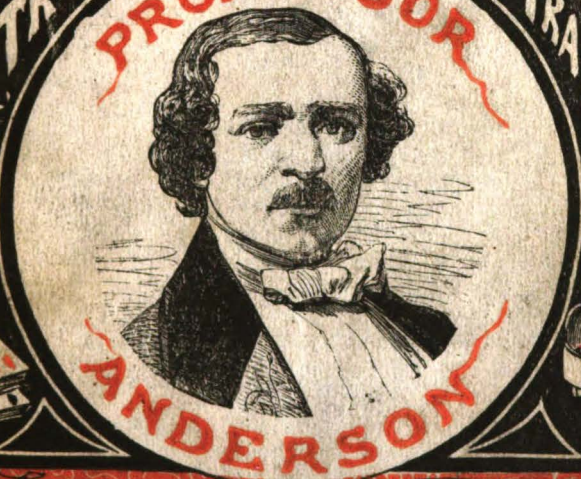


A SHILLING'S WORTH

MAGIC

OR TRICKS TO BE LEARNT IN A TRAIN

PROFESSOR



ANDERSON



GREAT WIZARD  
OF THE  
NORTH.







Yours Respectfully  
J. H. Andersen



5631 C 25

THE  
FASHIONABLE SCIENCE  
OF  
PARLOUR MAGIC;  
BEING  
THE NEWEST TRICKS OF DECEPTION,  
DEVELOPED AND ILLUSTRATED:  
WITH  
AN EXPOSURE OF THE PRACTICES MADE USE OF BY  
PROFESSIONAL  
CARD PLAYERS, BLACKLEGS, AND GAMBLERS:  
TO WHICH IS ADDED, FOR THE FIRST TIME,  
THE MAGIC  
OF  
SPIRIT RAPPING, WRITING MEDIUMS  
AND  
TABLE TURNING,  
&c., &c.

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One-Hundred-and-Eighth Edition of PARLOUR MAGIC.

Thirty-Eighth Edition of SPIRIT RAPPING.

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BY J. H. ANDERSON,

"THE GREAT WIZARD OF THE NORTH."



PUBLISHED BY "THE GREAT WIZARD OF THE NORTH,"  
AT HIS "TEMPLE" OF MAGIC."

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## P R E F A C E.

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THE objects of this little work are to furnish the means of uniting delight with surprise, to gratify the curiosity of the inquiring and the ingenious, to afford information whereby a long winter's evening may be made short, to place one more accomplishment within the reach of those who are already accomplished, and to provide those who are without a "good voice," or an easy flow of wit, with the requisite knowledge by the use of which, in combination with a little skill, they may vie with the most musical and the most facetious in the power to please, and outrival them in being able to astonish, interest, and instruct.

When "merry Christmas" comes round, and brings with it the scholar to his home, and the loved one to the fireside of early youth, when the yule-log is lighted, and the holly and the mistletoe gleam in red and white upon the walls, when "embryo statesmen and unfledged poets" mingle with young ladies who are anxious to become house-keepers, when every one aims at being amiable, when "nods and becks and wreathed smiles" are demanded in unlimited quantity, and when he who can promote happiness derives triple happiness himself from the exercise of his ability—

"Thrice blessing and thrice blest,"

the source of amusement which this *brochure* supplies may prove invaluable. A "little conjuring" may be found of use to suppress a great deal of quibbling. When other means of enjoyment have been

exhausted—when the ear has been satiated with sweet songs, and fatigue has fallen on the “fantastic toe,” the eye may be appealed to by the parlour magician with success, and his entertainment be the recreation from pastimes of another description; so that the pleasures of the evening may be enhanced by the variety of the sources of delight.

But Parlour Magic is something more than an amusement. It awakens thought; it stimulates the youthful mind to inquiry; it excites speculation; it rouses the ingenuity of the ingenious; it invests science with a charm that renders the study of the laws of natural physics most agreeable to the student; it causes the mind to fall into inductive trains of reasoning, leading it up from facts to principles; it is an efficient agent to be employed in carrying out the motto of the ancients—“*Mens sanis in corpore sano*,” it teaches the intellect to distinguish between cause and effect; it appeals to the analytic powers of discrimination and judgment; it educates the eye to observe and the reason to investigate. In fact, it is a profitable pleasure; one, indeed, of the few sources of amusement which, when the entertainment is over, leave the mind matter for pleasant reflection. The illustrations it affords help to explain much that has been read in modern and in classic lore;—what may have been the mechanism of Dodona’s oracle, the construction of the ear of Dionysius, and the manner in which Memnon’s statue was made musical. The study of Natural Magic tends to disabuse the mind of many superstitions, and to divest us of many prejudices which we cannot too readily surrender.

Especial care has been taken that none of the experiments described in this book should be dangerous, exceptionable, or expensive. They are such as may be performed at little cost, and by the application of common skill and attention. As we profess to instruct as well as amuse, it may be appropriate to say a few words on the origin of magic, and the position of PROFESSOR ANDERSON, the WIZARD OF THE NORTH, in relation to the history of Natural Magic in modern times.

### PROFESSOR ANDERSON’S HISTORY OF NATURAL MAGIC.

Previously to the appearance of Professor Anderson, the art of Natural Magic was but very crudely developed. During the last century, several persons styling themselves “Conjurers” appeared before, and received patronage from, the wonder-seeking public;

appealing rather to their superstitions and to the delusion of the mind than to the deception of the eye. Among these may be named Jonas, Breslau, Catterfelto, Cagliostro, Gynge, and one or two others, all of whom, with the exception, perhaps, of Jonas, were *charlatans* or impostors, rather than that which they professed themselves to be, namely, proficient in the art of Natural Magic. They deluded the popular mind with assertions of their ability to evoke the spirits of the departed, or to anticipate the events of the future. They professed to be that which they were not—men endowed with supernatural power. And at the time people believed in that which these impostors palmed upon their good faith. As an instance in proof of this, when the Haymarket Theatre was under the management of Foote, and the Duke of Queensborough made a bet, that on a certain night a man whom he knew would compress himself into a quart bottle, so fully did the public believe that, by the invocation of demoniac agency, such a trick would be performed, that they nearly demolished the theatre as an act of vengeance on the Evil One!

At the time when Professor Anderson first came before the public, there were but two legitimate practitioners of the art—Phillipstahl and Bosco. Phillipstahl alone had performed in England, but his apparatus was purely mechanical, and he himself was rather a mechanic than a professed conjurer. It is to him that England owes the introduction of that very pleasing optical instrument the magic lantern, and it was he who brought to London the celebrated automata known as the “*Androides*,” which Professor Anderson afterwards purchased. Subsequent to him, and to the “*Wizard of the North*” also, appeared Herr Döebler, a pupil of Bosco; and at a still later period M. Phillippe, an apprentice of Professor Anderson, and once a confectioner in Aberdeen. It may therefore be fairly said, that Natural Magic, as an entertainment in Great Britain, owes its origin to the author of this book; and while he is the earliest professor of the art, he is also the most travelled. Not only has he performed in all the cities of Great Britain, but in nearly all the capitals of Europe, and in every town of the United States, from the St. Lawrence to the Gulf of Mexico. He has displayed his extraordinary proficiency in the art which he professes before more crowned heads than have ever honored the performance of any other individual, and has met with equal eulogy whether appearing before Her Majesty the Queen at Balmoral Castle, or the Emperor Nicholas at St. Petersburg. To Professor Anderson,



## PREFACE.

therefore, and to him alone, Natural Magic is indebted for its development in Great Britain, and for the honors it has received from royalty.

In remote ages magic was chiefly practised by the priests. They were the most educated men of their time, and consequently were the best acquainted with the laws of optics, acoustics, and hydrostatics, so far as those laws were then understood. The term "magic" is derived from the word *magia*, which in its ancient sense signifies the learning and doctrine of the Magi, or wise men of Persia. The title has always carried with it a true meaning very different from that which the uneducated have thought it to imply—its signification being simply the study of wisdom; but in its after application to the working of sorcery and diabolical science, it came to be regarded with dread, and its practitioners shunned and persecuted.

Egyptian magic is probably the most ancient; then that of the Chaldees, followed by the Babylonian, Greek, and Persian. The great oracles of antiquity—those of Delphos, Dodona, Jupiter Ammon, and the Clarian Apollo—were doubtless rendered famous merely by the skill of their priests in the laws of natural science, rendering them able to deceive the eyes and ears of their worshippers. It has even been supposed by Sir Humphrey Davy, that the inspiration and phrenzy of the Sybil were but the results of a dose of nitric oxide or laughing-gas. By their knowledge of acoustics, the priests of ancient paganism were enabled to practise largely on the credulity of the people. Some authors have suggested that the speaking statues of old were but illustrations of ventriloquism. It is more probable by far that they were constructed on the principle of the piece of machinery known as the "Invisible Girl," and that the sound was conveyed by pipes, from a person at a distance, to the mouth of the figure; corresponding precisely with the mechanism of the speaking head described in this little book. Indeed, Lucien informs us that Alexander made his figure of *Æsculapius* speak by sending his voice through the gullet of a crane.

The mysterious sights in the caverns of ancient Egypt were doubtless produced by the use of concave mirrors; and the artificial thunder and lightning of the gods, which struck terror to the multitude, were then effected by means known only to the initiated, but at the present day employed in every theatre.

Much as the philosophic and benevolent may regret that science

was thus used to blind instead of to enlighten the human mind, the pleasurable reflection may yet be entertained, that folly sometimes ends in wisdom. Thus, the absurd pursuits of the alchemists resulted in a collection of facts which led ultimately to the establishment of chemistry as a science; and automata which first appeared to be of use for amusement only have been the means (as Sir David Brewster observes) "of accurate execution in the formation of the most delicate pieces of machinery," and combinations of little wheels, springs, and pinions which almost elude the eye, reappear for purposes of utility in our clockwork and scientific instruments. The toys of one age become the tools of science in the next, the plaything of the past century is the wonder-worker of the present one. Two children playing with some bits of glass and an organ-pipe, led to the discovery of the telescope; the experiment of causing a magnetic needle to place itself at right angles to a galvanized wire, was the germ of the electric telegraph. A trick performed with a piece of mechanism to-day, may suggest to some intelligent observer a new discovery in science on the morrow.

With every wish that the experiments detailed in the following pages may thus prove suggestive, and that our amateur drawing-room practitioners of Natural Magic may at some future time be added to that bright roll of fame on which are inscribed the names of Newton, Galileo, Franklin, and Faraday, we submit our little book for perusal in a leisure hour. Our preface, we hope, will not be found uninteresting, and the pages which succeed it, we trust, will afford a source of most rational, varied, and innocent amusement.

The Appendix on "Spirit Rapping" is explanatory of one of the most singular delusions of this or any other age. As it not only exposes the imposture, but narrates the history of its origin, it will possibly prove as entertaining as its author believes it will be useful. To those who have visited Professor Anderson, and been puzzled by his illustrations of Spirit Rapping it will be especially interesting, while to all who are anxious for the well-being of their fellow-creatures—who are careful of truth, and enemies to whatever under its sacred name is put forward to deceive mankind, the *exposé* of a delusion worse than the witchcraft of old times will doubtless be read with gratification, and valued as a contribution to the moral health of society.



# CONTENTS.

	PAGE		PAGE
PARLOUR MAGIC.		The Hour of the Day or Night Told by a Suspended Shilling . . .	21
Every Conjuror's Trick—How to pass a Card . . . . .	15	Shape Produced by Sound . . .	22
The Taliocotian Operation . . .	16	Delusive Decapitation . . . .	22
The Candle Conjurors . . . . .	16	To teach an Egg to Dance . . .	23
"A Clear View of your Enemy" .	16	Beauty Changed to Ghastliness .	23
Changeable Complexions . . . .	17	Necromantic Numbers . . . . .	23
The Three Spectral Wafers . . .	17	Quintuple Transmutation . . .	24
Calico, Poultry, and Eggs . . .	17	The Obedient Watch . . . . .	25
The Blowing Book . . . . .	18	Two Bitters make a Sweet . . .	25
To Walk upon a Hot Iron Bar . .	18	The Vanishing Puzzle . . . . .	25
The Faustus Trick—Raising a Ghost . . . . .	18	Hoar Frost made to Order . . .	26
Gathering of the Clans . . . . .	19	The Conjuror's Stroke . . . . .	26
To Take a Shilling out of a Hand- kerchief . . . . .	19	To break a Stick upon two Goblets . . . . .	26
To Take Three Balls off Two Strings . . . . .	19	How to Knit a Knot upon a Hand- kerchief, and Undo the same with Words . . . . .	
To make a Mouse out of a Pack of Cards . . . . .	20	The Fiery Flash . . . . .	
To drill your Nose and thread it . . . . .	20	Columbus's Trick—the Standing Egg . . . . .	27
		To Suspend a Needle in the Air .	27
		Artificial Fire Balls . . . . .	27

	PAGE		PAGE
To derobe a Person of his Linen without damaging his Broad- cloth . . . . .	27	To Copy Writing with a Flat-iron	36
Cards changed to Pictures . . . . .	28	Spirits behind the Curtain . . . . .	36
Cards transformed at will . . . . .	28	Confederate Cards . . . . .	36
The Lead Tree . . . . .	29	Mahomet in the Chest . . . . .	36
The Affectionate Card . . . . .	29	To spin a Shilling on the point of a Needle . . . . .	37
To Lock a Padlock on your Cheek	29	Numerical Thoughts Divined . . . . .	37
Magic Pictures . . . . .	29	To Eat Tow, and set it on Fire in your Mouth . . . . .	37
To put a Ring through your Cheek, and then to bring it on a Stick	30	The Enchanted Fowl . . . . .	37
To Lift a glass Bottle with a Straw	30	Fire Burning under Water . . . . .	37
The Card Burned, and afterwards Found in a Watch . . . . .	30	The Penetrative Sixpence . . . . .	38
An Egg in a Fit . . . . .	31	To Melt Steel as easily as Lead . . . . .	38
To tell a Lady if she is in Love . . . . .	31	A Card Nailed to the Wall by a Pistol-shot . . . . .	38
Destruction of two bodies, and the formation of a new body . . . . .	31	Magical Colours . . . . .	39
Destruction of two fluid bodies, and the formation of one new solid in their stead . . . . .	32	Instantaneous Light upon Ice . . . . .	39
Two invisible substances, each having a pungent smell, con- verted into one visible com- pound, having no smell . . . . .	32	To Extinguish flame with Gas . . . . .	39
To make the hands and face be- come black by washing them in clean water . . . . .	32	The Oracular Head . . . . .	39
To Dine off Fire . . . . .	32	A Demon in a Tobacco-pipe . . . . .	40
An Egg put in a Phial . . . . .	33	Metamorphoic Pictures . . . . .	40
To Boil an Egg without Fire . . . . .	33	Everybody's Card . . . . .	40
Balls and Cups . . . . .	33	Calculating Cards . . . . .	40
Conjurers' Balls . . . . .	34	Chinese Juggler's Trick—l'Eau Dormant . . . . .	41
Bird-Mesmerism . . . . .	34	La Carte decouverte à l'Epée . . . . .	41
Fireproof Paper . . . . .	34	The Card hit upon by Guess . . . . .	41
Invisibility Visible . . . . .	34	Intelligence Transfused into Cards	41
To cut Glass with Thread . . . . .	35	A Lamp that will burn for a Year	42
Prince Rupert's Glass Bombs . . . . .	35	National Eggs . . . . .	42
Coffee-beans made into Coffee ready for use immediately . . . . .	35	The Conjuror's Joke . . . . .	42
The Changeable Rose . . . . .	35	Metal Melted in a Walnut Shell . . . . .	42
Lead Melted in Paper . . . . .	35	Electrical Shock from a Sheet of Paper . . . . .	43
To Boil a Liquid without Fire . . . . .	36	Convertible Coins . . . . .	43
		Magician's Chase . . . . .	44
		Gas Candle . . . . .	44
		Prestidigatorial Purlseining . . . . .	44
		The Physiognotype . . . . .	44
		The Pneumatic Dancer . . . . .	45
		Apparatus for Writing in the Dark	46
		Self-Balanced Pail . . . . .	46
		Cards which become any thing . . . . .	46



**AN EXPOSURE OF THE PRACTICES  
MADE USE OF BY PROFESSIONAL  
CARD PLAYERS, BLACKLEGS, AND  
GAMBLERS.**

	PAGE
Whist . . . . .	49
Reflectors . . . . .	50
Sauter la Coupe . . . . .	50
Longs and Shorts . . . . .	51
Convex and Concave Cards . . . . .	52
Handling the Cards . . . . .	52
Garreting . . . . .	52
Slipping the Cards . . . . .	53
Walking the Pegs . . . . .	53
Pricking Cards . . . . .	53
The Bridge . . . . .	53
Skinning . . . . .	54
Shuffling or Weaving . . . . .	54
The Gradus, or Step . . . . .	54
Slipping the Fives . . . . .	54
Saddling the Cards . . . . .	54
Dealing the Fives from the Bottom	55
The Telegraph . . . . .	55

**THE DICE BOARD.**

Dice and Dice Boxes . . . . .	56
Loaded Dice . . . . .	57

Cogging, now called Securing . . . . .	57
Unequal Dice . . . . .	59
Scratched Dice . . . . .	59
The Doctor Dice Box . . . . .	59

**RUSES.**

The Wonderful Hat . . . . .	61
To bring a Person down upon a Feather . . . . .	61
Apparent Impossibility . . . . .	61
Impossible Omelet . . . . .	62
Go, if you can . . . . .	62
The Visible Invisible . . . . .	62
The Double Meaning . . . . .	62
Quite Tired Out . . . . .	62
Something out of the Common . . . . .	63
Magic Circle . . . . .	63
The Queens going to Dig for Diamonds . . . . .	63

**THE MAGIC OF SPIRIT RAPPING,  
WRITING MEDIUMS, TABLE TURN-  
ING, ETC. . . . .**

The Philosophy of the Tables . . . . .	85
The Mechanism of the Raps . . . . .	88





## TO THE AMATEUR CONJURER.

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THE chief requisites for success in the performance of feats of legerdemain are manual dexterity and self-possession. The former can only be acquired by practice; the latter will be the natural result of a well-grounded confidence. Subjoined are a few preliminary hints, of considerable importance to the amateur exhibitor.

1.—Never acquaint the company before-hand with the particulars of the feat you are about to perform, as it will give them time to discover your mode of operation.

2.—Endeavour as much as possible to acquire various methods of performing the same feat, in order that, if you should be likely to fail in one, or have reason to believe that your operations are suspected, you may be prepared with another.

3.—Never yield to the request of any one to repeat the same feat, as you thereby hazard the detection of your mode of operation; but do not absolutely refuse, as that would appear ungracious. Promise to perform it in a different way, and then exhibit another, which somewhat resembles it. This manœuvre seldom fails to answer the purpose.

4.—Never venture on a feat requiring manual dexterity, till you have previously practised it so often as to acquire the necessary expertness.

5.—As diverting the attention of the company from too closely inspecting your manœuvres is a most important object; you should manage to talk to them during the whole course of your proceedings. It is the plan of vulgar operators to gabble unintelligible jargon, and attribute their feats to some extraordinary and mysterious influence. There are few persons at the present day credulous enough to believe such trash, even among the rustic and most ignorant. Let the operator state that everything he exhibits can be accounted for on rational principles, and is only in obedience to the unerring laws of nature; and although he has just been cautioned against enabling the company themselves to detect his operations, there can be no objection to his occasionally showing by what means the most apparently marvellous feats are accomplished.





## PARLOUR MAGIC.

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### **Every Conjuror's Trick—How to pass a Card.**

Take two aces, the one of spades and the other of hearts, then put on that of spades the mark of hearts, and on that of hearts the mark of spades, which you will do easily by splitting a card of each colour, which you are to cut out with dexterity, in order that the mark be very neat; then rub lightly on the back of the spade and heart that you have cut a little soap or very white pomatum; put the mark of hearts on the ace of spades, and the mark of spades on the ace of hearts, taking care to let the one cover the other completely, and make all your preparations before you begin your experiments.

