

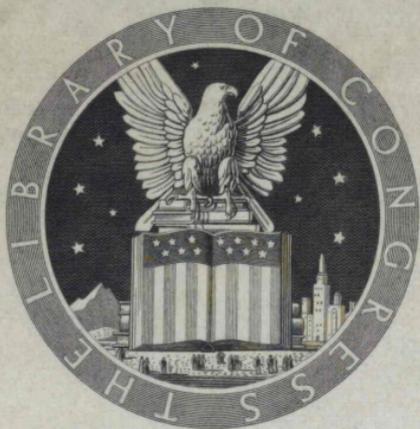
NICKERSON'S

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OF THE WHOLE ART OF

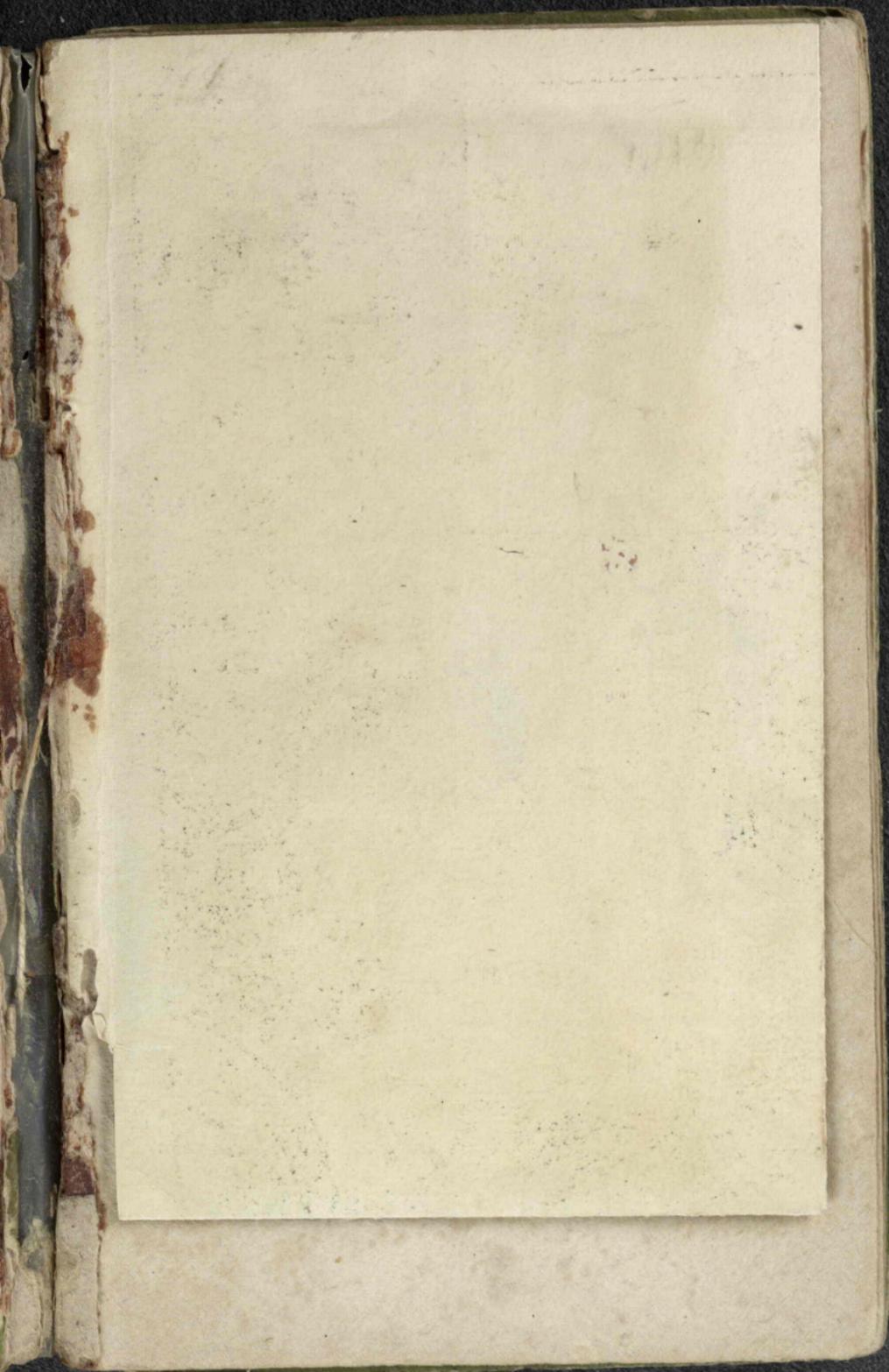
LEGGEREMAIN.

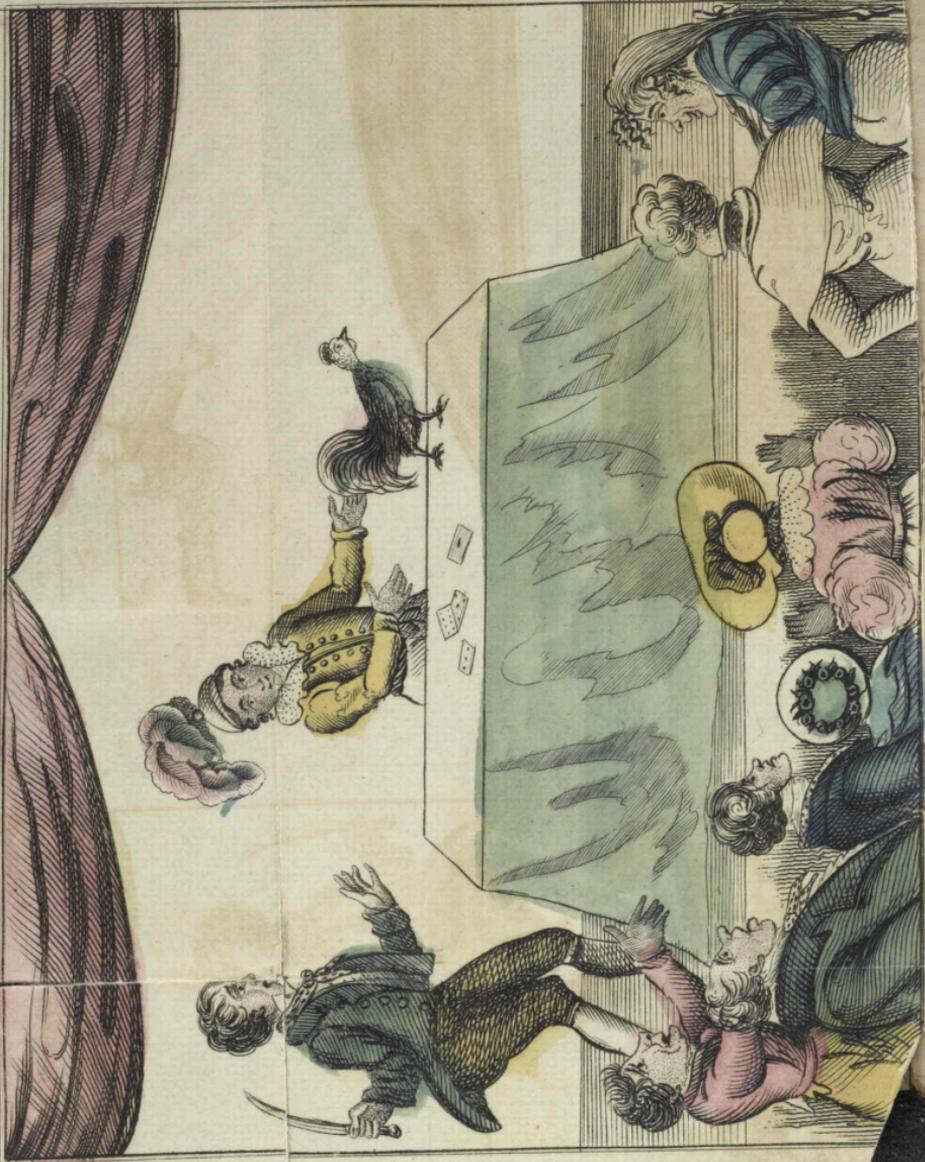
EDITION.



RARE BOOK COLLECTION

*The JOHN J. and HANNA M. McMANUS
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Collection*





THE WHOLE ART
OF
LEGERDEMAIN,
OR
HOCUS POCUS

LAI D OPEN AND EXPLAINED,

BY THOSE RENOWNED MASTERS

SENA SAMA, HAMED BEN-ALLI,

And all the Celebrated and Mysterious Professors in the

ART OF NATURAL MAGIC;

WITH FULL INSTRUCTIONS HOW TO PERFORM THE

VARIOUS TRICKS

On Cards, Dice, Birds, Eggs, Rings, &c.

AS PRACTISED

Before their sublime Majesties, the Emperor and Empress of China, the crowned Heads of Europe, and the President and people of the United States.

STEREOTYPED BY H. SIMMONS & CO.

Baltimore:

ENGRAVED, PRINTED AND PUBLISHED BY

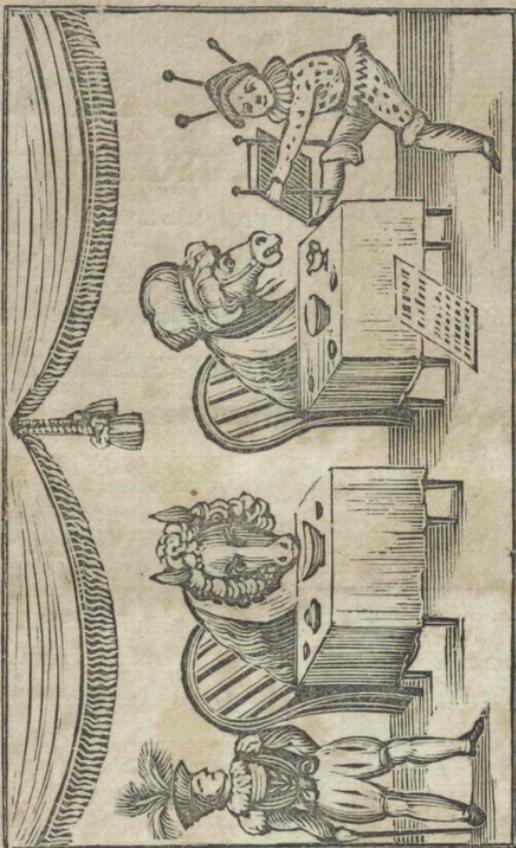
C. V. NICKERSON,

No. 22, East Baltimore-street.

1830.

B

NICKERSON'S,



THE WHOLE ART OF

LEDGERDEMAIN.

EDITION.

ART

OF

LEGERDEMAIN.

LEGERDEMAIN, a science which has raised the admiration of society, is an art, whereby the performer seems to work prodigies and miracles, that are impossible and incredible, by agility and slight of hand. This ingenious art we may with propriety class under eight distinct heads, which are as follows:

- 1st, In the conveyance of money
- 2nd, In the conveyance of balls, &c.
- 3rd, In cards and dice.
- 4th, In confederacy.
- 5th, In philosophical secrets.
- 6th, By electricity.
- 7th, By the secret property of bodies.
- 8th, By combinations.

These are the principal parts that the art is generally divided into. The exhibitor must be possessed of great presence of mind, and set a good face upon the matter, even at the worst of times; he must have a commanding boldness, and be of an undaunted resolution; he must abundantly put forth strange uncouth and emphatical words, delivered with an occasional distortion of the countenance, at once to grace his actions and to amuse the astonished beholders. He must also use certain gestures of body, totally irrelavant from the subject in hand, in order to take off the attention of the spectators, when any particular part of the performance is about to be exhibited. By so doing he will be better enabled to exhibit his deceptions with coolness to himself, and at the same time with additional plaudits, from an admiring audience.

4

How to shoot a Bird flying with a Gun loaded with powder and to bring it to life again.

Load your gun with the usual charge of powder, but instead of shot put half a charge of quicksilver; prime and shoot: if your piece bears ever so little near the bird, it will find itself stunned and benumbed to such a degree, as to fall to the ground in a fit. As it will regain its senses in a few minutes, you may make use of the time by saying, that you are going to bring it to life again; this will astonish greatly the company; the ladies will no doubt interest themselves in favour of the bird, and intercede for its liberty: sympathising with their feelings for the little prisoner, may be the means of some of them sympathising with yours.

To lay one end of a stick upon a stool or table, and hang a pail of water at the other end.

Lay one end of the staff or stick a pretty way upon a table or stool, (so that it roll not off) letting the other end hang over the table likewise; then take a pail full of water, and hang the pail or handle upon the same; but you must have another short stick that will reach just from the inside of the bottom of the pail to the long stick on the table, and then shall the pail of water hang from the ground upon the long staff's end on the table without falling, seeming very strange: this is very difficult at first, till you hit just in the centre of gravity, yet I have often done it.

A notable Hocus Pocus trick with a cock.

Get a cock, or, on Dean Swift's plan of the shoulder of mutton—Get one, or if you can't buy, steal one; no, take it from roost at night, or off its walk by day, and bring him into a room full of company, keep both your hands close to his wings, and hold them tight; put him on a table, and point his beak down as straight as possible, and then let any one draw a line, with a piece of chalk, directly from its beak, and all the noise you can

possibly make, with drums, trumpets, or even the crowing of other cocks, will not disturb him from the seeming lethargy which that position you have laid him in, with the chalk line, has effected.

Strange as this is, yet the certainty of it is past a doubt, as many gentlemen, who have ere this sported some hundreds on the royal turf, have assured us they have tried the experiment, and declare it to be a fact.

