sharp words, and if they fall to the floor it is blows; in throwing out the dice, if one remains on the top of the other, it is a present, of which I would have the females beware.

DOMINOES.

Lay them with their faces on the table, and shuffle them; then draw one, and see the number.—N. B. Never play on a Friday.

Double-six—receiving a handsome sum of money.

Six-five—going to a public amusement.

Six-four—law-suits.

Six-three—ride in a coach.

Six-two—present of clothing.

Six-one—you will soon perform a friendly action.

Six-blank—guard against scandal, or you will suffer by your inattention.

Double-five—a new abode to your advantage.

Five-four—a fortunate speculation.

Five-three—a visit from a superior.

Five-two—a water-party.

Five-one—a love intrigue.

Five-blank—a funeral, but not of a relation.

Double-four—drinking liquor at a distance.

Four-three—a false alarm at your house.

Four-two—beware of thieves or swindlers.—Ladies, take notice of this; it means more than it says.

Four-one—trouble from creditors.

Four-blank—receive a letter from an angry friend.

Double-three—sudden wedding, at which you will be vexed.

Three-two—buy no lottery tickets, nor enter into any game of chance, or you will lose.

Three-one—a great discovery at hand.

Three-blank—an illegitimate child.

Double-two—you will be plagued by a jealous partner.

Two-one—you will mortgage or pledge some property very soon.

Double-one—you will soon find something to your advantage in the street or road.

Double-blank—the worst presage in all the set of dominoes; you will soon meet trouble from a quarter for which you are quite unprepared.

It is useless for any person to draw more than three dominoes at one time of trial, or in one and the same month, as they will only deceive themselves; shuffle the dominoes each time of choosing; to draw the same dominoe twice makes the answer stronger.

THE ART OF FORETELLING FUTURE EVENTS BY CHARMS, SPELLS, AND INCANTATIONS.

Magic Laurel.

Rise between three and four in the morning of your birthday, with cautious secrecy, so as to be observed by no one, and pluck a sprig of laurel; convey it to your chamber, and hold it over some lighted brimstone for five minutes, which you must carefully note by a watch or dial; wrap it in a white linen cloth or napkin, together with your own name written on writing-paper, and that of the young man who addresses you (or if there is more than one, write all the names down); write also the day of the week, the date of the year, and the age of the moon; then haste and bury it in the ground, where you will be sure it will not be disturbed for three days and three nights; then take it up and place the parcel under your pillow for three nights, and your dreams will be truly prophetic as to your destiny.

The Three Keys.

Purchase three small keys, each at a different place, and going to bed tie them together with your garter, and place them in your left hand glove, along with a small flat dough cake, on which you have pricked the first letters of your sweetheart's name; put them in your bosom when you retire to rest; if you are to have that young man you will dream of him, but not else.

This charm is the most effectual on the first or third of a new moon.

The Card Charm.

Select all the hearts and diamonds from the pack, put them in one of your stockings, and place them under your pillow any Friday night; as soon as you wake on Saturday morning, provided the fourth hour has struck, not else, draw a card; according to the number of pips, so many years will elapse before you appear at the altar of Hymen. Hearts show a loving husband, diamonds the richest husband or wife; the kings show that you will never marry; the queen, a troublesome rival; the knave of diamonds, a fatal seduction; and the knave of hearts, early widowhood.

The Magic Ring.

Borrow a wedding-ring, concealing the purpose for which you borrow it; but no widow's or pretended marriage will do, it spoils the charm; wear it for three hours at least before you retire to rest, and then suspend it by a hair off your head over your pillow; write within a circle resembling a ring, the sentence from the matrimonial service, beginning with, *with this ring I thee wed*, and over the circle write your own name in full length, and the figures that stand for your age; place it under your pillow, and your dream will fully explain who you are to marry, and what kind of a fate you will have with them. If your dream is too confused to remember it, or you do not dream at all, it is a certain sign you will never be a bride.

The Witches' Chain.

Let three young women join in making a long chain, about a yard will do, of Christmas juniper and mistletoe berries, and at the end of every link put an oak acorn. Exactly before midnight let them assemble in a room by themselves, where no one can disturb them; leave a window open, and take the key out of the key-hole and hang it over the chimney-piece; have a good fire and place in the midst of it a long, thinish log of wood, well sprinkled with oil, salt and fresh mold, then wrap the chain around it, each maiden having an equal share in the business; then sit down, and on your left knee let each fair one have a prayer-book opened at the matrimonial service. Just as the last acorn is burnt, the future husband will cross the room; each one will see her own proper spouse; but he will be invisible to the rest of the wakeful virgins. Those that are not to wed will see a coffin, or some misshapen form, cross the room; go to bed instantly and you will have remarkable dreams. This must be done either on a Wednesday or Friday night, but no other.