Then divide your pack of cards in two parcels, and under each parcel put one of your two aces thus prepared; afterwards, take with your right hand the parcel under which is the ace of hearts, and with your left that where the ace of spades is.

Then show the company that the ace of hearts is on the right hand, and the ace of spades on the left; and when everybody is convinced of it, say, "Ladies and gentlemen, I command the ace of hearts, which is in my right hand, to pass to my left, and the ace of spades to take its place." It may be proposed to have both the arms tied, to prevent their joining and communicating.

All the secret consists in making a quick movement when you give your



command; during this movement you must slip with dexterity your little finger over each of the marks, in order to rub it off, whereby the marks of spades and hearts, that were sticking to the two cards by the means explained before, will be displaced; you then show the company that the cards have obeyed your command, by passing them from the right to the left, and from the left to the right, without your hands communicating.

This trick, done with dexterity and subtlety, will appear very singular, although it is very simple.

### **The Taliocotian Operation.**

This feat, though it has a very horrifying appearance, need cause no alarm, as it is one of the simplest tricks which can be attempted. The performer ought to be a short distance from the company when it is to be performed, and must be provided with two clasp-knives, one of which must have a small semicircle cut out of it—the other being a common knife; of course you show the latter to the company as the only instrument in your possession; you must also provide yourself with a small piece of sponge soaked in wine, and having caused an individual to sit down, you immediately proceed to work, by slipping the true knife into your pocket, and producing the other in its place; then put your left hand with the sponge in it upon the person's brow, and pass the knife gently over his nose, so that the semicircle which is in the knife will cause it to descend, and to all appearance cut into his nose, while you squeeze the sponge gently, so that it may appear to bleed.

### **The Candle Conjurers.**

Take two little figures of wood or clay, or any other material you please, taking care that there is a little hole at the mouth of each. Put into the mouth of one a little bit of phosphorus, and into the mouth of the other a few grains of bruised gunpowder, taking care that these preparations are made beforehand.

Then take a lighted candle, and present it to the mouth of the figure with the gunpowder, which will take fire and put the candle out; then present your candle, having the snuff still hot, to the other figure, and it will immediately light again, by means of the phosphorus.

You may draw two figures upon a wall with a piece of coal, and applying, with a little starch or wafer, a few grains of bruised gunpowder to the mouth of one, and a bit of phosphorus to the mouth of the other, the same effects may be produced.

### **"A Clear View of your Enemy."**

This is an amusing toy, at which the sternest philosopher, nay, even Heraclitus of weeping memory, could not refrain from laughing. It is a

small ball of India-rubber, on which is painted a true likeness of some obnoxious person who is well known: it is then fixed in a forcing air syringe, by which the ball is easily distended; and as the air is forced into the ball, it becomes gradually increased in magnitude, swelling like the gourd of Jonah; the countenance of the obnoxious person *expands* till it has attained the prodigious size of the full moon, still retaining all the character and expression of the features, without any alteration whatever; the countenance thus being swelled to *ten times* its original dimensions, is sufficient to make a company shout with good humour.

### Changeable Complexions.

Steep some saffron (hay saffron) in some alcohol (spirits of wine) for twelve hours, then add some common salt to it, which, when dissolved, must be poured upon some *tow*, and set fire to, when all those in company who are fair in complexion will appear *green*, and those who are ruddy will assume a deep *olive* colour; the red of the lips and cheeks will, in all cases, appear of a deep olive tint.

### The Three Spectral Wafers.

Place three different coloured wafers, say red, violet, and orange, upon a piece of white paper, in a triangular form, and fix your eyes steadily on them for two minutes, and then turn them away from the wafers, to a blank part of the paper, and you will see *three spectral wafers*, but the colours will be different; the red wafer is now represented by *green*, the violet by *yellow*, and the orange by *blue*.

### Calico, Poultry, and Eggs.

You must provide two or three yards of calico, or printed linen, and make a double bag. On the mouth of the bag, on that side next to you, make four or five little purses, putting two or three eggs in each purse, and do so till you have filled that side next to you, and have a hole at one end of it, that no more than two or three eggs may come out at once, having another bag exactly like the former, that the one may not be known from the other; and then put a living hen into that bag, and hang it on a hook near where you stand. The manner of performing it is this:—Take the egg-bag, and put both your hands in it, and turn it inside out, and say, “Gentlemen, you see there is nothing in my bag;” and in turning it again you must slip some of the eggs out of the purses, as many as you think fit; and then turn your bag again, and show the company that it is empty, and turning it again, you command more eggs to come out; and when all are come out but one, you

must take that egg and show it to the company, and then drop away your egg-bag and take up your hen-bag, shaking out your hen, pigeon, or any other fowl. This is a good trick, if well handled.

### **The Blowing Book.**

Take a book seven inches long, and about five inches broad, and let there be forty-nine leaves, that is, seven times seven contained therein, so as you may cut upon the edges of each leaf six notches, each notch in depth a quarter of an inch, with a gouge made for that purpose, and let them be one inch distant; paint every thirteenth or fourteenth page, which is the end of every sixth leaf and beginning of every seventh, with like colours or pictures; cut off with a pair of scissors every notch of the first leaf, leaving one inch of paper, which will remain half a quarter of an inch above that leaf; leave another like inch in the second part of the second leaf, clipping away an inch of paper in the highest place above it, and all notches below the same, and orderly to the third and fourth, and so there shall rest upon each leaf only one nick of paper above the rest, one high uncut; an inch of paper must answer to the first directly, so as when you have cut the first seven leaves in such a manner as described, you are to begin the self-same order at the eighth leaf, descending in the same manner to the cutting other seven leaves to twenty-one, until you have passed through every leaf, all the thickness of your book. [A book of this description can be purchased of the Wizard of the North for a guinea.]

### **To Walk upon a Hot Iron Bar.**

Take half an ounce of camphor, dissolve it in two ounces of aquavitæ, add to it one of quicksilver, one ounce of liquid storax, which prevents the camphor from firing; take also two ounces of hæmatite, or red stone, to be had at the druggists; and when you buy it, let them beat it to a powder in their great mortar, for, being hard, it cannot well be reduced in a small one, add this to the ingredients already specified; and when you purpose to walk upon the bar, anoint your feet well with it, and you may then put the trick into execution without the slightest danger.

### **The Faustus Trick—Raising a Ghost.**

Enclose a magic lantern in a box, large enough to contain a small swing dressing-glass, placed in such a manner as to reflect the light thrown on it by the lantern, so that it will pass out at the aperture made at the top of the box, which aperture should be oval, and of a size adapted to the cone of light to pass through it. There should be a flap with hinges to cover the opening, that the inside of the box may not be seen.

There must be holes in that part of the box right over the lantern, in order to let the smoke out; and over this must be placed a chaffing-dish, large

enough to hold several lighted coals. This chaffing-dish, for the better carrying on the deception, may be enclosed in a painted tin box, about a foot high, with a hole at the top, and should stand on four feet, to let the smoke from the lantern escape.

There must also be a glass planned to rise up and down in the centre, and so managed by a cord and pulley, that it may be raised up and let down by the cord coming through the outside of the box. On this glass the spectre (or any other figure you please), must be painted in a *squat* form, as the figure will reflect a greater length than what it is drawn.

When you have lighted the lamp in the lantern, and placed the mirror in a proper direction, put the box on a table, and setting the chaffing-dish in it throw some incense, in powder, on the coals. Then open the trap-door and let down the groove slowly, and when you perceive the smoke diminish, draw up the glass that the figure may disappear, and shut the trap-door.

This exhibition will afford much astonishment; but, observe, that all the lights in the room must be extinguished; and the box should be placed on a high table, that the aperture through which the light comes out may not be seen.

### Gathering of the Clans.

Have in readiness a pack of cards, all the cards of which are arranged in successive order: that is to say, if it consist of 52 cards, every 13 must be regularly arranged, without a duplicate of any one of them. After they have been cut (do not suffer them to be shuffled) as many times as a person may choose, form them into 18 heaps of four cards each, with the coloured faces downwards, and put them carefully together again. When this is done, the king, the four queens, the four knaves, and so on, must necessarily be together.

### To Take a Shilling out of a Handkerchief.

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 that there is no *deception*, you slip in the curtain-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 this opportunity of putting it into a hat or elsewhere. When you get possession of the handkerchief again, you slip away the curtain-ring.

### To Take Three Balls off Two Strings.

Give the balls to be examined, and, while they are under inspection, you double each string, and each appears to have two even ends; you twist the double ends of each together, and putting on one of the balls which has a hole smaller than the others over the place that is joined, the strings remain

firm and can bear to be pulled. Each person that holds thinks that he has the extremities of two strings, while, in fact, he has only the ends of one. By a jerk the middle ball comes off, followed by the rest; you then slip them into the hands of one of the persons who hold the strings; he, of course, lets go his hold, and you then take care to put the strings lengthways. This is a clever feat when performed adroitly; but it requires no slight degree of dexterity to conceal the deception. Formerly the feat was performed with three button-moulds on two small whip cords of about two feet each, and with three rings upon two ribbons, but the balls and tapes are preferable.

#### **To make a Mouse out of a Pack of Cards.**

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 dextrously 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 interior 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, request 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, affect to want something out of your bag, and at the same moment take the pack by the middle, and throw it into the bag, when the mouse will remain in the hands of the person who held the cards. This should never be attempted with a delicate, nervous person.

#### **To Drill your Nose and Thread it.**

This is one of the simplest and most laughable tricks, and is performed by the assistance of two bradawls perfectly similar in appearance. One is an ordinary tool, the other is provided with a spring, so that when pushed against anything it instantly recedes like a stage sword into the handle, again appearing when the pressure is removed, as in Fig. 2, which is a section of the artificial awl. After handing round the perfect awl, and making one of the company prick some holes in a card, you may now offer to pierce ears for nothing, and produce sundry large and tawdry ear-rings, to be given away to all who will have the operation performed: as none are likely to step forward (or if they should, may be easily dismissed with a good pinch), you may now propose to turn savage and puncture your own nose; of course a confederate will dissuade you from this folly; you will, however, ask his assistance, and proceed to apply the sham awl to your nose, whilst he holds a plate, sponge, and cloth, to receive the blood. If the plate

Fig. 1. Fig. 2.





has been smeared with some perchloride of iron, and the small bit of sponge contain a little sulphocyanide of potassium, on making the hole your confederate will make a great fuss in staunching the wound, and, dexterously squeezing the liquid out of the sponge, it will give all the appearance of blood, whilst your groans will improve the delusion. And the horror of the youngsters will rise to a climax when another instrument is produced, by which the supposed hole through the nose is to be provided with thread. For this purpose, two bridges must be provided, one genuine and perforated with holes

Fig. 3.

Hole.

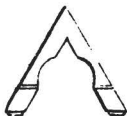


Fig. 4.



as in Fig 3, the other prepared with string passing round the little pulleys, as shown in the section No. 4, concealed inside the wood-work. On placing this across the nose, your confederate will pull one end and you the other: a pretence can be made of tearing it out, and you may exclaim that your nose is ruined for ever, when shouts of laughter will be provoked by the assistant producing a new nose, made of gutta percha, with which you will be solemnly invested, as also with a huge wig and spectacles;

this will make a good commencement of the evening's performance, now to be conducted under the grave assistance of another nose, spectacles, and wig.

The nose, which should be very red, can be prepared inside with a small gerb, so that, if inconvenient, it may be got rid of by your assistant pretending to see if it fits well, and touching it with a lighted taper; or you may, in looking over your apparatus, brush it into the candle: the gerb ignites, and the sparks gush out, producing a good effect: if, however, the nose is not found inconvenient, it will be better to save this for the *last* grand effect.

### The Hour of the Day or Night Told by a Suspended Shilling.

Sling a shilling or a sixpence at the end of a piece of thread by means of a loop; then, resting your elbow upon a table, hold the other end of the thread betwixt your fore-finger and thumb, observing to let it pass across the ball of the thumb, and thus suspend the shilling into an empty goblet. Observe, your hand must be perfectly steady, and if you find it difficult to keep it in an immovable posture, it is useless to attempt the experiment. Premising that the shilling is properly suspended, you will find that when it has recovered its equilibrium, it will for a moment be stationary; it will then, of its own accord, and without the least agency from the person holding it, assume the action of a pendulum, vibrating from side to side of the glass, and, after a few seconds, will strike the hour nearest to the time of day; for instance, if the time be twenty-five minutes past six, it will strike six; if thirty-five minutes past six, it will strike seven, and so on of any other hour.

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

### Shape Produced by Sound.

Stretch a sheet of wet paper over the mouth of a glass tumbler which has a footstalk, and glue or paste the paper at the edges. When the paper is dry, strew dry sand thinly upon its surface. Place the tumbler on a table, and hold immediately above it, and parallel to the paper, a plate of glass, which you also strew with sand, having previously rubbed the edges smooth with emery powder. Draw a violin bow along any part of the edges, and as the sand upon the glass is made to vibrate, it will form various figures, which will be accurately imitated by the sand upon the paper; or if a violin or flute be played within a few inches of the paper, it will cause the sand upon its surface to form regular lines and figures.

### Delusive Decapitation.

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

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

#### **To teach an Egg to Dance.**

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 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. 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, or from right to left; 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. To produce the allusion, 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 remains always at the same distance from the point to which it is fastened.

#### **Beauty Changed to Ghastliness.**

Take half a pint of spirits, and having warmed it, put a handful of salt with it into a basin; then set it on fire, and it will have the effect of making every person within its influence look hideous. This feat must be performed in a room.

#### **Necromantic Numbers.**

If the number 11 be multiplied by any one of the nine digits, the two figures of the product will always be alike, as appears from the following example—

11	11	11	11	11	11	11	11	11
1	2	3	4	5	6	7	8	9
—	—	—	—	—	—	—	—	—
11	22	33	44	55	66	77	88	99

Now, if any person and yourself have fifty counters a-piece, and agree never to stake more than ten at a time, you may tell him, that if he will permit you to stake first, you will always undertake to make the even century before him.

In order to do this, you must first stake one, and, remembering the order of the above series, constantly add to what he stakes as many as will make one more than the numbers 11, 22, 33, &c., of which it is composed, till you come to 99; after which, the other party cannot possibly make the even century himself, or prevent you from making it.

If the person who is your opponent has no knowledge of numbers, you may stake any other number first, under ten, provided you afterwards take care to secure one of the last terms, 56, 67, 78, &c., or you may even let him stake first, provided you take care afterwards to secure one of these numbers.

This recreation may be performed with other numbers; but in order to succeed, you must divide the number to be attained by a number which is an unit greater than what you can stake each time; and the remainder will then be the number you must first stake. Suppose, for example, the number to be attained is 52 (making use of a pack of cards instead of counters), and that you are never to add more than six; then dividing 52 by 7, the remainder, which is 3, will be the number you stake first; and whatever the other stakes, you must add as much to it as will make it equal to 7, the number by which you divided, and so on.

#### Quintuple Transmutation.

Take five ale-glasses: place into the first a solution of iodide of potassium; into the second, a solution of corrosive sublimate, sufficiently strong to yield a scarlet precipitate with the iodide in the first glass, without redissolving, as the effect of the experiment depends on the adjustment of this beforehand; into the third, a strong solution of iodide of potassium with some oxalate of ammonia; into the fourth, a solution of muriate of lime; into the fifth, a solution of hydro-sulphate of ammonia. The following changes occur:—

No. 1, added to No. 2, produces a yellow, quickly changing to a scarlet; No. 2, poured into No. 3, becomes clear and transparent again; No. 3, into No. 4, changes to a milky white; N. 4, poured into No. 5, produces a black precipitate.

Thus, a clear and colourless liquid is changed to scarlet—the scarlet again becomes colourless; the colourless liquid milky white; and the white, black.

### The Obedient Watch.

Borrow a watch from a person in company, and request the whole to stand around you. Hold the watch up to the ear of the first in the circle, and command it to go; then demand his testimony to the fact. Remove it to the ear of the next, and enjoin it to stop; make the same request of that person, and so on throughout the entire party. You must take care that the watch is a good one. Conceal in your hand a piece of loadstone, which, so soon as you apply it to the watch, will occasion a suspension of the movements, which a subsequent shaking and withdrawing of the magnet will restore. For the sake of shifting the watch from one hand to the other, apply it when in the right hand to the left ear of the person, and when in the left hand to the right ear.

### Two Bitters make a Sweet.

It has been discovered, that a mixture of nitrate of silver with hyposulphate of soda, both of which are remarkably bitter, will produce the sweetest known substance.

### The Vanishing Puzzle.

Procure the figure of a man made of wood, about the size of a small Dutch doll, the head of which must be made to take off, and put on, by means of a peg in the neck, which will fit into an aperture in the body. You must also have a cloth cap within to convey the head into. The bag must be neatly made, that it may not easily be perceived. Show your man unto the company, saying, "Gentlemen, I call this my *Bonus Genius*;" then show the cap, saying, "This is his coat." Likewise say, "Look now as steadfastly as you can at it, yet, nevertheless, I will deceive you." Then hold the cap above your face, and take the man in your right hand, and put his head through the hole of the cap, in the manner represented in the engraving. Proceed



by saying, "Now he is ready to go on any message I have to send him; to France or Spain, to the North or South Pole, or whither I will, but he must have some money to pay his expenses:" with that, pull out your right hand from under the cap, and with it the body; privately put your right hand into your pocket (as if you felt for money), where you must leave the body; then take out your hand, and say, "There is a shilling for you, now begone." Then turn the head, and say, "But he must look about him before he goes;" then say (setting your fore-finger upon his head), "Just as I thrust my finger down he shall vanish;" and therewith, by the assistance of your left hand, that is under the cap, convey his head into the little bag that is within the cap; then turn the cap about,

and knocking it on the palm of your left hand, say, "See, he is gone;" take your cap and hold it up again, drawing the head out of the little bag, and say, "*Hei genius meus velocissimus, ubi,*" and whistle; at the same time, thrust the head up through the hole of the cap, and hold the head by the peg; turn it about, and presently afterwards put the head and cap into your pocket.

#### **Hoar Frost made to Order.**

Place a sprig of rosemary, or any other garden herb, in a glass jar, so that when it is inverted the stem may be downwards, and the sprig supported by the sides of the jar; then put some benzoic acid upon a piece of hot iron, so that the acid may be sublimed in the form of a thick white vapour. Invert the jar over the iron, and leave the whole untouched until the sprig be covered by the sublime acid in the form of a beautiful hoar-frost.

#### **The Conjuror's Stroke.**

Take a ball in each hand, and stretch both your hands as far you can one from the other; then inform the company that you will make both balls come into which hand they please to name. If any one doubt your ability to perform this feat, you must lay one ball on the table, turn yourself round, and then take it up with the hand which already contains a ball. Thus both the balls will be in one of your hands, without the employment of both of them.

#### **To Break a Stick upon two Goblets.**

Place two glasses full of water upon two joint stools, and lay the stick upon them; then strike the stick violently with another, and it will break without either injuring the goblets or spilling the water. This feat requires some practice.

#### **How to Knit a Knot upon a Handkerchief, and Undo the same with Words.**

Make one plain loose knot with two corner ends of a handkerchief, seeming to draw the same very hard; hold fast the said body of the said handkerchief near to the knot with your right hand, pulling the contrary end with you left, which is the corner of that which you hold; then close up the knot handsomely, which will be somewhat loose, and pull the handkerchief so with your right hand that the left hand end may be near to the knot, then it will seem to be a true and firm knot, and to make it appear more so, let a stranger pull at the end which you have in your left hand while you hold fast the other in your right, and then hold the knot with your fore-finger and thumb, and the lower part of your handkerchief with your other finger as you hold a bridle, then you should slip up the knot with one hand and lengthen the reins; this done, turn your handkerchief over the knot with the left hand, in doing which you must suddenly slip out the end or corner, putting up the

knot of your handkerchief with your fore finger and thumb, as you would put to the aforesaid knot of the bridle; then deliver the same covered and wrapped in the midst of the handkerchief to one to hold fast, and after pronouncing some words of art, take the handkerchief and shake it, and it will be loose.