The Poised Penny.

Place a smooth card on the tip of the middle finger of your left hand, and on it, nicely balanced, and with its centre exactly over your finger's point, a penny-piece. Then, by a smart fillip with the middle finger of your right hand, you may strike away the card from under the penny, leaving the latter poised on the tip of your finger. A very little practice will enable you to do this trick without ever failing. The card must be so carefully struck, as to drive it straight off the finger; if you fillip it upward, it will, of course, take the penny with it.

Water Bewitched.

Pour some water into a plate, light a bit of loosely-crumpled paper, and throw it into a glass; then turn the glass upside down, with the burning paper in it, in the plate, and the water will gradually rise from the plate into the glass, until the latter becomes half full, so that the surface of the water it contains is much higher than that of what is left in the plate.

Fire under Water.

Fasten a small bit of wood across the mouth of a glass, stick therein a piece of candle lighted, and, with a steady hand, convey the mouth to the surface of the water; then push it carefully down, and the candle will burn under the water; you may even bring the candle up again lighted. In the same manner, you may put a



handkerchief, rolled tightly together, and it will not be wet.

The principal art in performing this trick, consists in the nicety of bringing the mouth of the glass exactly level with the surface of the water; for, if you put it in the least on one side, the water will rush in, and consequently put out the candle, or, in the other case, wet the handkerchief; so that a nice eye and steady hand are necessarily requisite for this performance.

The sentinel Egg.

Lay a looking glass upon an even table; take a fresh egg, and shake it for some time, so that the yolk may be broken and mixed up with the white. You may then, with a steady hand, balance it on its point, and make it stand on the glass. This it would be impossible to do while the egg was in its natural state.

Eatable Candle-Ends.

Peel some large apples that are rather of a yellow tint; cut several pieces out of them in the shape of a candle-end, round of course, at the bottom, and square at the top; in fact, as much as possible, like a candle that has been burnt down within an inch or so. Then, cut some slips out of the insides of sweet almonds, fashion them as much in the shape of spermaceti wicks as you can, stick them into your mock candles, light them for an instant, so as to make their tops black, blow them out again, and they are ready for use.—When you produce them, light them, (the almond will readily take fire, and flame for a few moments,) put them into your mouth, chew and swallow them one after the other. This may well be called the juggler's desert.

The Little Floating Beacon.

Fasten a piece of lead to the end of a candle which has been half burnt; place it very gently in the water,

so that it may find its proper equilibrium; then light it, and it will burn to the end without sinking.

The Rings and Ribbons.

Take two pieces of ribbon, precisely alike in length, breadth and colour; double each of them separately, so that their ends meet; then tie them together very neatly, with a piece of silk of their own colour, by the middle or crease made in doubling them. This must all be done beforehand. When you are going to exhibit the trick, pass some rings on the doubled ribbons, and give the two ends of one ribbon to one person to hold, and the two ends of the other to another. Do not let them pull hard, or the silk will break, and your trick be discovered by the rings falling on the ground, on account of the separation of the ribbons. Request the two persons to approach each other, and take one end from each of them, and without their perceiving it, return to each of them the end which the other had previously held. By now giving the rings, which appeared strung on the ribbons, a slight pull, you may break the silk, and they will fall into your hands.

The Moving Pyramid.

Roll up a piece of paper, or other light substance, and privately put into it any small insect, such as a lady-bird or beetle; then, as the creature will naturally endeavour to free itself from captivity, it will move its covering towards the edge of the table, and when it comes there, will immediately return, for fear of falling; and thus, by moving backward and forward, will excite much diversion to those who are ignorant of the cause.

The Paper Furnace.

Enclose a bullet in paper, as smoothly as possible, and suspend it above the flame of a lamp or candle; you will soon see it begin to melt and fall, drop by drop,

through a hole which it will make in the paper; but the paper, except the whole mentioned, will not be burnt. The art of performing this trick consists in using a smooth round bullet, and enclosing it in the paper with but few folds or uneven places.

The Bottle Ejection.

Fill a small white glass bottle, with a very narrow neck, full of wine; place it in a glass vase, which must previously have sufficient water in it to rise above the mouth of the bottle. Immediately, you will perceive the wine rise, in the form of a little column, toward the surface of the water, and the water will, in the mean time, begin to take the place of the wine at the bottom of the bottle. The cause of this is, that the water is heavier than the wine, which it displaces, and forces to rise toward the surface.

The Balanced stick.

Procure a piece of deal about the length of your hand, half an inch thick, and twice as broad; within a short distance of one end of this piece, thrust in the points of the blades of two penknives of equal weight, in such a manner, that one of them may incline to one side, the second to the other. If its other extremity be placed on the tip of the finger, the stick will keep itself upright without falling; and if it be made to incline, it will raise itself again, and recover its former situation. This is a very pretty performance, and, if properly managed, cannot fail to excite some surprise in the minds of those who behold it for the first time, as the knives, instead of appearing to balance the stick, which they in fact do, will rather appear to increase the difficulty of the feat.

Storm and Calm.

Pour water into a glass until it is nearly three parts full; then almost fill it up with oil; but, be sure to leave

a little space between the oil and the top of the glass. Tie a bit of string round the glass, and fasten the two ends of another piece of string to it, one on each side, so that, when you take hold of the middle of it to lift up the glass, it may be about a foot from your hand.— Now swing the glass to and fro, and the oil will be smooth and unruffled, while the surface of the water beneath it will be violently agitated.

The Travelling Egg.

Take a goose's egg, and, after opening and cleansing it, put a bat into the shell; glue it fast on the top, and the bat will cause the egg to move about in a manner that will excite much astonishment.

The Double Coin.

Half fill a glass of water, and put a shilling or a sixpence into it; cover the glass with a plate, upon which, place one hand, while you hold the glass with the other, turn the glass upside down, so that none of the water may escape; place it on a table, and you will see the coin, at the bottom, larger than it is in reality, and another will appear, of the natural size, a little above it

The Bottle Imps.

Get three little hollow figures of glass, an inch and a half high, representing imps, or Harlequin, Columbine and Pantaloon, which may be obtained at the glass-blowers, with a small hole in each of their legs. Immerse them into water contained in a glass bottle, which should be about fifteen inches high, and covered with a bladder tied fast over the top. A small quantity of air must be left between the bladder and the surface of the water. When you think fit to command the figures to go down, press your hand hard upon the top, and they will immediately sink; when you would have them rise to the top, take your hand away, and they

will float up. By these means you may make them dance in the middle of the glass at your pleasure.

The Bird in the Box.

Get a box made with a false lid, on which glue some bird-seed; privately put a bird into it, under the false lid; then show it, and it will seem to be full of seed.— Put on the true lid and say,—“I will command all the seed out of this box, and order a living bird to appear.” Then, take the covers off together, and the bird will be seen.

The Prancing Dragoon.

Cut out the figure of a Dragoon, mounted, in wood; let the horse be in a prancing position: put the hind legs on the edge of a table, and it will, of course, fall off; but you can prevent it from so doing, by adding to its weight. For this purpose you must have a little hole made in the centre of its belly, into which run one end of a piece of wire, so bent backward, that the other end of it, to which a weight is fixed, may be under the table. The Dragoon will not only stand safe, but you may put him in motion, and he will prance up and down, without there being the least danger of his falling. The wire should be considerably longer in proportion to the horse than is represented in the engraving, if you wish the figure to come much below the edge of the table when prancing. If it be no longer than that shewn in the cut, the horse's fore-legs can only descend to a distance equal to that between the weight at the end of the wire, and the bottom of the table on which the figure is set. In fact the Dragoon may be made to descend lower, and rise higher, in proportion to the length of the wire, if it be properly curved and fixed in the figure.

The Multiplying Mirron.

This feat must be performed with a looking-glass made on purpose; the manner of making it is this:—

First, make a hoop, or fillet of wood or horn, about the size of a half-crown piece in circumference, and about a quarter of an inch in thickness. In the middle fasten a bottom of wood or brass, and bore in it several small holes, about the size of peas; then open one side of this bottom, set in a piece of crystal-glass, and fasten it in the hoop close to the bottom. Take a quantity of quicksilver, and put as much into the hoop as will cover the bottom; then let into it another piece of crystal glass, fitted to it; cement the sides, that the quicksilver may not run out, and the apparatus is complete. One side will reflect the beholder's face as a common looking-glass; in the other it will be multiplied according to the number of holes in the wood or brass.

The Bowing Beau.

Make a figure, resembling a man, of any substance, exceedingly light, such as the pith of the elder tree, which is soft, and can easily be cut into any form: then provide for it an hemispherical base, of some very heavy substance, such as the half of a leaden bullet, made very smooth on the convex part. Cement the figure to the plane part of the hemisphere; and in whatever position it is placed, when left to itself, it will rise upright. In this manner were constructed those small figures, called Prussians, sold at Paris: they were formed into battalions, and being made to fall down, by drawing a rod over them, they immediately started up again as soon as it was removed. We think, that the figure of a beau, or master of the ceremonies, is much more appropriate for this trick, than that of a soldier; as the latter seldom bows, while, by the former, the most profound inclinations are often performed. By moving it once downward a succession of bows may be produced.

The Mysterious Bottle.

Pierce a few holes, with a glazier's diamond, in a common black bottle; place it in a vase or jug of wa-

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

The Bogle Bodkin.

Take a hollow bodkin, (or, if you prefer it, a dagger) so that the blade may slip into the handle as soon as the point is turned upward. Seem to thrust it into your forehead, (or, if a dagger, into your bosom,) then after shewing some appearance of pain, pull away your hand suddenly, holding the point downward, and it will fall out, and appear not to have been thrust into the haft; but, immediately afterward, throw the bodkin or dagger, into your lap or pocket, and pull out another plain one like it, which will completely deceive the spectators.

The simple Deception.

Stick a little wax upon your thumb, take a by-stander by the fingers, shew him a sixpence, and tell him you will put the same into his hand; then wring it down with your waxed thumb, and, using many words, look him in the face; suddenly take away your thumb, and the coin will adhere to it; then close his hand, and it will seem to him that the sixpence remains; now tell him to open his hand, and if you perform the feat cleverly, to his astonishment, he will find nothing in it.

The Wonderful Wafers.

On each side of a table-knife, place, in the presence of your company, three wafers. Take the knife by the handle, and turn it over two or three times, to shew that the wafers are all on. Desire some person to take off one wafer from one side of the blade; turn the knife

two or three times again, and there will appear only two wafers on each side; remove another wafer, turn the knife as before, and there will appear only one wafer on each side; take the third wafer away, turn the knife as before twice or thrice, and there will appear to be no wafer on either side. After a momentary pause, turn the knife again two or three times, and three wafers will appear on each side.

The secret of this capital trick consists in using wafers of the same size and colour, and turning the knife, so that the same side is constantly presented to the view, and the wafers are taken off that side, one by one. The three wafers will thus remain untouched on the other side, so that when you have first made it appear that there are no wafers on either side, you may, apparently, shew three on each, by the same means.—The way to turn the knife is as follows: when you lift it up, turn it in your hand, with your finger and thumb, completely round, until the side that was uppermost when you lifted it come uppermost again. This is done in an instant, and is not perceptible, if adroitly managed.

The Half-Crown upheld.

Privately cut the rim of the edge which is raised to protect the face of a half-crown, so that a little bit of the silver may stick up; take the coin in your right hand, and by pressing it with your thumb against a door or wainscot, the bit that sticks up will enter the wood, and thus support the half-crown.

To make a pen-knife out of three, jump out of a goblet, agreeable to the opinion of the company.

Take a silver goblet, as, on account of its opacity, it will hide the means he will employ to make the pen-knife jump out at the desire of the assembly. This operation consists in a small spring, about an inch broad; by two inches and a quarter long. You are to take care to subject or bend this spring before you begin the trick, with a little bit of sugar, which being compressed

sed between the two ends of the spring, will prevent it from unbending: Then ask the company, shewing your three pen-knives, of different colours, which of them they choose to see jump out of the goblet. Put afterwards your three pen-knives in the goblet, taking care to lay the end of the handle of the chosen pen-knife in a little round hole that is in the upper end of the spring, confined by the bit of sugar; and before you withdraw your hand from the goblet, which must contain in the bottom some drops of water; take a little of it with the tip of your finger, and put it dexterously on the sugar, which by melting will leave the spring at liberty to extend and make the pen-knife jump out. While the sugar is melting, you may stand far from the goblet and command the pen-knife to jump out; and this will be done to the great astonishment of the spectators. Yet nothing is so simple as the means to make this experiment succeed, without the least assistance from any confederate.

To pull off any person's shirt, without undressing him, or having occasion for a confederate.

BY THE CELEBRATED PINETTI.

This trick requires only dexterity; and nevertheless, when I performed it at the Theatre-Royal in the Hay-Market, every body imagined that the person whom I had tricked out of his shirt was in confederacy with me. The means of performing this trick are as follows: only observing that the clothes of the person whose shirt is to be pulled off be wide and easy; begin by making him pull off his stock, and unbuttoning his shirt at the neck and sleeves; afterwards tie a little string in the button hole of the left sleeve; then, passing your hand behind his back, pull the shirt out of his breeches, and slip it over his head; then pulling it out before in the same manner, you will leave it on his stomach; after that go to the right hand, and pull the sleeve down, so as to have it all out of the arm; the shirt being then all of a heap, as well in the right sleeve

before the stomach, you are to make use of the little string fastened to the button-hole of the left sleeve, to get back the sleeve that must have slipt up, and to pull the shirt out that way. To hide your way of operating from the person you unshirt, and from the assembly, you may cover his head with a lady's cloak, holding a corner of it in your teeth. In order to be more at your ease, you may mount on a chair, and do the whole operation under the cloak. Such are the means I used when I performed publicly this trick.

