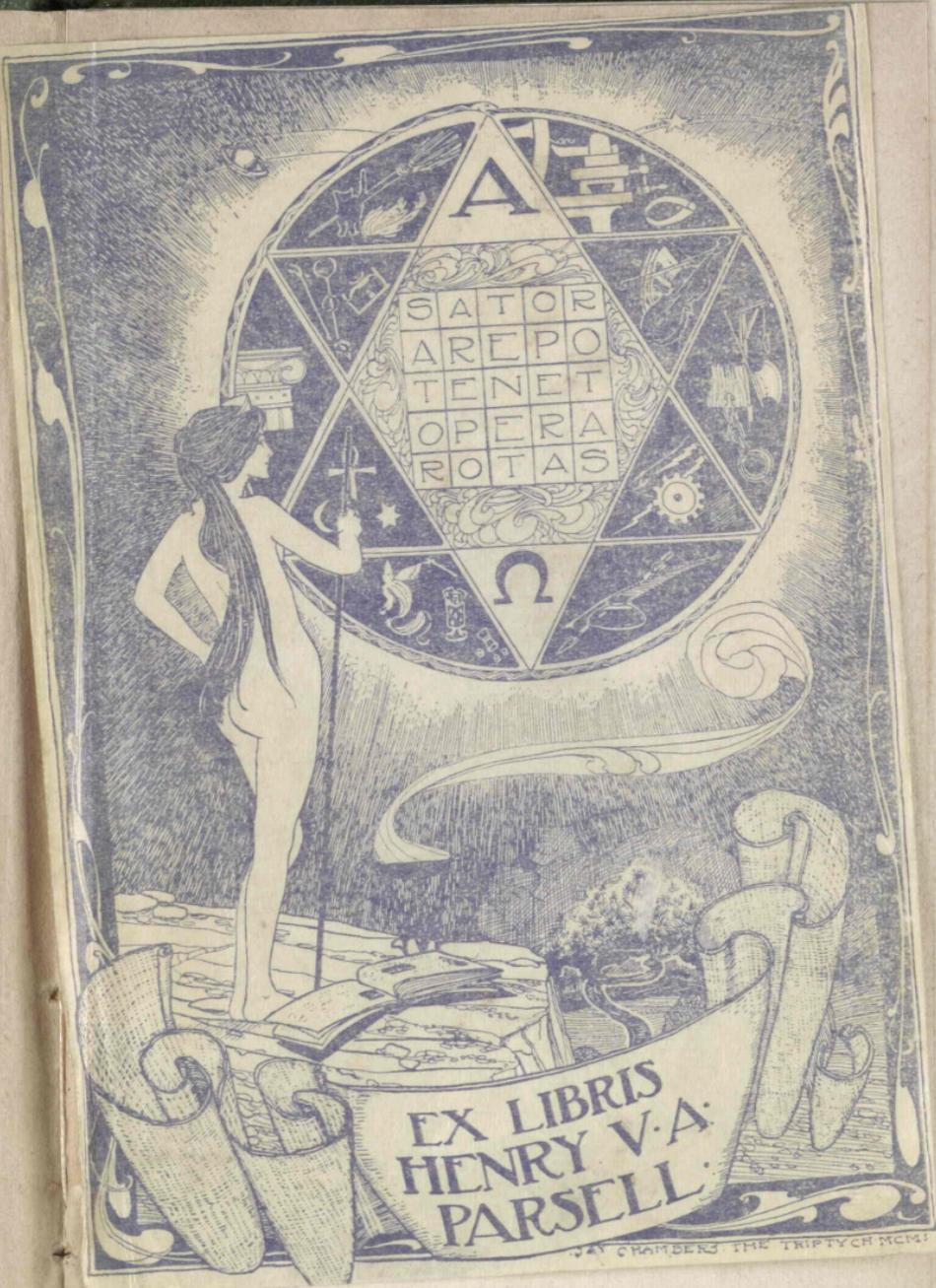


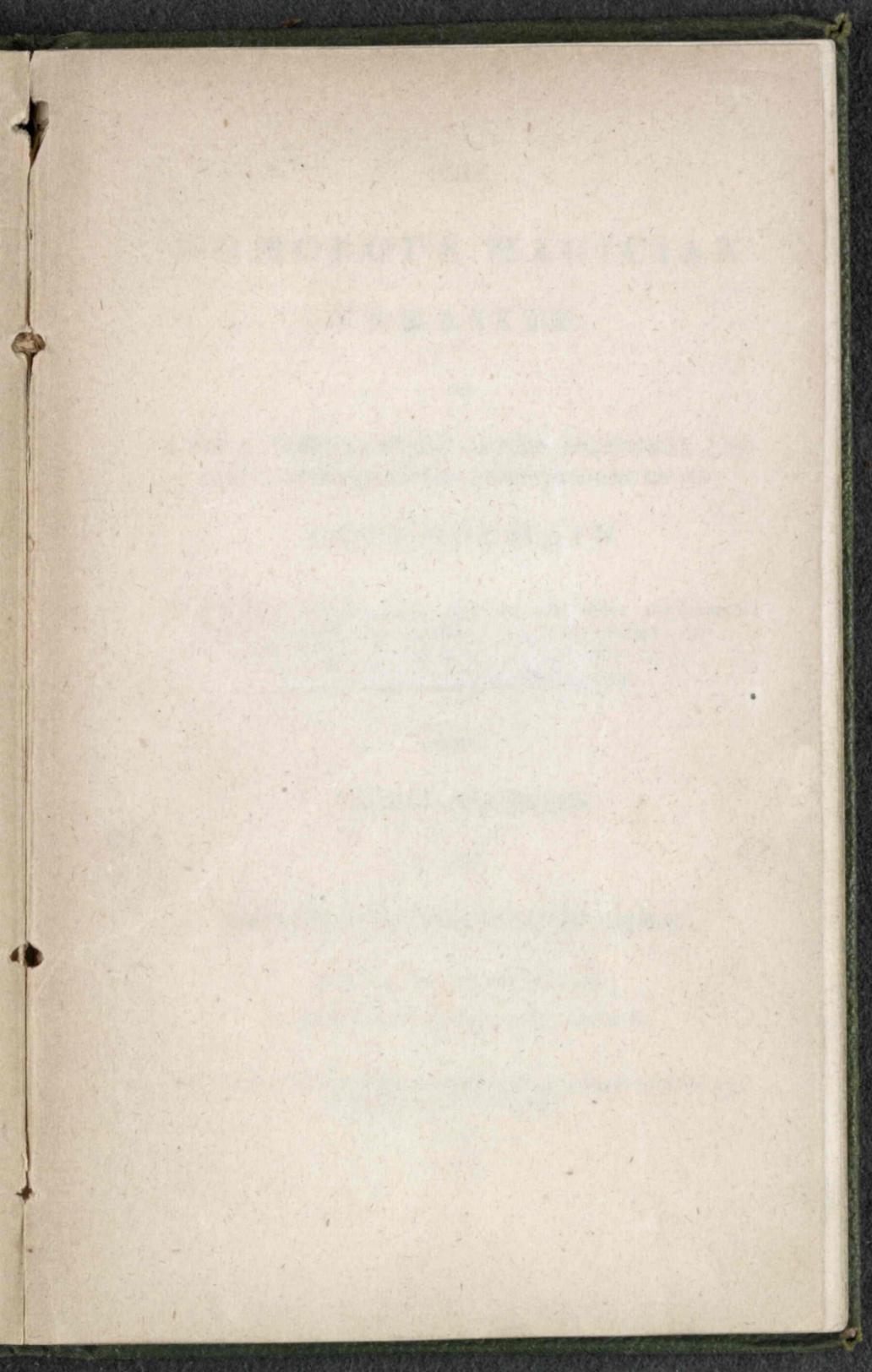
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THE
HUMOROUS MAGICIAN
UNMASKED;
OR,
A FULL EXPLANATION OF THE PRINCIPAL AND
MOST INTERESTING PERFORMANCES OF
LEGERDEMAIN

*As exhibited by Monsieur Adrian and other performers,
which of late has excited so much curiosity in the
public mind, in Philadelphia and other cities
of the United States and elsewhere.*

WITH
AMUSING DIALOGUES,
AND
ORIGINAL AND TRUE YANKEE STORIES.

BY A. B. ENGSTROM,
PROFESSOR OF DRAWING AND PAINTING.

Of whom, and the principal Booksellers in Philadelphia, the
work may be obtained.

1836.

GENERAL DIRECTIONS TO BE OBSERVED BY THE PERFORMER.

The person who would display this art before an audience, should not only be well prepared to perform the mechanical part, but likewise to acquit himself with credit while addressing his audience. He should always be on the alert, and ready at any moment, in the most ingenious manner to divert their attention by whatever he says, for the occasion. He should always present a bold front, so as not to be in the least intimidated when any accident may happen to interfere with his previously formed arrangements. Pleasing address or politeness, is absolutely necessary. In short he should have his wits at his fingers' ends to answer all emergencies.

Entered according to Act of Congress, in the year 1836, by
A. B. ENGSTROM, in the Clerk's Office of the District Court
for the Eastern District of Pennsylvania.

INDEX.

	PAGE
To make a Person Disappear in a Sack, - - -	7
To produce Oranges &c. from an Empty Box, - - -	11
To change a Glove into Sugar-Plums, - - -	13
To change a Handkerchief into a Wig, - - -	14
To transfer Money from a Box to a Tumbler, with the Yankee Story of tricks upon Travellers, - - -	16
To change Apples into Sugar-Plums, - - -	20
To pass a Block of Wood from one Hat to another, - - -	22
To kindle a Blaze under Water, - - -	25
To pass Dollars from one Vase into another, and produce a Ball in their place, - - -	<i>ib.</i>
To pass a piece of Money from one Handkerchief into another, - - -	29
To make a Coin held in the Hand Disappear, including a Trick of the Vermonters—a true story, - - -	31
To make an Egg Dance, - - -	33
To order an Automaton to Furnish Refreshments, - - -	35
To pass a Handkerchief from a Box into a Vase and back, - - -	39
To change Coffee into Tea, and Tea into Coffee, - - -	40
To change Pease into hot Coffee, - - -	43
To transform a Pie into Almonds and Raisins, - - -	45
To pass Dollars through a Plate and table, and produce a ball instead, - - -	46
Similar experiment varied—including a Yankee Trick <i>cut in two</i> —another story, - - -	49
To light a Lamp with a piece of Ice, - - -	55
To pass a Block of Wood through a Table, - - -	<i>ib.</i>
To produce an Image instead of a Block of Wood, - - -	57
To change Cards from one Book into another, - - -	58
To tell who has the Magical Ring, - - -	61
The Wonderful Globe, - - -	64
To tell a Cipher privately marked, - - -	70
To produce a Live Pigeon from an Empty Box, - - -	72
To Pour Wine, Vinegar and Water from the same bottle, including a Wine Story, - - -	74
To Eat a Burning candle, - - -	77
Description of the Magician's Table, - - -	78

To pass a Handkerchief into a Loaf of Bread, - -	79
To pass a Handkerchief into a Bottle of Wine, - -	80
To produce a number of American Banners from a Pedestal, -	81
The Automaton Fortune-Teller, - - - -	83
To shoot a Canary Bird from a Pistol and produce it again alive, - - - -	85
To produce a variety of Bouquets from an Empty Flower- Pot, - - - -	87
To produce a live Rabbit and a number of other Articles from a borrowed Hat, - - - -	88
The Author's Advertisement, -	90

PREFACE.

Novelty is the order of the day. The author having frequently witnessed the exhibitions of Legerdemain, and by that means become acquainted with the secret plan of operations of the performers, which he has also explained to a number of his intimate friends, they have manifested so much interest in the result, that he is induced to publish this small volume for the purpose of revealing the whole mystery of the art. As the recent performances excited unusual interest, his friends thought that such a work would doubtless prove acceptable to the curious, and more so, if together with the explanations, it afforded light literary amusement. To accomplish this desirable object, the author conceived that it might be gratifying to the general reader to relate a few authentic and amusing anecdotes in relation to the New England states. Without the least intention of offending the intelligent part of that community, which in common with others he highly respects, expressing his gratitude at the same time for the patronage and characteristic hospitality received in his professional capacity, as an instructor of the ornamental branches of the fine arts, he has inserted a number of original "yankee stories" which come under the denomination of "tricks upon travellers," and what renders these anecdotes

more interesting and worthy of notice is that they are the relations of Truth and not Fiction "got up" for the occasion. The author modestly indulges the hope, that, notwithstanding the title of his work, it may excite sufficient interest with the ladies to find a "local habitation" among the usual variety of "fancy articles" which rests upon the centre table.

Mechanics have been consulted, who upon perusing the explanations with the wood-cuts before them, fully understood them, and have offered to make the necessary instruments to perform the various experiments described in the work.

The author is aware that works on Leger-demain have before issued from the press, but which have been so deficient in explanation, and so uninteresting to the reader, that but little notice have heretofore been bestowed upon them.

A very few of the tricks explained will require much sleight of hand or practice, and not a few of the most amusing experiments can be accomplished at a small expense for the necessary implements to be made use of—the reader is moreover assured that the possession of the book will enable any individual to perform all that is illustrated.

Much innocent amusement may be derived from the performance of the experiments in private social parties.

THE
HUMOROUS MAGICIAN.

EXPERIMENT No. 1.

To make a person disappear in a sack.—
This is one of the most surprising and mysterious tricks performed of late, in Philadelphia, and in other cities, and has created much public excitement; the curious never having been able to account for the disappearance of the individual, whom they saw covered in the sack.

Provide a table standing on four legs, upon castors, marked A in figure 1, the length a little more than 4 feet; 2 feet 8 inches high—2 feet 6 inches wide, the depth of the rim round the table 6 inches, and 2 inches within the edge as common to most tables. In the top of the table is a round hole 22 inches across, rather near one end, over which is a cover that fits exactly, which makes the top appear as though it were perfect. The cover is connected with the top by two

pins, opposite each other, instead of hinges. The pins are near the largest part of the top of the table, as represented in the figure, so that by pressing on that part of the cover D the largest part will be raised. Close under the top of the table, is a false bottom, marked B, attached to the top by a strong cloth or skin, the middle of which folds as in a pair of bellows, represented in the figure by the dotted lines, so that it will allow the false bottom to sink down 20 inches, which slides in small grooves on the inner part of each leg of the table. This will leave a vacancy large enough, between the false bottom and the top of the table, to conceal a person. There is also a curtain, marked C, extended round the table, fastened to the top, twenty-two inches deep, which prevents the false bottom from being seen when it slides down. A small button may be fixed to prevent the false bottom from falling down beyond the rim of the table, so that it shall not be discovered when the curtain is raised.

Explanation of the sack.—This may be made of strong linen, the bottom of which may be of wood, round, like the top of a barrel. The sack is about 8 feet from the bottom to the top, and has hoops within it, set about 18 inches apart, which prevent the sack from closing, so that you cannot tell whether a person is enclosed within it or not,

when raised or extended. The bottom of the sack has a hole, with a cover of the same dimensions and construction as that which is described in the table, so that when you cover the hole on the table with the wood bottom of the sack, and press upon the smallest part of the cover D, you can raise both covers at the same time. The dimensions of the table may appear to be somewhat large, but seen on the stage, it will seem to the company of the ordinary size. This table with the necessary apparatus may be made by any mechanic for a moderate price.