### **The Fiery Flash.**

Pour iron filings upon a flame of a candle, from a sheet of paper about eight or ten inches above it; as they descend in the flame, they will enter into a very vivid scintillating combustion.

### **Columbus's Trick—The Standing Egg.**

To make an egg stand on one end on any polished surface seems very extraordinary, yet it can be done, even on a looking-glass. Now, from the form of an egg, nothing is more liable to roll, and on nothing more so than a looking-glass; to accomplish this trick, let the performer take an egg in his hand, and while he keeps talking and staring in the face of his audience, give it two or three hearty shakes; this will break the yolk, which will sink to one end, and consequently make it more heavy, by which when it is settled you may make it, with a steady hand, stand upon the glass; this would be impossible while it continued in its proper state.

### **To Suspend a Needle in'the Air. ;**

Place a magnet on a stand to rise a little above the table; then bring a small sewing-needle, containing a thread, within a little of the magnet, keeping hold of the thread to prevent the needle from attaching itself to the magnet. The needle, in endeavouring to fly to the magnet, and being prevented by the thread, will remain curiously suspended in the air.

### **Artificial Fire Balls.**

Put thirty grains of phosphorus into a bottle which contains three or four ounces of water. Place the vessel over a lamp, and give it a boiling heat. Balls of fire will soon be seen to issue from the water, after the manner of an artificial fire-work, attended with the most beautiful coruscations.

### **To Derobe a Person of his Linen without Deranging his Broadcloth.**

This trick requires only dexterity; and nevertheless, when it was performed at the Theatre Royal in the Haymarket, everybody imagined that the person who was tricked out of his shirt was in confederacy with the conjurer. The means of performing this trick are as follow:—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 up the shirt and slip it over his head; then pulling it out before in the same manner, you will leave it on his chest; 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 in a heap, as well in the right sleeve as before the chest, 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 slipped up, and to pull the shirt out that way. To hide your way of operating upon 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 mount a chair, and perform the whole operation under the cloak.

### **Cards changed to Pictures.**

Take a pack of cards, and paint upon the back what manner of figures please your fancy best, as men, women, birds, flowers, &c. Then paint the other half of the cards, viz., on that side where the spots are on, in the same manner as you did the other half, so between them both you will have a complete pack of all pictures: and when you perform this trick you must show the cards but half-way.

### **Cards transformed at Will.**

Cut the figures out of a three of spades very neatly; then take an ace of diamonds, and place it under your three of spades that was cut out, taking care that your ace of diamonds is perfectly covered by the place of the spade, which is in the middle of the three that was cut out; then rub a very little pomatum upon the spots where the ace of diamonds card appears through the cut three of spades; you must then pour lightly on some jet powder, which will easily stick to the places rubbed with pomatum, and by those means a three of spades will be formed on the card that was before an ace of diamonds. Now take in your hand an ace of diamonds, behind which you must put a three of spades, turned the contrary way. The person who has in his hands the prepared three of spades, will show the card to all the company; show in your turn the ace of diamonds that you have in yours, and then tell the person to lay his card downwar's on the cloth that covers the table, and make him lay his hand on the card, and ask whether he be very certain that it is not a three of spades he has under his hand. On his answering in the affirmative, you may rally him on it, telling him at the same time, while you push his hand which is over the card, that he is mistaken, and that it is an ace of diamonds he holds. The movement you will cause him to make while you push the hand under which the card is, will make the jet powder (that formed the three of spades over the ace of diamonds) be transferred to the cloth, and he will be much astonished to find really an ace of diamonds; whilst you, by



turning your hand where the three of spades and the ace of diamonds are, back to back, will show the three of spades, and make the company believe that you have conveyed it from the person who held the same, without his perceiving it.

### **The Lead Tree.**

Take a piece of zinc, fasten to a wire, crooked in the form of the worm of a still; let the other end of the worm be thrust through a core. You then pour spring water into a phial or decanter, to which you add a small quantity of sugar of lead; thrust the zinc into the bottle, and with the cork at the end of the wire fasten it up. In a few days the tree will begin to grow, and produce a most beautiful effect.

### **The Affectionate Card.**

This feat, if well managed, will appear marvellous. Having forced a card upon one of the company, after shuffling it up with the rest of the pack, you will know the card by feeling. You will then take a piece of wax, and put it under the thumb-nail of your right hand, and by this wax you fasten one end of a hair to your thumb, and the other to the chosen card; by these means, when you spread the cards upon the table, by drawing about your right hand, the chosen card is conducted round the table.

### **To Lock a Padlock on your Cheek.**

The padlock for this purpose has a bow with a division which admits the cheek, so contrived that when locked it may neither pinch too hard nor yet hold so slightly as to be drawn off. There should be a variety of notches on it, that the place of the division may not be noticed. This invention, which is very curious, can never be detected.

### **Magic Pictures.**

Take two pieces of glass (plate glass is the best) about three inches long and four wide, exactly of the same size; lay one upon the other, and manage so as to leave a space between them, by pasting a piece of card, or two or three small pieces of thick paper at each corner. Join these glasses together at the edge by a composition of lime, slacked by exposure to the air, mixed with the white of an egg. Cover all the edges with parchment or bladder, except at one end, which is to be left open to admit the following composition:—Six ounces of hog's lard, dissolved by a slow fire, with half an ounce of white wax, added to an ounce of clear linseed oil. This must be poured in its liquid state, and before a fire, between the glasses, by the space left at the end, which is then closed up. Wipe the glasses clean, and hold them before the fire, to see that the composition will not run out at any part. Then fasten with gum a picture or print, painted upon very thin paper, with

ist face to one of the glasses, and if you choose you may fix the whole in a frame. While the mixture between the glasses is cold the picture will be quite concealed, but become transparent when held to the fire, and as the composition cools it will gradually disappear.

**To put a Ring through your Cheek, and then to bring it on a Stick.**

You must have two rings exactly alike, one of which has a notch which admits your cheek. When you have exhibited the perfect ring, you change it for the other, and privately slip the notch over one side of your mouth; in the meantime you slip the whole ring on your stick, hiding it with your hand; then desire some one to hold the stick, whip the ring out of your cheek, and smite with it instantly upon the stick, concealing it, and whirling the other ring which you hold your hand over, round about the stick.

**To Lift a flint glass Bottle with a Straw.**

Take a straw, which is not broken or bruised, and having bent one end of it into a sharp angle, put this curved end into the bottle, so that the bent part may rest against its side; you may then take the other end, and lift up the bottle by it, without breaking the straw, and this will be more easily accomplished, as the angular part of the straw approaches nearer to that which comes out of the bottle.

**The Card Burned, 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 envelope in separate pieces of paper in the form of dice boxes, which are laid upon a table and covered with a napkin; the card chosen is burned, and the cinders put in a box; shortly after the box is opened, and 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 piece of the burned card, and in the watch-case, under the watch, will be found a miniature card resembling the one burnt. To achieve this operation, you must carefully observe the following directions:—When you have made known to the confederate the card which is chosen, he stretches his arm into the table to take one of the watches, and deposite there what is requisite; the watches must be covered with a napkin, which is supported by bottles, or something else, otherwise the hand of the confederate would be seen, or the napkin would be perceived 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 spec-

tator, 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 to be found in the watch.

### **An Egg in a Fit.**

Provide a pennyworth of quicksilver in a quill sealed at both ends with good hard wax; cause an egg to be roasted or boiled, and take off a small bit of the shell of the narrow end; then thrust in your quill of quicksilver, and lay the egg on the ground; you will have sport enough, for it will never leave tumbling about as long as there is any heat in it. So, also, if you put quicksilver into a sheep's bladder and blow it out, and then go to the fire and warm the bladder, and fling it on the ground, it will jump and skip about for a long time.

### **To tell a Lady if she is in Love.**

Put into a phial some sulphuric ether, colour it red with orchanet, then saturate the tincture with spermaceti.

This preparation is solid ten degrees above freezing point, and melts and boils at twenty degrees. Place the phial which contains it in a lady's hand, and tell her that, if in love, the solid mass will dissolve. In a few minutes the substance will become fluid.



### **Destruction of two bodies and the formation of a new body.**

Fill a wine-glass three parts full with water, and add to it a tea spoonful of carbonate of magnesia (common magnesia of the shops), the powder will fall to the bottom, and no action will take place; but on the addition of an acid,

such as the sulphuric, a violent effervescence immediately follows, the magnesia is dissolved with great rapidity, and the whole is rendered perfectly limpid. In this experiment the nature of both the acid and magnesia are wholly destroyed, and a new compound is formed in their place: the sulphurate of magnesia—common Epsom salts.

**Destruction of two fluid bodies, and the formation of one new solid in their stead.**

Into a tumbler put about an ounce of the solution of carbonate of potash—(recollect the solution must be saturated)—and pour upon it half an ounce of sulphuric acid; a violent commotion takes place, and the produce is a solid salt. This experiment is the more striking, as both substances were in a fluid state; the salt formed will be found to have neither the sourness of the acid nor the causticity of the potash. The new body, or salt, is called sulphate of potash.

**Two invisible substances, each having a pungent smell, converted into one visible compound, having no smell.**

Take a feather and dip it in muriatic acid, and rub it on the inside of a glass tumbler, then take another feather dipped in liquid ammonia, and rub it on the inside of another tumbler; each of the glasses will have a very pungent smell; but upon holding the one over the other for a few seconds, dense fumes will arise which have no smell; or by merely letting them stand near each other, dense fumes will form between them. This experiment also shows that two invisible substances produce one that is visible. The visible substance formed is sal-ammoniac.

**To make the hands and face become black by washing them in clean water.**

Take a few galls, bruise them to a fine powder, and strew the powder nicely upon a towel; then put a little ground copperas into a basin of water, which will dissolve and leave the water perfectly transparent. After any person has washed in this water, and wiped with the towel on which the galls were strewed, his hands and face will immediately become black; but in a few days, by washing with soap, they will again become clean.

**To Dine off Fire.**

Anoint your tongue with liquid storax, and you may put a pair of red-hot tongs in your mouth without hurting yourself, and lick them till they are cold, by the help of this ointment; and by preparing your mouth thus, you may take wood-coal out of the fire, and eat it as you would bread. If you dip the coal into brimstone-powder, the fire will seem more strange; but the sulphur puts out the coal, and by shutting your mouth you extinguish the sulphur also. You may also put a piece of lighted charcoal into your mouth,

and suffer any one to blow a pair of bellows into your mouth for some time, without receiving any hurt; but your mouth must be quickly cleaned, otherwise it will cause a salivation.

#### **An Egg put into a Phial.**

To accomplish this seeming incredible act requires the following preparation:—You must take an egg and soak it in strong vinegar; and in process of time its shell will become quite soft, so that it may be extended lengthways without breaking; then insert it into the neck of a small bottle, and by pouring cold water upon it, it will re-assume its former figure and hardness. This is really a complete curiosity, and baffles those who are not in the secret to find out how it is accomplished.

#### **To Boil an Egg without Fire.**

Take two tumblers, the one to be much smaller than the other, and the crystal very thin; let it be put inside of the other, and into it put the egg, and cover it with cold water; then let a mixture of one part of water, and four parts of the *strongest* oil of vitriol, be put into the outside glass, and in a very short time the water in the inside glass will be heated, and the egg will be done. The temperature will rise to 300 degrees—water boils at 212.

#### **Balls and Cups.**

This game is quite simple, and one of the most ancient that is performed, being likewise very amusing to the company. It is usually performed with three goblets, cups, or tumblers, of polished white iron. They ought to be made in a conical form, having a double border edge at their base, which is for the purpose that the cups may be easily raised, to allow the hand to pass a small linen ball under it (how to make these balls will be shown in the next article), otherwise it might be apt to overthrow the cup, and expose the operator. It is also necessary to be furnished with a little stick, which is called *JACOB'S STAFF*! and is generally made of ebony and mounted with ivory at both ends, its use being to strike upon the cups and the table, and by taking it frequently into the hands, it gives an opportunity to hide the balls, and vary their situation, without which it would sometimes be found very difficult to perform the intended deception without being perceived. The whole knack of this game consists principally in slyly hiding a ball in the right hand, and making it appear and disappear between the fingers of that same hand. Every time that the ball is hidden between the fingers, it is called *ecamoter la muscade*; it is necessary that the spectators be led to believe that it is put into the other hand, or else passed under one of the cups. These preparations having been made, you are then ready for the performance of this recreation, but be sure you do not let any more than three of the balls be seen at one time. You then lay three balls upon the table, and say, "Gentlemen, you see here are

three balls and three cups, that is a cup for each ball, and a ball for each cup." Then taking the ball which you have in your right hand (which you are always to keep private), clap it under the first cup; then take up one of the three balls with your right hand, seem to put it into your left, but still retain it in your right, shutting your left in due time, and say, *Presto, begone*. Then take up the second cup, and say, "Gentlemen, you see there is nothing under this cup;" so setting it down, clap the ball under it that you have in your right hand, and then take up the second ball with your right hand, and seem to put it into your left, but still retain it in your right, shutting your hand in due time, as before, saying, *Begone*. Then taking the third cup up, say, "Gentlemen, you see there is nothing under my last cup;" then clap the ball in your right hand under it, and take the third ball up with your right hand, and seem to put it into your left, but still retain it in your right, shutting your left hand as before, saying, *I'resto, make haste*. So you have your three balls under your three cups, and one ball still in your right hand, unknown to the company.

### Conjurers' Balls.

It is perhaps as well to inform the juvenile juggler that the best balls are made of pieces of linen rolled neatly up in a circular form, and afterwards blacking them at the flame of a candle or lamp. Sometimes these balls are made of cork, the lightness of it being of great utility.

### Bird-Mesmerism.

To make a bird appear dead and immediately bring it to life again, it simply requires to be laid on a table, and a small feather waved over its eyes, when, to the astonishment of the spectators, it will appear quite dead, but by removing the feather it will revive again. Let it lay hold of the stem of the feather with its feet, and it will twist and turn about, and may be rolled on the table at pleasure.

### Fireproof Paper.

To accomplish this simple feat you must previously dip a sheet of paper in a strong solution of alum water, and when dry repeat the process two or three times, when, as soon as again dry, you may put it in the flame of a candle, and it will not burn. Of course, you must keep your friends ignorant of the process your sheet of paper has undergone, or it will cause no surprise.

### Invisibility Visible.

To make an object, which is too near to be distinctly perceived, so as to be seen in a distinct manner without the interposition of any glass, make a hole in a card with a needle, and without changing the place of the eye or the object, look through the hole at the object, and it will be seen distinctly, and considerably magnified.

### **To Cut Glass with Thread.**

Having privately dipped a thread in sulphur, wrap it round the part of the lass you wish to cut, then set fire to it, and by immersing it smartly into cold water, it will immediately cut in the way required. This may cause a good deal of curiosity, and be also very useful on some occasions.

### **Prince Rupert's Glass Bombs.**

To prepare these curious drops, the following directions will suffice:—Drop while red-hot, into cold water, small pieces of common green glass; they will thus take a tear-like form. The sphere-like portion will bear very rough treatment, but if the smallest particle of the tail be broken off, that instant the whole flies into countless fragments. If one of these drops be immersed in a vessel of glass filled with water, and its small end be broken off with a pair of pincers, it will explode so suddenly as infallibly to break the stoutest wine or beer bottle.

### **Coffee-beans made into Coffee ready for use immediately.**

Those desirous of practising this deception, must provide a vessel with a double lid, the under one being very shallow, so that it may act as a bottom to the upper one, upon which place the coffee-beans; below this lid there must be coffee ready for drinking, as it generally causes a laugh when it is distributed among the company. Having made these preparations, you use terms employed by jugglers, to direct the attention of those about, at the same time withdrawing the upper lid, and showing the raw produce; and then, seeming displeased at your ill-luck at having nothing eatable, you must tell the company that you will try it again, and see what can be produced, and then, uncovering the vessel for the second time, taking care to pull off both lids, the coffee will appear, to the great amusement of the audience.

### **The Changeable Rose.**

Take a common full-blown rose, and having thrown flowers of sulphur into a chaffing-dish of hot coals, hold the rose over the fumes thereof, and it will change to nearly white. If the rose has been a long time plucked, the white will be perfectly so. Afterwards dip it in water a short time, lay it aside for a few hours, and its colour will return as the effects of the sulphur are decomposed. A damp or humid atmosphere will bring about the same decomposition, but more slowly.

### **Lead Melted in Paper.**

Wrap up a very smooth ball of lead in a piece of paper, taking care that there be no wrinkles in it, and that it be everywhere in contact with the ball; if it be held in this state over the flame of a taper, the lead will be melted without the paper being burnt. The lead, indeed, when once fused, will not fail in a short time to pierce the paper, and, of course, run through.

### **To Boil a Liquid without Fire.**

Put into a thin phial two parts of oil of vitriol, and add to it one part of water; by agitating them together, the mixture instantly becomes hot, and acquires a temperature above that of boiling water.

### **To Copy Writing with a Flat-iron.**

If a little sugar be added to the ink, a copy of the writing may easily be taken off, by laying a sheet of unsized paper, damped with a sponge, on the written paper, and passing lightly over it a flat iron very moderately heated.

### **Spirits behind the Curtain.**

Suspend a screen of white transparent cloth from the ceiling, and behind it place a very powerful light. If we recede from the screen, our figure will become enlarged to a gigantic stature; and, on the contrary, if we approach it, and stand exactly between the light and the screen, our figure will be more accurately defined; but by jumping over the light, we shall appear to persons looking upon the screen as having ascended to such a great height as entirely to have disappeared. By nimble attitudes and grotesque movements, and a tasteful introduction of some animals, the effect will be much heightened, and much laughter excited.

### **Confederate Cards.**

A person draws four cards from the pack, and you tell him to remember one of them. He then returns them to the pack, and you dexterously place two under and two on the top of the pack. Under the bottom ones 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 may be sure that 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 is not his card. Should he again say no, you take up that card, and bid him draw his card from the bottom of the pack. But if, on the contrary, he says his cards are among those you first drew from the bottom, you must dexterously take up the four cards you put under them, and placing those on the top, let the other two be the bottom cards of the pack, which you are to draw in the manner before described.

### **Mahomet in the Chest.**

Within the chest there is a small figure of Mahomet, in the body of which is a spring made of brass wire, twisted in a spiral form. By this means the little figure, though higher than the chest, can, by the accommodation of the spring, be contained within when it is shut, as the spring in the body closes and shortens. The chest is placed on levers concealed on the table, which communicate their motion, by the assistance of the confederate, to the bolt of



the lock, as soon as the staple is disengaged. The spring in the body of the figure, finding no resistance but the weight of the lid, forces it open.

#### To spin a Shilling on the point of a Needle.

Take a wine bottle, and insert in the mouth of it a cork, with a needle stuck in it, point upwards, in a perpendicular position. Then cut a nick in the face of another cork, in which fix a shilling; and into the same cork stick two common table forks, opposite to each other, with the handles inclining downwards. If the rim of the shilling be then placed upon the point of the needle, the upper cork may be spun round, without any risk of the shilling falling off.



#### Numerical Thoughts Divined.

Bid a person double the number he has fixed on in his mind, which done, bid him multiply the sum of them both by 5, and give you the product, which he will never refuse to do, it being so far above the number thought of, from which, if you cut off the last figure of the product, which will always be a cypher or a five, the number left will be that first thought of. As for example—let the number thought of be 26, which, doubled, makes 52; that, multiplied by 5, produces 260; then, if you take away the cypher which is in the last place, there will remain 26, the number thought of.