A ring put into a Pistol, which is afterwards found in the Bill of a Dove in a box, which has been before examined.

One of the company is requested to put his ring in a pistol, which is charged by another of the spectators; an empty box is shewn to the company, and a third person is desired to shut it, who ties it with a ribbon, and seals it. The box is placed on the table in sight of the company; nevertheless, after the pistol is fired, and box opened, the dove is there found with the very ring in his bill, which had really been put into the pistol.

EXPLANATION.

When the pistol is taken, under the pretence of shewing how it is to be managed, that moment the performer avails himself of, to smuggle out the ring; it is then conveyed to the confederate, who puts it into the bill of a tame dove; and, by stretching his arm to the interior part of the table, he conducts the bird into the box, the bottom of which has a secret opening. The ribbon, which has been sealed, and surrounds the box, does not prevent its opening, because only part of the bottom opens; and care is taken not to give the ribbon a second turn round the box, which, by crossing the first, might impede the introduction of the dove. We shall not here describe the construction of such a box; first, because it would require many words to explain the simple effects of a groove; and secondly, because

there is no cabinet-maker, of any ingenuity, who does not of his own, or of the invention of others, know many things of this kind. In order to make this trick more surprising to those who might suspect the smuggling of the ring, you may do it two ways; that is to say, when you have employed the artifice we have pointed out, you may cause a second pistol to be charged by one of the company, which you first take to pieces, to shew that there is no means of smuggling the ring out of the barrel. In this pistol you put a ring, furnished you by one of the company; who is in confederacy, and has already supplied your confederate with a similar one to put into the dove's bill in case of need

To discover any card in the pack by its weight or smell

Desire any person in company to draw a card from the pack, and when he has looked at it, to return it with its face downwards; then, pretending to weigh it nicely, take notice of any particular mark on the back of the card; which having done, put it among the rest of the cards, and desire the person to shuffle as he pleases: then giving you the pack, you pretend to weigh each card as before, and proceed in this manner till you have discovered the card he had

The art of fortune telling by cards.

Take a pack of cards, and making yourself which queen you please, lay them out on a table, nine in a row, and wherever you find yourself placed count nine cards every way, making yourself one and then you will see what card you tell to, and whatever that is will happen to you. If the two red tens are by you, it is a sign of marriage; the ace of diamonds is a ring; the ace of hearts is your house, the ace of clubs is a letter; the ace of spades is death, spite, or quarrelling; (for that is reckoned the worst card in the pack) the ten of diamonds is a journey; the three of hearts is a kiss; the three of spades is tears; the ten of the same suit is

sickness ; the nine of the same is disappointment ; the nine of hearts feasting ; the ten of clubs going by water ; the ten of hearts places of amusement ; the five of hearts a present ; the five of clubs a bundle ; the six of spades a child ; the seven of spades a removal ; the three of clubs fighting ; the eight of clubs confusion ; the eight of spades a roadway ; the four of clubs a strange bed ; the nine of diamonds business ; the five of diamonds a settlement ; the five of spades a surprise ; the two red eights new clothes ; the three of diamonds speaking with a friend ; the four of spades a sick bed ; the seven of clubs a prison ; the two of spades a false friend ; the four of hearts a marriage bed ; when several diamonds come together it is a sign of money ; several hearts love ; several clubs drink ; and several spades vexation. If a married woman lays the cards, she must make her husband king of the same suit she is queen of ; if a single woman tries it ; she may make her sweetheart what king she likes ; the knave of the same suit are the men's thoughts ; so that you may know what they are thinking, by telling nine cards from where they are placed, making them one ; and if any one chooses to try if she shall have her wish, let her shuffle the cards well (as she must likewise when she tells her fortune) wishing all the time for some one thing : she must then cut them once, and minding what card she cuts, shuffle them again, and then deal them out into three parcels ; which done, look over every parcel, and if the card you cut comes next yourself, or next the ace of hearts, you will have your wish ; but if the nine of spades is next, you will not, for this is a disappointment ; however, you may try it three times, This method of telling fortunes is innocent ; and much better than for a young person to tell their secrets to an old hag of a gypsy fortune-teller, who can inform her no better, if she pays a shilling for the intelligence.

—*The celebrated Breslaw.*

Method of Engraving in Relief, on the shell of a new laid Egg.

Choose an egg that has a thick shell; wash it well in fresh water; then dry it very carefully with a linen cloth; this being done put some tallow or fat, in a silver spoon; then hold it over the fire; when the fat is melted and very hot, it will do instead of ink for drawing with a new pen whatever you like. This being finished, you are to take the egg by the two ends between two fingers, and then lay it gently in a tumbler filled with good white wine vinegar, wherein after remaining for three hours and a half, the acid of the vinegar will have eaten enough of the thickness of the shell; and as it cannot have the same effect on those places that are covered with the fat, all the drawing will have preserved its thickness, and will form the relief that is wanted, the operation sought for. By this means one may draw upon an egg a coat of arms, a mosaic piece, medallion, or other design whatever.

The Visible Invisible.

A certain gentleman, well known for his talents in the secret art of deception, a few years back, brought together a great number of genteel people at the Lubbe's Head, in the Strand. His bills set forth a wonderful new discovery, which was to surprise and astonish all the beholders; and he called it the Visible Invisible: his apparatus was a large looking glass, on which was displayed a variety of devices, and some very pretty verses, descriptive and applicable to his design: this was handed round the company, who having read it very plainly, he took out his handkerchief and wiped it all out, and the glass appeared without the least mark whatever; but on his desiring any one to breath upon it, the writing and characters become as visible as ever. This was really astonishing to many present; but was performed with French chalk, a natural compound production of earth, and sold in most oil shops. It is of a greasy but extraordinary nature,

and has often been made use of to draw portraits upon looking-glasses, when the picture may be visible or invisible, as the possessor think proper; only by breathing or wiping of it, and it will continue so for many months.—The Renown'd Breslaw reckoned this secret worth five guineas.

A quantity of eggs being broken, to find how many there were, without remembering the number.

An old woman, carrying eggs to market in a basket, met an unruly fellow, who broke them. Being taken before a magistrate he was ordered to pay for them, provided she could tell how many she had; but she could only remember that, in counting them into the basket by two's, by threes, by fours, by fives, and by sixes, there always remained one; but in counting them in by sevens, there were none remaining. Now, in this case, how was the number to be ascertained? This is the same thing as to find a number, which being divided by 2, 3, 4, 5 and 6, there shall remain 1, but being divided by seven, there shall remain nothing: and the least number, which will answer the conditions of the question, is found to be 301, which was therefore, the number of eggs the old woman had in her basket.

To fasten a ring to a sixpence at the end of a piece of common thread; and, after burning the thread, to leave the ring hanging at the end of it.

There are many ways to deceive the eye, which are not easily comprehended; and, till they come to be explained, cannot be accounted for. More deceptions are performed at such a distance from the audience, as they cannot (however quick sighted) penetrate into the mystery; and when they are brought so near as to be examined, even by the touch, and yet to remain in the dark, the wonder becomes greater. The trick I am a going to relate is one of the last mentioned sort, and has puzzled many of the most learned in those matters for several years. A palatine girl used to make a com-

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 comfortable livelihood, and even supported her parents, by going from public-house to public house, and exhibiting the following device; she tied a ring or sixpence to the end of a piece of thread, which was suspended from a pin placed for that purpose, and let any one set fire to the thread, which to all appearance was burnt to ashes, and yet the ring remained hanging to the end of it. This was eagerly sought after by all the great masters in the legerdemain art, but without success, and the moment they made the experiment, and the thread was burnt, the ring fell to the ground: they were confounded, and the more they tried, the more they were at a loss. Many offered to purchase the secret from the girl, but she remained inflexible; she rightly considered that a trifling sum, for instant use, would deprive her of her future livelihood; but fate at last overpowered her. She was taken ill; and, being destitute even of the common necessaries of life, was prevailed upon to communicate the whole of her art to the celebrated Mr. Jonas who generously rewarded her with half a guinea! This trick, which is really surprising, is done by the most simple means imaginable; all the art lies in preparing the thread, which is done thus:—she used to soak the thread in salt and water for some time, and then dry it before the fire, the saline particle adhering to the thread though imperceptible, immediately caught the flame of the candle, and burnt like so much tow; yet, when touched it became pulverised, and crumbled to ashes. Thus, from the most simple things, the most astonishing performances are exhibited.

*To take a bird out of a cage, and make it appear as dead,
 or to roll it about as you please.*

Those of moderate understandings are easy to be deceived, as the great Lord Chesterfield observes in his letters to his son, "mankind are easier deceived than undeceived," and if it were not so, half the jugglers would want employment, and the multitude would not crowd so often to see their wonders! wonders! and wonders!

as were once performed by that great philosopher Katterfelto, and his black cat, and of others of the same class; but as those who have money are willing to accommodate those who have none, others have art enough to conjure it out of their pockets: the world will be always supplied with some of both sorts, and it is no matter how, so that money does but circulate; and tricks of the most simple kind will often attract the notice of the crowd, who throw away their sixpences, shillings and halfcrowns, for the benefit of those who want them. This trick is one of that sort that wants no great skill in performing, yet has gained no little share of applause both in town and country. Take any bird out of a cage' and lay it on the table; then take a small feather and wave over its eyes, and it will appear as dead; but, by taking the feather away it will revive again. Let it lay hold of the stem part of the feather with its feet, and it will twist and turn about like a parrot; you may likewise roll it about on the table just as you please. That the feather is the cause of all this strange appearance, is no doubt; but why it should be so is a secret which will not be discovered till we can understand the bird language, which has been lost ever since Adam was expelled the garden of Eden.

A curious method of restoring a fly to life, in two minutes, that has been drowned twenty-four hours.

This wonderful experiment is produced from a very simple cause. Take a fly, put it in a glass or cup full of water; cover it so far as to deprive the fly of air. When you perceive it to be quite motionless, take it out and put it on a place exposed to the sun, and cover it over with salt; in two minutes it will revive and fly away.

The Conjurors Castle.

Two cards chosen by the company, are shuffled with the rest, the pack is put down the chimney, and comes

out of the door, and the chosen cards appear in the chamber windows. This trick consists in making the company draw two forced cards the same as those you have placed behind the window of the castle, (which being a little longer than the rest, can be easily smuggled out of the pack] you then desire any one to shuffle the cards and let the pack come down the chimney, which falling upon a lever, opens the windows, and discovers the chosen cards, and by its own weight comes out at the door.

To melt a piece of steel as if it were lead, without requiring a very great fire.

Take a peice of steel and put it in a crucible; then throw a handfull of antimony, in powder; as soon as your crucible, begins to be red, your piece of steel will melt like lead. Pour it afterwards into an earthen vessel, or a wedge-mould, to shew the company your operation has succeeded as you had promised.

To cut a glass, a looking-glass, or even a piece of crystal let it be ever so thick, without the help of a diamond, in the same shape as the mark of the drawing made on it with ink.

This remarkable operation unites utility with amusement. For being in the country, or in any place where there is no glazier or glassman to be had, the following means will answer the purpose without their help. Take a bit of a walnut-tree, about the thickness of a candle, and cut one of its ends to a point; put that end in the fire, and let it burn till it is quite red. While the stick is burning, draw on the glass, or crystal, with ink, the design or outline of the form in which you mean to cut it out. Then take a file or bit of glass and scratch a little the place where you mean to begin your section! then take the wood red hot from the fire, and lay the point about the twentieth part of an inch, or thickness of guinea, from the marked place; taking care to blow always on that point in order to

keep it red; follow the drawing traced on the glass, leaving, as before, about the twentieth part of an inch interval every time that you present your piece of wood, which you must take to blow often. After having followed exactly the outlines of your drawing, to separate the two pieces thus cut, you need only pull them up and down, and they will divide.

To tell if a person holds Gold in one hand and Silver in the other; which hand the Gold is in, and which the Silver.

Bid him reckon four for the gold, and three for the silver; or any other number so that one be odd, and the other even: then let him treble that which is in the right hand, and double that in the left, and let him add these two products together; then ask him if it be even or odd; for if it be even, then the gold will be in the right hand; but if odd, the gold is in the left hand.

To make sport with quicksilver.

This votatile mineral will afford many curious experiments, none of which are more pleasing than the following! Boil an egg; and while it is hot, make a small hole at one end, then put in it a little quicksilver, seal up the hole with sealing wax, and then leave in a table, or any where else, when it will not cease to fly about while there is any warmth in it, or till it is broken in pieces.

To break an Iron Bar as big as one's arm.

Take melted soap, with which you will rub your iron bar at the place where you would have it break? Then with any thing take off and clear away part of that unction, in the middle of it, about the width of a half crown. Then take a sponge dipt in ardent water of three distillations, bring it round the bar and in six hours it will break.

To cut off a Cock's Head, put it on, and exhibit the Bird alive again!

The Cock is brought before the spectators, and permitted to walk about. He is thus seized, and his head stretched on a table, when one of the bye-standers is requested to cut it off with a hatchet given to him for that purpose. The head is exhibited bleeding; the performer then affixes it to its place, lets the bird down, who shakes his head, and generally begins to crow.

EXPLANATION.