To perform the Experiment.—Bring the table forward, and raise the curtain, so that the company may see to their satisfaction, that it is of the ordinary description. They will naturally suppose that nothing of any consequence could be concealed under the rim of the table, which is but six inches in depth. Now the performer addresses the company, in his peculiar style, and assures them that he certainly cannot conceal a person in his pocket, or in his hand, unless it was a lilliputian lady, but that she who is first to appear, before she mysteriously *disappears*, will soon astonish them when she takes “French leave” and goes wherever he pleases to send her. He may, moreover, add whatever else may amuse the audience, before he actually makes her invisible, which, however, he does in the following manner. The curtain which is raised

is now let down. The sack is also produced folded, and he may strike the bottom of it to convince them that it is solid wood—he lays it upon the table, so that the false bottom of the sack lays exactly over the concealed hole of the table. Let a person who is to disappear step upon the wood bottom of the sack, which rests upon the table, then raise the sack over the head, and tie it fast with one end of a rope; the other end of it put through a pulley which is fastened upon the ceiling. Request a person to take it in his hand and haul it tight, who, of course, is aware of your deception, otherwise the weight of the sack would discover the trick. In the mean time, the person in the sack turns the button, which prevents the false bottom from falling, and he treads with one foot upon that part of the cover marked E, which will raise both covers simultaneously, and which allows the person free passage through the hole into the vacant place formed by the descent of the false bottom, which slides down, owing to the weight of the person. The two covers then fall of themselves into their proper place. Tell the person who has the rope in his hand, to hold it fast; now remove the table carefully from under the sack, which of course hangs suspended from the ceiling, and the audience will naturally suppose that the person is still in the sack. Then speak some magical words and order the one who holds the rope to let

go at once. The sack will then come down flat upon the floor, and the very inquisitive spectator will then, indeed, be in a quandary if he never was before.

EXPERIMENT No. 2.

To produce oranges or apples apparently in an empty box.—Have a box made with a drawer fitted to it as in the figure No. 2, marked A. The back part of the drawer B, which slides into the box A, has no end piece; then have another drawer made, marked C, open at the top, that will fit the drawer B rather easy, when put into it the sides and ends of the drawer C, made of rather thin wood, with their end and sides sloping towards the sides of the drawer B, so that when it is in the drawer B, it cannot be discovered without minute examination; then push them both into the box A, and have a small hole bored through the top of the box A, in which you put a small pin with a flat top, as marked D in the plate: this pin is so long that it will just catch drawer C, inside of the box A, to prevent it from coming out with the drawer B, when not necessary to be exposed. It is now ready to perform experiments with. You are aware, as has already been described, that the drawer B is open at the inner end, consequently, when that with the loose drawer

C is pushed into the box A, and you put the pin D in its place, the drawer B may be pulled out, or pushed back, without interruption; but if you remove the pin out of the box, C will come out inside of the drawer B without the trick being discovered; it being understood that the false drawer C is invariably concealed from the spectator. When the drawer C is in the box A, and the drawer B has been drawn out, the end of the drawer C will then appear as if it was the end of the drawer B as represented in the plate. You can then show it to the company, and you may also measure the inside of the drawer B, and the outside of the box A, and convince them that, apparently, nothing is concealed. Care must be taken in pulling the drawer C out alone, that the drawer C will not slip from the bottom of the drawer B, which otherwise would prevent it from being pushed back. A little catch may be prefixed in the bottom of the drawer C, so as to prevent the same from slipping out of its place.

To perform the Experiment.—Fill, privately, the drawer C with fruit, close the drawer B, and exhibit it; then pull the drawer B out, alone, as represented in the plate, fig. 2, which will convince the spectators that it is empty. When you have satisfied them on that point, slide back the drawer B, then place the left hand on the secret pin D, and take it out;

then with the right hand pull out the drawer B, with the secret drawer C, which is full of fruit, to the great astonishment of the company; take the fruit out and present it to the spectators. This concludes the performance.

EXPERIMENT No. 3.

To change a glove into sugar plums.—With this box A, figure 3, you can perform a number of pleasing experiments, which will occasion much laughter and merriment to the spectators. You observe that fig. 3 is similar to No. 2, except that the box is only twelve inches long, six broad, and six deep, and the end of the drawer C is slanting, as the dotted lines D represent. The dotted line E, represents a piece of board, which hangs on hinges, from the upper end of drawer C, which appears as if it was the real end of drawer B. This board is so constructed, that it can swing back against the slanting end of drawer C; yet is prevented by a small knob from swinging further out than its perpendicular position. As the other construction of the box A, and the false drawer C, and the drawer B, is the same as in fig. No. 2, it is not necessary to give any further description of that part.

To perform the Experiment.—Proceed as in fig. 2. Fill the secret drawer C, partly drawn out, with sugar plums; bring it forward to the

company closed. Pull out the drawer B, alone, and show the company that it is empty; request a lady to throw a glove into the drawer—then slide the drawer in. (You perceive, in closing the drawer B that the glove will press the swinging end E against the slant D, which will leave sufficient space between the slant and the end of the drawer B, for a glove or handkerchief to be concealed, when the false drawer C, which contains the sugar plums, is pulled out along with the drawer B.) Remove the pin F, secretly, and pull the drawer out with the false drawer, containing the plums, which will surprise the spectators, who are presented with the contents of the drawer; and still they will wonder what has become of the glove, which is only known to the exhibitor to be concealed in the vacant place, formed between the slant and the end of the drawer B. He will now close the drawer, and secretly replace the pin F, which prevented the secret drawer C from being drawn out. Now pull the drawer out, which will come alone, and the glove will be exposed in the drawer where it was first placed; and he will return it to the lady. This will occasion a second “agreeable surprise.”

EXPERIMENT No. 4.

To change a handkerchief into a wig.—Make

use of the same box, (fig. 3,) but, instead of the sugar plums, substitute a wig. Bring the box A, No. 3, forward, closed up with the pin F, in its place (this prevents the secret drawer C from being drawn out.) Now open the drawer, and request a gentleman to deposite a handkerchief therein; then close the drawer, and the handkerchief will be concealed in the same manner that the glove was; then raise the pin F, unobserved, and request the person to come forward who deposited the handkerchief, and to take it out of the drawer *very quick*, when it is opened, or it will disappear again. Pull the drawer B rapidly out with the drawer C, which contains the wig. The person accordingly thrusts in his hand, and, much to his surprise, grasps a wig instead of his handkerchief, which occasions infinite diversion. The exhibitor can *assume* surprise, and inform the company that the gentleman has made a serious mistake in depositing his wig instead of his handkerchief, which were far better than to have deposited his *head* instead of his wig.

He now says to the company, "I must see if I can find the handkerchief"—he then shuts the drawer B, and, privately, again, replaces the pin, and pulls the drawer out, which will, of course, come alone with the handkerchief. With this instrument the performer can vary

his experiments, according as his own fancy suggests for the occasion.

EXPERIMENT No. 5.

To make a piece of money which is put into a box that is locked fall into a tumbler standing a yard off.—This curious experiment will require a little *sleight of hand*; but by repeating it a few times, by yourself, before you exhibit it, you will find that it can easily be performed without the trick being discovered. Have a box made with lock and key, 8 inches long, 5 high, and 5 wide, with a hole at one corner of the bottom, as at A, fig. 4, 2 inches square, with a piece of wood which will exactly fit the vacancy, and resemble the box, hung upon concealed hinges (as marked B, in the figure,) so that you can raise the board secretly with one finger, and it will fall back of itself in its place; and when the box is opened it will not be exposed. Have also a piece of board made 5 inches square, one inch thick, marked C, with a hole D, one inch long, nearly as deep and a little wider than the thickness of a small silver coin. Have a riband one yard long, and fastened to the board C at E, and you are now ready to perform an experiment.

Request one of the company to mark a small silver coin, so that it may be identified,

and let it be thrown into the box; put the loose end of the riband into the box, and request him to lock the same, and keep the key; then raise, secretly, the swinging board B, and shake the box, so that the spectators are assured that the coin is inside; let the coin, at the same time, drop through the hole into your own hand, where you conceal it. Then place the box on the table, and take the piece of wood C, which has the other end of the riband fastened to it. Lay the board over a tumbler, with the marked side down, F, or that side down which has the end of the riband fastened at E, and the hole D; at the same time, secretly put the coin with the bend of the riband into the hole D. Place the tumbler from the box, nearly at the distance the riband will now admit, and request two of the company to come forward. Let one of them put his hand on the board C, which now covers the tumbler, while the other person holds his hand on the box; then take the magic rod in your hand, and pass it back and forward under the riband, pronouncing some magic words; give a sudden jirk upon the riband, which will pull the bend with the coin out of the hole D; the coin will then fall in the tumbler. Give it back to the owner, who will acknowledge that it is the same that he dropped into the box. Ask for the key; open

the box, and you will convince the assembly that nothing is there.

The audience is very naturally taken by agreeable surprise, not knowing how to account for the mysterious transposition of a piece of money, locked in a box, from one place to another; but this illustration explains what the actor, on a public occasion, is not very apt to reveal to the spectators who pay him for keeping his secrets *likewise* locked in his own bosom.

After this experiment, the performer may suppose himself to be the author, and state to the company, thus—you appear to be diverted with this instance of transferring money; but I can assure you that it has no comparison to a trick which a Yankee once played upon me, somewhere “down east,” who transferred money from my pocket into his own. The circumstance actually took place between the parties concerned.

In the course of the author’s travels among the genuine *down-easters*,* not, however, as a magician, which art he has never practiced, he arrived some years since at “Vasselborough Corner,” in the state of Maine, which, though denominated a village, consisted of *two* taverns, one blacksmith’s shop, a SCHOOL-HOUSE, and a bank; but the author saw no church. There he enquired of the tavern-keeper what would be his price for a horse and light wa-

gon to convey him and his baggage to Waterville, which is only six miles distant. The landlord answered, six cents, which, of course, was supposed, *per mile*. It was agreed to. On arriving at the Waterville tavern, the author had nothing less than a two dollar bill, which he offered the driver, and *waited* for his change. The driver looked at the note, and stated, in true yankee style, "that's about right." This might have been the case had it been a ten dollar note, as the result will show. It was then observed—how can that be? did you not tell me six cents? Jonathan replied, why, sartin, I did, but that's six cents for the horse—but I'll be *darned* if I said any thing about the wagon. Well then, says the respondent—how much for the wagon? "I guess about four cents," was the reply. That says the contractor, by the mile, would be just sixty cents that I owe you—and how do you make it any more? Jonathan bristled up, and answered—"well now, I guess I shall have to pay *about* 50 cents toll backward and forward." Very well, allowing you even that, it will make but one dollar and ten cents—what becomes of the ninety cents still left? Jonathan's dander now rose up, and with something of a swell—he says, "Now you don't think, do you, that I'm going to drive the *wagon and horse* up hill, and down, and back again, to accommodate you all for nothing at all, do you? For I tell

ye, stranger, that we here, down east, know a thing or two; and I guess that I've calculated that I couldn't take less than the ninety cents for the job.

This yankee "trick upon travellers," actually so diverted the writer that he could not suppress laughter—he advised the driver, however, to *consider* how unreasonable and unjust this was. Well, says the down-easter, I reckon I will, whittling away for a few moments on a pine stick, and then suddenly bolting out of the door, and, as the author thought, to get change for the note, until he saw Jonathan mount his wagon and drive off at full speed. It was, finally, supposed that the horse, the man, and the wagon had calculated that this was the easiest way of settling the balance of the account.

Our performer may now inquire of the audience if they have ever known a better trick, better performed by a first rate juggler.

EXPERIMENT No. 6.

To change apples into sugar-plums.—Take a common sauce-pan, marked A fig. 5, with a long handle, say eight inches across the top and five inches deep. Have a cover B made with a rim round it C two inches deep, with a piece of tin D which will fit the rim a little inside of the edge or rim C.

To perform the Experiment.—Fill, secretly, the vacant space which is between the real top of the cover B and the tin D with sugar-plums; keep the cover on your table, and hand the sauce-pan A to the company to examine, who are satisfied that it is empty. Bring it back to your table and observe to the company that you will provide refreshments for them. Take an apple cut into slices, and put them into the sauce-pan; then place your cover B over the pan, having also a small gridiron on the table, upon which you place the sauce-pan. Shake it in the manner of a cook, and by that means the false tin cover D will fall into the sauce-pan, and conceal the slices of apples; and the sugar-plums, that were concealed in the cover B, will consequently also fall into the pan; which will make it appear as though the apples had been changed into sugar-plums. Take them out and present them to the company, and remove the pan, so that the trick shall not be discovered.

EXPERIMENT.—You may take another and similar sauce-pan, in which, at the same time, you cut up potatoes in slices, remarking, perhaps, that such fare is good enough for the gentlemen. In the false cover of this sauce-pan you have something prepared which will occasion more laughter than before, when unexpectedly produced to the audience.

EXPERIMENT No. 7.

To pass a square block of wood through one hat into another.—Provide a pasteboard box five inches square, open at the top, marked A, figure 6, the inside painted white. Have another one made of tin B, that will exactly fit into A, with the outside painted black and the inside white, and marked with nine diamond figures on each side, likewise open at the top. Have also a square block of solid wood C, which will exactly fit into that figure marked B, so that it may be slipped out or in, when necessary. The block C is also painted black and marked with diamonds, similar to that marked B; so that in exhibiting them both, there is nothing to distinguish the one apart from the other.

It is understood that the figure marked C can be slipped into B, and that the figure which is marked B can be slipped into A; which, of course, covers the other two.

To perform the Experiment.—Place them upon a table, one enclosed in the other, in the manner described, with the open side down; then raise with the thumb and fingers the box A, fig. 6; at the same time press it gently, so that box B will follow, enclosed. Then expose it in your hand to the company, and they will naturally suppose that it is the inside

of the box A which they behold. Then take the solid block C in your hand, and assure them that it is but a square block of wood: replace it on the table and cover it with A, which has the concealed box B enclosed. Now request the loan of two hats, and carefully raise box A, alone, still leaving fig. C secretly enclosed in B, which will appear to the audience as though it were the solid block C. Take one of the hats in your hand and hold the inside a little toward you, so that it is concealed from the company: next take the box B between your fingers, and press it, so that the block C will be lifted together with it, without being observed. Now put the figures which are in your hand into the hat, pretending only to try if the hat is sufficiently large to hold it. In doing so, you open your fingers partially, and the concealed block C will slip from figure B into the hat. Now raise B, which will appear to the spectator the same as before. Be careful not to expose to view the open part of fig. B, which you hold in your hand, nor the open part of the hat which contains the secret block C. After this, put the hat which is in your hand, supposed to be empty, on the table, and lay a piece of board over it: now place the other hat on the board, and tell the company that you will make this solid block of wood, which you hold in your hand, pass through this upper hat, and the board which

is between them into the hat which rests upon the table. You then put box B into the upper hat, and say—now, ladies and gentlemen, I will cover that over with this pasteboard box—which you do. Cover the top of that also with a piece of board, and touch it with the magician's wand, pronouncing some mysterious words, which, if they amuse the company, so much the better. Now, after this, take one hat in each hand, and hold them before the audience, who will perceive, with surprise, that this supposed empty hat contains the block of wood, which they surely believed had been placed in the upper hat. You will now lift up the pasteboard box from the hat, and in doing so, you press it with your fingers, so that the box B will follow unobserved. This you show to the company, who suppose it to be nothing but the pasteboard box A. To conclude, you take the block C out of the hat, which you can offer the company for examination; then place it upon the table, and cover it with what you took from the other hat, which finishes this amusing and deceptive experiment. If it is well performed, it will not fail to surprise the whole company, particularly if they were resolved to be pleased.

EXPERIMENT No. 8.

To kindle a blaze under water.—Take a champaign glass—place therein three grains of phosphorus, and three times as much of chlorite of potass, and fill the glass with water. Have also a cup, containing about a tea-spoonful of sulphuric acid. Have also a common tobacco-pipe.