#### To Eat Tow, and set it on Fire in your Mouth.

Take a handful of tow in your left hand, then take a part of it with your right hand and put it into your mouth, chew it and seem to swallow it; and when your mouth cannot hold more, put the bundle of tow you have in your left hand to your mouth, in order to eat more, then disgorge what you have in your mouth. All the while you must have a piece of touchwood lighted, and wrapped in some that you have to eat.

#### The Enchanted Fowl

Bring a fowl into a room, with both your hands close to its wings, and hold them tight; put him on a table, and point his beak down as straight as possible; then let any one draw a line with a piece of chalk directly from its beak, and all the noise you can possibly make will not disturb him, for some time, from the seeming lethargy which that position you have lain him in has effected.

#### Fire Burning under Water.

Take three ounces of powder, of saltpetre one ounce, sulphurvivum three ounces; beat, sift, and mix them well together, fill a pasteboard or paper mould with the composition, and it will burn under water till quite spent.

### The Penetrative Sixpence.

To perform this trick, you must have a handkerchief with a counter, the same size as the sixpence, sewed in one corner of it; take your handkerchief out of your pocket, and ask some person to lend you sixpence, which you must seem carefully to wrap up in the midst of the handkerchief; but, at the same time, keep the sixpence in the palm of your hand, and, in its stead, wrap the corner in which the counter is sewed into the middle of the handkerchief, and bid the person feel that the sixpence lent you is there. Lay the handkerchief under a hat upon the table, take a glass or tea-cup in the hand which holds the sixpence, place it under the table, upon which knock three times, saying, "Presto! come quickly." Then let the sixpence drop from your hand into the glass. Take up the handkerchief by the corner which contains the counter, and shake it, and the sixpence not being there, it will appear to have passed through the table into the glass or tea-cup.

### To Melt Steel as easily as Lead.

Make a piece of steel red in the fire, then hold it with a pair of pincers or tongs; take in the other hand a stick of brimstone, and touch the piece of steel with it. Immediately after their contact, you will see the steel melt and drop like a liquid.

### A Card Nailed to the Wall by a Pistol-shot.

A card is requested to be drawn, and the person who chose it is desired to tear off a corner and keep it, that he may know the card; the card so torn is burnt to cinders; and a pistol is charged with gunpowder, 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 of cards is then thrown up in the air, the pistol fired, and the burnt 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 recognised by the person who marked it. The operation is as follows:—When the performer sees that a corner has been torn from the chosen card, he retires under some pretence, and makes a similar tear in a like card. Returning on the stage he asks for the chosen card, and passes it to the bottom of the pack, and substitutes expertly in its place the card 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 touchhole, through which the nail falls by its own weight into the hand. Having shut this carefully, he requests one of the company to put more powder and wadding into the pistol. While that is doing, he raises 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 the tapestry, 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 with two pins, and to the other a thread is fastened, 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 same card that was marked appears, and with it the nail that was put into the pistol.

### **Magical Colours.**

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

### **Instantaneous Light upon Ice.**

Throw upon ice a small piece of potassium, and it will burst into flame. In one experiment, the operator pressed the potassium on the ice with a pen-knife, when the whole length of the ice became illuminated by the intense combustion.

### **To extinguish flame with Gas.**

The effects produced by pouring carbonic acid gas from one vessel to another have a very singular appearance; if a lighted candle be placed in a jar, and the gas be poured upon it, the flame will be extinguished in a few seconds, though the eye is incapable of distinguishing that anything is poured out.

### **The Oracular Head.**

Place a bust on a pedestal in the corner of a room, and let there be two tubes, one to go from the mouth, and the other from the ear, through the pedestal and the floor to an under apartment. There may be also wires that go from the under jaw and the eyes of the bust, by which they may be easily moved. A person being placed in the room underneath, and applying his ear to one of the tubes at a signal given, will hear any question asked, and can immediately reply, by applying his mouth to the tube which communicates below, at the same time moving the eyes by the wire, to accompany his speech.

### **A Demon in a Tobacco-pipe.**

Take saltpetre one ounce, cream of tartar one 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 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 may lie on your nail in a piece of paper, and setting fire to it, there will be the report of so many great guns, without producing any bad consequences.

### **Metamorphic Pictures.**

Make a green ink, which is termed sympathetic or invisible green, from ts being only to be seen when heated. Thus:—Dissolve salt of tartar, clear and dry, in a sufficient quantity of river water. With this ink take a brush and trace over the trees and fields of a print that represents the dreary aspect of winter, observing the rule of perspective, to make some parts deeper than others, according to their distance, leaving the remainder of their natural colours. Then put the print into a frame with a glass, and cover the back with paper, that is pasted only at the extremities. When it becomes desirable that the picture should change, a solution of violets or tansies must be passed over the greens, and the picture be exposed to the warm rays of the sun; all the grass and foliage will then turn to a pleasing green. If a yellow tint be given to the print before the sympathetic ink is drawn upon it, different shades will be produced, and the scene that a minute before presented winter be changed into spring. Place the picture in the cold, and winter reappears; but admit the sun or the heat of fire, and it is then driven away once more, and this may be often repeated.

### **Everybody's Card.**

Provide a pack in which there is a long card; open it at that part where the long card is, and present the pack to a person in such a manner that he will naturally draw that card. After telling him to put it into any part of the pack, you shuffle the cards. Then take the pack and offer the same card to a second or third person, taking care that they do not stand near enough to see the card each other draws. Then draw several cards yourself, among which is the long card, and ask each of the parties if his card be among those cards, and he will naturally answer yes, as they have all drawn the same card. You then shuffle all the cards together, and cutting them at the long card, you hold it before the first person, so that the others may not see it, and tell him that is his card. Return it to the pack, shuffle and cut the pack again at the same card, and hold it to the second person, and so of the rest.

### **Calculating Cards.**

Let the long card be the sixteenth in a pack of picquet cards. Take ten

or twelve cards from the top of the pack, and spreading them on the table desire a person to think of any one of them, and to observe the number it is from the first card. Make the pass at the long card, which will be at the bottom. Then ask the party the number his card was at, and counting to yourself from that number to sixteen, turn the cards up, one by one, from the bottom. Then stop at the seventeenth card, and ask the person if he has seen his card, when he will say no. You then ask him how many more cards you shall draw before his card appears, and when he has named the number, you draw the card aside with your finger, turn up the number of cards he proposed, and throw down the card he fixed upon.

#### **Chinese Juggler's Trick—l'Eau Dormant.**

Half fill a mug with water, place it in a sling, and you may whirl it round you without spilling a drop; for the water tends more away from the centre of motion towards the bottom of the mug than towards the earth by gravity.

#### **La Carte decouverte a l'Epee.**

When a card has been drawn, you place it under the long card, and by shuffling them dexterously, you bring it to the top of the pack. Then lay or throw the pack on the ground, observing where the top card lies. A handkerchief is then bound round your eyes, which ought to be done by a confederate in such a way that you can see the ground. A sword is put into your hand, with which you touch several of the cards, as if in doubt, but never losing sight of the top card, in which at last you fix the point of the sword, and present it to the party who drew it.

#### **The Card hit upon by Guess.**

Spread part of a pack before a person, in such a way that only one court card is visible, and so arrange it that it shall appear the most prominent and striking card. You desire him to think on one, and observe if he fixes his eye on the court card. When he tells you he has determined on one, shuffle the cards, and turning them up one by one, when you come to the court card, tell him that is the one. If he does not seem to fix his eye on the court card, you should not hazard the experiment, but frame an excuse, or perform some other amusement; neither should it be attempted with those who are conversant with this sort of deception.

#### **Intelligence transfused into Cards.**

You must have two cards of the same sort in the same pack, say the king spades. Place one next the bottom card (say the seven of hearts), and the other at top. Shuffle the cards without displacing those three, and show a person that the bottom card is the seven of hearts. This card you dexterously slip aside with your finger, which you have previously wetted, and taking the

king of spades from the bottom, which the person supposes to be the seven of hearts, lay it on the table, telling him to cover it over with his hand. Shuffle the cards again, without displacing the first and last card, and shifting the other king of spades from the top to the bottom, show it to another person. You then draw that privately away, and taking the bottom card, which will then be the seven of hearts, you lay that on the table, and tell the second person (who believes it to be the king of spades) to cover it with his hand. You then command the cards to change places, and when the two parties take off their hands, and turn up the cards, they will see, to their great astonishment, that your commands are obeyed.

#### **A Lamp that will Burn for a Year.**

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 phial 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.

#### **National Eggs.**

Fill a basin with dilute muriatic acid, and put into it an egg, which will sink; but, in a few seconds, the whole of the egg-shell, being covered with bubbles of carbonic acid gas, will rise to the surface, a portion of the egg will be lifted above the surface, and the whole egg will slowly rotate. This rotation is formed by the bubbles of gas forming at the under part of the egg, and over all the submersed portions, which render them lighter than the portions above the liquid level, till the under portion ascends and the other descends.

#### **The Conjuror's Joke.**

This is a complete trick; but may afford some amusement. You offer to bet any person that you will so fill a glass with water that he shall not move it off the table without spilling the whole contents. You then fill the glass, and laying a piece of thin card over the top of it, you dexterously turn the glass upside down on the table, and then draw away the card, and leave the water in the glass, with its foot upwards. It will therefore be impossible to remove the glass from the table without spilling every drop.

#### **Metal Melted in a Walnut Shell.**

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

### Electrical Shock from a Sheet of Paper.

Place an iron japanned tea-tray on a dry, clean, beaker glass; then take a sheet of foolscap writing-paper, and hold it close to the fire until all its hygrometric moisture is dissipated, but not so as to scorch it; in this state it is one of the finest electrics we have. Hold one end down on a table with the finger and thumb, and give it about a dozen strokes with a large piece of India-rubber from the left to the right, beginning at the top. Now take it up by two of the corners and bring it over the tray, and it will fall down on it like a stone; if one finger be now brought under the tray, a sensible shock will be felt. Now lay a needle on the tray with its point projecting outwards, remove the paper, and a star sign of the negative electricity will be seen; return the paper, and the positive brush will appear. In fact, it forms a very extemporaneous electrophorus, which will give a spark an inch long, and strong enough to set fire to some combustible bodies, and to exhibit all the electric phenomena not requiring coated surfaces. If four beaker glasses are placed on the floor, and a book laid on them, a person may stand on them insulated; if he then holds the tray vertically, the paper will adhere strongly to it, and sparks may be drawn from any part of his body; or he may draw sparks from any other person, as the case may be; or he may set fire to some inflammable bodies, by touching them with a piece of ice.

### Convertible Coins.

Procure two imitative sovereigns or medals, and two white pieces resembling shillings, but not the genuine money, because of the laws enacted against "defacing coin of the realm." Grind those pieces to half their thickness respectively, upon a stone or at the glass-grinders; then placing a yellow and a silver piece together, you shall have two pieces seemingly gold on one side and silver on the other. A neat rivet should be employed to keep the ground coins together; but if the one be composed of tin, or regulus, or antimony (Queen's metal), and the other contains iron, adhesion will take place by mere contact and pressure.

Lay one of these double pieces on the palm of one hand, yellow uppermost, the other hand to have white uppermost; then having bid the company to notice this, shut your hands, strike them together, or with one hand underneath the table, the other on the top, order the pieces to "Change presto!" While this is going on, the pieces must be turned, by dropping them over from the palm to the lower joints of the fingers, dexterously, or *vice versa*. Two or three such turns may be afterwards made somewhat quicker, and the trick is always looked upon with undiminished admiration, especially if the conjurer has the address to borrow a shilling and a sovereign of the company, neither of which, however, does he make use of, but places them aside till the juggle is completed.

### The Magician's Chase.

On the top of a finely-pointed wire, rising perpendicularly from the conductor of an electrifying machine, let another wire, sharpened at each end, be made to move freely, as on a centre. If it be well balanced, and the points bent horizontally, in opposite directions, it will, when electrified, turn very swiftly round, by the reaction of the air against the current which flows from off the points. These points may be nearly concealed, and the figures of men and horses racing, or hounds and a hare, stag, or fox, may be placed upon the wires, so as to turn round with them, when they will appear as in pursuit. The chase may be diversified, and a greater variety put upon them, by increasing the number of wires proceeding from the same centre.

### The Gas Candle.



Provide a strong glass bottle, which will contain about eight ounces, or half a pint, into which put a few pieces of zinc; then mix half an ounce of sulphuric acid with four ounces of water, and pour it into the bottle upon the zinc; fit the mouth closely with a cork, through which put a metal tube which ends upwards in a fine opening; the mixture in the bottle will soon effervesce, and hydrogen gas will rise through the tube. When it has escaped for about a minute, apply a lighted paper to the tube, and the gas will burn like a candle, but with a pale flame. Its brightness may be increased to brilliance, by sifting over it a small quantity of magnesia.

### Prestidigatorial Purloining.

Put a little wax on your thumb, and take a bystander by the fingers showing him the money, and telling him you put the same in his hand, then wring it down hard with your waxed thumb, and pronounce some Latin words, looking him full in the face, and as soon as you perceive him looking in your face, or on your hand, suddenly take away your thumb, and close his hand, and it will seem to him that the money remains; even if you press a sixpence upon the forehead, it will seem to stick when it is taken away, especially if it be wet; then cause the person to hold his hand still, and with speed put it into your own; when he opens his hand the sixpence is not there, but you have it, which will not a little surprise the company. By this device almost a hundred conceits may be shown.

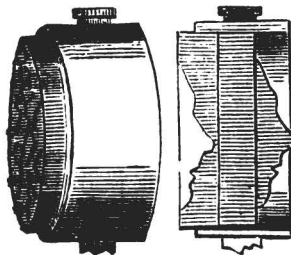
### The Physiognotype.

This is a newly-invented instrument, by the aid of which a person may



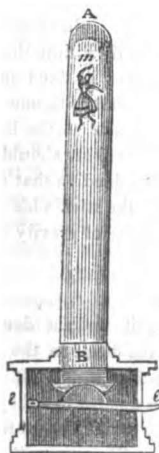
have a plaster cast of his face taken without submitting to the usual unpleasant process.

It consists of an assemblage of very fine moveable wires, confined closely together within a broad hoop or band, after the manner of the bristles in a telescope hearth-brush, but not closed at the back, in order to allow the wires a free passage. The wires slide in a metal plate, perforated all over with holes, very fine and close together. The apparatus is surrounded by an outer case which is filled with warm water, in order to prevent any unpleasant sensation on the contact of the instrument with the skin.



When it is desired to take a likeness, the instrument is applied to the face with a gentle and gradual pressure, the wires easily yield and slide back, comfortably, to the prominences of the countenance; they are then fixed tightly in their position, and thus form a mould which will yield a perfect and faithful cast of the face, in which even the most minute line will appear with the strictest accuracy.

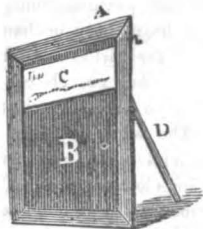
### The Pneumatic Dancer.



This amusing toy consists of a figure made of glass or enamel, and so constructed as to remain suspended in a glass of water. An air-bubble, communicating with the water, is placed in some part of the figure shown at *m*, near the top of the jar, *A*, in the engraving. At the bottom, *B*, of the vessel is a bladder, which can be pressed upwards by applying the finger to the extremity of a lever, *e*, when the pressure will be communicated through the water to the bubble of air, which is thus compressed. The figure will then sink to the bottom; but, by removing the pressure, the figure will again rise, so that it may be made to dance in the vessel, as if by magic. Fishes, made of glass, are sometimes substituted for the human figure. A common glass jar may be used for this experiment, in which case, the pressure should be applied to the upper surface, which should be a piece of bladder, instead of being placed at the bottom, as shown in the figure engraved.

### Apparatus for Writing in the Dark.

In this ingenious contrivance, A is a frame of wood, into the back and front of which are inserted two thin boards, the front one, B, reaching about half the height of the frame, and the back one being moveable, by sliding in grooves for better fixing the paper to be written on, C, to a roller at top, with a handle and ratchet working into a spring.



To use the apparatus, the paper is to be fixed on the roller, and a strip of lead, or other weight, suspended from the bottom of the paper, to keep it smooth: then by resting the right hand on the edge of the board B, and turning with the left hand, the ratchet, the distance of the lines may be regulated by the number of clicks caused by the spring on the ratchet. D is a foot to support the apparatus; which, however, should be light enough to be held in the hand as a slate.

### The Self-Balanced Pail.

You lay a stick across the table, letting one-third of it project over the edge; and you undertake to hang a pail of water on it, without either fastening the stick on the table, or letting the pail rest on any support; and this feat the laws of gravitation will enable you literally to accomplish.

You take a pail of water, and hang it by the handle upon the projecting end of the stick, in such a manner that the handle may rest on it in an inclined position, with the middle of the pail within the edge of the table. That it may be fixed in this situation, place another stick with one of its ends resting against the side at the bottom of the pail, and its other end against the first stick, where there should be a notch to retain it. By these means, the pail will remain fixed in that situation, without being able to incline to either side, nor can the stick slide along the table, or move along its edge, without raising the centre of gravity of the pail, and the water it contains.

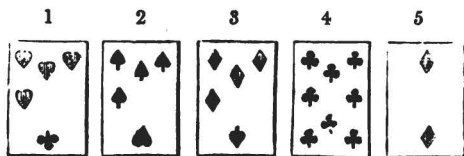


### Cards which become anything.

Having shuffled a pack, select the eight of each suit, and the deuce of diamonds; hold the four eights in the left hand, and the deuce in the right, and having shown them, take in the deuce among the four in the left hand, and throw out one of the eights; give them to be blown upon, when they will be turned into four deuces; you will now exchange one of the deuces for the eight, and giving them again to be blown upon, they will appear all black cards; you again take in the deuce, and discard the eight, when, by blowing

upon on them, they will all turn red ; and now, for the last time, take in the eight, and throw away a deuce, when they will be found to be four eights and a deuce, as they were at first.

To perform this ingenious deception you procure five plain cards. the size of playing cards, which you paint to resemble the five cards as under,



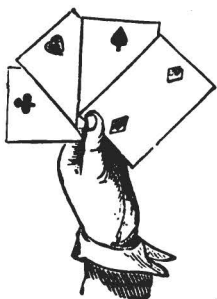
mixing them with a common pack, you next, under the pretence of selecting the eight of each suit and the deuce of diamonds, take out your false cards (Nos. 1, 2, 3, 4), which you hold as under ; and taking No. 5 in your right



hand, you show your company that there are four eights and the deuce of diamonds; you should likewise hold them up to the light, to let them see that they are not double, which you may do without fear of detection, as the lower parts of the cards will be so opaque, that the deficiency of spots will not be perceived; you now place the deuce of diamonds between Nos. 3 and 4, the latter of which you withdraw and throw on the table, but take care not to do so until you have first taken in No. 5 (the deuce of diamonds), else the deficiency of spots on No. 3 will cause the trick to be discovered;

you then close those four cards together, and taking them by the top, with the fingers and thumb of the right hand, having the thumb on the face of the cards and the fingers on the back, hold them out, their faces turned towards the floor, and desire some person to blow upon them; when this has been done, give your wrist a turn, so that the top part of the cards will now be the bottom; in fact you turn the cards upside down; hold them up to your mouth, pretending to breathe on them, which not only tends to deceive your company, but gives you time to arrange your cards, which you do by opening them out of the right hand, when they will appear to be four deuces, in the order represented in the following figure: you may again hold them up to the light, to show that they are single cards.

The next change, although more difficult to accomplish, is decidedly the best of the whole, inasmuch as the cards are never shut up, nor removed for one moment from under the eye. Having shown them to be four deuces, you take in the eight of clubs, and place it between Nos. 3 and 5: withdraw No.