Two Cocks exactly similar must be purchased; one must be killed a few minutes before the exhibition, and the head and neck cut off close to the body. While the people are gazing and examining the bird that is walking about, you must have in your pocket the head and neck of the dead one. In seizing the living one, and pretending to be very busy in keeping him quiet, you hide his head and neck under his wing, and make a bye-stander cut off the head of the dead one. This is accordingly shewn bleeding. In pretending to restore the head, you then conceal the remains the dead cock, and the living one, when released from his confinement, naturally shakes his head

To change a Card that is locked up in a box, into another.

You ask a person to give you any card he pleases out of the pack, and you let him put it into a box which is locked up before the company. You then take a few cards, and desire another to draw one and remember it, which he does, and the cards are laid aside. You now unlock the box, and the card which the second person drew is in the box instead of the one which is locked up.

EXPLANATION.

A box must be made on purpose with a double bottom; on the false one is laid the card which the first person choose. In locking the box, by a secret spring, the false bottom is raised with the card, and firmly united with that part where the hinges are. On the real bottom lies another card, which had been previously and secretly deposited there, In making a person draw a card, a duplicate of this is forced upon him; for if he attempts to draw another, under some pretence you shuffle the cards again, till at last he takes the very card you intend for him. This card you know by feeling it, it being purposely longer than any of the rest, and is in fact a conjurer's secret card. You must never let one of those *particular* or *brief* cards remain in a pack when you give it to be examined.

N. B. This trick should be varied. A pound note may be changed into a five pound note, &c. but it ought to be something which will lie in a narrow compass, in order that the false bottom may fall closely into its place. Formerly bird seed was converted into a living bird by false lids, but these are more liable to detection than false bottoms on the false lid; bird seed was glued, and the box when shewn to the company, appeared to be full thereof. By drawing up the false lid close to the real one, a bird which had been previously placed there is then discovered. The false bottoms are certainly preferable.

To make a Card which a person has drawn dance on the wall.

One of the company is desired to draw a card, which you shuffle again with the others; and it not being found in the pack, you then order it to appear on the wall. The very card which was drawn instantly obeys; then advancing by degrees, and according to orders, it ascends in a straight line from right to left, and disappears on the top of the wall. Soon after it appears again, and continues to dance upon a horizontal line.

EXPLANATION.

This trick, which is very simple, can only be exhibited on a stage. Having made one of the company draw a forced card, (see explanation to, the card locked up in a box) you shuffle it with the others, but slip it away, and then submit the pack to the company to be examined. The instant you order it to appear on the wall, your confederate who is behind, very expertly draws a thread, at the end of which is fastened a similar card, which comes out from behind a glass (suppose it was the ace of hearts was drawn, being the forced card, another ace of hearts appears on the wall.) Another thread drawn very tight on which it slides by the means of some very small rings fastened, running thereon, prescribes its motions and progress.

To take a Shilling out of a Handkerchief.

You ask one of the company for a shilling; then you take a handkerchief, and twist a corner of it round the shilling; the form of the piece of money will appear; but in order to convince the company that it is the shilling, you take it out, and shew it to them again. You then exhibit the form of the shilling as before in the handkerchief, and desire one of the company to hold it fast. You even make it sound to convince them that the shilling is in it. While the person is holding the handkerchief, you tell him that he will find the ring in his hat which he had laid down. You take the handkerchief from him while he goes to look at his hat, and there finds the shilling.

EXPLANATION.

You must have a curtain ring about the size of a shilling. At first you put the shilling into the handkerchief, but when you take it out again to convince the company there is no deception, you slip the ring in its stead, and while the person is eagerly holding the handkerchief, and the company's eyes are fixed upon

the form of the shilling, you seize the opportunity of putting it into a hat or elsewhere. When you get possession of the handkerchief again you slip away the curtain ring.

To change Cards, money, &c. put under a hat, into different objects.

You call a boy and bid him lend you his hat, which is laid on the table; he puts a card under it, the knave of spades suppose. You raise the hat, and it is the king of clubs. You ask him whether he will have his own card under the hat or nothing; whether he says the former or the latter, so it is. You then bid him take his hat, and when he obeys, there is a pidgeon under it.

EXPLANATION.

The table for this purpose must have a trap, (see explanation to the handkerchief cut in pieces) by which means you are able to astonish all the spectators without being so liable to detection as if you trusted to the slight of hand.

To burn a Bank note which you had from one of the company and afterwards restore it whole to the owner.

You ask one of the company for a one or two-dollar note. When you obtain it, you request him to remember the number and marks on it. You then call a boy to hold a candle. You burn the note and assure the owner he shall have it before he leaves the place. After displaying a few other tricks, the note is produced and returned. The owner confesses it is the same note he gave.

EXPLANATION.

When you obtain the note, while getting a candle for the boy, you change it for a piece of tissue paper,

which you burn before the company, taking care it shall be consumed before any one of the company insist on seeing it again. You then have it concealed by your confederate in order to restore it in some wonderful manner.

To make a Card spring up into the air from the pack, without being touched.

One of the company having drawn a card, the drawn card is shuffled up with the rest of the pack. The pack is then put into a kind of square spoon placed upright upon a bottle, which serves as a pedestal, and at the company's pleasure the card which was drawn instantly flies up in the air.

EXPLANATION.

Having forced a card upon one of the company (see explanation to the exchange of card) the pack must then be placed in the spoon, so that the chosen card may lean on a pin bent in the form of a hook. This pin is fastened to a thread, and ascending through the pack, leans upon the upper end of the spoon; then it descends under the stage through the table. In this disposition the confederate cannot pull the thread without dragging along with it the hook and card which causes it to be perceived as flying in the air. The thread slides upon the blunt edge of the spoon as easily as if it ran in a pulley. In order to place the cards in the spoon quick enough that the company may perceive no preperation, care must be taken that another pack is dexterously put on the table. The chosen card in the other, with the hook and thread, must be previously prepared as described.

The Counter changed.

Take two papers, three inches square each, divided into two folds, of three equal parts on each side, so that each folded paper remain one inch square; then glue the back part of the two together, as they are folded, and not as they are opened, so that both papers seems to be but one, and which side soever you open, it may appear to be the same; if you have a sixpence in one hand, and a counter in the other; shew one, and you may, by turning the paper, seem to change it.

The Cut-Lace joined.

Conceal a piece of lace in your hand; then produce another piece of the same pattern; double the latter, and put the fold between your fore-finger and thumb, with the piece which you have previously concealed, doubled in the same manner; pull out a little of the latter, so as to make a loop, and desire one of the company to cut it asunder. If you have conveyed the concealed piece of lace, so dexterously as to be undetected, with the other between your thumb and fore-finger, the spectators will, naturally enough, think you have really cut the latter; which you may seem to make whole again, while repeating some conjuring words, and putting away the two ends of the piece actually cut.

The Locked Jaw.

A lock is made for the purpose, similar to the cut; that side of its bow marked A, must be fixed; the other, B, must be pinned to the body of the lock, at E; so that it may play to and fro with ease. This side of the bow should have a leg, with two notches filed on the inner side of it, which must be so contrived, that one may lock or hold the two sides of the bow as close together as possible, and the other notch hold them a proportionable distance asunder, so that when locked upon

the cheek, they may neither pinch too hard nor yet hold it so slightly that it may be drawn off. Let there be a key, D, to it: and, lastly, let the bow have several notches filed in it, so that the place of the partition, when the lock is shut, may not be suspected. You must get a person to hold a shilling between his teeth; then take another, and with your left hand, offer to set it edge-wise between a second person's teeth, pretending that your intent is to turn both into which of their mouth they please. This will afford you a fair opportunity of putting on your lock. [See cut No. 7.]

The Double Funnel.

Get two funnels soldered one within the other, so as to appear like one; pour a little wine into the smaller end of the outside funnel, turn it up, and keep the wine in by placing your thumb at the bottom of the funnel; this must be done privately. Then pour some more wine into the broad part of the machine, drink it off completely; turn the broad end of the funnel downward to shew that all is gone; and instantly turning yourself about, pronounce some mystic terms; then withdraw your finger from the narrow end, so as to let the wine between the funnels run out.

The mutilated Handkerchief restored.

This feat, strange as it appears, is very simple; the performer must have a confederate, who has two handkerchiefs of the same quality, and with the same mark, one of which he throws upon the table; to perform the feat. The performer takes care to put this handkerchief uppermost in making a bundle, though he affects to mix them together promiscuously. The person whom he desires to draw one of the handkerchiefs, naturally takes that which comes first to hand. The performer then desires to shake them again to embellish the operation; but, in so doing, takes care to bring the right handkerchief uppermost, and carefully fixes upon some simpleton to draw, and if he find the person is not

likely to take the first that comes to hand, he prevents him from drawing by fixing upon another, under pretence of his having a more sagacious look. When the handkerchief is torn, and carefully folded up, it is put under a glass upon a table placed near a partition. On that part of the table on which the handkerchief is deposited, is a little trap, which opens and lets it fall into a drawer. The confederate, concealed behind the curtain, passes his hand under the table, opens the trap and substitutes the second handkerchief for the first.—He then shuts the trap, which so exactly fits the hole it closes, as to deceive the eyes of the most incredulous. If the performer be not possessed of such a table, he must have a second handkerchief in his pocket, and change it by slight of hand.

The Hatched Bird.

Separate an egg in the middle, as neatly as possible; empty it, and then, with a fine piece of paper and a little glue, join the two halves together, having first put a live Canary bird inside it, which will continue in it for some time, provided you make a small pin-hole in the shell to supply the bird with air: have also, a whole egg in readiness. Present the two eggs for one to be chosen; put the egg which contains the bird, next to the person who is to choose, and, for this purpose, be sure to select a lady: she naturally chooses the nearest to her, because, having no idea of the trick to be performed, there is no apparent reason to take the further one: at any rate, if the wrong one be taken, you do not fail in the trick, for you break the egg, and say—"You see that this egg is fair and fresh, madam; so you would have found the other, if you had chosen it. Now, do you choose to find in it a mouse or a Canary bird?" She naturally declares for the bird; nevertheless, if she ask for the mouse, there are means to escape: you ask the same question of several ladies, and gather the majority of votes, which, in all probability, will be in favour of the bird, which you then produce.

The Fire and Wine-Bottle.

Get a tin bottle made with a tube nearly as big as its neck, passing from the bottom of the neck to the bottom of the bottle, in which there must be a hole of a size to correspond with it. Between the tube and the neck of the bottle, let there be sufficient space to allow you to pour in some wine, which will remain in the bottle outside the tube. Begin the trick by pouring a glass of wine out of the bottle; then place it on the table, over a concealed hole, through which the confederate will thrust a burning fusee into the tube, so that at your command, fire is emitted from the mouth of the bottle. As soon as the fire is extinguished, or withdrawn, you can take up the bottle again, and pour out more wine.

The Penetrative Shilling.

Provide a round tin box, of the size of a large snuff-box, and likewise eight other boxes, which will go easily into each other, and let the least of them be of a size to hold a shilling. Each of these boxes should shut with a hinge, and to the least of them there must be a small lock, fastened with a spring, but which cannot be opened without a key, and observe that all these boxes must shut so freely, that they may all be closed at once. Place these boxes in each other, with their tops open, in your pocket: then ask a person for a shilling, and desire him to mark it, that it may not be changed: take this piece in one hand, and in the other have another of the same appearance, and, in putting your hand in your pocket, you slip the piece that is marked into the least box, and, shutting them all at once, you take them out: then, shewing the piece you have in your hand, and which the company suppose to be the same that was marked, you pretend to make it pass through the box, but dexterously convey it away. You then present the box, for the spectators do not know yet that there are more than one, to any person in company, who, when he opens it, finds another and another, till he come to the last, but that he cannot open without the key, which

you then give him; and retiring to a distant part of the room, you tell him to take out the shilling himself, and see if it be the one marked. This trick may be made more surprising by putting the key into the snuff-box of one of the company; which you may do by asking for a pinch of snuff; the key, being very small, will lie concealed among the snuff: when the person, who opens the boxes, asks for the key, tell him that one of his friends has it in his snuff-box.

The Money Box.

A piece of money, or a ring, is put into a box, in the presence of a person who holds it; the operator stands at a distance, and bids him shake the box gently, and the piece is heard to rattle inside; he is desired again to shake it, and then it is not heard to rattle; the third time, it is again heard, but the fourth time it is gone, and is found in the shoe of one of the company.

The box must be made on purpose, in such a manner that, in shaking it gently up and down, the piece within is heard; on the contrary, shaking it hard, horizontally, a little spring, which falls on the piece, prevents it from being heard, which makes you imagine it is not within. He who performs the trick, then touches the box, under pretence of shewing how to shake it, and, although it is locked, he easily gets out the piece by means of a secret opening, availing himself of that minute to put in a false piece, and to leave the box with the same person, whom he causes to believe that the piece is or is not within, according to the manner the box is shaken: at length, the original piece is found in the shoe of one of the company, either by means of the person being in confederacy, and having a similar piece or by sending another to slip it on the floor: in this last case, it is found on the floor, and the person fixed on is persuaded it fell from his shoe as he was taking it off.

To melt two metallic mixtures by Friction.

Melt, in one vessel, one part of mercury and two parts of bismuth; and in another, one part of mercury

and four of lead; when cold, they will be quite solid: by rubbing them against each other, they will soon melt, as though each were rubbed separately against red hot iron.

The Incombustible Thread.

Wind some linen thread tightly round a smooth pebble, secure the end, and if you expose it to the flame of a lamp or candle it will not burn. The caloric traverses, without fixing in it, and only attacks the stone which it encases.