The Nine Keys.

Get nine small keys, they must all be your own by begging or purchase (borrowing will not do, nor must you tell what you want them for); plait a three-plaited band of your own hair, and tie them together, fastening the ends with nine knots; fasten them with one of your garters to your left wrist on going to bed, and bind the other garter round your head; then say:

St. Peter take it not amiss,
To try your favor I've done this;
You are the ruler of the keys,
Favor me then, if you please;
Let me then your influence prove,
And see my dear and wedded love!

This must be done on the eve of St. Peter's, and is an old charm used by the maidens of Rome in ancient time, who put great faith in it.

The Mysterious Watch.

Request any person to lend you his watch, and ask him if it will go when laid on the table. He will, no doubt, answer in the affirmative; in which case place it over the end of the concealed magnet, and it will presently stop. Then mark the precise spot where you placed the watch, and moving the point of the magnet, give the watch to another person, and desire him to make the experiment; in which he not succeeding, give it to a third (at the same time replacing the magnet), and he will immediately perform it, to the great chagrin of the second party.

This experiment cannot be effected, unless you take the precaution to use a very strongly impregnated magnetic bar, and that the balance-wheel of the watch be of steel, which may be ascertained by previously opening it, and looking at the works.

The Magic Rose.

Gather your rose on the twenty-seventh of June, and let it be full blown, and as bright a red as you can get; pluck it between the hours of three and four in the morning; take care to have no witness of the transaction; convey it to your chamber and hold it over a chafing-dish or any convenient utensil for the purpose, in which there is charcoal and sulphur of brimstone; hold your rose over the smoke about five minutes, and you will see it have a wonderful effect on the flower. Before the rose gets the least cool, put it in a sheet of writing-paper, on which is written your own name and that of the young man you love best; also the date of the year, and the name of the morning star that has the ascendancy at that time; fold it up and seal it neatly with three separate seals, then run and bury the parcel at the foot of the tree from which you gathered the flower; here let it remain untouched till the sixth of July; take it up at midnight, go to bed and place it under your pillow, and you will have a singular and most eventful dream before morning, or at least before your usual time of rising. You may keep the rose under you three nights without spoiling the charm; when you have done with the rose and paper, be sure to burn them.

Midsummer-day Charm, to know your Husband's Trade.

Exactly at twelve, on Midsummer-day, place a bowl of water in the sun, pour in some boiling pewter as the clock is striking, saying thus:

Here I try a potent spell,
 Queen of love, and Juno tell,
 In kind union unto me,
 What my husband is to be.
 This the day, and this the hour,
 When it seems you have the power,
 For to be a maiden's friend,
 So, good ladies, condescend.

A tobacco-pipe full is enough. When the pewter is cold, take it out of the water, and drain it dry in a cloth, and you will find the emblems of your future husband's trade quite plain. If more than one you will marry twice; if confused and no emblems, you will never marry; a coach shows a gentleman for you.

St. Agnes' Day.—Charm to know who your husband shall be.

Falls on the 21st of January; you must prepare yourself by a twenty-four hour' fast, touching nothing but pure spring water, beginning at midnight on the 20th, to the same again on the 21st; then go to bed, and mind you sleep by yourself, and do not mention what you are trying to any one, or it will break the spell; go to rest on your left side, and repeat these lines three times—

St. Agnes be a friend to me,
 In the gift I ask of thee;
 Let me this night my husband see—

and you will dream of your future spouse; if you see more than one in your dream, you will wed two or three times, but if you sleep and dream not, you will never marry.

Events Foretold by Planets.

JANUARY.—*Aquarius, or the Water-bearer.*

ABOUT the twentieth of the month the sun enters this sign: a man born at this period will be of an unruly, restless, fickle, and boisterous disposition; will be given to all whims and strange fancies; will undertake anything, however difficult, to accomplish any object he may have in view; not contented long in one place; soon affronted—slow to forgive; suspicious and always imagining danger, and, instead of endeavoring to subdue trouble, meeting it half way. In life he will be moderately successful, and enjoy a portion of happiness. In love he will display an amorous disposition, and be passionately attached to his mistress, until she yields to his wishes, or marries him; he will then grow indifferent, and rove until some other object fixes his attention.

A woman born at this time will be of a studious, indus-

trious, and sedentary disposition—will be much attached to the employment she is brought up to; in love she will be constant and moderate—she will make a kind and tender mother, and an affectionate wife.