To perform the Experiment.—Place the glass, with the pipe and acid, upon the table. Take the glass and hold it before the audience, stating, at the same time—you perceive that the glass contains nothing but water, which is commonly used to *extinguish* fire. But I will now produce a fire in the water, which may appear rather unnatural to most persons. Take the pipe and put the end of the stem through the water, against the composition in the glass. Pour into the bowl of the pipe the sulphuric acid, which will instantly ignite the composition, and produce a very curious *flame*. This is the way to “set the Thames on fire.”

EXPERIMENT No. 9.

To pass dollars from one vase into another, and produce a ball in their place.—This experiment will appear very strange and curious to

the observer, but it is still very simple, and may be performed without any sleight of hand.

Have two cups, turned of wood, and otherwise constructed alike, as fig. 9 B, and 11 D; hollow inside, eight inches high, (including the covers, which will be described,) five inches wide across the opening. The covers, being made of tin, are painted on the outside, the same as the vases or cups. The hollow of the cup should be a little deeper than that of the inside of the top, in shape like fig. 8, marked A. Figure 9, marked B, is the lower part of the cup, and figure 10, C, is the cover by itself. The dotted lines inside fig. C represent the half of a hollow ball concealed, which fit the same, so that if the hollow part is exposed, it has all the appearance as if it were the real inside of the cover. If you place fig. C upon B, it will appear the same as fig. 8, marked A. Now, if you take the cover by the knob and raise it, the concealed half ball will be left on fig. B, as the dotted lines represent in fig. 11, marked D, and have all the appearance as if it were a perfect ball lying in the cup, and the cover will be empty, as in fig. 12, marked E. Now place the cover on B, but in taking it off, place your fingers close to the lower rim of the cover, pressing it slightly, so that the half ball will be raised along with it, and the cup

and cover will again appear, as in B and C. Observe that the cover, which is very thin, and the cup being thicker, there will, of course, be a space left on the inner edge, upon which the half ball will rest.

Have a solid ball of wood, turned, the half of which will fit into the vase B; the other half fitting into the convex part of the half ball which is in the cover, fig. C. The solid ball, not coming close to the bottom of the cup B, but will leave a vacancy sufficient for four dollars to be concealed without preventing the cover and the vase from coming in contact.

To perform the Experiment.—Put, secretly, four coins in cup D, on which you put cover E, with the concealed half ball enclosed. Put the solid ball in cup B, and place over it the cover C, having also the concealed half ball. Provide your pocket with four dollars, exactly like those which you deposited in fig. D. You are now prepared to proceed. Place the cups on the table before the company—take the cover off from figure D by the knob, and the formerly concealed half ball will remain in the cup, which will appear to the company as though it were a solid ball. Then take the other cover C, close to the rim, press it slightly, and you will raise the concealed half ball along with it. The solid ball will now be left in the cup B, exposed. State to

the spectators, that here is nothing but two cups with a ball in each. To prove your assertion, take the solid ball out of cup B, let it fall on the table, and take the cup and cover which you expose to the company, (that is, the hollow parts, to convince them that nothing is concealed. Be careful that the concealed half ball in the cover C does not fall out and expose the trick). You then take from your pocket the four dollars, which you request one of the company to throw into cup B. State to the audience that you will now pass those dollars into the other cup which has the ball in it, and that *that* same ball you will also convey, unobserved, into this cup, where the money rests. Say—now, look sharp, and perhaps you may see the ball and the money pass one another on the floor or along the ceiling. Stamp your foot upon the floor, and exclaim—did you see them? because they have already passed! Now remove cover C alone from B, and there apparently remains a solid ball; then remove cover E from D, along with the concealed half ball, and D will be empty. You then let the four dollars which you had privately placed there, fall upon the table. If the audience desires, you can pass them back again.

Again; place the money in D, and put the cover thereon; place cover C in B, and make any kind of motion; lift cover C with the con-

cealed ball from B, and let the money fall out of the vase. Remove cover E alone, and D will appear to contain a solid ball. The four dollars which you just now placed in D, of course, remain concealed.

EXPERIMENT No. 10.

To pass a piece of money from one handkerchief into another, deposited in a box.—Have a ten cent piece, or any small coin; sew it neatly into the corner of a handkerchief, so that it will not be observed. Have another *similar* coin in your pocket. Have also a common small box, with a lid. Have the handkerchief with the secreted coin in your pocket. Take the coin out of your pocket, and request any one of the company to put a private mark upon it, so that they can identify it again. Take the handkerchief from your pocket and hold it carelessly in your left hand. State to the audience, that this piece of money, which is marked, I will pass from one handkerchief into another, which will be placed in this box. Request one of the company to loan a handkerchief. Then hold the marked coin, between your two fingers, before the audience, that they may see that no other is in your hand. Hold open your handkerchief, and put the coin towards the middle of it; then work your handkerchief

as if you were twisting it all around the coin: but in so doing, work that corner of the handkerchief that has the concealed coin sewed into it, so that a person you call forward can hold it fast between his fingers outside of the handkerchief. The marked coin you conceal between the little and adjoining finger of your right hand. The handkerchief you still hold with your left, while the person still feels the coin that is inside. With your right hand you take up the borrowed handkerchief, and in so doing, you secretly convey into it the coin you hold between your fingers; put the same into the box and close the lid. Now place the handkerchief you hold in your left hand on the top of the box, and ask the person, who still feels it through the outside of the handkerchief, if he is quite sure that it is there? Of course, he will say *yes*. Say to him—let go the handkerchief—which you also do at the same time. It now rests on the lid of the box. Cover it over with a hat, which you touch with the magical rod, and sing out, "*presto*," &c. in a comical manner. Now remove the hat: show the audience that both hands are empty: take the handkerchief and shake it carelessly, and say that the coin has passed from it. Tell one of the audience to open the box; take the handkerchief out and shake it, from which, of course, the marked coin will fall, and the person to whom it belongs will identify his money.

EXPERIMENT No. 11.

To make a piece of money held in the hand disappear.—You may now perform another trick with the same handkerchief, and which, perhaps, will be quite as interesting. It has excited much surprise at public exhibitions. Let a person mark a coin as before, in experiment No. 10. Hold the marked coin in your right hand and make it appear as though you actually wrapped it up tight in the handkerchief held in your left hand; but as before instructed, conceal the coin between your fingers. Request one of the company to step forward and hold the coin fast, which he will feel through the handkerchief; which, however, will be the same coin that was sewed fast into one corner of it. Ask him if he is quite sure that he has hold of the coin? Now take hold of the handkerchief with both hands, extending it a little, but so that it will hang rather loosely between you and the person, who still feels the coin through the handkerchief; give it a sudden jerk out of his hand, and it will surprise both the audience and him that the coin did not fall upon the floor.

You then show both sides of the handkerchief, which convinces the spectators that it is not there. You still have it concealed between your fingers. It will add greatly to

their surprise, if you can dexterously convey the marked coin into the person's pocket; if not, put it secretly into your own, from which you subsequently take it, and present the same to the owner. This experiment will afford infinite diversion to the audience, if well done.

Having finished this experiment, we will serve up a yankee trick which will amuse the company, although it once touched the author's pockets. We must, in this instance, suppose that the magician is telling our own story, which unfortunately is true.

I was once winding my way around the White Mountains of New-Hampshire, toward Montpelier. Being obliged to stop at the Littleton Tavern, where I inquired for the best conveyance to the metropolis, I was informed by a person present, that he was driving a wagon with the mail, in the most direct road across the country. As the tavern-keeper stated that this was so, I agreed to go with him. We arrived in the evening at the village of *Danville*, Vt. and *put up* at the principal tavern. I there inquired what time the mail would leave in the morning. Brother Jonathan quickly informed me that he *calculated* I must stay with him *about* three days; further observing that the deacon don't go to Montpelier but twice a week, to market, and he then takes the mail and passengers along

with him. But, continued he, if you don't wish to tarry here, I guess I'll let you have my horse and wagon to go on, for eight dollars; which, in fact, was three times as much as the stage fare from Littleton to Montpelier. In concluding the bargain with brother Jonathan, the price was reduced to six dollars.— This was a pretty considerable sort of a trick, as the knowing one was aware of my emergency, and knew how to take advantage of it. After this, on reaching Burlington, I was somewhat consoled, (as the unfortunate are said to like company,) by learning from two gentlemen, who had also just arrived, that they had been taken in in the same manner, with this difference—that they had to pay eight instead of six dollars, for their jaunt through the most direct route. Now, says our performer, you see that my tricks are performed only by myself, but that of the yankee driver, you perceive, must have been *done* with confederates in two places. I am afraid that the deacon, the two tavern-keepers, the driver and his well fed horses, shared among themselves the spoil; so I could have no possible chance against them, not travelling in the capacity of an itinerant magician.

EXPERIMENT No. 12.

To make an Egg Dance.—This is very sim-

ple, and has a good effect, if you manage it properly. Take an egg, and make a small hole in each end with a pin—blow through one of the holes, and the yolk will be discharged through the other, leaving the shell empty. Fasten one end of a hair, a yard long (or less, according to the height of the performer) to one end of the shell, and the other end of the hair to your hair in the forehead.

To perform the Experiment.—Take the egg and hold it concealed in your left hand—take another perfect one in your right, which you give to the spectators to examine. When they have returned it to you, put it into your left hand, where you have the concealed one. Now request the loan of a hat, which you hold fast by the rim in your right hand. Go to one of the ladies, and request her to throw her handkerchief into the hat, over the egg which has been examined, and which you now intend to deposite therein. Bend your person a little—place the eggs in the hat, which the handkerchief will cover; and it will be supposed that you have deposited there only the inspected egg. As soon as the eggs are in the hat, raise yourself sufficiently, so that the egg will appear to jump upon the rim of the hat, from under the handkerchief. Tell the music to strike up “Yankee Doodle,” or any other *air*. If you have no instruments, politely request one of the company to sing. If they re-

fuse, sing yourself, if you have a good voice, and if you have, the company will be as pleased to hear that as to be *tricked*. If you have a miserable one, the company will laugh, and be diverted, which is all you wish. Pretend not to know the cause of their merriment, but keep tossing the egg about, sometimes on your hat, and then on your arm, &c. Let it keep time with the best music you can raise. Return to your table, and so doing, let the egg fall into the hat. Take them both out, and place the perfect one on the table, secreting the other in the best way you can. Return the handkerchief; and advise the ladies, when they get home, to try the experiment themselves, not over a Brussels' carpet, lest it should happen that the egg might fail in the dancing part of the performance.

EXPERIMENT No 13.

To order an Automaton to furnish something for the Company.—Procure two small images, have them dressed exactly alike, six inches high, with joints in the middle. Take a narrow strip of brass, 3 inches long, which is flexible. This you fasten under the dress, one end a little below the joint of one of the figures, the other end pressing against the figure above the joint, so that if you bend the image, the brass, acting as a spring, causes the figure to

stand erect again. Let a fine string, made of silk, be fastened to the neck of the image, the other end hanging down and fastened to a stick that rests upon the floor. Take the figure by the feet, and hold it up in an erect posture, so high that the end of the stick, to which the string is fastened, will be raised a little, so that when you tread upon the stick, it will cause the image to bend forward; then as you remove your foot, the figure will again assume its exact position. Provide also a cap made of blue cloth, in the shape of a cone, 10 inches high, 6 inches diameter at the base. The small end of the cap is formed like the neck and head of the images, and painted exactly similar. Inside of the cap, where the neck commences, is a ring fastened, so that you can push the imitation head into the cavity of the cap, which will then appear as if it had a hole at the top. When pushed out again, it has the appearance of the head and neck of the image.

To perform the Experiment.—Take privately the box, fig. 3, marked A, (see description, Experiment No. 2 and 3,) and put into the secret drawer C any kind of confectionary which you intend to present to the company. Put also the image which had no string, &c., into the same, in a sitting posture among the sweetmeats. Shut the drawer, and put the secret pin F in its place; then bring it forward

on the table, along with the cap which has the imitation head pushed in; also the figure with the concealed string, &c. Return to your station behind the table. Now open the drawer B of the box, hold it before the audience that they may see it is empty; shut the drawer again, and set it on a plate upon the table, that they may be convinced that nothing can be conveyed into it through any hole in the table. Take the cap and press it flat between your hands, that they also may see nothing is concealed therein. Hold up the little figure by the feet, that they may see you do not move your fingers, and state that this little ambassador you will despatch on an excursion in search of sweetmeats. Say, I will now ask him if he thinks that he will be able to obtain any thing good on credit, as I cannot trust him with my money. Turn toward the image, and observe, could you procure any delicacies for the ladies? Pressing, at the same time, the stick alluded to, with your foot, and he will make a bow, in reply—he, of course, consents. Now observe that the Automaton is master of his own movements; my hands being quite motionless as you perceive. Raise the cap with your left hand, and put your image into it with your right—then push the concealed head in the cap up with one finger, and say, here he is with his Spanish cloak around him in travelling order. You then con-

vey the real figure into your left hand, and while the audience are gazing at the cloaked image, let your left hand drop down, and secretly deposit the Automaton in your pocket, or on a secret shelf under the table, close at your side. Now place the cap on the top of the box in an upright position, and say, *here he goes*; at the same time giving him a knock on his head, which makes the artificial "FIGURE HEAD" sink into the cap, and which the spectators have all this time supposed to be the real Automaton. Now take the cap off from the box; smash it together, exclaim with surprise, I wonder where he has gone. But I will see if I can find him. Remove secretly the pin F—pull out the drawer and say, here is my good little fellow, who is as good as his word, arrived with a whole load of delicacies; which you now present to the audience upon a plate.

The experiment of the figure and the cap has been before exhibited by a number of *magicians*; but the author has improved upon their sleight of hand, by adding to it the Automaton, and the representation of him in the box among the confectionary, including the dialogue between the little *block head* and the performer, the merit of which, however, if any, he leaves to the judgment of the intelligent reader.

EXPERIMENT No. 14.

To pass a handkerchief from a box into a vase, and back again.—Put privately in the concealed drawer C, inside fig. 3, marked A, (for construction, see Experiment No. 2 and 3,) a perfect ball, exactly similarly painted, in diameter, &c., to the secret half ball, fig. 11, marked D. (For construction, see Experiment No. 9,) and into this fig. 11 put a white muslin handkerchief, such a one as is most generally used by ladies—roll it between your hands so that it may not easily be known from another. Put the cover on with the secret half ball inside.

To perform the Experiment.—Place the vase and the box, with closed drawer, on the table before the audience. Open the drawer B alone, to show the spectators that the drawer is empty. Request the loan of a handkerchief of the ladies—probably several may be offered; if so, take that one which most resembles the one secreted in the vase. If one only is given you, roll it between your hands, so as it may not be immediately recognised. Let it drop into the drawer, shut it, place that and the vase, one at each end of the table. Lift the cover alone of the vase, and the half ball being left, you may state to the audience, you see in this vase there is nothing but a ball.

Cover it again, touch it with your magic wand, and request the company to say, if they wish the ball in the drawer, and the handkerchief in the vase? or to have it as it was at first? If the former, pull the drawer out along with the false drawer C, and the secreted ball will appear. Take the cover off by the lower rim, press it a little, and the half ball will come along with it, and expose the handkerchief, which you, of course, do not take out, but merely let the company see that it is there, who suppose it to be no other than the lady's handkerchief. Say that you will now return the handkerchief again to the drawer; shut it, and cover the vase. Make use of your wand, and remove the cover, alone, and the ball will appear. Now open the drawer, alone, from which you allow the fair owner to reclaim her property.

EXPERIMENT, No. 15.