The Handkerchief hearth.

Cover the metal case of a watch with part of a handkerchief, single only; bring the ends to that side where the glass is, and hold the handkerchief by them there, so as to stretch it tightly over the metal. You may then place a red hot coal, or a piece of lighted paper, upon that part of the handkerchief which is so strained over the metal, without burning it; the caloric merely passing through the handkerchief to fix in the metal.

Simple Amalgamation and Separation.

Place a globule of mercury, about the size of a pea; on a piece of paper, by the side of a globule of potassium, about half the size of the mercury; fold up the paper so as to bring them into contact with each other; some caloric will be immediately disengaged, and the amalgamation will be complete in a few seconds. If it be then thrown into water, the mercury will be disengaged and fall to the bottom; the potassium, on the contrary, will decompose the water, absorb the oxygen, and the hydrogen being set at liberty, will discharge itself with some noise. The potassium will be converted into deutoxide of potassium, or potass, and dissolve in the water.

Hideous Metamorphosis.

Take a few nut-galls, bruise them to a very fine powder, which strew nicely upon a towel; then put a little brown copperass into a basin of water; this will soon dissolve, and leave the water perfectly transparent.— After any person has washed in this water, and wiped with the towel on which the galls have been strewed, his hands and face will immediately become black; but in a few days, by washing with soap, they will again become clean. This trick is too mischievous for performance.

To make a Wet Stone produce Fire.

Take quick-lime, salt-petre, tutia-Alexandrina and calamine, (lapis calaminaris,) of each, equal parts; live sulphur and camphor, of each two parts: beat and sift them through a fine sieve; then put the powder into a fine linen cloth, tie it close, put it into a crucible, cover it with another crucible, mouth to mouth; bind and lute them well together; then set them in the sun to dry. When dry, the powder will be yellow. Then put the crucible into a potter's furnace, and when cold, take it out again, and you will find the powder altered into the substance of a stone.

When you have occasion to light a fire or candle, wet part of the stone with a little water, and it will instantly flame; when lighted, blow it out again as you would a candle.

The Sub-Aqueous Volcano.

Take one ounce of salt-petre; three ounces of powder; of sulphurvivum, three ounces; beat, sift and mix them well together; fill a paste board or paper mould with the composition, and it will burn under the water till quite spent. Few persons will believe that this can be done before they have seen it tried.

The Chemical Samson.

To melt a rod of iron with a common fire.—Heat a rod of iron, as thick as your finger, in a fire, urged by a pair of bellows, until it is white hot; draw it from the fire, and apply to the hot part a roll of brimstone held by a pair of tongs; a profusion of most brilliant sparks will be thrown out, and the iron melt like melting sealing wax. It is necessary to hold it over the hearth, to avoid mischief. If the heated part be a few inches from the end of the bar, a piece of it will be cut off.

The Magic Spoon.

Put four ounces of bismuth into a crucible, and when in a state of complete fusion, throw in two ounces and a half of lead, and one ounce and a half of tin; these metals will combine and form an alloy fusible in boiling water. Mould the alloy into bars, and take them to a silversmith to be made into tea-spoons. Place one of them in a saucer at a tea-table, and the person who uses it will not be a little astonished to find it melt away as soon as he puts it into the hot tea.

Metal melted on Paper over a Candle.

An alloy, which may be kept in a state of fusion by placing it upon a piece of paper and holding it over a candle, may be made by melting together equal parts of bismuth, lead and zinc.

The Wonderful Dye.

Dissolve indigo in diluted sulphuric acid, and add to it an equal quantity of solution of carbonate of potass. If a piece of white cloth be dipped in this mixture, it will be changed to blue; yellow cloth, in the same mixture, may be changed to green; red to purple; and blue litmus paper be turned to red.

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HOCUS POCUS,
OR A COMPLETE SYSTEM OF
NATURAL MAGIC;

WITH FULL INSTRUCTIONS HOW TO PERFORM THE

VARIOUS TRICKS

WITH CARDS, DICE, BIRDS' EGGS, RINGS, &c.

Metalic Transmutation.

DIP a piece of polished iron, the blade of a knife for instance, into a solution either of nitrate or sulphate of copper, and it will assume the appearance of a piece of pure copper; this is occasioned by the sulphate acid seizing on the iron and letting fall the copper.

The Faded Rose restored.

Take a rose that is quite faded, and throw some sulphur on a chafing-dish of hot coals, then hold the rose over the fumes of the sulphur, and it will become quite white; in this state dip it into water, put it into a box or drawer for three or four hours, and when taken out, it will be quite red again.

The Protean Liquid.

To make a red liquor, which, when poured into different glasses, will become yellow, blue, black and violet—This phenomenon may be produced by the following process:—Infuse a few shavings of logwood in common water, and when the liquor is red, pour it into

a bottle; then take three drinking glasses; rinse one of them with strong vinegar, throw into the second a small quantity of pounded alum, which will not be observed if the glass has been newly washed, and leave the third without any preparation. If the red liquor in the bottle be poured into the first glass, it will assume a straw colour, somewhat similar to that of Madeira wine; if into the second, it will pass gradually from blueish grey to black, provided it be stirred with a bit of iron, which has been privately immersed in good vinegar: in the third glass the red liquor will assume a violet tint.

Incombustible Paper.

Dip a sheet of paper in strong alum-water, and when dry, repeat the process; or, it will be better still if you dip and dry it a third time. After this you may put it in the flame of a candle and it will not burn.

The Mimic Conflagration.

Take half an ounce of sal-ammoniac, one ounce of camphor, and two ounces of aqua-vitæ; put them into an iron pot, narrowing towards the top, and set fire to it. The effect will be immediate; a mimic conflagration will take place, which will be alarming, but not dangerous.

To make a calf's head bellow as if alive, when dressed and served up.

This is effected by a simple and innocent stratagem; it consists in what follows: take a frog that is alive, and put it at the farther end of the calf's head, under the tongue which you will let fall over it; taking care not to put the frog there till the calf's head is going to be served up. The heat of the tongue will make the frog croak; which sound coming from the hollow part of the head, will imitate the bellowing of a calf as if it were alive.

The Dancing Egg.

Boil an egg hard, and peel off a small piece of the shell at one end; then thrust in a quill filled with quicksilver, and sealed at each end. As long as the egg remains warm, it will not cease to dance about.

The Egg in the Phial.

You may make an egg enter a phial without breaking, by steeping it in strong vinegar for some time; the vinegar will so soften the shell, that it will bend and extend lengthways without breaking; when put in cold water, it will resume its former figure and hardness.

Perpetual Motion.

Put very small filings of iron into aquafortis, and let them remain until the aquafortis is completely saturated with the iron, which will happen in about two hours; pour off the solution and put it into a phial an inch wide, with a large mouth, with a lump of lapis calaminaris; then stop it close, and the calamine stone will keep in perpetual motion.

The Blue Bottle

Expose an ounce of volatile alkali to the air, in a glass, for about a quarter of an hour; then put it into a flask, with 24 grains of the sulphate of copper, and the liquid will, by degrees, assume a beautiful blue colour; pour it carefully into another flask, so as to separate the liquid from the copper. If you examine it a few days afterwards, you will find that the blue colour has totally disappeared; but if you take out the cork for a minute, and replace it, you may see the blue re-appear on the surface of the liquid, and descend gradually, until the whole of it is of the same hue as it was when you laid it aside. In a few days it will again become colourless, and you can restore the blue by the same simple means. The experiment may be performed a great number of times with the same liquid Care must be

taken in making your preparation, that the volatile alkali be not suffered to remain long enough in the first flask to dissolve too much of the sulphate of copper; for, if it receive too great a degree of colour, the blue will not disappear when the liquid is deprived of air.

The Candle of Ice.

Cover a small portion of the upper end of a tallow candle with paper, and give the remainder of it a coat of fine coal and powdered sulphur, mixed together; dip it in water, and expose it to the air during a hard frost, and a slight coat of ice will form round it, which may be subsequently rendered thicker, in proportion to the number of immersions and exposures to the air which it receives. When it arrives at a sufficient consistency take off the paper, light the upper end of the candle, and it will burn freely.

To dip the Hand in water without wetting it.

Powder the surface of a bowl of water with lycopodium; you may then put your hand into it, and take out a piece of money, that had been previously placed at the bottom of the bowl, without wetting your skin; the lycopodium so attaching itself to the latter, as to keep it entirely from coming in contact with the water. After performing the experiment, a slight shake of the hand will rid it of the powder.

To remove and afterwards restore the colour of a Ribbon.

Dip a rose-coloured ribbon into nitric acid, diluted with eight or ten parts of water, and as soon as the colour disappears, which it will do in a short time, take out the ribbon, and put it into a very weak alkaline solution; the alkali will quickly neutralize the acid, and the colour will then re-appear.

The Paper Oracle.

Some amusement may be obtained among young people, by writing with common ink, a variety of questions

On different bits of paper; and adding a pertinent reply to each, written with nitro-muriate of gold. The collection is suffered to dry, and put aside until an opportunity offers for using them. When produced, the answers will be invisible; you desire different persons to select such questions as they may fancy, and take them home with them; you then promise, that if they are placed near the fire during the night, answers will appear written beneath the questions in the morning; and such will be the fact, if the papers be put in any dry, warm situation.

The Sybil's Cave.

Write several questions and answers, as directed in the preceding article: for the answers, instead of nitro-muriate of gold, you may use the juice of a citron, or an onion. Let any of the questions be chosen by a party, and placed in a box, which may be called "The Sybil's Cave." This box must be furnished with a piece of hot iron, beneath a false bottom of tin; when the paper is put in it, the heat will cause the answer to appear; you then take it out, show it to the person who made choice of the question, and, as soon as it is read, put it aside; the answer will vanish when the paper becomes cold again.

To separate Oil from Water.

Most of our young readers are doubtless aware that oil is lighter than water, and floats upon its surface. If a vessel of any convenient description be half filled with water, and a portion of oil be then poured on it, the oil may be easily separated from the water, by one end of a wick of cotton being placed in it, the other end of which is carried into another vessel: the oil, obedient to the laws of capillarity, will rise gradually into the cotton, and fall, drop by drop, from the other extremity of it, into the vase or cup which is placed to receive it. We are told that the process is much quicker if the cotton be previously dipped in oil.

To let a number of people draw a card each, and to make every person draw the same card but one.

You take some cards, shuffle them, and let a person draw a card. He restores it; you shuffle them again, and another draws, and so on, till half a dozen or more are drawn. You then let another draw, and tell him that he has broken the charm, for all the rest drew but one card except him. You then look over the pack, and show both cards.

EXPLANATION.

You force the same card upon different people, though you shuffle the cards each time, which shews how easy it is to make a person draw a fixed card, [see Exp. to exchange of card.] You let the person draw at random, and by putting his card next to the particular card, you are enabled to show both.

To break a gentleman's watch to pieces, and afterwards restore it to the owner.

You ask a gentleman for his watch, for which you make yourself responsible. You then dash it behind the scenes or out of the window. The crash is heard, Afterwards you restore it to the gentleman in the course of the night, who acknowledges it to be his.

EXPLANATION.

You have the form of a watch filled with things to make a noise as if breaking. If silver to appearance, you accept of none but a silver watch, as you declare you will not be responsible for a gold one, if offered to you. Having received it, you throw the sham watch behind the scenes, where only your confederate finds it, while you have the real watch concealed. You should not restore the watch immediately, but appear serious about it, and ask the value of it. It will seem more strange and curious to find the watch suddenly

while performing another trick that affords the opportunity. (See exchange of card, and of cards and money.)

This trick should never be attempted in a private room or any confined place. The sham watch must be thrown behind the scenes or out of a window, where none of the company can follow it.

This trick is an improvement upon that of pounding a watch in a mortar, which was liable to detection. A watch was borrowed in the same manner from one of the company, and immediately put in a mortar. Some minutes after another person is desired to break it; afterwards the wheel, the fusee, the spring, and the barrel are shown crushed. Soon after the watch is restored to the owner uninjured, who acknowledges it to be his. In performing this trick the skeleton of a watch was slipped instead of that borrowed, into the mortar. After the pieces of the fractured watch were shown, the company were amused with a new trick, while the whole watch was slipped into its place. The owner, however, of the watch might be too inquisitive, and discover that the pieces of the fractured watch were no parts of his. The above trick is therefore preferable.

To pour cold water into a kettle, and make it come out hot, without the aid of a fire.

You give a pint of cold water to one of the company, and taking off the lid of the kettle, you request him to put it into it; you then put the lid on the kettle: take the pint, and the exact quantity of water comes out of the kettle boiling hot.

EXPLANATION.

This trick is performed in the following way. The kettle has two bottoms. Boiling water has been previously conveyed into it through the nose. There is no passage for the cold water, which is put in when the lid is off; consequently, the hot water can alone pour out.

This trick may be varied, and for the better; as the heat of the water may betray it, should the bottom of the kettle be full. You may therefore propose to change water into wine or punch.

A coffee pot may be made on a similar plan; but a kettle is preferable, it being more likely, from its size and breadth, to baffle the examination of the curious.

This trick may also be improved by an additional expense, so that whatever liquor is on either bottom may be poured out occasionally. For this purpose there must be a double passage to the nose of the kettle, and secret springs to stop either passage.

How to terrify such as are entirely unacquainted with the Nature of Phosphorus.