FEBRUARY.—*Pisces, or the Fishes.*

About the twentieth of the month the sun enters this sign: a man born at this time will be designing, intriguing, selfish, unfaithful to his engagement; he will be mean, and subservient to those whom he thinks he can make useful to his schemes; but his end once obtained, he will take every opportunity to injure and betray them: in poverty he will be a sycophant, in prosperity a tyrant—haughty to equals and inferiors. In life he will generally be unsuccessful, although for a time he will often appear to have succeeded; in love he will be careless, indifferent, and unsteady—he will make a severe father and an unkind husband.

A woman born at the same period will be of obliging manners, delicate in her ideas, open and sincere in her friendships, an enemy to deceit—in love she will be faithful, and moderately inclined to the joys of Venus; she will be affectionate to her family; make a good and tender mother, and be a prosperous and excellent wife.

MARCH.—*Aries, or the Ram.*

About the twentieth of the month the sun enters this sign: a man born at this period will be of a bashful, meek, and irresolute disposition, hard to provoke to a quarrel, but difficult to be appeased when roused; in life he will be for the most part happy and contented—in love he will be faithful and constant, moderately addicted to its pleasures—he will be a kind, affectionate father, a good husband, a sincere friend, and of an industrious turn.

A woman born at the same time will be modest, chaste, good-tempered, cleanly in her habits, industrious, and charitable—in love she will be faithful, and in life she will be rather happy than otherwise, but be little concerned about worldly affairs—she will make an amiable mother, be decently fond of her husband, and moderately given to the joys of Hymen.

APRIL.—*Taurus, or the Bull.*

About the twentieth of the month the sun enters this sign: a man born at this time will be of a strong and robust constitution, faithful to his engagements, industrious, sober, and honest, but prone to anger—in life he will be ardent in his pursuits, but will meet with many vexations and disappoint-

ments—in love he will be extremely amorous, much given to women, of a jealous disposition, liable to infidelity to the marriage bed, but on the whole a good husband and a kind father—he will be extremely desirous of roving in the world, and establishing a reputation.

A woman born at this period will be of a courageous and resolute disposition, of an industrious turn, impatient of control, desirous of praise, and not easily daunted, fond of domestic life, much attached to those pleasures that are consistent with virtue, fond of her husband, indulgent to her children, and a sincere friend, and liberal benefactress—she will be happy in the connubial state, and pass her time with much satisfaction.

MAY.—*Gemini, or the Twins.*

About the twentieth of the month the sun enters this sign: a man born at this period will be of an undaunted courage, of a sweet and cheerful temper, of a lively imagination, stern in his resentments, though not easily provoked—he will be very ambitious of distinguishing himself for his learning and his knowledge of his profession or trade—in life he will be inclined to traveling, especially in foreign countries—he will meet with many crosses, and much persecution, but will bear them all with manly fortitude, and great patience—he will be immoderately attached to women, placing all his happiness in their arms—he will make a good father, but an unfaithful husband.

A woman born at this period will be of a peevish and fretful temper—she will be vindictive and revengeful, not very industrious, but inclined to neatness in dress and in her house—in love she will be credulous and jealous, much inclined to the pleasures of the marriage bed—in life she will meet with many disagreeable interruptions to her peace of mind, but be of a generous disposition, kind to her children, affectionate to her husband, and liberal to her dependents.

JUNE.—*Cancer, or the Crab.*

About the twentieth of the month the sun enters this sign: a man born at this period will be of an industrious and sober disposition, diffident of his own abilities, not easily excited to mirth, firm and inflexible in his determinations—in life, he will be faithful to his engagements, successful in his pursuits, and kind to his fellow-creatures—in love he will be sincere, moderately inclined to the joys of Hymen, faithful to the nuptial bed, a tender father, and a kind husband.

A woman born at this time will be of a captious temper, inclined to industry, and fond of merriment and good cheer—

in life she will be persevering in her undertakings, tenacious of her own opinion, but without provoking obstinacy—she will be much inclined to the pleasures of love in a lawful manner, will make a good wife and an affectionate mother, and enjoy a reasonable share of happiness and tranquillity.

JULY.—*Leo, or the Lion.*

About the twentieth of the month the sun enters this sign: a man born at this period will be of an unruly, turbulent, rapacious, and quarrelsome disposition, always inclined to dispute with his neighbors, and enter into law-suits—in life he will be forever scheming, without accomplishing his ends; he will be troublesome to others and to himself, and for the most part be unhappy—in love he will be indifferent, making it a secondary consideration—he will be unfaithful whenever his interests so dictate—he will make a morose husband, and a negligent father.

A woman born at this time will be of an abusive and quarrelsome disposition, indolent and peevish in her temper, fond of calumniating her neighbors—she will be little inclined to the pleasures of love, be a very indifferent mother, and a slut-tish wife—in life she will be perpetually in scrapes, and be for the most part unhappy herself by endeavoring to make others so.