To change coffee into tea, and tea into coffee, or other articles substituted instead.—Provide two round tin canisters, in shape as the figures 13 and 14, each ten and a half inches high including the top, five inches in diameter; the straight sides being nine inches in height, divided across inside into three separate apartments, as per A, B, and C—the middle division being one half inch wide one way, with the

width of the canisters the other. A and C are of equal dimensions. The divisions which form the apartment B, is eight and a half inches high from the bottom. The apartments A and C, have a division, sloping down half of its depth, as represented in the figures.

The construction having been described, we will proceed to illustrate the effect which these divisions may produce. Suppose that you pour coffee into A, and tea into C, (either the raw material or liquid,) then if you turn the canister No. 13 slowly toward the right, you will perceive that whatever was put inside, at A, will run toward the central division that forms B. By continuing to turn the canister, until it is upside down, the substance inside will lodge in the hollow part G, and, consequently, be prevented from falling out. But the tea which was put in the apartment C, will consequently run along the right side of the canister and discharge itself at the mouth; *vice versa*, the opposite effect will be produced by turning the canister the other way toward the left: the coffee will then run out and the tea remain in H. The canister, fig. 14, admits precisely of the same result. Observe, that in pouring the substance into the canister, make use of a funnel, which you will incline on either side of the open central apartment, so that the article will descend that side of the canister where you intend to

deposit it: furthermore, observe, that you must pour no greater quantity of any thing into the apartments A and C than what can be contained in G and H; otherwise, the surplus quantity would overflow the sloping divisions, and be discharged at the mouth, which would discover to the company whatever you had secreted therein.

To perform the Experiment.—"Go a-head," as Col. Crockett says, in the following manner: Put, secretly, into apartment A, fig. 13, roasted coffee; and in apartment F, fig. 14, hyson tea, if you have *no objection*. Place the two canisters upon a table, before the company. Take fig. 13 in your hand—incline it toward the right; (you are aware this prevents the secreted coffee from running out) continue the motion until it is upside down, and state to the company that they must perceive it is empty. Furthermore, to convince them there is nothing inside, take a rod and run it through the mouth, into the central apartment, against the bottom. Shake the rod backward and forward, place your thumb on the rod at the mouth of the canister, and then measure the outside, which will correspond with the depth of the inside. Do the same with respect to figure 14. Bring forward two plates, one containing tea and the other coffee. Pour the tea into the apartment C, fig. 13, and the coffee into apartment D, fig. 14. Say to the

audience, that you will transform the coffee into tea and the tea into coffee. Lay your rod across the mouths of the two canisters. Say "presto change," or whatever you please. Take up fig. 13, incline it to the left, and coffee will be discharged on the plate; then take up fig. 14, incline it to the right, and tea will be discharged. This will prove to the company that you have performed your promise. Now, remove from the view of the spectators the canisters. You may recommend to the ladies to provide themselves with such a canister, so that in case you should happen to be out of coffee, in this emergency, you just pour tea into it, and you can produce coffee; or, if you happen to be out of tea, all you have to do is merely to pour coffee into your canister, and turn out tea. The ladies surely should be thankful for such valuable information, which certainly never could have occurred to their minds before.

EXPERIMENT No. 16.

To change pease into hot coffee, already prepared, &c.—Make use of the canister fig. 13, see the construction of it described, Experiment 15.

Put, secretly, in apartment A, fig. 13, hot coffee, prepared with sugar and cream; bring the canister forward, and set it on the table.

State to the company that you will show them something that will perhaps be of essential benefit to good housekeepers, and which may be the means of great saving of time, fuel, &c. Take up the canister, incline it to the right, and turn it upside down; take your rod as before and put it through the central department B, to prove that nothing is concealed therein. Put it back on the table; bring forward the plate with pease, which have been previously soaked, so that they may not rattle in the canister. State that you have heard that the yankees are famous for inventions; and that you have understood that one of them once invented a machine into which he could drive a drove of "*whole hogs*" into one end, and at the same time bring out from the other end hams already smoked and cooked, fried sausages, and complete brushes from the bristles of the hogs. But, says the performer, I am now about to show you something that will surprise you nearly as much. I have here, upon this plate, pease, (holding it up in his hand). I will turn them into hot coffee, already prepared with sugar and cream,—which will be as good as any you can prepare of the best coffee, in the usual manner of cooking. You now pour the pease into the department C; place the cover on the canister, making use of any peculiar expression that will amuse the audience. Bring forward

a waiter with cups, saucers, &c. Remove the cover, lift up the canister and incline it to the left, which will occasion the secreted coffee to run out into the cups: these you present to the company, and you may ask them if they have ever tasted of any better coffee? and if they do not pronounce this to be a most excellent and economical plan, &c. &c.? These canisters will admit of a variety of interesting experiments, no less laughable.

EXPERIMENT No. 17.

To transform a pie into almonds and raisins.— Make use of the sauce-pan A, fig. 5 (for the construction thereof, see Experiment No. 6). Fill the secret vacancy of the cover B, which is between the false bottom D and the real top, with almonds and raisins; and in the sauce-pan, a little below the rim, place a real pie crust, or the imitation of one. Put the cover on the table, top uppermost, and bring the sauce-pan before the company, that they may see the crust which is to represent a pie, and say that perhaps some of the ladies are fond of pies; if so, I will give you a treat.— I will now warm it, for perhaps you would like it better hot than cold. Take it back to the table, and put the cover on it. Have a small gridiron, on which you will place the sauce-pan. As a precaution, have a stiff

wire that goes through a small hole in the middle of the top of the cover, against the false bottom D, so that in pressing it down, you may be sure that the false bottom will come out and fall upon the crust and conceal it. The almonds and raisins, of course, will be exposed, and, to all appearance, the sauce-pan will be full. Now remove the cover from the sauce-pan, and appear quite astonished yourself to behold the change which has taken place. Observe that, perhaps, there is no loss sustained from the disappearance of the pie after all. The ladies would perhaps prefer almonds and raisins, which you present to them upon a plate; and that there is no doubt but that they are satisfied with the dessert, as you are yourself, in having accomplished the deception so well. With this sauce-pan you may perform a variety of similar entertainments.

EXPERIMENT No. 18.

To make dollars pass through a china plate and table, and fall into the hand, producing a ball in their place.—Take, as a substitute, nine cents, instead of dollars, it being easier performed. Have all the inside cut out, so that only the outer rim of the coin is left, and have them soldered together, as in fig. 15, marked A; then take a whole cent, soldered on to one

end, so that when *that* end of the pile is up, they will appear like ten perfect coins. Have a roll of pasteboard, or morocco, three inches long, open at both ends, that fit rather easy over the coins, marked B, fig. 16. Have two round balls made of wood, or any other substance, a little smaller than the hollow part of the coins, also ten perfect cents, which, placed on a pile, will resemble, as near as possible, those ten cents which are soldered together. Have also a plate, and a table with a shelf underneath, with a curtain round it 18 inches deep. On the shelf you previously place one of the beforementioned balls.

To perform the Experiment.—Let the soldered coins stand upon the table with a whole cent uppermost, concealed behind some object, but handy to get at. Put a plate on the table, and take the morocco case, and hold it with one end toward the audience, so that they may see through it, and be convinced that nothing is concealed therein; take it back, and place it over those concealed soldered cents, and then take the real cents in your hand and throw them upon the table, so that the company may be assured that they are perfect coins. Take the ball which is left, and place it on the plate. Tell the company that you will now transfer the coins through the table into the plate where this ball now lies; and the ball you will likewise

make pass through the plate and table into your hand, underneath. Now take between your two fingers the morocco case, press it a little, so that the soldered coins will adhere to the case. Tell the company to look sharp, and see if they can detect you in taking the ball away from the plate. Place the morocco case, which has the coins secreted inside, with the hollow part down, in which cavity the ball naturally will be concealed. Then take the perfect coins in your hand; place your hand under the table, rattle the money, and place them upon the secret shelf, and take and return the ball which had previously been placed there. Throw the ball on the table before the company, and take, carefully, the morocco case off from the plate, alone; throw it carelessly upon the table, and there is, of course, left exposed upon the plate, the soldered pile of cents, which have all the appearance of those cents which you previously held in your hand, and containing the ball concealed within their cavity.

After this, you may say—"Now, ladies and gentlemen, I will return the coins, and make the ball again appear where it was before.—Then cover the coins with the morocco case, and take the ball in your hand, which you put under the table, and place the ball upon the shelf again, and take the money into your hand which you had previously put on the

shelf back again, as if they were falling into your hand. Throw the money carelessly upon the table, and take the morocco case up between your fingers, which you slightly press, so that the soldered coin will come along with it, which will leave and expose on the plate the ball which had been concealed.

EXPERIMENT No. 19.

To make dollars pass through a wine-glass, a china plate, a table, and fall into the hand.—Now, you may address the company again, and say—I will show you the nature of this trick, if you will only be wide awake, and look sharp enough to see how it is done.—Therefore, watch me closely, and if you have *very* penetrating eyes, you may see the money go through this transparent glass and fall upon the plate, and from that through the table into my hand. I will do it deliberately, so that you may have every opportunity of detecting the deception, which will make you as wise as myself.

Now, you take the plate before used, and place it on the table, as in Experiment No. 18. Place upon that a wine-glass upside down, and take the empty morocco case and hold it before the audience, to convince them that nothing is inside. Place it, in a careless manner, over the soldered money, which you had

before put a little aside from the view of the spectators. Place the small ball on the bottom of the glass, then take the case with the concealed coins therein, and place them over the ball which will be secreted as before described. Now tell the company to keep a sharp look out, and they may discover the whole process. Take the loose coins and throw them on the table, as before; bring them again under the table, and exchange them for the ball previously deposited on the shelf, and lay the same upon the table. Remove the case alone, which, of course, will leave the money exposed on the top of the glass. Now, says the performer, I presume that you have discovered the whole mystery; but if not, I will give you another opportunity, and will return the money whence it came. Cover the money with the case, and bring the ball which you previously exposed to the spectator under the table, and exchange it for the money on the shelf, which you again toss upon the table. Remove the case with the coins concealed therein, and the ball will appear on the top of the glass, as at first. Our performer makes the following concluding speech:—
“Now, as you have, I suppose, discovered the whole mystery, I hope, ladies, that *you* will not set up an opposition line against me; since, if you do, you will very seriously injure my pockets, and, of course, *attract* all the compa-

ny, and leave me in an empty house with empty pockets.

I have, thus far, given you a number of experiments, which, I flatter myself, have met with your approbation. Some of my courteous readers may, perhaps, for variety's sake, (which is "the very spice of life, and gives it all its flavour,") like to peruse something which comes under the denomination of "Tricks upon Travellers."

This is a yankee trick, attempted, and but partly accomplished. On my arrival at Plymouth, Mass., in the land of our forefathers, after viewing the rock so justly celebrated in history, I prepared taking my departure for Taunton, and called on a gentleman, the proprietor of a livery stable and stage-office, and inquired what his price would be to furnish me with a private conveyance to that town. He answered that five dollars was the common price; which I agreed to give. On leaving the office, I was called back by the gentleman, who stated that there was no need of taking a private conveyance, when I could go in his stage, which went to Bridgewater, which place is the half distance to Taunton; and furthermore, that the conveyance would arrive at Bridgewater from Taunton to carry his passengers to that place. I then mentioned that I had a trunk, rather larger than the ordinary size; but, if he had no objection

to taking that, I would go in his stage. He replied, that that was of no material consequence; however, he would see it in the morning, when the stage called—which he did. The trunk was placed on the stage without any objection. As I was taking my departure, he handed me a letter, addressed to the Taunton stage-driver. [This letter had been written by Uncle Sam, who, of course, was *the gentleman*, before he had ever seen the trunk; the contents of which related to the anticipated trick he was about to perform, and to his plan of operations.]

On arriving at Bridgewater, I observed a passenger paying the driver one dollar; but not being positive that this was the fare, I inquired of coachee how much it was? He replied three dollars. I then inquired, with surprise, what the regular fare was? He answered, one dollar. I then desired to know why I should be charged three dollars? Mr. Driver asserted that he had positive orders from the proprietor for so doing. To prevent further trouble, and to avoid argument, I paid him his demand; notwithstanding, the bystanders pronounced it, unhesitatingly, to be a trick. I began to reflect that Uncle Sam had made his *calculations* to get the five dollars out of my pocket which he at first had demanded for a private conveyance. This amount, I suppose, he intended to divide with his brother

Jonathan, from Taunton; and that I was the bearer of a letter that was to accomplish his trick in full. As the Taunton stage had not yet arrived, I myself calculated that I would first make my bargain with the driver, before delivering the letter; having learned that the usual fare was one dollar. On his arrival, he agreed to take his regular stage-fare—the letter was then delivered to him, but he had not perused more than two lines before he exclaimed—“I must, at least, have two dollars; as Uncle Sam, in Plymouth, has taken three out of the five.” I soon saw which way the wind blew, and made up my mind most resolutely, that I would cut the trick in two, and insisted upon giving but the regular fare, just now agreed to, and which he was obliged to accept. On arriving at Taunton, with a whole skin, and only two dollars tricked out of pocket, I considered that I had got pretty well out of *that* scrape, and was firmly resolved that they should not catch “a weazle asleep again.”

I then prepared to go to New Bedford, and consulted with the stage owner for myself and baggage, and flattered myself that I was now to sail through smooth water, and clear from all *breakers*. But, alas! I had not proceeded more than half way, when the driver informed me that this was the place where they change

stages and settle the fare for the whole journey.

I went with the passengers to pay my fare, and was told that for myself and that confounded trunk I must pay three dollars;—for that alone was the foundation of all my misfortunes. I now found myself among the breakers, which I thought I had cleared long ago, but as I had determined to weather all storms, I peremptorily refused to satisfy the unreasonable demand. As I was arguing my case, up starts a full-blooded yankee, from a corner of the room, and made a jump toward me, and said—“Well, I rather guess, as how, that you need not think, no how, that you should pay jest the same as other people, for you and your trunk; as I somehow or other reckon that you paid three dollars in Bridgewater, to Uncle Sam, when you should have paid but just one dollar for the trip.”

Now the author submits this hard case to the very gentle reader, whom, he supposes, has already enjoyed the laugh about his travels in the universal yankee nation. As I had resolved not to submit any more to tricking of this kind, I made them take the regular fare: so, as I stated before, I finally had the satisfaction to cut the trick in two,—and so ends the chapter.

EXPERIMENT No. 20.

To light a lamp with a piece of ice.—Attach a very small piece of potassium, of the size of a small shot, to the wick of a lamp. Have also ready a piece of ice, with which, when you touch the potassium, the lamp will blaze immediately. The above article can be obtained of an apothecary or chemist.

To perform the Experiment.—Place the lamp upon the table before the audience. Question the ladies as to what means they generally employ to light their lamps. If they answer in the usual way, you may respond that you know of a much better plan. Raise the lamp, that they may perceive that it is not lighted; then take the ice and touch the potassium, which will blaze instantaneously. Advise the ladies to try the experiment at home, when they wish to light their lamps.

EXPERIMENT No. 21.

[See figures No. 17, 18 and 19.]

To pass a block of wood through the table.—Provide a morocco case, in the shape of a cone, as marked A, fig. 17, 8 inches long, 5 inches across the base, the smaller end being closed. Have another case 7 inches long, marked B, fig. 18, that will fit rather easy in

fig. A, with the outside painted black. Let the inside resemble the interior of fig. A, so that when fig. B is slipped into A, it cannot be discovered, at the distance of the audience. Have also a block made of solid wood, marked C, fig. 19, which will fit rather easy into fig. B, but resembling each other in outside appearance; so that, if standing separate they cannot be distinguished apart. Have a table constructed the same as in Experiment No. 9.