5, and holding it up to the light, you desire the company to observe that the cards are not double, and while all eyes are turned to this card, turn your left hand, containing the other four, with its back towards the ceiling, and the face of the cards towards the floor, keeping them in a horizontal position; throw down the deuce of diamonds, and continue your remarks on the cards not being double, by saying, "You perceive any of them will bear examination;" at the same time take hold of the card next but one to your right hand, with the fingers and thumb of that hand, taking care to have

the thumb above and the fingers underneath the card, take it out, still keeping it in a horizontal position, and while making the above observation, turn it round with the fore-finger of the right hand, until you have got hold of the other end, when, before anybody has time to take hold of it, return it to the situation from which you took it, taking care that you put it exactly in the same angle.

You now hold these cards out, with the backs upward to be blown upon; but you have no occasion to shut them up at this change, as, if you turn them over, it will be perceived that they are all black; you now take the deuce of diamonds as you did at the first change, and discard the eight of clubs, close them up, and taking them *by the top*, hold them out to be blown upon, give your wrist a turn as before, open them out to yourself, while pretending to breathe on them, when, on showing them to your company, they will all be red; you now again take in the eight of clubs, throwing out the deuce of diamonds on the table, with its face downwards, and taking hold of the card next but one to your right hand, throw it down in the same manner; whilst performing this latter part, you should say, "I take in the eight, and I throw out the deuces—Oh! I beg pardon—only one of the deuces;" at the same moment take up the last card you threw out, by the opposite end to that which you formerly held it by, and return it to its own place again, taking particular care of the angle; let them be blown upon, when they will be found to be four eights and a deuce, as they were at first.

Should any person now desire to examine the cards, tell them you can only give them one at a time, breathe upon the deuce of diamonds and present it to them; when they have returned it to you, and before they have time to ask for another, hand them the eight of clubs, saying, that perhaps they would like to examine a black card; they seeing you so confident, will scarcely ask for any more.

# AN EXPOSURE OF THE PRACTICES

## MADE USE OF BY PROFESSIONAL

### CARD PLAYERS, BLACKLEGS, AND GAMBLERS.

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"And hence our master passion in the breast,  
Like Aaron's serpent, awallows up the rest."

There is too much reason to believe that there is not a game played, either in public or in private, at which cheating cannot be, and has not been, practised. At the hazard-tables of inferior gaming-houses the *aleam componere* gentlemen abound—those who cannot only secure a die, but can make it secure itself by well-known means. In fact, the *agilitas manuum* of the Latins are at present in as full play in our gaming transactions as they were when Persius and Juvenal wrote their Satires, Xenophon his History, and Alci-phron his Letters. There are plenty of Mr. and Mrs. *Smagsmags* at the whist-table; plenty of telegraphing, if not with words, with signs; and making and packing of cards, as practised in the days of Cæsar. In addition to these, there are the "reflectors," the "longs and shorts," "convex," "concave," and "pricked" cards; the "bridge," the "old gentleman," "weaving," "slipping," "skinning," and "shuffling;" together with unequal dice, scratched dice, despatchers, doctors, and doctor dice boxes, inventions of later times.

We commence with Whist, because it is the game with cards generally most popular in private society, and one in which it has generally been considered that superior skill in the adversary is the principal obstacle to success. It appears, however, that this game opens a wild field for the exercise of the ingenuity of the sharper; and the following are some of the artifices resorted to:—

#### WHIST.

The following course is known to have been extensively carried on at the whist-table with great success. It is telegraphing by conversation. Suppose you wish your partner to play in any particular suit which would enable you to get a run; now if you can do this unobserved, you will at once see the

advantage gained over your adversary. The method is this:—To ask a question upon any subject you may think of, only minding the first letter is the same as the first letter in the suit you wish played, viz., "Should you like a trip to Ramsgate? S being the first letter, spades would be the suit required; if he can oblige, he might answer, "Very much;" but if he could not, and wishes to lead himself, then, for his partner's information he would not send back an answer of the same description, "Very much;" the letter V not being of any service; but "How can you ask such a question?" would imply, by H, that hearts were wanted. No one would notice this sort of conversation unless previously acquainted.

### Reflectors.

The cards so named are, by a certain mechanical process, equally distinguishable to the initiated by their backs as by their faces; but from the expense of manufacturing them, they are not often had recourse to. They nearly resemble those ingenious landscapes which, at first sight, present to our view some beautiful scene in nature, but, by a more minute inspection, gives us portraits of human faces with great exactness and fidelity. Some years back this trick was played off on the continent, to the enriching of a German Jew and two or three of his confederates. He attended the fairs of Frankfort and Leipzig with a large packet of these cards, which he sold at a price which bade defiance to competition. Visiting the country again, by the time he thought they would be in circulation at the various spas and watering places, where high play is always going on, himself and his friends, by being alone able to decipher the apparently invisible hieroglyphics, made a good thing of it.

### Sauter la Coupe.

An adept at this trick can cheat and swindle at pleasure. Wherever it is practised, the fair player has no earthly chance of rising from the table other than a loser. The trick, too, is much practised. Some time ago public attention was powerfully directed to it, by a trial in one of our courts, a celebrated *Lord* figuring in it in a most unenviable manner. The excitement then raised is now allayed; and *Sauter la Coupe* is again in extensive vogue. By its means the wealth of the unwary and inexperienced player is transferred to the pocket of the cheat.

The following simple *exposition* of the manner in which this trick is performed will be of essential service to the player. It will enable him to detect the sharper and blackleg, and thus protect himself from their nefarious schemes.

*Sauter la Coupe* is the French term for "*Slipping the Cards.*" It is practised at Whist, when the cards are cut, and placed in the hands of the dealer. By

a dexterity easily acquired by practice, he changes the *cut card*, by *slipping* from its position in the pack, either from the top or the middle, *the ace*, and thus secures its "turning up!" The practiser of *Sauter la Coupe*, to cover the trick he is resorting to, invariably *ruffles* the cards, making with them a loudish noise. While the apparently simple action he thus performs, with the consequent noise, distracts attention, he *slips the card*, the ace, which he has hitherto concealed for the purpose, and dexterously placed on the top of the pack when passing it from one hand to the other to deal; or ascertained its position in the pack by one of the many means resorted to for that purpose. Whenever the player begins to *RUFFLE* the cards, instead of dealing *quietly*, suspect foul play. It is a symptom of cheating.

The accompanying engraving shows the dealer in the act of *Slipping the Card*, or practising the trick of *Sauter la Coupe*—



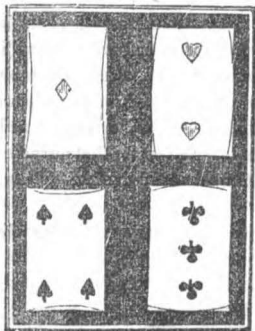
The fair player has no chance with the cheater by means of *Sauter la Coupe*. Suppose that during an evening *twenty* games have been played. The cheat and his partner would thus have to deal the cards at least ten times. During these ten deals the cards might be slipped *six* times, giving the cheat an advantage over the fair player of at least *twenty* to one.

### The Longs and Shorts

Consist in having all cards above the number eight a trifle longer than those below it. This is accomplished with great nicety, by a machine invented for that purpose. By this means, nothing under an eight can be cut; and the chances against an honour being turned up at whist reduced to two to one.

### Convex and Concave Cards

Are also of the same genus with the foregoing one. All from the eight to the king are cut convex, and all from the deuce to the seven, concave. Thus by cutting the pack in the centre, a convex card is cut; and by taking hold of the cards, in cutting them, at either end of the pack, a concave card is secured.



Sometimes these cards are cut the reverse way to the foregoing one, so that if suspicion arises, a pack of this description is substituted for the others. But here the sharper has not so great a pull in his favour, because the intended victim may cut in the usual way, and so cut a low card to the dealer. But the

possibility, or rather certainty, of his being able, by any means, to cut or deal a high or low card at pleasure, is an advantage against which no skill in the game can avail.

### Handling the Cards.

So called from the cards being secured in the palm of the hand. The person who practises this art at cribbage generally takes care to get two fives, with any other two cards, placing one of the two ordinary cards at the top, next to it one five, and under it the other five. These four cards, so placed, he secures in the palm of his hand, while he desires his adversary to shuffle the cards, and being very generous, also tells his opponent to cut them; when this is done, he puts his hand which contains the four cards upon that part of the pack which is to be uppermost, and then leaves the cards on the same; consequently, when he deals, the two fives will fall to his own hand of cards. By these means, when a person who can hand deals, he is pretty sure of two or more fives.

### Garreting

Is so called from the practice of securing the cards either under your hat or behind your head.

The method of doing this is to select out three or four extraordinary good cards, while your adversary is marking his hand or crib. This being done, and the cards properly dealt, you take up your own cards, which you take care to examine pretty quickly, and after laying out any two you think proper for crib, you immediately, with one hand, put your other remaining cards on the pack, and with your other hand take down the cards which have been secured; then in lieu of very bad cards, which you might possibly have had, you have the best which can be got.



### Slipping the Cards

Is performed in various ways, all which tend to put the same cards at the top again which have been cut off and ought to be put underneath. Whenever this is done, you may depend the cards are previously placed in such manner as will answer the purpose of the person who performs the operation.

### Walking the Pegs

Means either putting your own pegs forward, or those of your adversary back, as may best suit your purpose: and it is always executed while you are laying out the cards for crib.

The method generally adopted for this business is to take the two cards which you intend to put out for the crib, and fix them with your third finger on the back of the cards, and your others on the front; then holding them fast in your hand, you cover the pegs in the board from the sight of your adversary, while with your first finger and thumb on the same hand, you take out unperceived any peg you like, and place the same wherever you think proper.

### Pricking Cards.

This is a method of marking playing cards, which, if cleverly done, is very difficult of detection, from the circumstance of the effect being made known through the organ of touch, and not through that of sight. The cards to be thus distinguished are laid upon a stone, faces uppermost; and upon the left-hand side at the top, and the right-hand side at the bottom, they are punctured with a very finely pointed instrument, care being taken not to drive it quite through the cards, but still to press sufficiently hard to cause a slight elevation, or pimple, upon the opposite sides or backs. By this means it is in the power of the sharper, when the cards are with their backs towards him, to distinguish their characters by the aid of the ball of his thumb. There are instances on record of individuals in the habit of playing this foul game, using a chemical preparation to this particular part, and, by constantly wearing a glove, keeping it in a highly sensitive state.

### The Bridge

Is a card slightly curved. By introducing it carelessly into the pack, and shuffling them, it can be cut at pleasure. The trick of the "Old Gentleman," consists in merely introducing into the pack a card of thicker substance than the rest, which can likewise be cut at pleasure, by being properly placed by the shuffler.



### Skimming.

It is by this operation that unfair cards are introduced, and too often without creating suspicion, by the ingenuity with which it is performed. Certain fair cards are taken out of the original stamped cover, without injury to it, and in their stead either concave, convex, or pricked ones, or reflectors, are placed. The stamp being stuck on the cover by means of gum, which the application of warm water dissolves, or deprives of its tenacity, a kettle of hot water and a sponge are the only things requisite. The exchange being completed, the unfair pack finds its way into societies of a certain description, where it is contrived to be placed on the card-tables unobserved. Plunder is the inevitable result.

### Shuffling or Weaving.

Much fraud is practised by the help of dexterously shuffling, by which the power to place cards in certain parts of the pack is under the controul of the sharper, when become an adept in the art. The preparatory step is a strict observance of the tricks taken up on both sides, and their contents, when those rich in trumps or court cards are selected to be operated upon by the shuffler, when it is his turn to deal.

### The Gradus, or Step,

Consists in one particular card being so placed by the shuffler, on handing them to his adversary to be cut, as to project a little beyond the rest, and thus to insure its being the turn-up card, either at whist or *ecarte*. The representation speaks for itself.



### Slipping the Fives.

Slipping the fives at cribbage is an amazingly strong advantage. The mode of doing this is first to mark them in any manner so as to know them; and whenever it happens that you observe one coming to your adversary, you give him the next card under in lieu thereof, which many who are in the habit of playing much perform with extraordinary dexterity.

### Saddling the Cards

Is frequently practised at cribbage. This is bending the sixes, sevens, eights, and nines, in the middle, long ways, with the sides downwards; by which it is extremely easy for you to have one of those cards for a start, by cutting where you perceive a card bent in that manner, taking due care to have the card so bent uppermost.

### Dealing the Fives from the Bottom

is a very common practice; it is, therefore, very necessary for you to be watchful over your adversary while he deals.

This is a device of old date, but is easier to be performed with small cards used at *ecarte* than those generally played with at whist. It consists in secreting a certain card until an opportunity presents itself of its being available, when it is produced, as implied, from the palm of the hand that secretes it. The story of the hand that was pierced through with a fork (although not by Blucher, as stated in the *Court Magazine*), and the proffered apology for the act if no card was found therein, is too well known to be repeated; but it is not a solitary instance in the play world. Some five-and-forty years since a member of Brookes' Club was playing at quinze with Mr. Fox. At this game five is a principal card, and on the person alluded to displaying a five in his hand, after Mr. Fox having supposed them all to have been played, he

" Whose nature was so far from doing harm,  
That he suspected none,"

complained, with evident chagrin, of the increasing inaccuracy of his memory. Others, however, were less charitably disposed. The unfair gamester was watched, and detected in introducing a *fifth five*! He subsequently quitted the country, and died miserably poor in the East Indies. It may be reckoned a harsh proceeding to rake up an old story such as this, reflecting on the aristocracy of the country; but the history of gaming, like other histories, must be given in its integrity, or not given at all.

### The Telegraph.

Is more easily explained than sketched. Two players sit down at the card table: one, let it be supposed, a rogue; and the other rich. Behind the rich player, and in such a position as enables him to have a full view of his hand, is stationed a confederate of the rogue player, who conveys to his colleague, by preconcerted telegraphic signals, made by the fingers, what is doing, or passed, by the rich opponent. This is called *working the telegraph*, and is as successful as it is dishonourable.



# THE DICE BOARD.

## Dice and Dice Boxes.

The epithet "*periculous*" was well applied by the Romans to dice and the dice box; for, exclusive of the probability of losing money by their means, the certainty of it is now established by more ways than one. There are several sorts of unfair dice, as also dice boxes, of which is here furnished a description: and all of them are no doubt had recourse to, *especially in private play*.

The most dangerous of the former are what are called "Despatchers," inasmuch as it will be seen that the caster can ensure his main when he likes by the use of them. The following explanation will suffice to confirm this assertion. The top and bottom surface of fair dice should make, added together, *seven*; viz., top, 1; bottom, 6; top, 2; bottom, 5; top, 3; bottom, 4. The dots marking the numbers should not project from the surface; and when twisted between the thumb and finger, after the manner of a teetotum, they should spin which they will not do if they are either loaded or unequal. Now, the dice called "Despatchers" have their numbers or pips, varying according to the favorite main, or chance required. For example, those for calling "nine is the main," should have the middle pip, on the sides marked three and five, taken out, by which arrangement it is evident that the main nine could not by any possibility be thrown, but he must have either seven, eight, four, five, six, or ten, for his chance. He can only lose by throwing crabs, viz., aces, or deuce, ace and twelve.

Again: "Despatches" for calling "eight is the main," are thus marked:

6 pips at the top, 6 at the bottom,

4 ..... 4

3 ..... 3

On the other side:

6 pips at the top, 6 at the bottom,

3 ..... 3

1 ..... 1

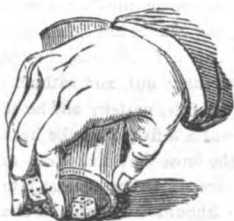
With two dice thus marked, it is possible to nick eight, by throwing twelve by which the caster would loose; but this can be obviated by taking the odds

against the nick; and if it is not nicked, the amount risked on the odds can easily be regained, by taking or betting the usual odds on the issue of the main and chance, which, by the impossibility of throwing eight, is reduced to a certainty. The principal caution in the manufacture of these dice consists in putting the same number, if it appears twice on the same dice, at opposite sides,—that is, if one 6 be at top, the other should be at bottom, and so on. That these nefarious instruments, made to suit any main, are *frequently* resorted to in private play there is not the smallest doubt, especially when the pigeon is well primed with wine for the occasion. If the simple precaution be taken of examining whether the top and bottom pips on each die, added together, make seven, they are not “Despatchers,” but, thus far, fair ones.

### Loaded Dice.

When it is intended to throw low, two sides of the dice having the numbers four and five, or five and six, are loaded in the following manner:—The corner spot of the four-side, adjoining the five-side, is carefully and neatly drilled to the depth of an eight of an inch. A similar operation is performed with the corner spot of the five, adjoining the four-side: so that the two holes, thus made, meet. One of the holes is then covered over with a very strong cement of copal, or other varnish, and quicksilver (sometimes gold is used) is poured into the orifice of the other, which is still open, until it is quite filled; when it is stopped up with the cement, and the spots blackened as before. The person playing with dice of this description would generally call *seven* as the main, and he would mostly get six, five, or four for his chance. He would then take the respective odds; which, as the bias of the dice tends to throw these numbers, are considerably in his favour, and against throwing the main called.

### Cogging, now called Securing,



Is a species of fraud very often had recourse to: it consists in securing or retaining one of the dice, either with the first and second finger against the inside of the box—the second finger covering the top of the dice—or, taking

hold of one of them with the little finger, and landing it on the table, as if it had come from the box, thus:—



The first-named method is not easy to accomplish, and requires long and continued practice to be an adept at it; still, when well done, it is extremely difficult of detection,—for the die, being inside the box and covered with the finger, cannot be seen; and if a word of suspicion be uttered by the players, it is dropped at once into the box, and then fairly thrown out. A quick ear, however, among the players, and one accustomed to the “rattling” of dice, will be apt to discover by the sound the absence of one die from the box. In this case the throw is barred, after the main is called, which is a hint for the caster to keep the points of his fingers from off the top of the box, or to make himself scarce before he is kicked out of the room.

The securer of a die generally calls five for a main, because, if he has secured a four, there is only the number six on the loose die that can come up against him; and the odds are only four to three against him. If the *one* of the loose die come up, that is a nick, and he wins it; if the *three* is thrown he has seven to five, and that is three to four in his favour; and if *five* should come up, it is an even bet. But should a large stake be at issue, the sharper secures a five every time; so that if the main and chance be six to five, seven to five, eight to five, nine to five, or ten to five, he makes sure of winning, without a chance of losing, as he cannot throw out so long as the five is secured.

In calling nine, also a favourite main of the sharper, four is the number secured; so that the main and chance are either five to nine, six to nine, seven to nine, or eight to nine. It is here obvious, that by securing the *one* or the *two*, it will be impossible to throw out, and without securing the second time, the odds are much in favour of the caster; and he sometimes calls *seven* as the main, in which case he secures a five, when he has two chances of nicking it out of the six chances of the loose die; but if *one* or *three* are thrown, with the five secured, the odds are six to five against him; and if four, it is then three to two against him. Should the main and chance be six to seven, he will take the odds, and by securing either the one, two, three, four, or five, every time he throws, he will render the chances even; for the loose die is as likely to make the throw a six as a seven. In calling *seven* as the main, and

securing the five, the odds, instead of being seven to two against the *sick*, are reduced to four to three. As may be supposed, it will not do to try these experiments too often on the same night, as suspicion would be awakened. Still "securing dice" is reckoned the sheet-anchor of scoundrels who prey on the gambling public.

### Unequal Dice

Are used at French and English hazard; and from the difficulty in



detecting them, if not made "to work too strong," as the phrase is, are said to be introduced, without much hesitation, at many of the London hells, when a certain description of persons are

present. They are not, however, so destructive in their operation as the "Despatchers;" although, in the long run, they would create a great balance on their side. They are made somewhat in the pyramidal form: and if it be intended to win upon low numbers, the sixes are put at the base of each die,—that is, on the largest squares: because these being the heaviest, and having increased surface, are most likely to be the undermost. When high numbers are the game, of course, *vice versa*; because number one is the reverse of number six.