AUGUST.—*Virgo, or the Virgin.*

About the twentieth of the month the sun enters this sign: a man born at this period will be of rather a timid disposition, though not cowardly—he will be honest and sincere in his dealings, much reserved in conversation, cautious in his undertakings, good-tempered and mild, gentle in his behavior and sober in his conduct—in life he will be tolerably happy and moderately successful—in love he will be much inclined to lawless pleasures, yet affectionate to his wife—he will make a good father and a tender husband.

A woman born at this time will be of a very honest, sincere, and candid disposition, much inclined to cleanliness in her person, of warm desires, modest speech, fond of connubial joys, and faithful to her husband—she will make a good mother and an industrious wife.

SEPTEMBER.—*Libra, or the Balance.*

About the twentieth of the month the sun enters this sign: a man born at this period will be of an honest, sober, and upright disposition, faithful and just in his dealings, a great lover of truth, and an enemy to quarrels and disturbances—in life he will be highly respected, whatever may be his situa-

tion, rich or poor—if he arrives at honors and places of consequence, he will still retain a veneration for his old friends, protect them to the utmost of his power, and conduct himself with temper and moderation—in love he will be no enemy to the pleasures of wedlock, but make an affectionate husband and a kind father.

A woman born at this time will be of a prudent, modest, and virtuous disposition, dignified in her manners, affable and agreeable in her conversation, generous in her temper, in life she will be very happy—in the business of love she will only consider it as a duty in obedience to her husband, and will make an obedient and complying wife, and a careful and attentive mother.

OCTOBER.—*Scorpio, or the Scorpion.*

About the twentieth of the month the sun enters this sign: a man born at this period will be of an amiable and social disposition, of a lively imagination, prudent in his conduct, and agreeable in his manners. In life he will be subject to many cruel and severe hardships, he will have many enemies, be suspected of plots and conspiracies against the state; he will be persecuted and calumniated, but by the interposition of friends he will be raised by his merits, in the end triumph over his enemies, and be extricated from his difficulties. In love he will be faithful and sincere, much addicted to the delights of the connubial state, but obliged to make his passions yield to his other concerns in life; he will be a fond father and an affectionate husband.

A woman born at this time will be of a rash, imperious, intriguing, and designing disposition, of an unsteady and disagreeable temper, and inclined to liquor. In life her schemes will generally miscarry through her own folly and want of conduct. In love she will yield to its pleasures only with a view to serve her purpose, and she will be fickle and unfaithful—make a bad wife, savage mother, and be the cause of her family's unhappiness.

NOVEMBER.—*Sagittarius, or the Archer.*

About the twentieth of the month the sun enters this sign: a man born at this period will be of a cold, phlegmatic disposition, of little sensibility, furious when in a passion, implacable in his resentments, punctual in his dealings. In life he will be generally successful, easily led by others, and frequently deceived. In love he will be moderate in his passions, caressing his wife merely for the sake of getting children, to whom he will make an excellent father, but will be a morose and tyrannical husband.

A woman born at this time will be of a masculine disposition, much addicted to calumniate others, and spreading scandalous reports of those she does not like; in her behavior she will be imperious and disagreeable, a great scold, and inclined to strong liquors and quarreling. In life she will make many enemies by her want of conduct and little regard to what she says, be rather unhappy and unsuccessful in her pursuits. In love she will be constant, but expect to govern her husband—she will expect him to do strict justice to the marriage bed, to the pleasures of which she will be immoderately attached; she will love her children, but be negligent of them; she will be fond of her husband, whilst he gives her her own way, and strictly performs the marriage rites; but if they are neglected, she will lead him a wearisome life, and prove unfaithful.

DECEMBER.—*Capricorn, or the Horned Goat.*

About the twentieth of the month the sun enters this sign: a man born at this time will be of an ambitious, turbulent, and restless disposition, troublesome to himself and others, of a dull and lazy habit, void of reflection, and of unpleasant manners. In life he will be unhappy and unfortunate, owing to his own rashness and want of consideration. In love he will be exceedingly amorous, much attached to the female sex, rather fickle in his affections, but kind and loving to his wife, punctual in the discharge of the nuptial duties; he will make a bad father, but a good husband.

A woman born at this time will be of a meek, sober, and amiable disposition, a good neighbor, and a sincere friend, fearful and timorous, but of engaging manners. In life she will be rather happy than otherwise, and easily restrained from doing wrong. In love she will be of a warm constitution, and yield easily to the solicitations of her lovers; in the married state she will be faithful and kind, strongly attached to the hymenial duties, and forward in exacting them of her husband; she will be a tender mother and a good wife, though extremely credulous of everything she hears.

[THE END.]

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