To perform the Experiment.—Place on the table, before the company, three figures, A, B and C, which previously you had put inside of each other. Raise fig. A, with fig. B concealed—show the hollow part to the audience, and observe that this is nothing more than a plain morocco case. Then take fig. C, and remark, that it is nothing but a solid block of wood, which you can prove by striking it against the table, and which you will pass through the top. Remark that this simple case you will place on the table, and that it is obvious nothing is secreted within, nor upon this smooth table. Take the block C, bring it under the table, and place it on the secret shelf; then take your hand up and show them that it is *not here*. Remove the case A alone, which will leave the concealed case B, that has all the appearance of the block C, which you promised to pass from under the table. To satisfy you still more, I will return it through the table, and bring it before you in

my hand. Now cover fig. B with fig. A—put your hand under the table and take the block of wood which you had placed on the secret shelf; set it on the table, and say, *here it is*. Now take the case A, with fig. B concealed therein, and say, *here it is not*.

EXPERIMENT No. 22.

To produce a figure instead of a block of wood.
—This experiment is similar to the former, but with the addition that you will produce a small figure of a man, where before there was a vacancy. This little figure you place upon the table—cover it over with fig. A, that has the concealed fig. B within. Tell the company that this block of wood you will pass from under the table, in place of the little image, which you will return through the table into your hands. Convey the block of wood under the table—place it on the secret shelf; in exchange take a similar figure of a man which you had privately placed there, resembling the one that you just before covered over on the table. Produce the secret figure from under the table, and remove fig. A alone, which leaves fig. B with the little image concealed. Fig. B will of course appear as if it were the same block of wood C, that you had promised to pass through the table. Now pass them back again in the following manner. Cover fig. B with fig. A, and convey the

image in your hand under the table, which you place on the shelf, and take, in return, the block of wood; this you show to the audience. Remove fig. A, with fig. B concealed, which will expose to the view of the audience the small image first placed before them.

If you do this handsomely, the company will certainly applaud you; if they do not, it is not the magician's fault.

EXPERIMENT No. 23.

To change cards from one box to another.—Have two boxes made of the same construction and dimensions; 7 inches long, 4 wide, and 4 high, with covers and false bottoms inside, being of the same size as the real bottoms, made of very thin wood—the upper side of which is exactly like the real bottoms; the under side resembling the inside of the back part of the box, so that it cannot be discovered when laying flat, or when raised up.

Instead of hinges, which would be exposed, substitute pins in each end, which go into the ends of the box, close to the real bottom. In the edge and middle of the back part of the box, is a small hole, through which is a pin marked A, fig. 20; one end of which goes into the false bottom, so as not to be seen on either

side: the other end of the pin is left a little outside of the box, by which means the false bottom can be raised up against the back part of the box, or let down upon the real bottom, without being discovered in either position.

Take 20 cards, let 8 of them be the nine of spades; 8 the queen of hearts, and the remaining 4 may be of different kinds. Arrange them in a pack, secretly, in the following manner:—The four of different kinds, below; then the eight queens of hearts, and then on the top the eight nines of spades. Put also, previously, one queen of hearts in one box, and one nine of spades in the other, both concealed under the false bottoms. Have a private mark upon each box, so that you can remember what card you put secretly in each of them.

To perform the Experiment.—Take the cards in your hand, and let the four bottom ones be exposed. The company will then suppose that they are all of different kinds; turn the face of the cards down, and separate the eight top ones, and let one of the company draw one which you know to be the nine of spades; then privately turn the remaining seven cards on one side, and spread apart the eight queens. Now let a person, at a little distance from the first, take one of them, which, of course, you know to be a queen. Put the cards aside, and bring the boxes forward,

which you then open, so that the spectators may see that they are *apparently* empty. Present the box which has the queen concealed, to the person which you know has taken the nine of spades—request the same to be put into the box, and let him lock it up; press, secretly, on the pin A, and the false bottom will raise up and conceal the nine of spades, which, you are aware, has been deposited there; the concealed queen will then be exposed when the box is open. Do the same with the other box, which will expose the concealed nine of spades. Now ask the persons who had drawn the cards, if they remember them—they will answer *yes*: let the boxes be opened, and the person who deposited the queen will see the nine of spades; and the one who deposited the nine of spades will see it is changed into a queen, which must consequently surprise the audience. You may then remark, that they must have forgotten the cards they looked at, as there are no other cards in the boxes. Tell them that you will burn those cards, and from the ashes you will regenerate or reproduce those cards which they say that they looked at, provided they made no mistake. Deposit the ashes in the respective boxes, shut them up, and let the false bottoms secretly come down, which will conceal the ashes, and at the same time

expose the real cards, which will occasion a second surprise.

EXPERIMENT No. 24.

To tell, without any confederate, when a ring is given, without your knowledge of the transfer, to a person, in a large company who has the ring, on which hand and finger and part of the finger it is on.—This is a very amusing experiment, for private parties, especially if there are present several unmarried ladies, and great diversion may be derived therefrom, if the person who performs it does it so as to occasion merriment. He may, after looking at the ring, say to any unmarried young lady, excuse the remark, all unmarried ladies are, or expect to be called *young ladies*; the age, of course, is never taken into consideration. Not that I suppose young ladies care any thing about such *trifles*, but it may occasion a pretty smile with the fair. But if the lady who is the recipient of the ring, is to be married before a twelvemonth, I shall be able to detect the person who has the ring, and on what hand, finger and part of the finger it is on.

To perform the Experiment.—Let the company be seated. Commence counting them from the first to the last, so that each of them will have a number. Let them also recollect that the left hand is “number one,” and the

right "number two," and the fingers are counted from the little finger of the left hand to the last, or thumb, on the right, individually and from the tip of the finger to the first joint—that is to say, *between* them counts one; and the next, two; and the next, three. You now go out of the room, and leave to the company to dispose of the ring to whom they please. He now calls from without, and tells them to multiply the number of the person who has the ring by 2, and to add 5 to it; then to multiply by 5, and add the number of the finger the ring is on, to that. Multiply it by 10, and then add to it the number of that *part* of the finger which the ring is on. He now requests them to name the total amount of this calculation, from which he *secretly* subtracts 250, and the result will give you the person, the hand, the finger and that *part* of the finger it is on.

Examples.

	1st.	2nd.
Suppose the number of the persons to be - - -	16	or 9
Multiply it as directed, always by	2	2
	—	—
	32	18
Add to it, invariably, - - -	5	5
	—	—
	37	23
Multiply always by - - -	5	5
	—	—
	185	115

A supposed number of the finger, which is to be added,	-	3	7
		<u> </u>	<u> </u>
		188	122
Always multiply by	- -	10	10
		<u> </u>	<u> </u>
		1880	1220
Supposed number of that part of the finger the ring is on, which is to be added,	- -	2	1
		<u> </u>	<u> </u>
	Total,	1882	1221
The amount invariably to be subtracted therefrom,	-	250	250
		<u> </u>	<u> </u>
		1632	971

N. B. The first figure at the right, which is 2 in the first sum, and 1 in the other, shows the *part* of the finger the ring is on. The next figure, which is 3, in Example 1st, represents the third finger of the left hand. In Example 2nd, the figure 7 represents the seventh finger, or the second on the right hand—having counted the fingers from the left hand to the right, beginning with the little finger. The last remaining figures, 16 in the 1st, and 9 in the 2nd Example, designate the number of the person who has the ring.

With such a calculation, you can enter the room, and go to the very person and say, you

have the ring, upon the right or left hand, on such a finger, and on such a part of the finger.

This, I am sure, will puzzle both ladies and gentlemen, and the one who will be most interested in the result, will be the one who has the ring, who *surely* will be married in the course of a twelvemonth.

EXPERIMENT No. 25.

To make a borrowed handkerchief appear and disappear in the wonderful globe, at various places named by the audience, without the agency of any accomplice.—Have a small solid column, turned, of wood, 1 inch in diameter, 14 inches long, fastened to a flat stand, as represented in figure 21. On the upper end is fixed a hollow globe, which is immoveable, 5 inches in diameter, with a door to open in the front, $2\frac{1}{2}$ inches square, upon hinges swinging to the right. Inside of this globe is another hollow globe, with a quarter of an inch space between the two. The enclosed one turns on two pivots, one below and one above, which is prefixed to the stationary globe. The inner globe has also an opening a little larger than that of the other, but without any door—both being painted alike inside. On the outside of the inner globe, and a little to the left of its opening, there is fastened a part of a white muslin handkerchief, in gatherings,

which is a little larger than the opening of the exterior globe, and in such a manner that when it is brought to view in the opening of the outer globe, it will have the appearance as if a whole handkerchief was seen therein. On the door of the globe is a knob with a button upon the inside, so that the door may be fastened. Now turn the inner globe, so that the handkerchief will appear before the opening of the outer one. Bore a small hole with a gimlet through both globes, when they are in this position, near the edge of the opening, at the left. Put the end of a fine white silk twine through these holes, and fasten it in the hole of the interior globe—now turn it to the left, so that both openings are opposite one another. Bore another hole at the place where the knob strikes when the door is thrown open. Take the other end of the twine and pass it through a hole in the knob of the door, and through the other holes just described: fasten the same in the hole of the inside globe; let the bend of this string be just so slack that the door may be either shut or opened, without pulling the string either way, when *not* desired: for instance, suppose both openings of the globes are opposite to one another, and that the door is closed. You have it now in command to show either the handkerchief, or an empty globe;—if the former, when opening the door take hold of the

knob and the twine between your fingers, and the twine will turn the inside globe toward the right, and the handkerchief will be exposed at the opening. Shutting the door again, you take hold with your fingers of the twine and the knob, which causes the globe to revolve towards the left, and the opening will be opposite. If you now wish to show an empty globe in opening the door, take hold of the knob alone, and the twine will slide through the hole of the knob without affecting the globe, which will consequently appear empty. The silk twine cannot be discovered at the distance which an audience commonly sits from the performer.

The mechanic will turn each of the globes in two distinct parts, so that they can be screwed together and form perfect globes; otherwise one could not be enclosed in the other. It is, perhaps, obvious to the reader, that the handkerchief alluded to, slides between the two globes, and is only exposed when brought before the opening of the outside globe.

Description of the tin box and covers.—Have a round tin box made 3 inches deep, 4 in diameter, open at the top. A half inch below its edge is a rounding, hammered out as the tinman generally works it to make covers fit. Also have a ring of tin that will fit that part above the rounding rather easy, and three-fourths of an inch wide. This ring has, like-

wise, a rounding top, raised one inch in the middle, and fastened a quarter of an inch below the upper edge. On this top is fastened a part of a white muslin handkerchief, in wrinkles, or gatherings. When the false top, as it may be called, is placed upon the box, as in fig. 24, the muslin has all the appearance as if a white handkerchief was lying in the box. Have a real cover, with a knob on the top, like that of fig. 25, that will loosely fit down to the rounding of the box and enclose the false cover. Put the cover on the box, and if you wish to show the representation of a handkerchief, as described, take the cover off by the knob, and the false top will remain, as in fig. 24. If you wish to show an empty box, in removing the cover take hold of it by the lower rim, pressing it a little, and the false cover will come along with it, (of course concealed,) and the box will be empty. In exposing the cover, fig. 25, it will also appear empty, as the handkerchief, or *muslin*, will be concealed between the two covers; consequently the under part of the false cover will represent the real inside of the true cover.

To perform the Experiment.—Set the globe in the centre of the table, with the door shut, and both openings opposite each other. Place the tin box, with the cover on it, at the right, and the vase as it was prepared for the former Experiment, 14. Take also the box A,

fig. 3, without the ball, as was before prepared; open the drawer with the concealed drawer C enclosed, present it to the ladies, and request the loan of a handkerchief, which you roll between your hands, so that it may be wrinkled; put it into the drawer which you close, and then place the box in front of the globe. Say, now, ladies and gentlemen, be prepared for something very extraordinary, for I assure you that I have no private accomplice to assist me in this apparent witchery, an assertion which I should not dare publicly to make, were these the days of "the Salem witchcraft."

You now open the door of the globe and say, with apparent indifference, you all perceive that this globe is empty—so also is this small tin box, (opening and exposing the inside of both box and cover.) This vase contains nothing but a ball, as you see, (removing the cover at the same time,) and the box, you are aware, contains nothing but the handkerchief. Now close the openings of the globe, the covers of the boxes, etc.; take your magic wand, giving it a flourish in a theatrical style, and say, whatever I touch with this rod will be as obedient to my commands as the genii were to the power of Aladdin's lamp! So now, to convince you of the truth of my assertion, you have only to name the place into which this handkerchief shall be

transferred! (The reader is aware that this exclamation is not to be pronounced with ordinary emphasis, but in a theatrical manner, suiting the action to the word, so as to produce *stage effect*, the more to amuse the audience.) Perhaps the company may suggest the globe as the place;—you touch it with your wand, and open the door as formerly directed, and the handkerchief will appear! which will not a little astonish the spectators. You now take the box, and open the drawer alone, which shows empty, and which you place, standing on its side, fronting the audience in full view. Shut the door of the globe, and inquire again where it shall next be transported. Suppose it is answered, in the tin box—touch it with your wand—remove the cover by the knob, and exclaim, behold it here!—open the door of the globe, and it will be seen that it is no longer there. Cover the tin box and say, I am ready for your further commands—where will you have it now! Say, for instance, in the vase: touch that also with your wand—remove the cover by the rim, and the handkerchief will therein appear. Again remove the cover of the tin box by the rim, and announce that you perceive it is full of *vacancy*. Any further orders, ladies and gentlemen? closing the vase, at the same time taking the box and shutting the drawer of it. Perhaps you propose to have

it back again, says the performer—if so, bring the drawer out with the concealed box containing the handkerchief; this you finally take out and present to the owner. Now take the cover from the vase by the knob, and a *ball* will appear.

EXPERIMENT No. 26.

To tell a figure that is privately marked in the product of a sum unknown to the performer.—This singular result of figures is known but to few persons, and although simple, it will, nevertheless, create the greatest surprise, and appear almost incredible. It is, however, more suitable where friends are assembled than at public exhibitions.

Whatever figures are marked down are reversed, and the smaller sum subtracted from the greater. The figures in the result, added together, will invariably become *nines*—as 9, 18, 27, &c. If the residue is multiplied, with whatever figures, it will make no difference; it will only produce so many more *nines*, and consequently it is a mere form to make it appear so much more mysterious. The following is an example:

To perform the Experiment.—The performer will now request one of the assembly to write down, secretly, any figures he pleases.

Suppose that he puts down 6249
 Tell him to reverse those figures which
 he has written down, 9426

Then to subtract the smaller line from
 the greater, 3177
 Then to multiply them by any figure
 or figures he chooses—suppose it to be 5

15885

You say to him, mark one of the figures, and tell me the remainder, and I will tell you what figure you marked. We will suppose one of the eights is marked, and the remaining is told you to be 1585. Those you add secretly together, and find that it amounts to 19. You perceive that 8 is wanting to make them even nines, which 8 you pronounce to be the figure that was marked. For example: if the figures, added together, should have amounted to 39, six would be wanting to make 5 even nines; and 5 would then, of course, have been the number marked. If 96 was the sum, 3 would be wanting to make 11 even nines. We perceive the figure is very easily told, but it appears quite as mysterious to those who are not acquainted with the effect of such a combination of figures, as any trick which has been performed, when it is considered that the first figures and the

one multiplied with is entirely unknown to the performer.

EXPERIMENT No. 27.