PHOSPHORUS is a chemical preparation from animal substance, and is, in fact, a perpetual fire; its uses are many, and have been explained by most of the greatest philosophers; it must be continually kept in water, or it will consume itself; it is a very dear commodity, and therefore few can afford to play tricks with it, yet they are to be done in a very terrifying manner. If you would frighten a person who is ignorant of the means you make use of, take phosphorus and write upon a wall, or some place you know the party will pass in the dark; the words may be just what you please, so that they be applicable to the person you intend to fright; you may likewise draw strange pictures of dragoons or devils, with words coming out of their mouths, with phosphorus, which in the dark will appear all on fire, have a most frightful appearance, and strike wonder in the beholders. This kind of diversion should, however, be cautiously practised, as weak minds may be terrified into fits, or perhaps be deprived of their senses for ever, as thinking it to be the work of some diabolical agent. There is one instance preserved, in which the experiment proved of real benefit. A very prophane wretch, seeing something of the kind, reflecting on his wickedness, and not knowing how it was done, became very good, left off

his former vicious course of life, and performed the duties of a worthy member of society. So far the trick was to be applauded, but the success of it could not be known until it was tried. Phosphorus, though dangerous in unskilful hands, may be converted to various useful purposes; it may serve in the night to procure, on any emergency, a light much sooner than with flint and steel, as it will set fire to a match immediately. These and many other uses, are what render it valuable, notwithstanding, as a curiosity, it has hardly its equal.

A pleasing trick by Figures.

The person who performs the trick must write down four figures, which being seen by the company, he is privately to mark down the sum that those figures, with another four under them, marked by one of the company, and a third row by himself, shall amount to. The performer marks 1, 2, 3, 4, and then privately the sum the three rows will make, which let the person in company mark what figures he will in the second row, the third marked by the performer shall make the sum total 11233. As for instance :

The performer marks	— — —	1234
The person in company	— — —	5678
The performer	— — —	4321

11233

This trick is done by the performer adding the figure 1 at the beginning of the first number, and making the last figure one less. Whatever figures are marked in the second row, the performer is to mark such under them as will make the figures in the two last rows tell for nine, when the sum total will amount to the sum privately marked by the performer.

The changeable Rose.

Take a common full blown red rose, and having thrown a little sulphur finely pounded into a chaffing

dish with coals, expose the rose to the vapour. By this process the rose will become whitish; but if it be afterwards immersed some time in water, it will resume its former colour.

Another trick by Figures.

Tell any person to think of what number they please, which being done, tell them to double that number: then to halve the whole; then to take away the first number they thought of, and you will tell them the remainder. To explain this trick, suppose the person thinks of 12, you tell them to double it, which makes 24; you then tell him to add 10 to it which makes 34; then halve the whole, which reduces it to 17; then take away the first number he thought of, which is 12, and the remainder will be 5. The doing of this trick is directed by a most infallible rule; for whatever even sum you tell them to add, the remainder [as in the case above] will always be half that number.

The Dancing Egg.

Three eggs are brought out, two of them are put on a table, and the third in a hat; a little cane is borrowed from one of the company, and it is shown about to convince the spectators that there is no preparation. It is then placed across the hat, the hat falls to the ground, and the egg sticks to it as if glued; the orchestra then plays a piece of music, and the egg, as if it was sensible of the harmony, twists about the cane from one end to the other, and continues its motion till the music stops.

EXPLANATION.

The egg is fastened to a thread by a pin, which is put in lengthways, and the hole, which has been made to introduce the pin, is stopped with white wax. The other end of the thread is fastened to the breast of the person who performs the trick, with a pin bent like a

hook—the cane passing under the thread near to the egg serves for it to rest on—when the music begins, the performer pushes the cane from left to right; it then appears as if the egg ran along the cane, which it does not; being fastened to its thread, its centre of gravity remains always at the same distance from the hook that holds it; it is the cane which sliding along presents its different points to the surface of the egg.—N. B. To produce the illusion, and persuade the company that it is the egg which carries itself towards the different points of the cane, the performer turns a little on his heel; by this means the egg receives a motion which deceives the spectators, it remaining always at the same distance from the point to which it is fastened.

How to make Water freeze by the Fire-side.

This feat can be done or performed only in winter, and at such times as snow may be had, and he that will show it, must have in readiness a handful of salt; the time serving and the party being provided, let him call for a joint stool, a quart pot, a handful of snow, a little water and a short staff; first let him pour a little water upon the stool, and upon it let him set the quart pot, and put the snow into the pot, the salt also, but privately; then let him hold the pot fast with his left hand, and therewith churn the snow and salt in the pot, as if one should churn butter, and in half a quarter of an hour the pot will freeze so hard to the stool, that you can scarcely with both hands pull it off from the stool.

To make a colourless liquid become Blue, Lilac, Peach-Coloured and Red, without touching it.

Put a drachm of powdered nitrate of cobalt into a phial, containing an ounce of the solution of caustic potass: a decomposition of the salt, and precipitation of a blue oxide of cobalt, takes place. Cork the phial, and the liquid will now assume a blue colour, from which it will pass to a lilac, afterward to a peach tint, and finally, to a light red.

The Card nailed on the wall by a Pistol-Shot.

A card is desired to be drawn, and the person who chooses it is requested to tear off a corner, and to keep it, that he may know the card—the card so torn is then burnt to cinders; and a pistol is charged with gun-powder, with which the ashes of the card are mixed. Instead of a ball a nail is put into the barrel, which is marked by some of the company. The pack is then marked by some of the company. The pack of cards is then thrown up in the air, the pistol is fired, and the card appears nailed against the wall—the bit of the corner which was torn off is then compared with it, and is found exactly to fit, and the nail which fastens it to the wall is recognized by the person who marked it.

EXPLANATION.

When the performer sees that a corner has been torn from the chosen card, he retires, and makes a similar tear on a like card. Returning on the theatre, he asks for the chosen card, and passes it to the bottom of the pack, and substitutes expertly in the place the card which he has prepared, which he burns instead of the first. When the pistol is loaded, he takes it in his hand, under the pretence of showing how to direct it, &c. He avails himself of this opportunity to open a hole in the barrel, near the touch-hole, through which the nail falls by its own weight into his hands; having shut this passage, he requests one of the company to put more powder and wadding into the pistol; whilst that is doing, he carries the nail and card to his confederate, who quickly nails the card to a piece of square wood which stops, hermetically, a space left open in the partition, and in the tapestry, similar to the rest of the room, and by which means, when the nailed card is put in, it is not perceived; the piece of tapestry which covers it, is nicely fastened on the one

end of which the confederate holds in his hand. As soon as the report of the pistol is heard, the confederate draws his thread, by which means the piece of tapestry falls behind a glass—the card appears the same that was marked—and with the nail that was put in the pistol. It is not astonishing, that this trick, being so difficult by its complexion to be guessed at, should have received such universal applause. N. B. After the pistol has been charged with powder, a tin tube may be slipped upon the charge, into which the nail being rammed along with the wadding, by inclining it a little in presenting to one of the spectators to fire, the tube and contents will fall into the performer's hand to convey to his confederate. If any one suspects that the nail has been stolen out of the pistol, you persist on the contrary, and beg the company at the next exhibition to be further convinced; you then are to show a pistol; which you take to pieces, to show that all is fair without any preparation—you charge it with a nail, which is marked by some person in confederacy with you, or you shew it to many people on purpose to avoid its being marked. In this case the card is nailed with another nail, but to persuade the company that it is the same, you boldly assert, that the nail was marked by several persons, and you request the spectators to view it, and be convinced.

The Card burnt, and afterwards found in a Watch.

One of the company draws a chance card, and you ask for three watches from the spectators, which you fold up in separate pieces of paper in the form of dice boxes, which are laid on the table, and covered with a napkin—the card chosen is burnt, and the cinders put into a box—shortly after the box is opened, the ashes are not there. The three watches are put on a plate, and some one of the company chooses one, the same person opens the watch, and finds under the glass a small piece of burnt card: and in the watch case

under the watch, is found a miniature card, resembling the one burnt.

EXPLANATION.

The card chosen is known by the arrangement we have explained. The watches are placed, well covered with paper, on a little trap; the trap is described in the cutting, tearing and mending a handkerchief. When you have made known to the confederate the card which is chosen, he stretches his arm to the table to take one of the watches, and deposit there what is requisite; the watches must be covered with a napkin, which is supported by bottles, or some what else, otherwise the hand of the confederate would be seen, or the napkin would be seen to move. As for the means employed to cause the ashes of the burnt card to disappear in the box, it consists in putting into the cover a piece of wood or paper which exactly fits it, and falls down to the bottom when the box is shut; this piece of wood or paper being of the same colour as the inside of the box, operates as a double bottom, and hides the ashes from the view of the deceived spectator, who at that minute is tempted to believe that the ashes are gone out to be combined afresh, and to produce the miniature card which is found in the watch.

The Four Elements.

Procure a glass tube, about the thickness of a man's finger, and securely seal one end of it. Mark it around, with four equal divisions. Intraoduce mercury sufficient to fill the space below the first mark; a solution of sub-carbonate of potass for the second division; white brandy, to which a blue tint is imparted, for the third; and turpentine, coloured red, for the fourth. After these preparations are completed, close up and seal the mouth of the tube, and you may then give a fanciful exhibition of chaos and the four elements. Shake the tube, and you will mix all the contents together, and this mixture will represent chaos; in a short time,

If the tube be not moved, all the ingredients will separate, and each go to its allotted division, according to its specific gravity, in comparison with the others: the contents of the upper division, which is red, will represent fire; the next, which has a blue tint, air; the third, which is colourless, water; and the lower one, earth.

The Mineral Chameleon.

We are indebted to Sheele for a composition, known by the above title, which is prepared by mixing together, and exposing to a strong heat, in an open crucible, for little more than a quarter of an hour, three parts of nitrate of potass, and one of deutoxide of manganese, both in a finely powdered state. The compound thus obtained, possesses the following singular properties:—If a few grains of this preparation be put into a glass, and cold water be then poured on it, the liquor will first turn green, and then pass rapidly to purple, and finally, by beautiful graduations, to red. If hot water be used, instead of cold, the liquor will assume a beautiful violet colour. The colours will be more or less intense, in proportion to the quantity of the oxide used, for a more or less quantity of water; ten grains, in a very little water, will produce a beautiful green colour, which will pass, with rapidity, to a dark purple, and subsequently, to red. If a small portion of the Chameleon Mineral be used for four ounces of water, the colour will be a deep green; by the addition of more water, it will turn rosy, and become colourless in a few hours, giving, in the process, a yellowish precipitate. When the liquor changes slowly, it is easy to discover the hues, which it takes in the following order—green, blue, violet, indigo, purple, and red.

It appears that the phenomena produced by the Chameleon Mineral, have attracted the attention of several men of science, and it seems, from the result of their experiments, that in those preparations of the Chameleon Mineral, in which there is a greater proportion of potass than manganese, the green requires more time

to change into the other colours, and the greater the proportion of manganese, the more intense is the first colour, and the quicker does the liquid acquire the other tints. The effect of hot water, in this experiment, is much more powerful than that of cold.

Phosphoric Plants.

Persons working in mines sometimes meet with phosphorescent plants; the light is perceptible at the points of the plants; especially when they are broken. This phosphorescence disappears in an atmosphere of hydrogen gas, of chlora, or oxide of carbon.

The daughter of the celebrated Linnæus discovered that the *tropeolum majus* is sometimes phosphorescent in the evening.

Phosphoric Oyster Shells.

Place some very thick oyster shells upon, and cover them with some burning coals; in half an hour take them carefully out of the fire, and it will be only necessary to expose them to the light for a few minutes, to be convinced that they have become phosphorescent. In fact, if put in a dark place, they shed a light accompanied by the greater part of the prismatic colours. If the calcination be made in a closed crucible, the colours will be less brilliant. If the crucible be of lead, the parts that have come into contact with it will yield a reddish light; if a few bits of steel be strewed about the crucible, the phosphorescence will be more lively; but if some flat pieces of coal be used instead of steel, the colours will be more beautiful, particularly the blue, red and green. It seems that scientific men either do not know positively, or are not agreed as to the cause of the phosphorescence of certain bodies; according to some, it is owing to an accumulation of solar light, while others inherent in the phosphoric substance.

To render Milk luminous.

Milk may be rendered luminous by immersing a phos-
phorus in it. One of these fishes is sufficient to communi-

rate light to seven ounces of milk, which, as it becomes luminous, appears also to be turned transparent. Beccaria felt convinced that air was necessary for the production of this light; for, having filled a tube with milk made luminous in the foregoing manner, he could only disengage the light from it by suffering the admission of air to the tube. The juice of this fish, reduced into a paste with meal, throws out considerable light when plunged into hot water. If preserved in honey, the fish will retain its luminous property for more than a year; and, in fact, by plunging it into hot water, it will shed as much light as if it were quite fresh.

Ignition by Compression.

By compressing a bit of phosphorus between two pieces of wood, it will inflame. The same effect may be produced by the friction of one piece of phosphorus against another.

The Mask of Flame.

Take six parts of oil of olives and one of phosphorus; suffer them to digest well together, and preserve the solution, which, in the dark, will become luminous. An experiment that is considered amusing may be performed by closing the eyes and lightly passing a sponge dipped in this solution, over the face and hands, which will then, in the dark, appear covered with a light blueish flame. This trick, we are told, is not at all dangerous.

The Miniature Thames on Fire.

Let fall a few drops of phosphorized ether on a lump of loaf sugar; place the sugar in a glass of warm water, and a very beautiful appearance will be instantly exhibited; the effect will be increased, if the surface of the water, by blowing gently with the breath, be made to undulate.