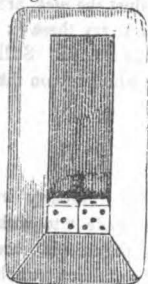
### Scratched Dice.

These cannot be used at public tables, because they are all covered with cloth, to prevent noise; but on one which is bare they are very destructive weapons in the hands of a practised sharper. They are made by drilling a hole in the centre part of the three, five, or ace, which is filled up with a small piece of ebony, or other hard black substance, having a portion of it projecting. Upon a mahogany table, uncovered, it is evident that dice thus made cannot fall perfectly flat, when the ebony inserted comes in contact with the surface of it. Moreover, the thrower of them—the caster, by gently moving the box before he lifts it up, can discover by the sound whether the scratched side is underneath or not. This is a species of robbery not often resorted to, from the ease with which it would be detected, and one which could only be practised either on a very young or very deeply drunken hazard player.

### The Doctor Dice Box.

It is a common practice, where fair dice are introduced, to have recourse to unfair boxes. A fair box has several rims out on its inside, and a projecting

ridge; and the absence of these, which is ascertained by putting a finger into



the interior of it, constitutes an unfair one. But the most destructive box is that called the "Doctor." The following is the best description it is in our power to give from the inspection of one which has been shown:—There is nothing remarkable in the appearance of its outside, but the inside is very differently manufactured. Three-fourths of the internal space at the bottom are filled up, leaving only sufficient room in the centre for the dice, placed flat, to fit into, the portion of the box towards the top gradually becoming enlarged, and the sides made smooth. When the dice are once introduced into this box, their position

cannot be altered by shaking; they can merely rise up and down, and when thrown out carefully on the table they fall in the same way, with the exposed surface underneath. For example: if two dice are introduced, with the five and two uppermost, when thrown out, the surface upon which the five and two are marked would be upon the table, the reversed side, which is also five and two uppermost. Again, if the caster sees six and two uppermost, he would at once call *six*, six being the reversed number; if six and one are uppermost, he will call *seven*, six and one being on the opposite side. It does not signify what main he calls when using this box, because whatever he throws one time he can throw again; and the only thing he has to guard against is throwing *crabs*. Neither is there any great difficulty in taking up the dice, to drop them into the box with the proper number uppermost; but in landing them on the table there is a difficulty. If thrown boldly, as is the usual method, they naturally turn over, and the intended effect is lost; but by what is called "boxing the dice," that is, merely turning the box, mouth downwards, on the table, and raising it up after the dice are landed—it is secured, and, with a certain description of players, with little chance of detection, if not too often had recourse to. Indeed, by way of lulling suspicion, the following *finesse* is practised:—Supposing a six and a four appear to be uppermost in the "Doctor," the sharper, by way of variety, calls *seven*. He, of course, throws *four*, and has the odds two to one against him. These he takes to a certain sum, when, after having thrown several times any numbers, except seven and four (still taking the odds as he proceeds), he at length places six and four uppermost, when out come three and one, making four, and he wins his main.



## R U S E S.

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### **The Wonderful Hat.**

Place three pieces of bread, or other eatable, at a little distance from each other on a table, and cover over each with a hat; you then take up the hat, and removing the bread, put it into your mouth, and let your company see that you swallow it; then raise the second hat, and eat the bread which was under that, and do the same with the third. Having eaten the three pieces, give any person in company liberty to choose under which hat he would wish the three pieces of bread to be; when he has made choice of one of the hats, put it on your head, and ask him if he does not think that they are under it.

### **To bring a Person down upon a Feather.**

This is a practical pun. You desire any one to stand on a chair or table, and you tell him that, notwithstanding his weight, you will bring him down upon a feather. You then leave the room, and procuring a feather from a feather-bed, you give it to him, and tell him that you have performed your promise,—that you engaged to bring him *down* upon a feather, which you have done; for there is the feather, and, if he looks, he will find *down* upon it.

### **The Apparent Impossibility.**

You profess yourself able to show any one what he never saw, what you never saw, and what nobody else ever saw, and which, after you two have seen, nobody else ever shall see.

After requesting the company to guess this riddle, and they have professed themselves unable to do so, produce a nut, and having cracked it, take out the kernel, and ask them if they have ever seen that before; they will of course answer, no; you reply, neither have I, and I think you will confess that nobody else has ever seen it, and now no one shall ever see it again; saying which, you put the kernel into your mouth and eat it.

### **The Impossible Omelet.**

You produce some butter, eggs, and other ingredients for making an omelet, together with a frying-pan, in a room where there is a fire, and offer to bet a wager that the cleverest cook will not be able to make an omelet with them. The wager is won by having previously caused the eggs to be boiled very hard.

### **Go, if you can.**

You tell a person that you will clasp his hands together in such a manner that he shall not be able to leave the room without unclasping them, although you will not confine his feet, or bind his body, or in any way oppose his exit.

This trick is performed by clasping the party's hands round the pillar of a large circular table or other bulky article of furniture, too large for him to drag through the doorway.

### **The Visible Invisible.**

You tell the company that you will place a candle in such a manner that every person in the room, except himself, shall see it; yet you will not blind-fold him, nor in any way restrain his person, or offer the least impediment to his examining or going to any part of the room he pleases. This trick is accomplished by placing the candle on the party's head; but it cannot be performed if a looking-glass is in the room, as that will enable him to turn the laugh against you.

### **The Double Meaning.**

Place a glass of any liquor upon the table; put a hat over it, and say, "I will engage to drink the liquor under that hat, and yet I'll not touch the hat." You then get under the table, and after giving three knocks, you make a noise with your mouth as if you were swallowing the liquor. Then getting from under the table, you say, "Now, gentlemen, be pleased to look." Some one, eager to see if you drank the liquor, will raise up the hat, when you instantly take the glass, and drink the contents, saying, "Gentlemen, I have fulfilled my promise. You are all witnesses that I did not touch the hat."

### **Quite Tired Out.**

You undertake to make a person so tired, by attempting to carry a small stick out of the room, as to be unable to accomplish it, although you will add nothing to his burden, nor lay any restraint upon his personal liberty. To perform this manœuvre, you take up the stick, and cutting off a very small

sliver, you direct him to carry it out of the room, and return for more; concluding by telling him, that you mean him to perform as many similar journeys as you can cut pieces off the stick. As this may be made to amount to many thousands, he will of course gladly give up the undertaking.

### Something out of the Common.

Having picked up a stick or stone off a common, you tell a person that you are about to show him something which will surprise him—something, in fact, *quite out of the common*. Having thus excited his curiosity, you produce the stick or stone, or whatever else you may have picked up, which of course, he will examine very intently, and at length observe, that he sees nothing extraordinary in it. "That may be," you reply, "and yet I assure you, that it is really something out of the common." This will, no doubt, set him upon a fresh examination, which will naturally end in his asking for an explanation. This you give by telling him that "though not *uncommon*, it is *out of the common*, for it is *out of* —— *Common*;" and no doubt the company present will indulge in a hearty laugh at the querist's expense.

### Magic Circle.

You tell a person you will place him in the centre of a room, and draw a circle of chalk round him, which shall not extend three feet in diameter, yet out of which he shall not be able to leap, though his legs shall be perfectly free. When the party has exhausted his ingenuity in trying to discover by what means you can prevent his accomplishing so seemingly easy a task, you ask him if he will try, and on his assenting, you bring him into the middle of the room, and having requested him to button his coat tightly, you draw, with a piece of chalk, a circle round his waist, outside his coat, and tell him to jump out of it.

It will greatly improve this trick if the person be blindfolded, as he will not be aware of the mode of performing it till the bandage is removed, provided his attention be diverted while you are drawing the line round him.

### The Queens Going to dig for Diamonds.

Separate from the pack the four kings, queens, knaves, and aces; likewise four common cards of each suit; then lay in a row on the table, the queens, face upwards, and commence telling your story thus:—

These are four queens, who set out to seek for diamonds [*place four common cards of the diamond suit half over the queens*]. As they intend to dig for the

diamonds, they each take a spade [*place four common spades half over the diamonds*]. The kings, their husbands, knowing their intention, set a guard of honour to protect them from danger [*here lay down the four aces half over the spades*]. But lest they should neglect their duty, they resolve to set out themselves [*lay the four kings half over the four aces*]. Now, there were four robbers, who being apprised of the queens' intentions, determined to waylay and rob them on their return [*lay the four knaves half over the four kings*]. They were each armed with a club [*lay four clubs over the four knaves*], and not knowing how the queens would be protected, it was necessary they should each possess a stout heart [*lay four hearts over the four clubs*].

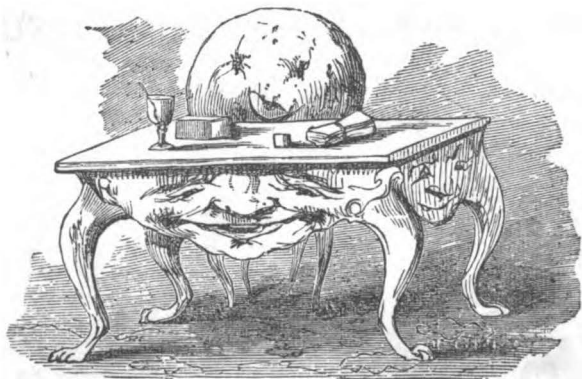
You have now placed the whole of the cards on the table, in four columns; you then pack the cards in the first column together, beginning at your left hand, keeping them in the order in which you laid them out, and place them on the table, face downwards. Pack up the second column in the same way, lay them on the first, and so on with the other two.

You now give the cards to be cut by as many persons as please, and as often as they choose; and it would have a good effect if you were to give the cards what is termed a shuffle-cut; that is, to give them the appearance of being shuffled, but, in fact, only to cut them quick several times. You then commence laying them out again in four columns, as you did at first, when it will be found that they all come in their proper order again. You next desire any one to try if he can do it; when the chances are exactly seven to one that he does not succeed; but if he should, you request him to try it again, when he is almost certain to fail, unless he knows the secret, which merely consists in having the cards cut until a common card of the heart suit remains at the bottom of the pack.



END OF PARLOUR MAGIC.

THE MAGIC  
OF  
SPIRIT RAPPING, WRITING MEDIUMS,  
AND  
TABLE TURNING,



BEING AN  
EXPOSÉ OF THE FRAUDS OF SPIRIT RAPPERS  
AND DESCRIPTIVE OF THE  
MECHANISM OF THE RAPPING TABLE.

---

"I thank my God the Sun and Moon are both hung up so high,  
That no presumptuous hand can stretch and pull them from the Sky;  
If they were not, I have no doubt that some Reforming Ass  
Would recommend to take them down, and light the world with Gas!"

---

BY J. H. ANDERSON,  
"THE GREAT WIZARD OF THE NORTH."

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PUBLISHED BY "THE GREAT WIZARD OF THE NORTH,"  
AT HIS "TEMPLE OF MAGIC."



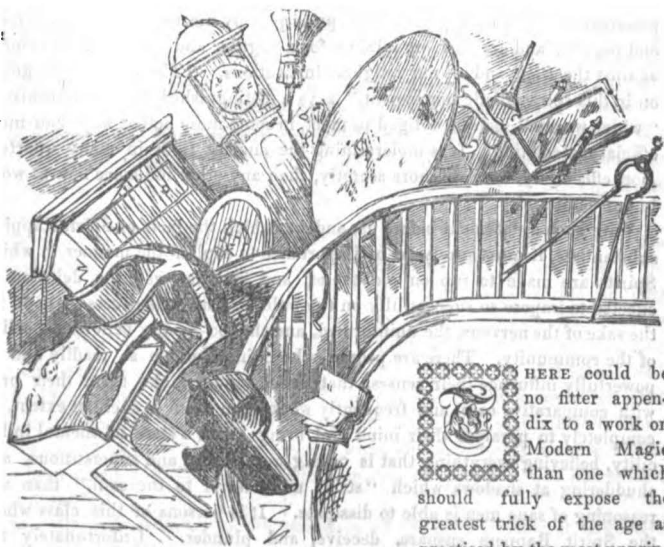
# THE MAGIC

OF

## SPIRIT RAPPING, TABLE TURNING,

&c., &c.

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HERE could be no fitter appendix to a work on Modern Magic than one which should fully expose the greatest trick of the age as practised by the most unprin-

cipled of all jugglers. In no country, and at no time has a more absurd and remarkable delusion gained possession of the public mind than that which has been recently obtained under the names of "Spirit Rapping," "Spiritualism," or "Spirit Manifestations." A delusion which has driven

ten thousand persons mad in the United States, originated a new sect and a new religion—if religion it can be called, and which has filled to overflowing the pockets of the charlatans who have been its promulgators, must certainly be worthy an exposition. Indeed, society demands of any honest man who is acquainted with the practices and results of the impostors, that he should fearlessly communicate his knowledge for the benefit of his fellow-men.

Spirit Rapping is the grand modern climax of all impostures. It belongs to the same category as soothsaying, astrology, witchcraft and clairvoyance. It is the new humbug by which the designing and the fraudulent are able to fleece the credulous and the ignorant. Those who have not travelled in America have no idea of the fearful progress it has made in that country, and of the extent to which a belief in the spiritual nature of these rappings has spread, not among the less informed of the population only, but among men of learning, the clergy, and the higher classes. The "Spiritualists," as the believers in the rapping business are termed, now number their "Mediums" by thousands, and their disciples by tens of thousands. They are making powerful efforts to disseminate their principles by means of lectures, books, and papers; and are now organizing for a regular and concerted movement against the *Bible* and all our religious institutions. "There is a work going on in this spiritualistic movement," says a distinguished American minister, "which we shall soon be obliged to meet, in some more potent way than mere official malediction. It is undermining the ancient faith in many quarters more effectually, because more secretly, than any other influence now at work in our community."

With such a statement before us, and one which the facts of Spirit Rapping substantiate, it must surely be of importance to explain the manner in which Spirits are made to rap on old tables, and in what way the delusion is effected to impose so successfully on the public. This it is necessary to do for the sake of the nervous, the uninformed, and the too-readily believing portion of the community. There are people, whose imagination so readily and so powerfully influence their senses, that the designing make them their prey with comparative ease, and frequently work upon them to such an extent, as completely to paralyse their mind and bring about a state of mental imbecility, believing everything that is outrageous, absurd and superstitious, and shuddering at shadows which "strike more terror to the soul," than any reasoning of sane men is able to dissipate. It is persons of this class whom the Spirit Rappers ensnare, deceive, and plunder. Unfortunately the members of the class are numerous. They number among them many a simple enthusiast, who gives himself unwittingly to the support of a scoundrel at the solicitation of an impostor; and—we are sorry to say—in that class are to be found many of the weaker and gentler sex, whose pure and guileless nature—whose nervous sensitiveness to the marvellous



and extraordinary, and whose belief in the supernatural, might, under proper guidance and teaching, influence them to high aims and holy purposes, but who become a prey to the charlatan and the knave, and are led on to believe in their knavery until they themselves become the greatest supporters of the deception. Spirit Rapping has turned its thousands mad,—it has caused its tens of thousands to lead a life of agony and mental self-torture: and it has led on many of its victims to murder and to suicide. And what is it which has done this?—Is it any new science, or any new discovery of a truth hitherto hidden from the minds of the enquiring? Not at all. It is a mere juggle,—a gross and impudent delusion practised by men and women who have not the honesty of a professional conjuror, nor the wish to amuse and instruct, but whose aim it is to dupe victim after victim—first fleecing each of their cash, and then enfeebling their intellects and working on the grain or two of superstition in their nature until they have conducted them on from one delusion to another, and finally brought them to misery and self-degradation.

“By their fruits ye shall know them,” said the greatest authority we have. In a page or two further on we shall show what the “fruits” of Spirit-Rapping have been in America, and what (unless all are on their guard) they may possibly be in Great Britain. In the first place, however, it may be as well to give a brief *resumé* of the *History of Spirit Rapping*, and inform the reader how the delusion was projected,—who were the ingenious, but unprincipled individuals who first thought of turning tables to account in this strange manner, and what progress this *psuedo*-science is making at the present time.

It is now several years since the first accounts of Spirit Rapping were published to the world. Two young ladies by the name of Fox, residing in the city of Rochester, N. Y., heard certain strange and unaccountable rappings about their room; and on asking whence the noise proceeded, the invisible agents called for the alphabet (*how*, we know not), and, by rapping out certain letters and words, indicated that they were the Spirits of the dead, and wished to communicate with them! Such was the commencement of what was first known as the “Rochester Knockings;” and the origin of which, so far as the “Fox girls” (as they are now known in America,) are concerned, has been detailed by Mr. C. W. Elliott, an American author, who has written on the subject.

Mr. Elliott in referring to the residence of the Miss Foxes, at Rochester N.Y., says:—

“The house seems to have been a quiet and respectable house for aught that is stated, and there is no reason to suppose that the timber had been practised upon by *elves*, or the *good people*, who haunt the woods. A remarkable fact in its history is, that, *it was moved into* on the 11th December, 1847

by the family of Mr. John D. Fox, so the narrative relates, through which this *influx*, or *manifestation*, or *development* has come to us. If we can believe the story, the house then received a *shock*, from which it did not soon recover, and one which is not easily explained." He then goes on to narrate the circumstances attendant on the production of the first *raps*, as the tale was recited to him by Mrs. Fox, the mother of the young ladies. We extract the account as follows:—

"It was in December of the year 1847, that they moved from Rochester into his hired house. Very soon they were disturbed after going to bed, by various noises, which, however, did not attract much attention, as they supposed them to be made by the rats. [It is a pity that the age and condition of the house are not stated in either account.] They were, however, disturbed, and indeed kept awake sometime, until they began to suspect that mischievous persons might be playing tricks. Examination, however, did not show any such explanation, and they were obliged to content themselves with the rats, until after a space of nearly four months, when on the last day of March, 1848, they determined to go to bed early, so as to get a good night's rest, in spite of all the noise. But this was not permitted. The thought then struck Mrs. Fox, whose bed was in the same room with that of her two daughters, Margaretta, aged 15, and Katy, aged 12, that she would question the noise.

"Who makes the noise?

"Is it made by any person living?

"Is it made by any one dead? [Rap.]

"If any injured spirit? [Rap.]

"If injured by her or her family?

"If by various other names?"

Getting no farther reply, she arose, somewhat excited, and called her husband, and some of the neighbours, who were yet up.

The two girls, so Mrs. Fox states, were not apparently as much excited as she was, but entered with some spirit into the doings of the other Spirit, one of them snapping her fingers and asking the Spirit to do as they did, which it did.

One of the neighbours followed up the injured Spirit, asking when the injury was done. *The answer was* five raps, indicating, as they supposed, five years.

"What name did the injury?" Rap, at the name of a man who had lived there some five years before.

"Is the body here, then?"—In the cellar.

A rap was heard, and they determined to dig, but somehow learned that they must *delay* it four months, and of course did so. Mrs. Fox stated, that upon digging at the time mentioned, her son and two others found some pieces

of bone, but whether or not those of a man, does not seem to have been ascertained.

The person accused by the *Spirit*, she said, "was much outraged, but took no very efficient steps to remove so questionable an accusation." Mrs. Fox stated that she left the house, and lived with some friends, but that the sounds followed her and her daughters, and that in the course of the summer, that which the rappers now designate the "spirit alphabet," was revealed to her son.

Now, there cannot be a doubt that the two girls conceived the idea of the "knockings" in the first instance, merely to terrify their parent.—Probably they had no thought of doing more. Finding, however, that their mother believed the raps to be occasioned supernaturally, and that her story concerning them caused others to have a similar belief, their *spirit* of mischief—their vanity or their natural tendency to deception, caused them to follow up the joke until the matter grew serious. They inextricably implicated themselves in the affair, and had not the moral courage to confess the imposture.

"Oh! what a tangled web we weave,  
When first we venture to deceive."