To produce a live pigeon from a box, instead of a glove, and that again from a drawer which had been pronounced to be empty.—Have a box made with lock and key, a ring at each end, 11 inches long, 7 deep, and 7 wide, with a false opening in the bottom of the box, which is 5 inches square, as in fig. 4. (For construction of this, see Experiment No. 5.)—Five inches square of the lower part of one end of the box, hangs loose, fastened with concealed hinges to the remaining two inches at the top, so that it may swing into the box, but not out. Have also a secret pin in the bottom, which you can press up into the lower part of the loose end, or pull out, as occasion may require, so that it may be loose or stationary. Have also a secret breast pocket in your coat, into which you introduce a tame pigeon, which is instructed to enter the loose end of the box when that is placed against the pocket. It is understood that the moveable or loose end, and also the opening at the bottom, is to be kept secret from the spectator.

To perform the Experiment.—Take the box and present it, with the lid open, before the company, that they may see that it is empty.

Request one of the ladies to drop therein a glove—let her drop the lid, lock the same, and keep the key. In the mean time push open, secretly, the loose part of the bottom and let the glove fall unobserved into your hand. Place the loose end of the box against your breast pocket, and the pigeon will enter therein, at the same time you are approaching the table. Then request two gentlemen to step forward, take a riband and put it through the rings at each end of the box. Give the ends of the riband to the gentlemen, so that the box may be suspended between them. Swing the box once or twice, and remark that this noise does not sound like that of a glove inside—but we will soon ascertain what the noise proceeds from. Take the key, open the box, and a pigeon will fly out of it, and the box remain empty. This will not only astonish, but delight the spectators, particularly the ladies. You may deposit the glove secretly in the concealed drawer C, in fig. 3, marked A. Now approach the owner of the glove, with the box, open the drawer B alone, and request her to take it out. She will look in and say that it is not there. You immediately close the drawer, and pull it out again with the concealed drawer C, and remark,—Madam, you must certainly have made a mistake, because you see that the glove is here—which will again excite both merriment and surprise.

EXPERIMENT No. 28.

To pour wine, vinegar and water out of the same bottle.—This little experiment will occasion contradiction with some, and amusement to all.

Provide a common black junk bottle, with rather a large opening at the mouth: have three tin tubes the same height as the bottle, inside, with three holes at the sides near the end of each tube, which you introduce into three small bladders; the openings being tied two-thirds of the distance of the length of the tubes from the bottom. The bladders with the tubes are now placed in the bottle; fill them, separately, with wine, vinegar, and water: the water and vinegar being coloured the same as the wine. These tubes can be fastened in the neck of the bottle with cork, and come up even with the mouth of the bottle. If you wish to pour out wine, take the bottle by the neck with your hand, placing your thumb over the other two holes of the tubes; the same with respect to the others.

To perform the Experiment.—Bring the bottle forward, and a waiter with three small wine glasses, which you fill with the three different liquids, and present the same to the gentlemen. At the same time, ask if the wine is not excellent? One will say very good—

the other, 'tis nothing but vinegar—and the third will answer 'tis *water!* You will then feign surprise, and tell them they must be in jest. You now say that you will throw away the contents, and fill the glasses again. This you do, and present wine to the one who had vinegar before—water to the one who had wine—and vinegar to the other, who had water. They will begin to contradict one another. Tell the gentlemen, settle the dispute among yourselves—I have tried my best to satisfy you, and am well convinced that the fault must be in your sense of taste: it cannot be my fault. If matters are not all right, I suspect that the wine sellers have turned jugglers, and played us an odd trick; but I will soon find out, by taking a glass of wine myself,—which he drinks to the health of his audience.

Now, says the performer to the company, I'll relate a short story:—A friend of mine had two acquaintances, who were in the habit of paying him such frequent visits on account of the excellent wine his cellar afforded, that he adopted the following laughable trick to get rid of his visiters. They came one evening as usual, and ordering wine to be furnished for his guests, he called one of them aside and proposed to him that for that evening they should drink coloured water, and that the other should drink the wine, until he got

most gloriously drunk; which was agreed to. He then spoke privately to the other visiter, proposed to him the same thing, which was likewise assented to on his part. The wine and coloured water was brought forward: the two guests drunk bottle after bottle, while their host was enjoying his own wine. The two friends, at last finding that they were almost bursting with the effects of cold water, proposed to take leave of their host, who by that time was in admirable spirits, and who bade them a pleasant good night; inviting them to call again soon, and often, promising always to give the same fare they had this evening.

When out of the house, one of the friends says to the other, how is it that you contrived to keep so sober?—we have been playing a trick upon you. To get you intoxicated, we have been drinking bottles of water, whilst you have had wine. Not so, says the companion, I have also been treated with water. Oh! say they, then our host has had all the wine to himself;—and they wisely concluded not to repeat their visits. They, of course, left their host “alone in his glory,” to quote the following lines from Pope:

“Shallow draughts intoxicate the brain;
But drinking *deeper* sobers us again.”

EXPERIMENT No. 29.

To eat a burning candle.—This amusing experiment has been before described in books, but still, being known to but few persons, the author concluded to give it a place in his work. As it is very simple, and apt to create much surprise, when performed in parties where refreshments are served round in the evening.

When apples and almonds are served round to the company, the one who knows the trick must cut secretly two pieces of apples in the shape of candles, and into one end of each of them insert a piece of the kernel of an almond, made to resemble the wick, which is lighted and placed on a plate or table before him; this will burn during three or four minutes the same as a candle, and present the same appearance. It will, of course, attract the notice of the company. An excuse may be made, stating, that being near sighted, he is better enabled to distinguish the almonds from the shells. When the attention of the company is fixed upon him, he takes one of the candles and eats it; which will, consequently, astonish the company, who thinks him a strange kind of an epicure. He may observe that burning candles are excellent along with dessert, and advises the company

to partake of the same fare; which they politely decline, not being salamanders; so, of course, they leave him to digest his flaming food as well as he can.

The performer need be under no apprehension on account of the blaze; since it no sooner comes in contact with his breath than it is extinguished.

DESCRIPTION OF THE MAGICIAN'S TABLE.

When a secret confederate is required, have a table four and a half feet long, two feet eight inches high—two feet nine inches wide, with a curtain round it, twenty-two inches deep. In the top of this table are several secret square holes, of different sizes, from three to five inches across; these having covers which exactly fit, and hung upon concealed hinges, so that they may be let down; but when lying flat, the top of the table appears to present a perfect surface. Under this surface are buttons, which prevent those lids from falling down when not made use of. Under the top of the table is fastened a box, or drawer, open at the top, and at the side which is farthest from the spectators. This box is about twenty inches deep, and concealed by the curtain; and into this box is placed the secret agent, who assists the performer. He can discover through holes in the front of the

box, and also through the curtain, the movements of the performer and the spectators.

EXPERIMENT No. 30.

To pass a handkerchief into a loaf of bread.— Place on a small table, which is a little in advance of the principal one, a loaf of bread. A similar one has been given to the secret agent in the box of the table. He cuts a piece out of the under part of the loaf and removes a little of the soft part, and has the piece cut out ready to replace.

The performer asks the loan of a lady's handkerchief, which he rolls together between his hands, and places it over one of the lids on the top of the table, and covers it over with his hands. The secreted person lets down the lid, takes the handkerchief, and places it in the hollow part of his loaf and replaces the crust. The performer removes his hands and says that the handkerchief has disappeared, and that he will find it inside that loaf upon the other table. He takes it in his hand, and in passing round his table, he carries it a little below the edge. The secreted person exchanges the loaves, and the performer cuts open before the audience the one he holds and extracts the borrowed handkerchief. This is one of those *astonishing* tricks so lately performed, and this is the whole mystery of it.

EXPERIMENT No. 31.

To pass a handkerchief into a bottle of wine.
Place two bottles of wine on the small table; give previously to the secret agent an empty bottle similar to the others, a tin tube closed at one end, 3 inches long, that will fit into the neck, and a glass of wine. The performer borrows a handkerchief and makes it disappear on the table as in the former experiment. The secreted person puts the handkerchief through the neck into the empty bottle; puts the tube which he fills with the wine and places it in the neck close to the mouth of the bottle; into which he puts a cork. The performer states that he will now produce the handkerchief from one of those bottles standing on the table, with which he has had no connexion. He takes one in each hand and in passing round the table, one of them is exchanged for the concealed one. He steps before the audience and states that he has two bottles of wine, and proposes to drink the company's health. He draws the cork, and pours out into a glass, which he tastes, but remarks that it is not good, I will try the other, which he does, and pronounces it to be excellent. He says, ladies and gentlemen, in which of those two bottles shall I find the handkerchief? They answer variously; which

gives the performer the chance to select the right one: this he breaks and produces the handkerchief, and throws the broken glass with the tube aside, so that it shall not be discovered. He now breaks the other bottle, and the company see it contained nothing but wine. He now leaves it to the audience to find out the deception the best way they can.

EXPERIMENT No. 32.

To produce a number of American Banners from a pedestal.—Have a hollow pedestal made, cylindrical or square, as fig. A. No. 22, 18 inches high including the base 4 inches wide. On both sides of the straight parts is a small groove, into which the two flag staffs with the banners can be thrust. The lower ends of the staff being fastened to the base, with stop hinges to prevent them from projecting further out than is represented in the figure. In the upper part of the grooves, where the top of the staffs will come, are levers, one end of which is straight and goes into the hollow part of the pedestal, having a string fastened to those ends, marked B, which strings are inside of the pedestal. The other ends of the levers have a hook which catches the top of the staffs when in the grooves, and prevents them from coming out when not wanted; but in pulling the string the hook

slips over the end of the staffs, and they at once come out as represented. Inside of the pedestal is a tin tube, the whole length of it open at both ends, and 3 inches in diameter. Within that is another tube marked C, 3 inches long, with a bottom to it, into which is fastened a wire, so that whatever is put into the sliding tube C, can be pushed up and appear at the top of the pedestal. This may be drawn back again by the wire, through the pedestal, into a hole in the top of the table, where a concealed person may put in a supply of small banners, which, when distributed, the tube can be shoved up again with another set of banners, that he has previously been provided with. It is understood that there is a hole in the bottom of the pedestal through which a concealed person performs his operations.

To perform the experiment.—The pedestal is placed over a hole in the centre of the table, with the banners secreted in the grooves, and the person in the secret box of the table is ready to perform his part. The performer now steps forward before the audience, with his wand, flourishing it in his hand, exclaiming with a loud voice—come out ye unconquerable

“Star spangled banners which proudly shall wave
O'er the land of the free and the home of the brave.”

At the same time the person in the table pulls

the secret string which causes the banners to project suddenly from the base of the pedestal: he also shoves up the sliding tube C, filled with small flags, which the performer distributes to the audience, and a new supply will immediately appear at the top again. This may be continued as long as he chooses to furnish the company with American Banners.

EXPERIMENT No. 33.

The Fortune-Teller.—Take a round stick of wood, 16 inches long, 1 inch thick, marked B, figure A No. 23, fasten a flexible wire, 3 inches long, to one end of the stick. On the other end of the wire fix a hollow figure head. Fasten also, horizontally, inside in the back part of the head, one end of a short stiff wire—to the other end tie a string, one end of which hangs down as represented in the wood-cut. If you pull the string the head will bend forward and the spring wire will raise it up again. Fasten also the end of a strip of wood to the top of the box close to B and parallel with the same, being nearly as high as the shoulder of the image; through to the upper end of it is fastened a piece of wood cut in the shape of the arm C, which works as a lever, the short end of which towards the right, has the end of a string fastened to it, so that by pulling the same, it will raise the arm C,

and its own weight will cause it to fall back again. A little lead may be fastened to it, which will make it fall and strike the bell with more force, as the stick held in the figure's hand comes in contact. The bell is fastened on the box which supports the image. This box is 4 inches high, 12 long and 7 wide. The end of the stick B goes into it, and is so fixed, projecting a little through the bottom, that when it is placed over one of the secret lids of the Magician's table formerly described, the secreted person can turn the stick B as he pleases, which will also turn the head, when the image is required to look round in search of a person in the company. By pulling the string fastened to the wire inside of the head, the figure will assent to any question asked, by an expressive nod. If he objects to anything, the stick B is turned rather quick, backwards and forwards, which causes him to shake his head. If he is asked how many lovers a young lady has, or how many fair ones a gentleman is in love with, or any similar question, the string D is pulled and he will strike upon the bell signifying any number, which generally amuses the company more than any other trick performed. This little fortune-teller, is like the novels of the day, which without love are dull and uninteresting, for it is love that pervades the whole system of animated nature and makes a little heaven

on earth, but not for the bachelor, who is yet to learn of our fortune-teller when he is to have access to that Paradise on earth, if he himself has taste enough to admire the immortal Milton's beautiful sentiment expressed in the following words:

"And man the hermit sighed
Till woman smiled."

It is understood that this automaton fortune-teller, should have a long beard, to be in character, and otherwise dressed according to fancy. The drapery or garments are to conceal all his internal machinery. The rod which he holds in his hand should be of a metallic substance.

EXPERIMENT No. 34.

To shoot a live canary bird from a pistol and produce it again unhurt inside of various articles. Provide a tame canary bird, a shell of an egg, a lemon and an orange, the inside of the fruit extracted. Have a loaf of bread with a hollow in the middle, and a crust to fit the opening of the hole, all of which must be ready in an instant so as to be inclosed one in the other. Have also a paper funnel. These articles, except the bird, should be previously given to the secreted person in the table formerly described. On a small table, standing a little in front, and to the left of the former, is placed a

small plate with a whole egg, lemon and orange; and two perfect loaves of bread similar to the secreted one laying on the same table. Have ready a loaded pistol without a bullet; at the mouth of the same is a tin funnel inserted. The secreted person must be ready to exchange with the performer dexterously, such articles as the latter carries in his hand when passing the former in going round the table.

To perform the Experiment.—The performer steps before the company, with the canary bird and a paper funnel similar to the secreted one. He requests a lady to enclose the bird in the funnel, which he takes back and passes carelessly round the table to get the pistol. He has made the necessary exchanges, and now puts the paper funnel into the tin one projecting from the pistol. He states as follows, I will shoot this bird away before you, which he does, at the same time discharging it. The poor little bird is generally in such an event, pitied by the tender-hearted fair ones, but the performer says, you may console yourselves, ladies, the little rascal no doubt has hid himself inside of one of the loaves or in the fruit on the table, say which of those it is your pleasure that I should find him in. One says in the orange, another the lemon, &c., but the exhibitor replies, I'll try to please all of you. He takes the plate and places it on the table over one

of those secreted lids before described and covers it over with a hat, touching the same with his wand. The secreted person at the same time lets down the lid and takes the plate unobserved, from under the hat, and closes the lid. Our performer now removes the hat and nothing is there: he asks the audience in which of those loaves of bread laying on the table the disappeared fruit shall be found. The one mentioned he takes in his hand and carries round the table, which is immediately exchanged for the prepared one. This he now cuts open before the company and takes out the orange—this is also cut open, and the lemon is produced which is likewise divided and the egg is discovered. He knocks a hole in the end of the egg and the little captive bird flies out rejoicing in its freedom to the no little delight of the ladies, and the great surprise and astonishment of all those who are not acquainted with the simple and ingenious deception.

EXPERIMENT No. 35.

To produce a number of small bouquets from an empty flower-pot—12 inches high, 7 wide at the top and 5 at the bottom, having a bottom which secretly swings like a lid downward, but with a concealed button to prevent it from falling down when not requisite. The secreted

person in the grand table, is supplied with a variety of small bouquets, artificial or natural. The performer exhibits the flower-pot to the audience who see it is empty, then places it over one of the secret lids of the table, and the person inside lets down both lids and privately in succession introduces a number of flowers in great profusion into the flower-pot. From this the performer continues to present them to the audience, alternately showing them the empty vessel. But he has no sooner placed it again on the table than he furnishes more supplies; he will also sometimes place it on another table, but only when it is full. He there empties what he has, and brings it back to his own table, where he is again secretly supplied with roses and posies. The company is all this while wondering where he gets them from, but that is a secret which the magician keeps to himself.