Phosphorescent Spar.

Coarsely powder some fluor spar, and sprinkle it, in a dark room, on a fire shovel made hot, (but not to redness,) and it will emit a beautiful phosphorescent light for some time.

The Phosphoric Steam Bath.

Lay a small piece of phosphorus upon a bit of glass, place the glass upon the surface of hot water in a basin, and the phosphorus will inflame.

Ignition by Percussion.

Put into the middle of some dry cotton, a piece of phosphorus the size of a large pin's head, previously dried on blotting paper; strike it with a hammer and it will inflame.

To burn Brown Paper by Phosphorus and Friction.

Wrap a grain of phosphorus, dried on blotting paper, in a piece of brown paper, rub it with some hard body, and it will set fire to the paper.

The Illuminator and Extinguisher.

Make two little figures of wood or clay, or any other materials you please, with a little hole in the mouth of each. Put in the mouth of one, a few grains of bruised gunpowder, and a little bit of phosphorus in the other. Then take a lighted wax candle, and present it to the mouth of the figure with the gunpowder, which, taking fire, will put the candle out; then present your candle, having the snuff quite hot, to the other figure, and it will light again immediately.

To light a Candle by a Glass of Water.

Take a little piece of phosphorus, of the size of a

pin's head, and with a piece of tallow, stick it on the edge of a drinking-glass. Then take a lighted candle, and having blown it out, apply it to the glass, when it will immediately be lighted. You may likewise write, with a bit of phosphorus, on paper, some words, which will appear awful, when the candle is withdrawn from the room.

The Invisible Girl.

The operators have a communication, from the exhibition room to another where the confederate is concealed, by tin pipes, which end in a clear horn trumpet inserted in an isolated glass chest or barrel, attached to the ceiling by coloured ribbons, twined round a small gilt chain. In the inside of these pipes, at right angles, are placed small mirrors, which reflect and contract every object in the exhibition room, so that the confederate, who answers the questions put, can not only hear all that is said, but see even the objects that are held in the hands of the visitors, such as watches, money, miniatures, letters in a book, and every other thing that is uncovered. The following curious dialogue took place between a traveller from this country, and the Invisible Girl, at Siccard's Diversion Room, in Paris:—
 "What age are you? Fourteen years of age.—Where were you born? At Marseilles.—What is your name? Françoise.—Are you pretty? No.—Are you good? Yes, though sometimes ill-natured.—What is your position? I am reclining.—Do not all the questions that are put to you disgust you? Never; but I am sometimes very much vexed.—How is it that you see every thing that is presented to you; that you hear every thing that is said to you; and that no person can discover you? That is a secret of those to whom I belong," &c. It is a matter of much complication, and cannot be performed without a good confederate and considerable scientific knowledge. We trust, however, we have said sufficient to render the Invisible Girl no wonder.

Forcing.

Forcing is making a person take such a card as you think fit, while he supposes he is taking one at hazard, or according to his own inclination. It is almost impossible to describe how this is done; we must, however, attempt it. First, ascertain what the card you intend to force is; this must be done privately, or while you are playing with the cards; then place it to all appearance, carelessly in the pack, but still keep your eye, or the little finger of your left hand, in which you hold the pack, upon it. Now request a person to take a card from the pack; open them nimbly from your left to your right hand, spreading them backward and forward, so as to puzzle the person in making his choice; the moment you see him putting out his hand to take a card, spread on the cards, till you come to the one you wish to force; let its corner be most invitingly put forward in front of the other cards, and let it make its appearance only the moment his fingers reach the pack. The mode of operation seems so fair, that unless he knows the secret of forcing, you may put what card you please into his hand, while he thinks he is making a choice himself. Having thus forced your card, you may tell him to look at it, give him the pack to shuffle as much as he pleases; for in fact, do what he will, you of course, can always tell what it was. A method of doing this cleverly is the first thing to be acquired; for, without it, few of the master-feats can be performed.

To tell a Card thought of blindfold.

Take twenty-one cards, and lay them down in three rows, with their faces upward; (*i. e.*) when you have laid out three, begin again at the left hand, and lay one card upon the first, and so go on to the right hand; then begin on the left hand again, and so go on until you have laid out the twenty-one cards in three heaps, at the same time requesting any one to think of a card.—When you have laid them out ask him which heap

his card is in: then lay that heap in the middle between the other two. This done, lay them out again in three heaps as before, and again request him to notice where his noted card goes, and put that heap in the middle, as before. Then taking up the cards with their backs toward you, take off the uppermost card, and reckon it one; take off another, which reckon two; and thus proceed till you come to the eleventh, which will invariably prove to be the card thought of. You must never lay out your cards less than three times, but as often above that number as you please. This trick may be done without your seeing the cards at all, if you handle and count them carefully. To diversify the trick, you may use a different number of cards, but the number chosen must be divisable by three, and the middle card, after they have been thrice dealt as directed, will always be the one thought of; for instance, if done with fifteen cards, it must be the eighth, and so on; when the number is even, it must be the exact half; as if it be twenty-four, the card thought of will be the twelfth.

The Shuffled Seven.

Desire a person to remember a card and its place in the pack; then, in a dexterous manner, convey a certain number of the cards from the top to the bottom, and subtract them, in your mind, from the number of the pack: for example, the pack consists of fifty-two cards, and you have conveyed seven to the bottom; tell the person the card he has thought of will be the forty-fifth, reckoning from the number of the card, the place of which he has to name: thus, if he say it is the ninth, you go on counting nine, ten, eleven, &c. and the card he thought of will be exactly the forty-fifth, as you announced.

To blow a Sixpence out of another Man's Hand.

Take a sixpence, blow on it, and elap it presently into one of your spectator's hands, bidding him to hold

It fast; then ask of him if he be sure he have it; then to be certain he will open his hand and look. Then say to him, "Nay, but if you let my breath go off I cannot do it." Then take it out of his hand again, and blow on it, and, staring him in the face, clap a piece of horn in his hand, and retain the sixpence, shutting his hand yourself. Bid him hold his hand down, and slip the teaster between one of his cuffs. Then take the stone that you show feats with, and hold it unto his hand, saying, "By virtue hereof I will command the money to vanish you hold in your hand; vade, now see." When they have looked, then they will think that it is changed by virtue of your stone. Then take the horn again and seem to cast it from you, retaining it, and say, "Vade," and anon say, you have your monee again. He then will begin to marvel, and say, I have not; say then to him again, you have, and I am sure you have it; is it not in your hand? If it be not there. turn down one of your sleeves, for it is in one I am sure; where he finding it, will not a little wonder.

Of three Sisters.

A certain man having three daughters, to the eldest he gave 22 apples; to the second he gave 16 apples; and to the third he gave 10 apples, and sent them to the market to sell them, and gave them command to sell one as many for a penny as the other (namely 7 a penny) and every one to bring him home as much monee as the other, and neither to change either apples or money one with another. How could that be? This (to some) may seem impossible, but to arithmeticians very easy: for whereas the eldest had three pennyworth and one apple over; and the second two pennyworths and two apples over; and the youngest had one pennysworth and three apples over; so that the youngest had so many single apples and one pennyworth as the eldest had pennyworths and one apple over, and consequently the second proportional to them both. They made their market thus: a steward coming to buy fruit for his lady, bought all the apples they

had at 7 a penny, leaving the odd ones behind; then had the eldest sister three pence and one apple; the middle sister two pence and two apples; and the youngest one penny and three apples. The steward bringing the fruit to his lady, she liked it so well, that she sent him for the rest, who replied, that there were but few remaining; she notwithstanding sent him for them, and bid him bring them at any rate. The steward coming to the market again could not buy the odd apples under a penny a piece (who to content his lady was fain to give it) then had the youngest sister three pennyworth; the middle sister two pennyworth; and the eldest one pennyworth; and so had they all four pence a piece, and yet sold as many for a penny one with another, and neither changed apples nor money one with another, as they were commanded.

To write any name upon a Paper, and then burn it to ashes, yet afterwards it may be read plainly.

Take a new clean pen that was never writ with, and dip in your own water as you do ink; then strip up your shirt sleeve above your wrist, and upon your arm write your name, or any mark, and then let it dry on your skin, and nothing will be seen; then put down your sleeve and button your wrist; do this privately and it will cause some wonder; then take a piece of white paper and write your name, or the mark thereon with another pen of black ink (but let it be written as like the other as you can) then take the paper and burn it, and lay the ashes on a table, and stripping up your sleeve rub the ashes hard with your finger, where you had written with your water; then blow off the ashes, and the name or mark will plainly be read on your arm in black letters.

A whimsical trick to make sport in company.

Take salt petre an ounce, cream of tartar an ounce, sulphur half an ounce; beat them to powder singly, then mix them together, and put the powder in a paper in

your pocket; you may then, at any time you please, convey a grain into a pipe of tobacco, and when it takes fire it will give the report of a musket, but not break the pipe; or you may put as much as will lay upon your nail in any place, upon little bits of paper, and setting fire to it, there will be the report of so many great guns, but it will not produce any bad effect.

To make a Person tired, or sweat, at carrying a small stick out of a Room. A good subject for a Wager.

Most amusements become more agreeable, as they appear more insignificant at the first, and become more laughable in the end. Give a stick into the hands of any person: suppose not thicker than a pea in circumference, of three inches in length, and tell him you will lay any wager that he shall not carry it out of the room a foot from the door without sweating, being tired, or complaining that his back aches; this the person, not knowing your intention, no doubt will laugh at, and readily accept the bet: as soon as you have made the stake sure, take a knife and cut off a little bit, so small you can hardly see it, and bid him carry that at first, and then give him another; and if he thinks proper to abide by the wager, you may by this means make him go some thousands of times; but sooner than proceed to the end of the experiment, it is a thousand to one but he owns he has lost; for it might be so managed, by the smallness of the pieces cut, the little stick might find him employment for a fortnight!

The Buried Heart.

A curious deception may be practised by cutting out neatly, and thinly shaving, the back of a club, which is then to be pasted slightly over an ace of hearts. After showing a person the card, let him hold one end of it, and you hold the other; and while you amuse him with discourse, slide off the club; then laying the card on the table, bid him cover it with his hands; knock under the table, and command the club to turn to the ace of hearts.

The Piquet Pack.

Desire some person to choose three cards out of a piquet pack, observing that the ace is to be counted eleven points, the court cards ten, and the other cards according to the counts they mark. When he has made his choice, desire him to lay on the table his three cards, separately, and to put on each parcel as many cards as are wanted to make up fifteen points; that is to say. if the first card should be a nine, he must place six cards; if the second a ten, five cards; and if the third a knave, five cards upon it: this will make nineteen cards employed, there will remain thirteen cards in the pack, which you are to ask for, and while pretending to examine, count them, in order to be certain of the number left; add sixteen to the remaining number and you will have twenty-nine, the number of points at the three chosen cards contain.

The Doublo Dozen.

Present a pack of cards to one of the company, desiring him to shuffle them well, and to get them shuffled by whomsoever he pleases; then make several persons cut them: after which, you will propose to one of the company to take the pack and think of a card, and remember it, and likewise its order in the pack, by counting one, two, three, four, &c. till he comes inclusively, to the card thought of; offer to go into another room, or to be blindfold, while he is doing this. Now declare in what order the card shall be in the pack: say for instance, the twenty-fourth; and by attending to the following instructions, it will prove to be so: suppose the person, who thinks of the card, stops at thirteen, and that the thirteenth card was the queen of hearts; the number you have stated it shall be in the pack, being twenty-four: you return to the room, in case you had left it, or desire the handkerchief to be removed; if you have been blindfolded; and without asking any question of the person who may have already thought

of the card, ask only for the pack, and apply it to your nose, as if to smell it; then passing it behind your back, or under the table, take, from the bottom of the pack, twenty-three cards; that is to say, one less than the number you have stated, the card thought of shall be; place these twenty-three cards on the top. This being done, return the pack to the person who had thought of the card, requesting him to reckon the cards from the top of the pack, beginning by the number of the cards he thought of. His card being the thirteenth, he will be compelled to count fourteen, and you are to stop him when he comes to twenty-three, reminding him that the number you have mentioned is twenty-four, and that, consequently, the twenty-fourth card, which he is going to take up, will be the card thought of; and so it will most certainly be.

The Noted Card Named.

Take any number of cards, ten or twelve for instance; bear in mind how many there are, and holding them with their backs toward you, open four or five of the uppermost, and, as you hold them out to view, let any one note a card, and tell you whether it be the first, second, or third, from the top. Now shut up your cards in your hands, and place the rest of the pack upon them; knock their ends and sides upon the table, so that it will seem impossible to find the noted card; yet it may be easily done,—thus: subtract the number of cards you held in your hand from fifty-two, the whole number in the pack, and to the remainder add the number of the noted card, which will give you the number of the noted card from the top.

Gathering of the Clans.

Have in readiness a pack, all the cards of which are well arranged in successive order: that is to say, if it consist of fifty-two cards, every thirteen must be regularly arranged, without a duplicate of any one of them. After they have been cut (but do not suffer them to be shuffled) as many times as a person may choose, form

them into thirteen heaps of four cards each, with the coloured faces downward, and put them carefully together again. When this is done, the four kings, the four queens, the four knaves, and so on, must necessarily be together.

The Magic Twelve.