The Miss Foxes were well known,—their word was believed,—they had heard the rappings themselves as other persons had heard them, and they asserted that they were ignorant of the manner in which the sounds were produced, but agreed with their poor superstitious parent in considering them as the communications of spirits from another world.

The story of the "Rochester knockings" outrivalled that of the celebrated "Cock-lane Ghost" in the rapidity with which it spread abroad: the terror it infused into the minds of the credulous, and the avidity of the public generally to make themselves acquainted with all the particulars. The sober and better edited portion of the public press gave the alleged facts, but withheld their endorsement, while a few editors, whose papers required matter more than ordinary to increase the circulation, lent their columns and their influence to foster and extend the delusion. People were found in plentitude who believed at once in the Spirits, just as people are found to believe in any new *ology*, *pathy*, or *ism* which any clever fellow may please to start.

Crowds flocked to Rochester from all parts of New York, and in a short time from the whole of the United States.

The Miss Foxes—like clever smart Yankee young ladies as they were—had the astuteness to perceive, that what they had originated as fun, could be made matter of profit. They at once "got up" the rappings in a more scientific manner. They invoked the Spirits more ingeniously; and when they had summoned the "tricksy Ariels" of their own creation, made them go to work in the most business-like manner.

"The Fox family" were in demand everywhere. Had the young ladies

possessed the accomplishments of young ladies in general, and been merely able to sing a duet at the piano, play the overture to the Caliph of Bagdad, dance to perfection the last new Terpsichorean effort of Coulon or Labitsky or taken their part in an acting charade, they would have obtained invitations to a moderate number of parties, and received cards for as many public and private balls; but they would neither have been as much talked about, nor have been in as fair a way of realizing a fortune as they saw they were by becoming Spirit Rappers. Very shrewd, keen-sighted young ladies they were. Fortune had thrown the ball into their hands. It was for them to throw it to good purpose. So far as their own pecuniary enrichment was concerned they certainly did so. Never, perhaps, has the aphorism of Cervantes in his Don Quixotte been better illustrated. "Circumstances are the rulers of weak men; they are but the instruments of the clever and the strong."

The Miss Foxes declared themselves to be *media* through whom disembodied spirits deigned to speak. They announced that they had made arrangements with the immaterial world, by virtue of which they could hold intercourse between the living Mr. Thompsons and Mrs. Smiths of this actual world, and the

"Millions of spiritual beings"  
who ——— "Walk this earth  
Unseen, both when we wake and when we sleep."

They were Americans. They belonged to a country which has "gone a-head" of us in telegraphs and railways. What were railways and telegraphs to them?—Mere means of conveyance between mortals. It was for them to invent a new telegraph; one station of which should be the visible world—the other, the invisible; and themselves for the conducting wires. It was not with them "Messages of twenty words, for any distance not exceeding fifty miles, two shillings;" but "Messages from this world to the people of the other, at ten dollars each." And they found a public ready to send them—willing and greedy to pay for them.

It has been said that Talent can only adapt itself to audiences, while Genius can create an audience for itself. On this principle the Miss Foxes are decidedly young ladies of genius.—They made their audience. They said, we rap;—the public said, we will come and listen.

It is difficult to conjecture, whether had it not been for the discovery of Spirit Rapping, the world and the Miss Foxes would ever have become acquainted. Their genius might have opened up for them some other channel, or they might have lived in obscurity and died as other young ladies do—

"Full many a flower is born to blush unseen,  
And waste its sweetness on the desert air."

This has not been the case. The "Fox Girls" have realized a fortune of about 500,000 dollars; they have built a mansion on the proceeds of their

imposture; they drive about New York in their carriage, with coachman and footmen. They have "worked the oracle" successfully: and in the height of their audacious prosperity, they, doubtless, never once think of the many they have caused to become lunatics, and of the thousands of poor infatuated victims, who, believing in their delusion, have become melancholy misanthropes and imbecile self-tormentors.

With the Miss Foxes, Spirit Rapping took its rise. A profession so lucrative soon found others eager to become its practitioners; and the dupes increased in more than equal ratio with the charlatans. Semi-scientific treatises were written on the subject, "Philosophies of Spirit Rapping," were published in America by the dozen; and from one of these precious treatises, abounding in more gross absurdities and impudent affectation of the language of science, than any book we remember to have seen,—we extract the following list of the phenomena which are exhibited or are connected with "Spirit manifestations." The book from which it is extracted is entitled *An Exposition of views respecting the principal Facts, Cases, and Peculiarities, involved in Manifestation of Spirits*; and the author's name is ADIN BALLOU. The phenomena are these:—

"1. Making peculiar noises, indicative of more or less *intelligence*—such as knockings, rappings, jarrings, creakings, tickings, imitation of many sounds known in the different vicissitudes of human life, musical intonations, and, in rare instances, articulate speech. *Some* of these various sounds are very loud, distinct, and forcible; *others*, low, less distinct, and more gentle, but all audible realities.

"2. The moving of material substances, with like indications of intelligence



DECIDED MOTION OF MATERIAL SUBSTANCES.

—such as tables, sofas, light-stands, chairs, and various other articles, shaking, tipping, sliding, raising them clear off the floor, placing them in new positions (all this sometimes in spite of athletic and heavy men doing their utmost to hold them down), taking up the passive body of a person, and carrying it from one position to another across the room, through mid air. Opening and shutting doors; thrumming musical instruments; undoing well-clasped pocket-books, taking out their contents, and then, by request, replacing them as before; writing with pens, pencils, and other substances, both liquid and solid—sometimes on paper, sometimes on common slates, and sometimes on the ceilings of a room, &c.

“3. Causing catalepsy, trance, clairvoyance, and various involuntary muscular, nervous, and mental activity in Mediums, independent of any *will* or *conscious* psychological influence by men in the flesh, and then through such mediums, speaking, writing, preaching, lecturing, philosophizing, prophesying, &c.

“4. Presenting apparitions—in some instances, of a spirit hand and arm; in others, of the whole human form; and in others, of several deceased persons conversing together; causing distinct touches to be felt by the mortal living grasping and shaking their hands, and giving many other sensible demonstrations of their existence.

“5. Through these various manifestations communicating to men in the flesh numberless affectionate and intelligent assurances of an immortal existence, messages of consolation, and annunciations of distant events unknown at the time, but subsequently corroborated; predictions of forthcoming occurrences subsequently verified, forewarnings against impending danger, medical prescriptions of great efficacy, wholesome reproofs, admonitions, and counsels, expositions of spiritual, theological, religious, moral, and philosophical truths appertaining to the present and future states, and important to human welfare in every sphere of existence, sometimes comprised in a single sentence, and sometimes in an ample book.”

But since the time this paragraph was written, it has been asserted that the Spirits can effect still more wondrous things;—that they can write out, or rather rap out prescription for people who are ill,—that the Spirits of all the eminent physicians who ever lived can be summoned together and made to consult together in regard to the sick person, and that even a large tumour was removed from a lady in a most skilful manner, not by an animate real bona-fide surgeon, but by the Spirit of one of the most eminent of his profession, who died many years ago! Now, this egregious nonsense has not only been written in America, but it has been believed there,—it is believed in by many thousands at the present time. It has spread not over the Western Continent only, but over all Europe. A Mrs. Haydon came to London in 1852 or 1853, and started a Spirit Rapping establishment in Queen Anne

Street on an extensive scale. Her patrons were not the lowly and the ignorant, they were not servant-girls who pay sixpence to have their fortune told, but they consisted of the rich, the aristocratic, and what are usually considered to be the better informed classes of the community—people who paid their five guineas for a *séance*, and who really went away and believed the whole of what they heard and saw to be mysterious and well worthy their attention. It may be as well to describe how an interview with a Spirit Rapping Medium is conducted, and introduce the reader to the interior arrangements of a Spirit warehouse; promising that they are very different from those usually met with in the ordinary depots of ardent spirits. The custodian of the Spirits is generally a lady, who styles herself a *medium*, or one through whom the Spirits condescend to manifest themselves. She inhabits well-furnished apartments, keeps her suite of servants, and behaves to her visitors with all the gravity which should characterize one who has the power to

“Summon Spirits from the vasty deep.”

She has various modes of proceeding to business. If she can get sufficient visitors at one time to form a circle round the table, she prefers it to having to put the “Spirits” to the trouble of attending on one poor mortal only.



“MADAM, I WISH, IF YOU PLEASE, TO CONSULT THE SPIRITS.”

From the *Spiritual Telegraph* and other works published by the “Rappers” in America, we select the following extracts, relative to the conditions which should be observed in holding communications with the genii of the table.

1. There should be twelve persons in the circle.

“As there are twelve elements and attributes in every human soul, abstractly considered.

so should there be twelve persons constituting a circle; the twelve consisting of six males and six females."—*Spirit of J. R. Fulmer—Telegraph, No. 26.*

2. One of the circle, at least, must be a Medium.

"In order to have spiritual manifestations, it is necessary that a Medium be present."—*Phil. Hist., p. 11.*

"Though the presence of a Medium is necessary for the production of the sounds, he or she cannot control them. Sounds cannot always be produced in the presence of a medium; their are other conditions required. But all the other conditions may be as favourable as possible, yet the sounds cannot be produced without a Medium."—*Ibid., 13.*

3. We are told that "positive and negative persons must be placed alternately in arranging the circle."

"There is a peculiar electrical condition that is necessary for the production of sounds or raps."—*Phil. Hist., p. 11.*

"It is essential that circles be always organized upon positive and negative principles. Let the person whose electrical temperament is usually indicated by cold hands, and who possesses a mild and loving disposition, take his or her place on the immediate right of the Medium or Clairvoyant, upon whose immediate left should be seated one of a magnetic or warm physical temperament, being a positive and intellectual individual," &c.—*Tel., No. 26.*

4. To succeed well in getting raps, &c., the room in which the circle are in session should be made dark.—"Put out the lights."

"I am impressed to further direct that the rooms where the circles meet should, as much as possible, be retired from noise and interruption; that they should also be *darkened*, so that the persons present, not having their minds attracted and diverted by external things, may the more easily concentrate their thoughts upon the object for which they have met together."—*Spirit of J. R. Fulmer—Tel. 26.*

5. There is an intimate connection, it seems, between the character and "condition" of the Medium, and the character of the communications:

"The character of the communications depends very much on the condition of the medium. A high order of communication cannot be obtained through, or in the presence of a low Medium; neither can low communications be received in the presence of a high Medium. It is the physical condition of the Medium that favors the production of sounds or raps; but it is the intellectual and moral conditions that give character to the intelligence connected with the sounds, manifestations, or communications."—*Phil. Hist., p. 11.*

6. It is quite important that no "materialists" or "sceptics" be present.

"None but the candid, honest, truth-seeking inquirers should be admitted."

"The captious and sneering should be excluded" (*Phil. Hist., p. 28*); that is, let no person be admitted who has any doubts, or who will be likely to detect and expose the deception. This is probably the most important "condition" of all.\*

\* What a beautiful philosophy this is, and how congenial with the views and practices of a certain class. It not only mingles males and females, "positives and negatives," in the same circle; but excludes the "sceptics," inculcates "entire non-resistance," and then puts out the lights.



7. Although we believe it is not always regarded, yet the direction of the Spirits is, that in all cases the Medium should repeat the alphabet.

"Always let the Medium repeat the alphabet."—*Spirits to circle in Phil. Hist.*, p. 26.

Every thing being arranged, the "circle" take their seats at the table, darken the room, and in due time the "rappings" begin.

The Spirit Rappers advise that the repetition of the alphabet should be carried on slowly and distinctly, with a pause between each letter. When the letter is arrived at, which the communicative Spirit desires, then will the rap be heard. Having obtained one letter you go back to A, and begin again till the next letter of the word is found out. Thus you form words first, and then sentences.

We will suppose the reader to visit a Spirit Rapper's place of business. We will also suppose him to be a young gentleman of the very susceptible age of nineteen. The lady who commands the Spirits, as she politely bids him enter her sanctum, notices his dejected love-lorn aspect, and divines at a glance on what errand he comes to consult the invisibles. He pays his fee—which may be five guineas or one—is courteously requested to be seated, may possibly be told some very extraordinary facts, so as fully to work upon his imagination and electro-biologize him into a belief that the Spirits will graciously condescend to inform him on all points relative to that which he wishes to know. The cards are spread out on the table before him and the juggle begins.

The questions may be, or may not be, put verbally to the lady *medium*. We will suppose that in this case they are not, and that some such dialogue as this occurs. The *dramatis personæ* being the DUPE, the MEDIUM, and the SPIRITS.

MEDIUM. You will please to arrange the cards, Sir, so that they may take their alphabetical order on the table before you. Yes, I see you understand me; that is quite right. Pray have you a pencil?

DUPE (*taking out his gold pencil case*). Will this do?

MEDIUM. Perfectly well, sir. You will now have the goodness to commence at letter A. Command the Spirits mentally to reply to your question. Wait! let me see if they are here. (*To Spirits*) Spirits! are you ready?

SPIRITS (*rapping on table*). Rap, rap!

DUPE (*terrified, his hair beginning to rise on end, and the gold pencil case quivering in his fingers*). Are—are—are they here Madam?

MEDIUM (*solemnly and sagely*). They are. Whose Spirit would you wish to answer you? If not present, one of those which are will summon it from its sphere of bliss. It will attend instantaneously. Whose would you command?

DUPE (*his knees shaking*). M—m—my Grandmother's.

**MEDIUM.** Spirit of—(looking at the gentleman's address card which she has previously asked for)—Spirit of Mr. Romeo Smith's Grandmother, are you here?

**SPIRITS** (after a slight pause). Rap, rap, rap!

**MEDIUM.** Your Grandmother's Spirit attends upon you, Sir. It will answer all the questions you would wish to ask, provided they are not of an improper kind. Spirits which have passed into the seventh sphere (as I perceive by the rap your Grandmother's has), pay no attention to a question which transgresses the bounds of propriety.

**DUPE** (coloring and confused). Oh, Madam, I am sure—I—I—I would not ask such a question for the world. Mine is a very delicate, but a very important enquiry.

**MEDIUM.** Proceed, Sir, Your Grandmother's Spirit is waiting on you. Excuse me for venturing to suppose that your enquiries are relative to a lady?

**DUPE** (very confused). Yes.

**MEDIUM.**—Would you like the Spirits to tell you the lady's name?

**DUPE** (astonished). Can they?

**MEDIUM.** You will hold your pencil over the letter A; you will then, if there be no rap, transfer it to B, then to C, then to D. Pause a second over each letter. Proceed, Sir! Spirits! tell the gentleman the name of the lady he is thinking about.

[The pencil is held over A. No rap occurs. DUPE removes it to B. No rap. His hand shakes as he places it over C.]

**SPIRITS.** Rap, rap, rap!

**MEDIUM.** The letter C, Sir, forms the initial of her first name. Begin again at A if you please.

[The DUPE, in a highly-excited and tremulous condition, obeys the Medium's behest. As the name is spelled letter by letter, he becomes more and more nervous, the business proceeds thus:]

**DUPE** guides the pencil, and having ascertained the first letter, which is C, returns to A.—A—b—c—d | E.

**SPIRITS.** Rap, rap!

**DUPE.** A—b—c—d—e—f—g—h—i—j—k | L.

**SPIRITS.** Rap, rap!

**DUPE.** A—b—c—d | E.

**SPIRITS.** Rap, rap!

**DUPE.** A—b—c—d—e—f—g—h—i—j—k—l—m—n—o—p—q—r | s.

**SPIRITS.** Rap, rap!

**MEDIUM.** The Spirits have given the letters, C | E | L | E | s. I presume they are correct, Sir?

**DUPE** (bewildered). Yes, yes!—Oh, perfectly correct. Her name is

Celestina—Celestina Moggins. I assure you, Madam, she is a most respectable young lady. Her father is a stock-broker, and she is the most beautiful of her sex. Grecian features. Classic—wavy hair; large expressive eyes—full of soul! I met her at the Assembly Ball on the last Wednesday in the month.

MEDIUM. Your description, Sir, proves that she must be exceedingly interesting. Pray ask your Grandmother's Spirit whatever you wish to know about her. Do not inform me what your question is. Ask it mentally. *Will* very strongly at the time you ask it, that the Spirit should give a true answer.

DUPE (*hesitating for a few moments, in a state of trepidation, then asking the question in his mind, without speaking*). Does Celestina Moggins love me?

SPIRITS rap out Y—e—s!

[DUPE, *greatly elated, clasps his hands in ecstasy*.

MEDIUM. You perceive, Sir, that the Spirits are highly intelligent. Question them again, if you please.

DUPE (*mentally*). Does she know I love her?

SPIRITS. Y—e—s.

DUPE. (*Thrillingly delighted, but hesitating*). Does she love any one else?

SPIRITS. Y—e—s.

DUPE (*perspiring*). Tell me, Spirit of my dear—dear Grandmother,—does she love him better than she does me?

SPIRITS. Y—e—

DUPE (*rising suddenly from his seat, and hurriedly addressing Medium*). I—I—want to go.—I have learnt all. I paid your fee, I believe?

MEDIUM. Oh, yes, Sir. Excuse me—I hope the Spirits have replied satisfactorily?

DUPE (*striking his forehead with his open palm, à la Charles Kean*). They have. Yes—yes! Oh, quite satisfactorily.—Perfectly so. Good morning, Madam.—Good morning.

[*Exit DUPE; who in the course of the day is discovered in his bed-room, hanging by the neck to the bed-post, and perfectly dead.*]

This dramatized scene is no romance. It is only one out of many exemplifications which might be adduced of the effects of Spirit Rapping; while it fully illustrates the mode in which an interview with a Medium is usually conducted. It is remarkable, that the Rapping Media have up to this time been, and still are, nearly all ladies. A gentleman Rapping Medium has seldom, if ever, been heard of. No Mr. "Foxes," or Mr. "Fishes," but in all cases ladies. Why is this? Have the Spirits a stronger "electrical affinity" for ladies than for gentlemen? Or, is it because ladies would, for certain reasons, be less liable to detection and exposure? Whether the

Spirits think of it or not, we mortals know that their *sex* and *costume* are fine securities against detection. And may not these be the reasons why most of the raps are made through lady Mediums?

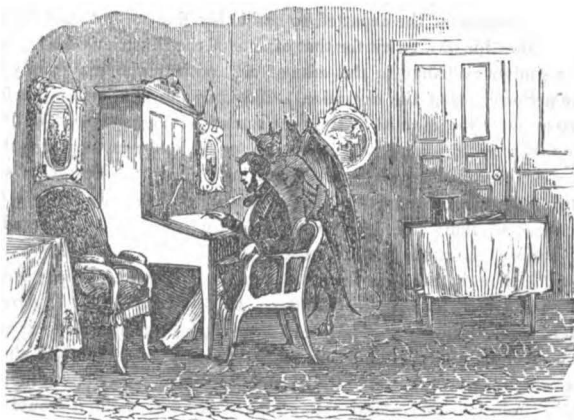
It is also somewhat remarkable that all the "Spirits," Hebrew, Greek, Roman, French, German, and Irish, rap in English. The second number of the *Mountain Cove Journal* contains a message said to have been received August 5th, 1852, from the Spirit of the man healed by Peter and John, Acts iii. 1—9; and yet, though nothing is more certain than that this Spirit never heard a word of English in all his life, he now raps out his thoughts in English. In a few instances only have the Spirits intimated that they understood other languages than that of the Mediums. On one occasion a Spirit gave a message in Hebrew, by raps, Prof. Bush calling over the alphabet (which message for some cause was carefully suppressed), and in another case, where a departed Spirit in New York had made four grand mistakes, in regard to his age, when he died, and the time, place, and circumstances of his death, the lady Medium said the error arose from the fact that the Spirit responding to the enquiries was the Spirit of an *Indian*, who did not understand the English language! But with a few exceptions the Spirits all rap in English—a very significant circumstance in regard to the real origin of the "intelligence."