EXPERIMENT No. 36.

To produce a live rabbit and a number of other articles from a gentleman's hat.—The person in the table is previously supplied with a live rabbit, a small dog, kitten, potatoes, a cabbage, apples and a number of other vegetables and fruits—cannon balls of various sizes, but not exceeding the diameter of the inside of the hat—also a wig and any thing else that will amuse.

The performer solicits the loan of a hat, and returns with it to his table, and asks the gentleman if he has anything concealed in his hat, which is held up, if so it shall be produced on this table. He will naturally answer in the negative. The performer places the hat upside down over one of the secret lids of the table, formerly described, and touches it as usual with his wand. The secreted person lets down the lid of the table and puts a ball under the hat; replaces the lid. The performer now raises the hat, and says, here is a ball I did not see before, which he puts aside, and says I will soon find out what more has been concealed. He now replaces the hat, removes it and takes out a cannon ball, which he also lays aside, and again replaces the hat and again removes it, and keeps on taking out Irish potatoes, a cabbage, turnips, carrots, parsnips, eggs by the wholesale, a live rabbit, a squirrel, partridges, canvass back ducks and snapping turtles for the epicures, the lap-dog for the ladies, a kitten that mews for the children who pay half price, a wig or a scratch for the bald-headed, and various other fancy articles for use and ornament, "too numerous to mention," as the shop-bills say, until his table is groaning with the weight of the produce of the hat. Our shrewd exhibitor must, of course, appear as much surprised and confounded, if not more so, as the company them-

selves. He may finally conclude by expressing to the gentleman who owns the hat, how in the world could you secret such an odd variety of goods and chattels in your hat, when I only desired the loan of an empty one. But I have taken therefrom nearly all the contents of the market and fancy store, and moreover a portion of the presents given by old "Iron-sides" to John Bull by Uncle Sam during the last war. He may now address the patient reader, and say, ladies and gentlemen, I most sincerely hope that you are perfectly satisfied with this series of **LEGERDEMAIN PERFORMANCES.**

THE END.

A. B. ENGSTROM, No. 26 South 4th Street, Philadelphia, respectfully informs Parents and Guardians that he continues to give instruction in the following branches of polite education—viz. Drawing and Painting in water colours, Landscapes, Fruit, Flowers, Birds, &c., on an improved system, and in the usual style.

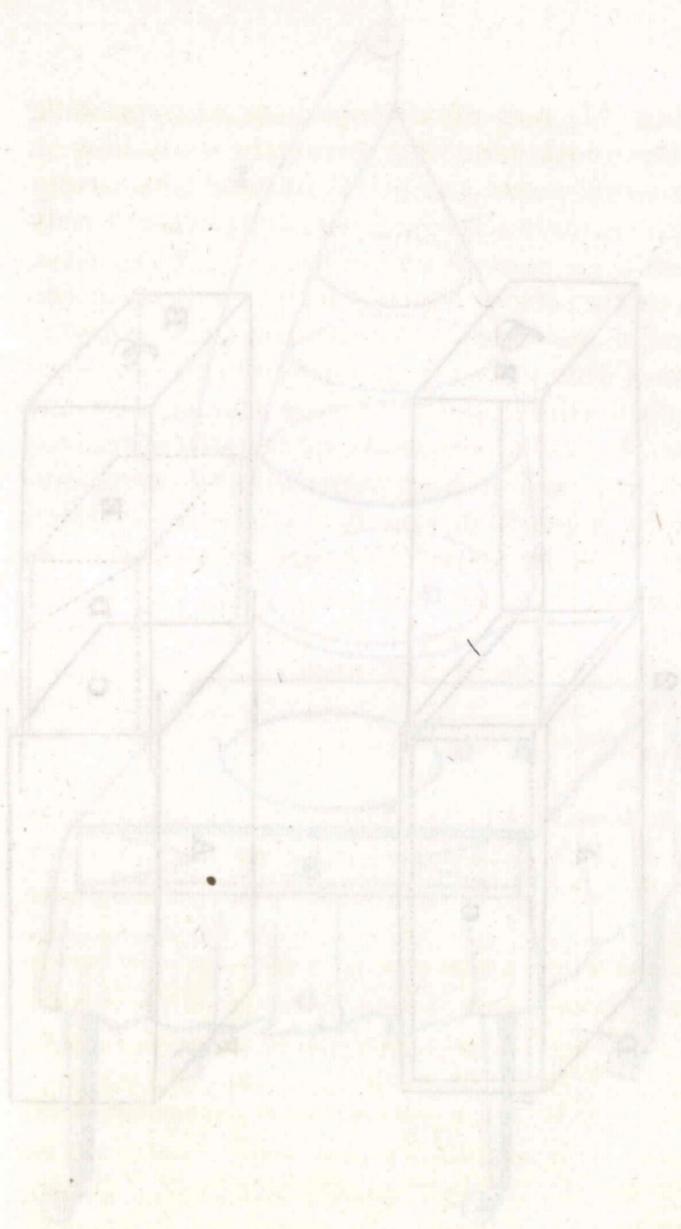
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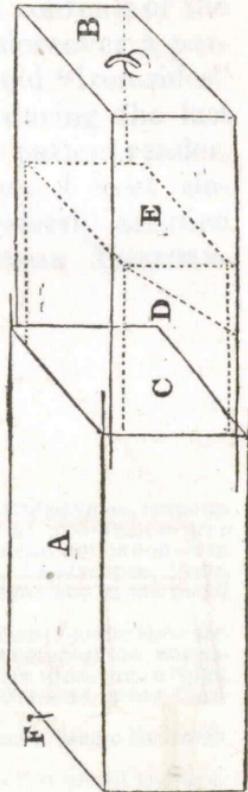
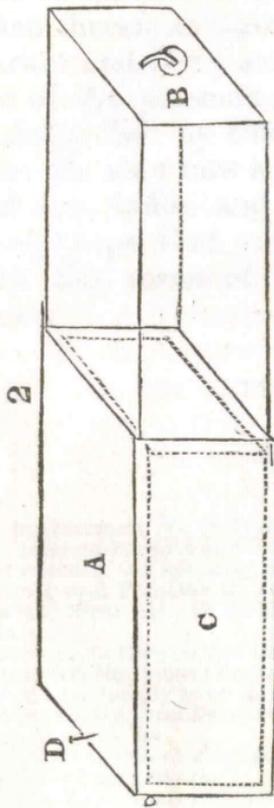
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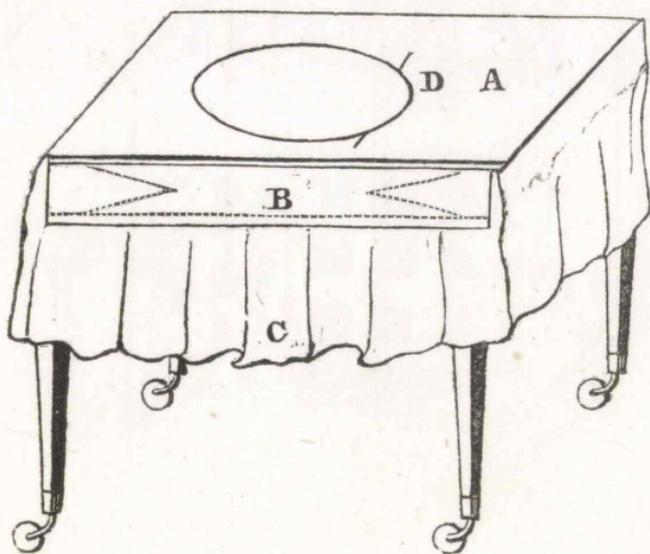
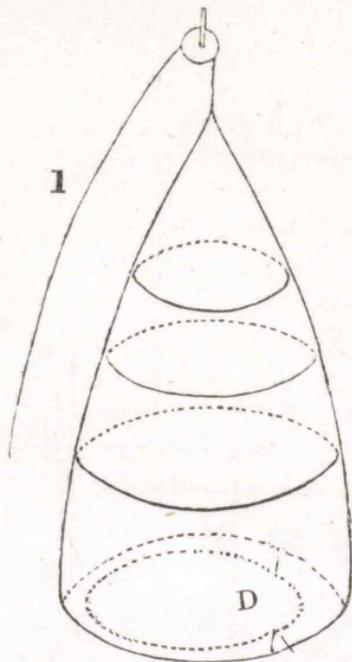
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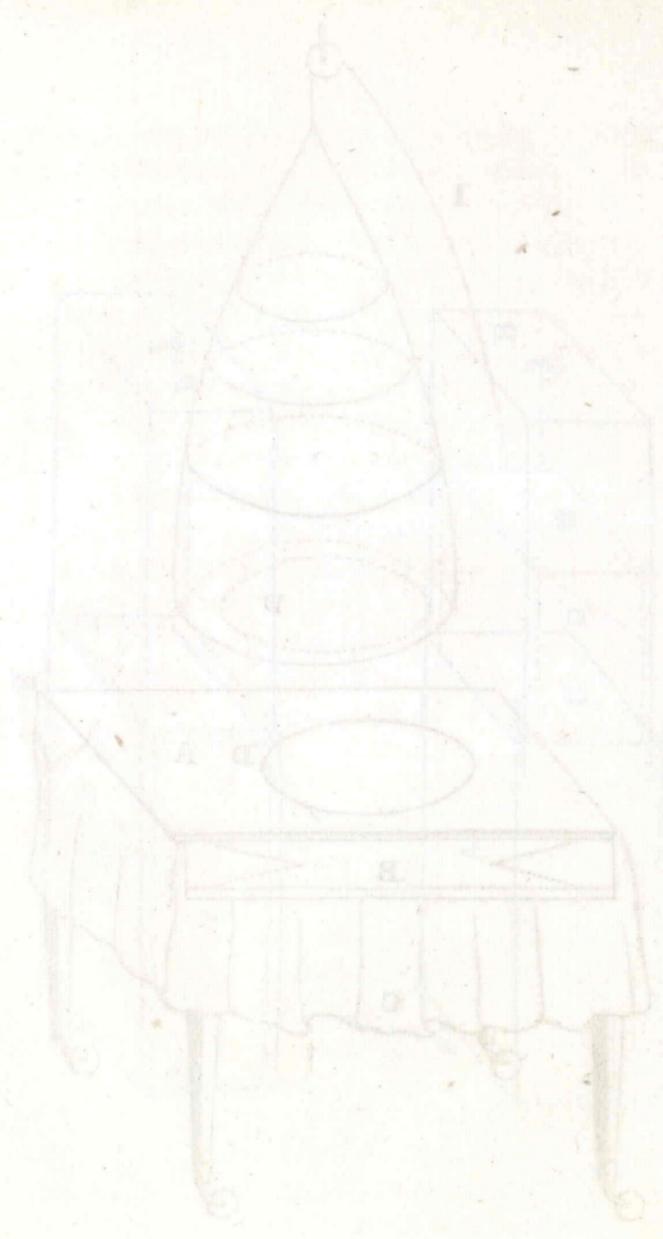
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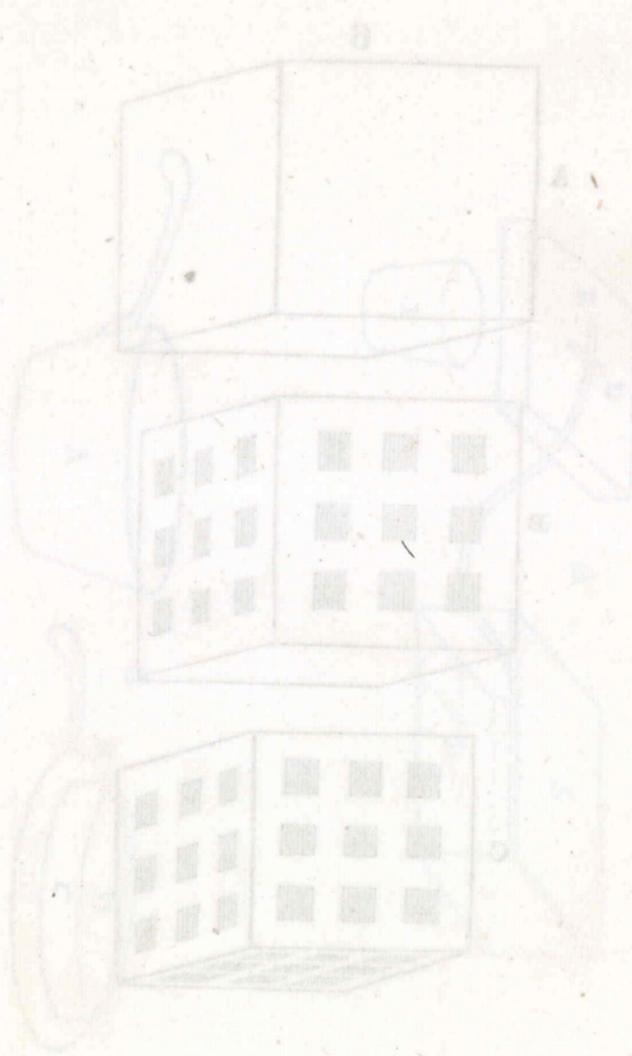
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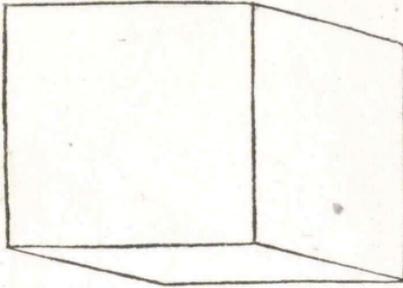