Let any one take the pack of cards, shuffle, take off the upper card, and, having noticed it, lay it on the table, with its face downward, and put so many cards upon it as will make up twelve with the number of spots on the noted card. For instance: if the card which the person drew was a king, queen, knave or ten, bid him lay that card with its face downward, calling it ten; upon that card let him lay another, calling it eleven, and upon that, another, calling it twelve; then bid him take off the next uppermost card: suppose it to be a nine, let him lay it down on another part of the table, calling it nine; upon it let him lay another, calling it ten; upon the latter another, calling it eleven; and upon that another, calling it twelve; then let him go to the next uppermost card, and so proceed to lay out in heaps, as before, till he has gone through the whole pack. If there be any cards at the last, that is, if there be not enough to make up the last noted card the number twelve, bid him give them to you; then, in order to tell him the number of all the spots contained in all the bottom cards of the heaps, do thus—from the number of heaps subtract four, multiply the remainder by fifteen, and, to the product, add the number of remaining cards, which he gave you; but if there were but four heaps, then those remaining cards alone will show the number of spots on the four bottom cards.—You need not see the cards laid out, nor know the number of cards in each heap, it being sufficient to know the number of heaps, and the number of remaining cards, if there be any, and therefore you may perform this feat as well standing in another room, as if you were present.

To turn a Card into a Bird.

Take a card in your hand, and show it fairly to the company, bidding them seriously observe it; then—having a live bird in your sleeve—turning your hand suddenly, draw the card into your sleeve with your thumb and little finger, and, giving a shake, the bird will come out of your sleeve into your hand; you may then produce it and let it fly.

To make a Card jump out of the Pack.

Let any person draw a card, and afterward put it into the pack, but take care that you know where to find it at pleasure. This you may do by having *forced* it. Then put a piece of wax under the thumb-nail of your right hand, and fasten a hair to it by your thumb, and the other end of the hair, by the same means, to the card chosen; spread the pack upon the table, and, making use of any words you think fit, make it jump from the pack about the table.

The Confederate Water-drop.

Put on your hat, and privately drop a little water, about the size of a crown-piece, upon the table at which you sit; rest your elbows upon the table, so that the cuffs of your sleeves may meet, and your hands stick up to the brim of your hat; in this posture your arms will hide the drop of water from the company; then let any one shuffle the cards, put them into your hands, and set a candle before you, for this trick is only done by candle light:—then, holding the cards in your left hand, above the rim of your hat, close up to your head, so that the light of the candle may shine upon them, and holding your head down, you will see in the drop of water, as in a looking-glass, all the cards in your hands. Draw the finger of your right hand along each card, as if you were feeling it, before you name and lay it down. Thus you may lay down all the cards in the pack, and name them, one by one, without once turning your eyes toward them.

The Four Accomplices.

Let a person draw four cards from the pack, and tell him to think of one of them. When he returns you the four cards, dexterously place two of them under the pack, and two on the top. Under those at the bottom you place four cards of any sort, and then, taking eight or ten from the bottom cards, you spread them on the table, and ask the person if the card he fixed on be among them. If he say no, you are sure it is one of the two cards on the top. You then pass those two cards to the bottom, and drawing off the lowest of them, you ask if that be not his card. If he again say no, you take that card up, and bid him draw his card from the bottom of the pack. If the person say his card is among those you first drew from the bottom, you must dexterously take up the four cards that you put under them, and placing those on the top; let the other two be the bottom cards of the pack, which draw in the manner before described.

The Nerve Trick.

Force a card, and when the person who has taken it puts it in the pack, let him shuffle the cards; then look at them again yourself, find the card, and place it at the bottom; cut them in half; give the party that half which contains his card at the bottom, and desire him to hold it between his finger and thumb just at the corner; bid him pinch them as tight as he can; then strike them sharply, and they will all fall to the ground, except the bottom one, which is the card he has chosen. This is a very curious trick, and, if well done, is really astonishing. It is a great improvement of this trick to put the chosen card at the top of the pack, and turn the cards face upward, so that when you strike, the choosing party's card will remain in his hand, actually staring him in the face,

The chosen Card revealed by a pinch of Snuff.

Force a card; suppose, for instance, the five of clubs, having previously written the words, or drawn the spots, on a clean sheet of paper, with a tallow candle: then hand the pack to the person on whom the card is forced, bid him place it where, and shuffle the pack how, he pleases; ask for a pinch of snuff, strew it over the sheet of paper, blow the loose grains off, and the remainder will stick to those places which the tallow has touched; thus telling the person what card he has chosen. The paper, be it observed, if done lightly with the candle, will not appear to have any marks on it.—For this trick we are indebted to a celebrated performer of Legerdemain, and it is really a most excellent one.

The drawn Card nailed to the wall.

Drive a flat-headed and sharp-pointed nail through a card,—force a similar one on any person present,—receive it into the pack,—dexterously drop it, and pick up, unseen, the nailed card; place the latter at the bottom of the pack, which take in your right hand, and throw it, with the bottom forward, against a wainscot or door; the nailed card will be fixed, and the rest, of course, fall to the ground. Take care to place your nail so that the front of the card, when fixed to the door, may be exposed: to effect this, you must also remember to put the back of the card outward, placing it face to face with the others, when you put it at the bottom of the pack.

Ups and Downs.

This is one of the most simple ways, but by no means the less excellent, of ascertaining what card a person chooses. When you are playing with the pack, drop out the diamonds, from the ace to the ten, and contrive, without being perceived, to get all the other cards with their heads in the same direction; then request a person to choose a card; do not force one, but let him choose which ever he pleases: while he has it in his hand, and is looking at it, carelessly turn the pack in

your hand, so that the position of the cards may be reversed; then bid him put the card he has chosen into the centre of the pack; shuffle and cut them, and you may to a certainty know the card chosen, by its head being upside down, or in a different direction from the rest of the pack.

The Card under the Hat.

When you have discovered a drawn card by the last or any other trick, contrive to get the card to the top of the pack, which place on a table under a hat; put your hand beneath it, take off the top card, and, after seeming to search among the cards for some time, draw it out.

The turn over.

When you have found a card chosen, which you have previously forced, or any card that has been drawn, and which you have discovered by the means before described in order to finish your trick cleverly, convey the card, privately, to the top of the pack; get all the other even with each other, but let the edge of your top card project a little over the rest; hold them between your finger and thumb, about two feet from the table, let them drop, and the top card (which must be, as we have said, the one drawn,) will fall with its face uppermost, and all the rest with their faces toward the table.

The regal alliance.

Take four kings, and place between the third and fourth any two common cards whatever, which must be neatly concealed; then show the four kings, and place the six cards at the bottom of the pack; take one of the kings, and lay it on the top, and put one of the common cards into the pack nearly about the middle; do the same with the other, then show that there is one king at the bottom; desire any one to cut the pack,

and as three of the kings were left at the bottom, the four will, therefore, be found together in the middle of the pack.

The Odd Score.

Take a pack of cards, and let any gentleman draw one; then let him put it in the pack again, but contrive so as you may be sure to find it at pleasure, which you will be enabled with ease to do, by some of the preceding tricks; then shuffle the cards, and let another gentleman draw a card, but be sure you let him draw no other than the one before drawn, which you must force upon him; go on in this way untill twenty persons have each drawn the same card; shuffle the cards together, and shew your forced card, which will, of course, be every man's card who has drawn.

The Card in the Egg.

To do this wonderful feat you must have two sticks exactly resembling each other in appearance: one of these sticks must be made so as to conceal a card in the middle of it; for this purpose it must be hollow from end to end, and have a spring to throw the card into the egg at pleasure. The operation is this:—peel a card, roll it up, put it into the false stick, and there let it lie until you have occasion to make use of it. Take a pack of cards, and let any person draw one; but be sure to let it be a similar card to the one which you have in the hollow stick. This must be done by forcing. The person who has chosen it will put it into the pack again, and, while you are shuffling, let it fall into your lap. Then, calling for some eggs, desire the person who drew the card, or any other person in the company, to choose any one of the eggs. When they have done so, ask the person if there be any thing in it? He will answer there is not. Take the egg in your left hand, and the hollow stick in your right;—break the egg with the stick, let the spring go, and the card

will be driven into the egg. You may then shew it to the spectators, but be sure to conceal the hollow stick, and produce the solid one, which place upon the table for examination.

To convey a Card into a Cherry-stone

Burn a hole through the shell of a nut or cherry-stone, and also through the kernel, with a hot bodkin, or bore it with an awl, and with a needle, pick out the kernel, so that the hole in it may be as wide as the hole of the shell; then write the name of a card on a piece of fine paper, roll it up hard, put it into the nut or cherry-stone, stop the hole up with some beeswax- and rub it over with a little dust, and it will not be perceived; then while some by-stander draws a card, observe "It is no matter what card you draw;" and, if you use the cards well, you will offer him, and he will receive a similar card to that you have rolled up in the nut- Give him the nut and a pair of crackers, and he will find the name of the card he drew rolled up in its kernel.

The Mouse in the Pack.

Have a pack of cards fastened together at the edges, but open in the middle like a box, a whole card being glued on as a cover, and many loose ones placed above it, which require to be dexterously shuffled, so that the entire may seem a real pack of cards. The bottom must likewise be a whole card, glued to the box on one side only, yielding immediately to exterior pressure, and serving as a door by which you convey the mouse into the box- Being thus prepared, and holding the bottom tight with your hand, require one of the company to place his open hands together, and tell him you mean to produce something very marvellous from this pack of cards; place the cards then in his hands, and while you engage his attention in conversation, take the box in the middle, throw the pack aside, and the mouse will remain in the hands of the person who held the cards.

ON VENTRILOQUISM,

The art of ventriloquism is founded upon a diligent study of the modifications which sounds undergo, when emitted under a variety of different circumstances; and, without a perfect knowledge of this part of his art, the ventriloquist will display his powers with little success. A sentence uttered by the same lips, and with the same intonation, behind a door shut or half open, or by a person enclosed in a box, or secreted in the chimney, will obviously convey to those who hear it some idea of the locality of the person who utters it. If a ventriloquist, therefore, should have studied these modifications so completely, that he can pronounce the sentence with the precise modifications which the sound experiences, those who hear this sentence must believe that it is uttered by a person in the chimney for example. In order, however, that this belief may be complete, the ventriloquist must turn his back upon his auditors, or must possess also the power of speaking with the muscles of his throat, so as not to move his lips, or alter the features of his face; for if any muscular action were seen in the face of the performer, it will be a vain attempt to impose upon the auditors, however nicely the sound be imitated. The only conclusion would be, that the performer was an excellent imitator, but without any powers of deception.

But even if the ventriloquist has the power of speaking without moving the muscles of his throat or face, and has the most complete power of imitating sounds under all possible modifications, another condition is necessary to the success of his performances. A line drawn from the mouth of the ventriloquist to the ear of any of his auditors, must not be greatly inclined to the line drawn from the object from which he wishes the sound to appear to proceed to the ears of any of his auditors. If the ventriloquist for example, were placed to the south of his auditors, it would be in vain

for him to attempt to cause any sound to proceed from an object north of the auditors, or even from an object east or west of them. The dullest ear is capable of distinguishing the direction from which sounds actually proceed to a greater degree than this.—There is, however, a certain angle within which the ear cannot distinguish differences in the direction of sounds. Thus if a sound issued exactly from the south point of the horizon, and the same sound from the point of the compass to the west of south, an ordinary ear could not determine which of the two sounds came from the south, and which from the west of south.—The ventriloquist must, therefore, take care not to place the object, from which the sounds are to appear to come, without the range of this angle.

The angle within which we cannot judge of the direction of sounds, depends on the state of the ear, and varies with different individuals, and with the condition of the air, as well as with the nature of the sound.

To construct a Lantern, which will enable a person to read by night at a great distance.

Make a lantern of a cylindrical form, or shaped like a small cask placed lengthwise, so that its axis may be horizontal, and fix in one end of it a parabolic or spheric mirror, so that its focus may fall about the middle of the axis of the cylinder. If a small lamp or taper be placed in this focus, the light passing through the other end will be reflected to a great distance, and will be so bright that the very small letters on a remote object may be read by looking at them with a good telescope. Those who see this light, if they be in the direction of the axis of the lantern, will think they see a large fire.

To choose a Husband by the Hair.

BLACK. Stout and healthy, but apt to be cross and surly; if very black and smooth and a large quantity, will be fond where he fixes his attachment, not addicted to lewdness, make a good husband, and take care of his family; but if short and curly, will be of an unsettled temper, given to drinking, somewhat quarrelsome, will show much fondness at first paying his addresses, but be unsteady and forgetful afterwards.

WHITE, OR FAIR HAIR. Will be of a weak constitution, rather stupid, very fond of music, will cut no great figure in the world, very moderate in his amorous wishes, but get many children.

YELLOW. Inclined to jealousy.

LIGHT-BROWN. Neither very good nor very bad, middling in all respects, rather given to women, but upon the whole is a good character.

DARK BROWN. Sensible and good humoured, careful and attentive to business, generally makes a good husband.

VERY DARK BROWN. Of a robust constitution, and of a grave disposition, but good tempered and sensible; very fond of his wife, though he may chance now and then to go astray.

RED. Will be artful, cunning and deceitful, and much given to wenching; loves a chemise so well, that his wife will scarce have one to her back; but is generally of a lively temper.

A Lamp that will burn Twelve Months without replenishing.

Take a stick of phosphorus, and put it into a large dry phial, not corked, and it will afford a light sufficient to discern any object in a room when held near it. The phials should be kept in a cool place, where there is no great current of air, and it will continue its luminous appearance for more than twelve months.

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