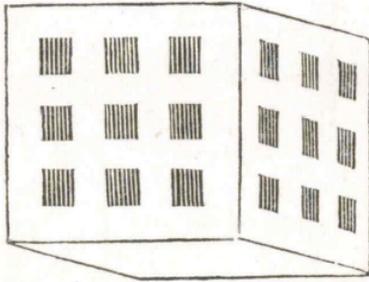


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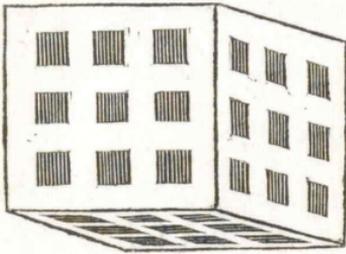
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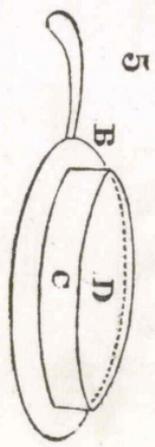
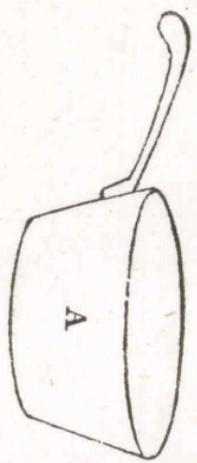
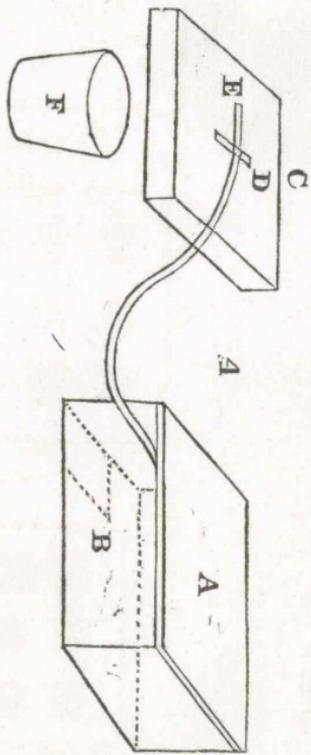
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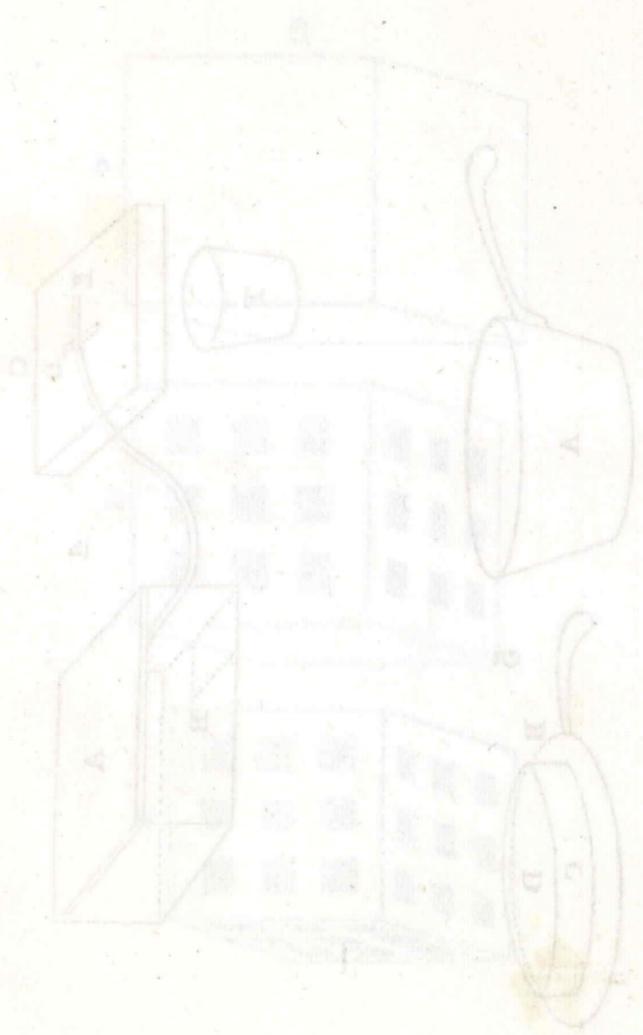
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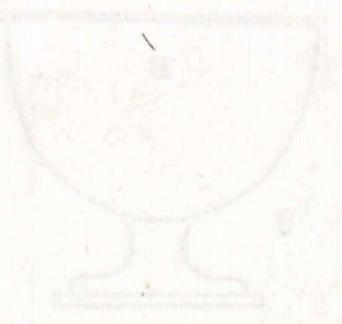
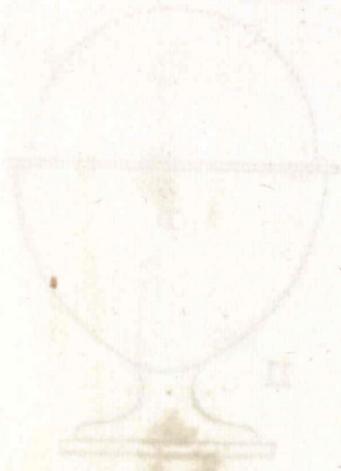


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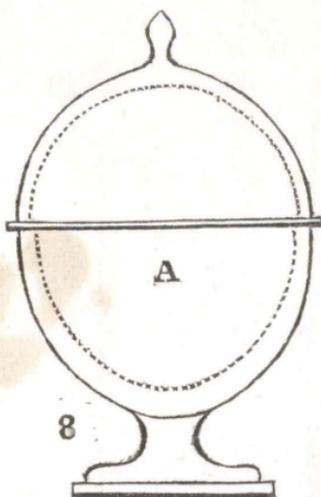


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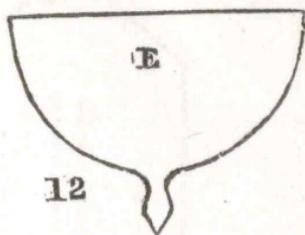




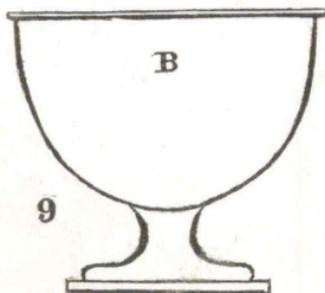
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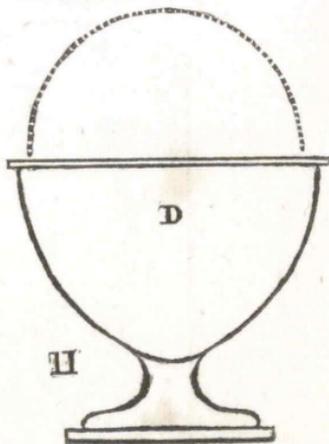
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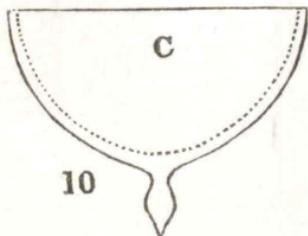
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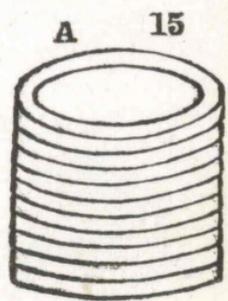
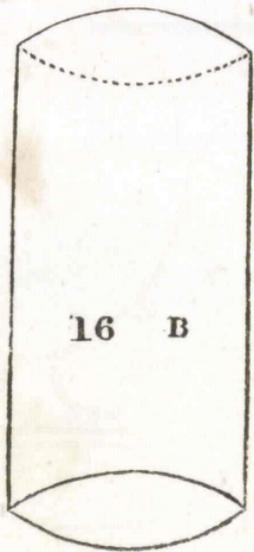
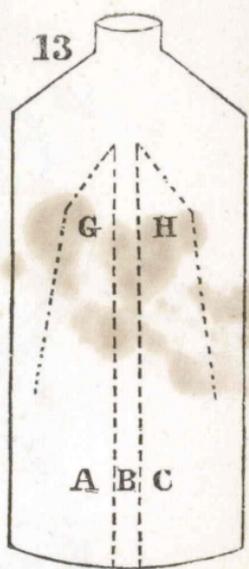
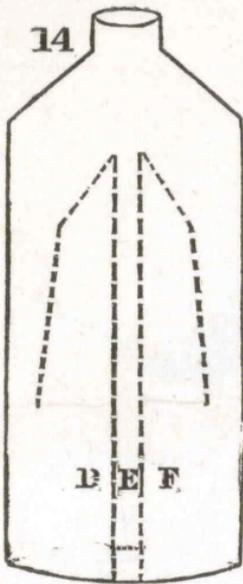
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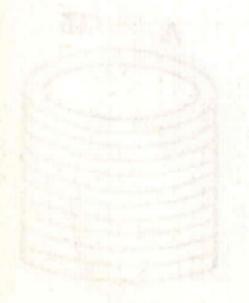


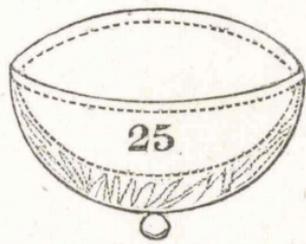
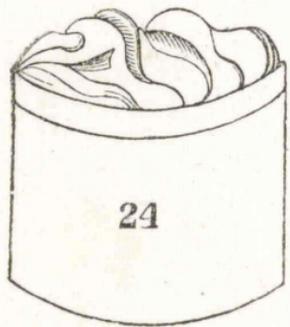
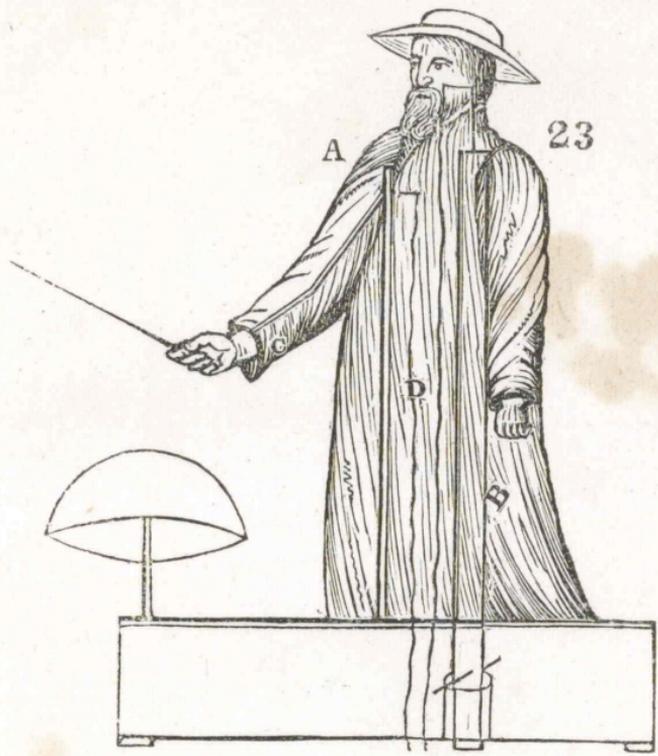
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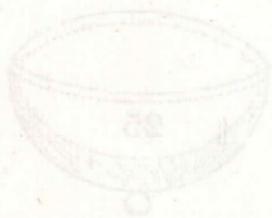


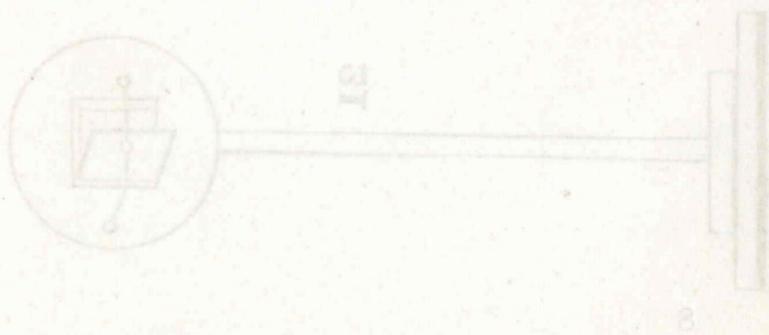
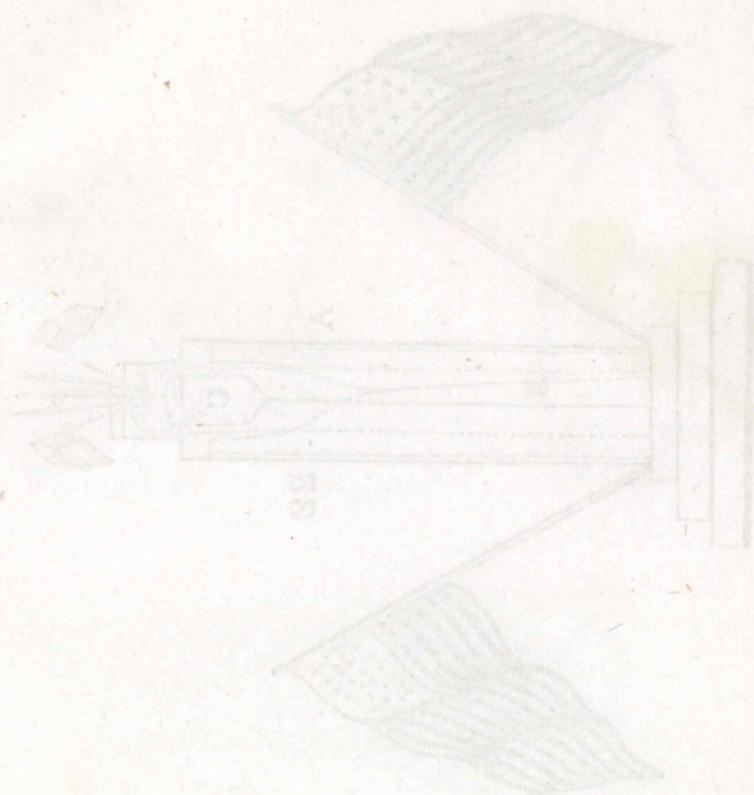
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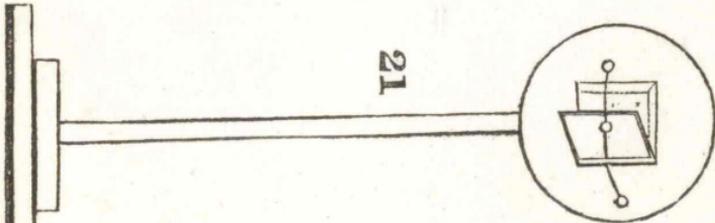
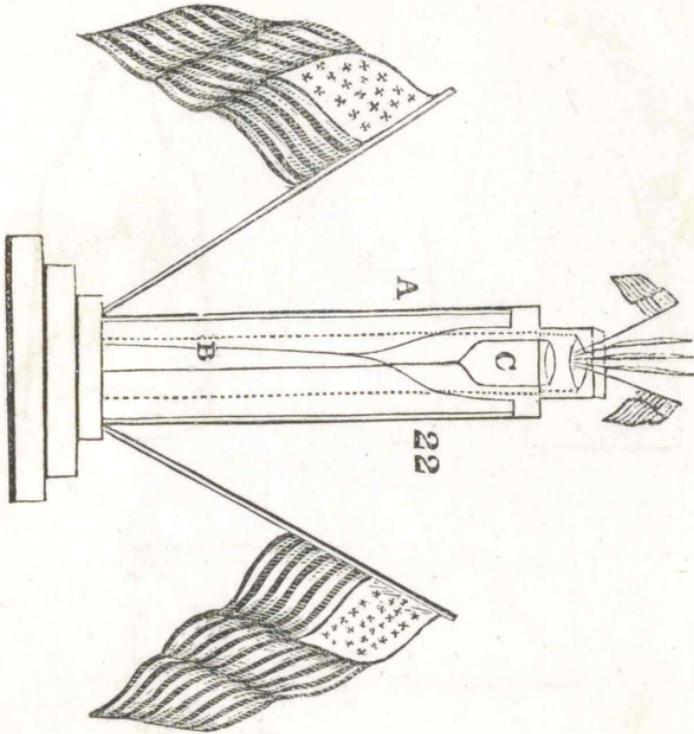


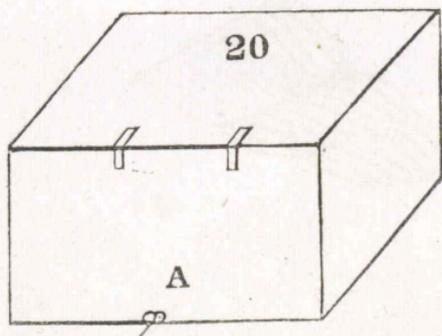
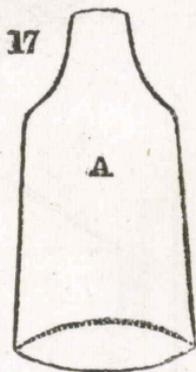
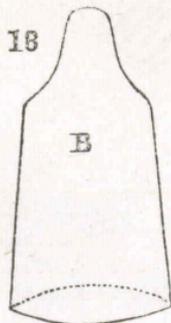
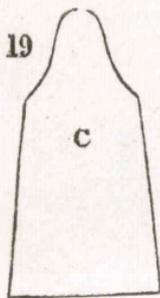


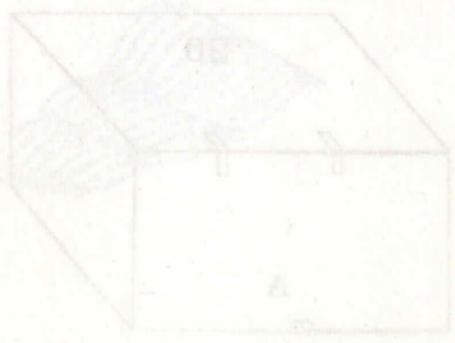












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