The following anecdote, however, extracted from a New York paper, will perhaps serve to show that the Spirits are not always well versed in philology, and that they share with mortals the common weakness of fallibility—

"A Dutchman, consulting the Rappers, and discovering the sudden change of his wife's vernacular, reasoned on this wise; 'Ish dat you, Mrs. Hauntz?' inquired the Dutchman. 'Yes, dearest, it is your own wife, who—' 'You lie, you ghost,' interrupted Hauntz, starting from his seat, 'mine vrow speak notting but Dutch, and she never said tearest in her life. It was always, 'Hauntz, you tief' or 'Hauntz, you shkamp!' And the Dutchman hobbled from the room, well satisfied that the 'Rapping-Spirits' were all humbug, and that he was safe from any further communications with his shrewish vrow on this earth."

But there are other means of causing the Spirits to communicate intelligibly without using the cards. What is termed the **WRITING PROCESS** is sometimes adopted, the raps being dispensed with altogether. The Spirits in this case guide the hand of either the medium or the dupe, perfectly independent of the will of the person who holds the pen, and whose hand is supposed to be completely paralyzed. The pen is put into the fingers of the poor simpleton; the lady Medium commands the Spirits to throng about him; he is told to ask any question mentally, and to *will* strongly as he asks, and then to be careful in attending to the impulse his fingers receive from the Spirits, and write as he is impelled.

Unfortunately, the spiritualists have not been able to agree in explaining



COMMUNICATION FROM THE SPIRIT OF THE "LOWEST CIRCLE."

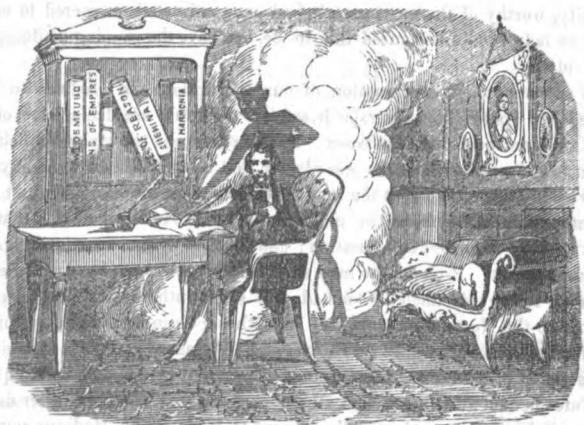
the philosophy of this process, and in demonstrating how the hand of the writer is controlled. Some say the Spirits take hold of the fingers, and others that they only influence the mind of the writer. A book was sometime since published in America, entitled "Communications from the Spirits of the Sixth Circle," on the title page of which appeared this absurdly ridiculous notice:—

"This work has been written without the necessity of thought on the part of the writer, and with the use of his hand independent of the action of his own will."

It is possible that the writer undesignedly tells the truth in the above notice; indeed, we suspect that his is not the only book that has been written without any thought on the part of the writer. Some very curious things have been published at various times in the United States, "written under the influence of spirits." The authors of this country are usually less candid with their title pages, and do not publish to the world how much the pungency the interest, or the dulness of their work owes to the spirits of their table—the deities of the decanter. There is a Mr. Hardman, of Drayton, Ohio, who advertises that he can furnish inspiration at command. He declares that he has the ability to enlist the services of the learned and the wise of all ages—to bid their Spirits come to him from their respective spheres and guide his fingers in writing a book on any subject. It is this gentleman, we believe, who has had the impious boldness—the profane audacity—to put forth a book called, "*The Secrets of Heaven; or a description of the Palace of the Immortals, written by the Spirits of the Four Evangelists, through a Medium.*" The writer

f this consummately impudent treatise announces, that not only can he summon the *manes* of the departed to guide his fingers, but that he can, at will, exchange his own Spirit for that of one of the illustrious dead; or bring about a similar exchange in the case of any patient who may apply to him for the performance of the operation. Only pay the gentleman his fee, and for five minutes you may enjoy the pleasure of having the soul of Plato or of Confucius within you; and, by doubling the fee, you may get them to stay ten minutes instead of five. If you have plenty of money to spare to pay the difference between the value of your own wicked soul and that of some excellent individual who lived in the time of your great grandfather, apply to Mr. Hardman and you can be furnished with the exchange. Seriously, though, there is more matter for disgust in this preposterous rubbish than there is to excite laughter. It is easy to see the tendency of a belief in such absurdity. What need has he who can transpose his soul by the payment of a certain number of dollars to trouble himself about the duties which he owes to his Creator and society?—wherefore the use of regarding religious and moral obligations? At first sight it would appear almost impossible that any one could be got to believe for a moment in such sheer nonsense. But believers do exist. In America they are to be found by hundreds and by thousands. It would seem that the greater the absurdity the more readily does it obtain credence; for any one of these stones of imposture thrown upon the waters of gullibility at once forms a circle which extends with increasing rapidity till its circumference can no longer be estimated. People who believe in nothing that other people believe in—vain individuals who sneer at religion, and scoff at all forms of faith—atheists and the freest of free-thinkers—*et hoc genus omne*, are the persons who at once become converts to the swindle of the Spirit Rappers, and who declare their faith in that which any rational being would not hesitate for a moment to denounce as the very consummation of all deceptions.

There are other and simpler modes, however, of obtaining these so-called Spirit communications, than by using the cards or resorting to the pen, though the Rappers term the writing process the *direct* one, or the "Spirit impression" process. The cards may be altogether dispensed with, and the lady Medium, with her rapping table, be all that is wanted to connect the visible with the invisible world. We shall presently explain the simplicity of the whole of this process. We may indeed be able to show, that with an outlay of from seven shillings and sixpence, or ten shillings, any clever young lady may start a Spirit establishment, and become a perfectly-qualified medium. In these days of progress, when the "Rights of Woman" is a topic so largely agitated, and when every mode of employing the fairest portion of creation profitably is so eagerly sought, it may be of advantage to know that a new art has been invented, which ladies can acquire more quickly than they can learn



"DIRECT SPIRITUAL IMPRESSION."

croquet, leather-work, or wax-flower making, and which the American ladies have certainly discovered to be a fertile source of profit. Not that we would advise any young lady to misuse her ingenuity by turning to wrong purposes that which in itself is merely a very interesting experiment in natural magic.

The simplest form of proceeding which the Mediums adopt is to receive their visitor politely—obtain his card, ask him whose Spirit he wishes to commune with, and then—turning to the rapping table—enquire if that Spirit be present. Two or three smart raps on the table imply that the Spirit desiderated is ready for business. No raps at all, indicate that the Spirit has engagements elsewhere, and cannot attend for the present. It is rarely, however, that the Medium fails to command the presence of the invisibility on whom the call is made. As an illustration of the gross imposture of the whole affair, we may mention an anecdote which may amuse the reader.

In company with some American friends, it was proposed by one of them that we should all pay a visit to the Spirit Rappers, and on its being debated whose ghost we should first ask for, that of George Washington was agreed to unanimously. The thought suggested itself to the mind of one of the party that it would be interesting for each of us to visit a different medium, and all at the same moment ask for the same Spirit. The idea offered some fun. It was acted upon immediately. What was the result? Just this—seven men, in seven different houses, asked for George Washington's Spirit at the same time, and the Spirit of George Washington with an obliging

ubiquity, worthy of the great man it had once animated, answered to each ! How the lady Mediums caused this to be, we leave the rapping philosophers to elucidate.

Let us suppose, in continuation of our description, the Medium to have assured her visitor that the raps heard on the table are declarative of the Spirit required being in attendance. This we presume the visitor to believe ; for, on looking at the table, he sees plainly that no one raps on it at any part with visible fingers, and that the raps notwithstanding are clear, distinct, and evidently proceeding from the mahogany. The Medium affirms that the Spirit is ready to answer any question ; and asks her visitor what interrogatory he wishes to put. Probably he may ask about his brothers in Australia, his sisters in India, his uncle (who had died six months before), his ancestors previous to the Norman conquest, or any other person concerning whom he may feel anxious. It would be all the same if he asked about the inhabitants of the planet Neptune, or of the moon. The Spirit is supposed to be equally well-informed on all subjects and all persons. So that, if the enquirer desires to know if his first love, Annabella, is gone to Heaven, the Medium puts the question, and the Spirit raps on the table to notify that Annabella is among the blest. The next question may be whether Annabella still thinks of the wretched lover she has left behind, and the answer again is "yes." Timidly, the interrogator asks if Annabella is happy in her realm of bliss. The table remains silent—not a rap is heard. Distractedly the poor fellow turns to the Medium, and enquires what is meant by the silence. He is told that by returning no rap the Spirits answer his question in the negative ; and he is at once plunged fathoms deep into agony at Annabella's unhappiness, and excited into extacy with the thought that Annabella is still true to him—still remembers him as fondly, and loves him as well, as when he first whispered his young romance into her ear, and kissed her blushing cheek, as they strolled down Lover's Lane together, in the May-day of their felicity—the bright morning of their love.

We have described the various modes in which an interview with a Medium is conducted. We shall presently explain who the Spirits are, and how they rap ; but previously to doing so it may be as well to show how the Medium divines the thoughts of her visitor when he does not confide to her the nature of his questions : and this brings us to the explanation of Table Turning as well as of Spirit Rapping, for there is an intimate connection between both. In fact, the man to whom the Spirits are most communicative is invariably the man who can cause a hat or a piece of furniture to rotate with the greatest facility. We, therefore, entitle the next part of our subject—



## THE PHILOSOPHY OF THE TABLES.

The manner in which the Spirit Rapping business is carried on by the use of cards, we have already described. How a Table Turning *séance* is conducted we presume that most of our readers already know. A dozen or more ladies and gentlemen seat themselves round a table, placing the tips of their fingers lightly on its outer edge, and allowing the little finger of each to be in communication. After a certain period has elapsed, the table begins to rotate—that is, if all present will it to go round in the same direction. That a table or a hat will do so, is undoubtedly the fact; and it is also beyond a question that it will do so when those who are seated round it are not in any way colluding to produce its rotation. How is this strange phenomenon produced? Whence does the motion originate? Some have attributed it to electricity; some to mesmerism; some to the “nervous fluid;” some to galvanic action arising out of the contact of the human body with the hard wood; and others, we believe, have invented a new physical force to explain that which their own want of scientific knowledge disabled them from comprehending. Yet the explanation is easy and simple. To Professor Faraday, we believe the credit is chiefly due of demonstrating it in a manner so lucid and self-evident, that his theory does not admit of being controverted.

Let a party of table-turners place themselves around a table and *not* will it to go round, it does not go; let them will it to go round but keep their fingers from actual contact—still it does not go; there must be the impulse of the will, and the actual contact. These points being settled, the theory admits of easy explanation.

Most of our muscular actions are voluntary. Anatomists, in fact, term the muscles exterior to the skeleton, “voluntary muscles,” in contradistinction to the involuntary muscular system of the interior organs. Yet it admits of easy demonstration that every muscle is not wholly controlled by the will; and, had we space, we might adduce a hundred experiments to prove that even when we will not to move our muscles we unconsciously are compelled to move them. The mind acts upon them without our being conscious of its action; and it is to this unconscious involuntary muscular action that all the phenomena of Table Turning are attributable.

In a Table Turning *séance* each party wills the table to go round, though he does not will his hand to move it. Unconsciously, however, his mind acts on his muscles, and cause his fingers to impel the table in the direction in which he is willing it should move; and the aggregate of this unconscious muscular force, exerted by all who are seated round the table, is amply sufficient to produce all the gyration which the experimenters could possibly

wish. It is perhaps to be regretted that there is no deeper philosophy in the matter than this—that no new physical force has been discovered—that the mind of an individual cannot be made to exert a greater influence on inanimate substances. We have heard it suggested that it would be an excellent thing, if when servants are directed to “clear the table” they could demand the table to follow them down stairs, shake off all its incumbrances, and move up-stairs again, ready for further requirements. To this capacity of tables for moving, some wit has attributed the fact that landlords frequently find after tenants have ceased to pay rent for some time, that all the tables and chairs have “walked off.” The tenant having fallen into arrear, the tables have put their best legs forward, and kindly run to look after him. We believe that for this explanation of a curious domestic phenomenon, we are indebted to Mr. Horace Mayhew; and probably to the same gentleman is attributable the parentage of the very sagacious observation, that table-talkers who wish to keep their moves a secret, should never confide them to new wood, it is well known that wood of that description has an aptitude to split.

Now, the “dodge” of holding conversation with the Spirits through the agency of cards, is explicable on precisely the same theory as that which accounts for Table Turning. When you take the pencil in your hand, pass it over the cards and ask a question; you involuntarily wish a certain answer to be returned. You know with what letter that answer begins. We will suppose it to be C. You pass your pencil over A and B unconcernedly, but when you arrive at C you are concerned. The interest you take in that letter causes you, independently of your volition, to pause a little longer over it than you did over the previous letters; you are anxious it should be C; you do not like to pass to D too quickly. The Medium—who is watching you with the eyes of a hawk—notices that slight pause. In it she reads your mind. She sets her machinery at work, and the Spirits rap at once. In the expression of your countenance she reads her success, and she pursues the same tactics until you in the most unconscious manner have deliberately disclosed to her your inmost thoughts!

That this theory is correct may be ascertained by visiting a Spirit Rapper, and making up your mind beforehand to let the pause of your pencil take place according to your will. An amusing illustration of this was afforded some time back in the “*Leader*” newspaper. Mr. G. H. Lewes, the “Vivian” of that Journal, the author of the “*Biographical History of Philosophy*,”—the clever, witty “Slingsby Lawrence” of Charles Matthews’ Lyceum Theatre, divined, or rather deduced the philosophy of communing with the Spirits, previously to paying a visit to the celebrated Mrs. Haydon. He determined to make the Spirits tell falsities, and arranged a plan by which they should render themselves ridiculous. This plan was to ask a ludicrous

question, and so pause with the pencil so as to provoke from poor outwitted Mrs. Haydon an equally laughable reply. If we remember rightly, these were some of his questions and the answers he obtained—

“Had the Ghost of Hamlet's father seven noses?”

[*Answer of the Spirits.*] Yes!

[*Question.*] “Did his Mother take in washing?”

[*Answer.*] Yes!

[*Question.*] “Is Mrs. Haydon, the Medium, an impostor?”

[*Spirits.*] Yes!

Acting on the same principle, and wondering if really the Spirits could enlighten us on the following important points, we visited a Spirit Rapping Medium some months ago, and mentally asked the following questions, to which the Spirits rapped out the replies subjoined—

[*Question.*] How much did it cost to build the Pyramids?

[*Answer.*] Eleven and ninepence.

[*Question.*] What became of the Ark after the Flood?

[*Answer.*] Made into Snuff-boxes.

[*Question.*] What were they doing in the Dark Ages?

[*Answer.*] Using the Electric Light.

[*Question.*] Is Professor Anderson a Wizard or a Presbyterian Minister?

[*Answer.*] Presbyterian Minister.

[*Question.*] Who will be the husband of Miss Burdett Coutts?

[*Answer.*] The Pope.

[*Question.*] What do you think of Russia?

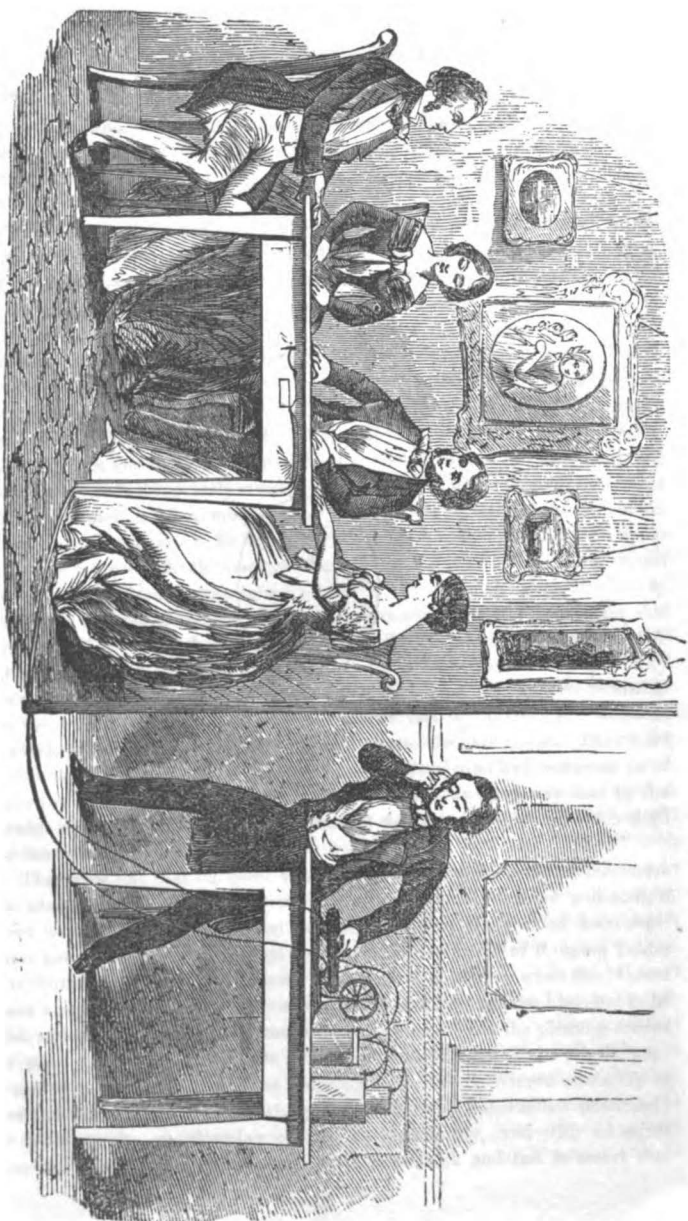
[*Answer.*] England's best Friend.

After these *very satisfactory* replies we believed that we understood the science of Spirit Rapping; and yet it is a pity that the Spirits are not more accurate in their information. If we could but summon the Spirit of some philosopher of the past, and learn from him what were the contents of the Alexandrian Library? What have become of the Ten Lost Tribes? Who wrote the Letters of Junius? How much the New Houses of Parliament will ultimately cost? Who will be the first man to walk round the Great Wall of China? Whether there is any pith in the North Pole? Where is the source of the Nile? Where the swallows go to when they leave us? What becomes of all the pins? And who is the ‘oldest inhabitant’ in the moon?—How much information should we gain and what intelligent beings should we be! All this, alas! we believe to be beyond the range of the Spirits. Instead of enlightening us, their knocks—like the Nox of the old mythology—are the daughters of Darkness. There is a great deal of “knocking at the door” with them, but Truth—like Mr. Ferguson—will not let them in. Alas!—shall it be said that the only spirits that knock on tables satisfactorily are those that have to be knocked down in a decanter?

We have been philosophic enough for the last few pages let us now become practical and in a few paragraphs explain

## THE MECHANISM OF THE RAPS.

The genius of the Rappers, to speak plainly, is *humbug*—the genius of the raps is *galvanism*. How the rapping noise is effected has been a puzzle to many who have watched the Spirit Rappers narrowly. Some have supposed them to be caused by the toes, and others by means of pieces of wood affixed to the knees. Yet they have watched the toes and knees of the medium in vain. The secret of the mystery is elsewhere. The Spirits need not a table specially for their operations. A piano, a sofa, a cupboard-door, the wainscoting of the room, the mantle-shelf, or the bell-pull, will serve their purpose equally as well. A galvanic battery, and an electro-magnet are all that are wanted to make Spirits of the most perfect order, belonging to the sixth, seventh, or twentieth “spheres,” just as the Medium may please to characterise them. The battery may be a small one of four or five cells; it may be placed in an adjacent apartment, or in a closet near the Rapping Table, with which it is connected by means of wires passing beneath the carpet, or along the floor. There is no occasion for the table to be a fixture, as the wires may have different terminations in various parts of the room, with small metallic points protruding through the carpet, or little plates of metal on which the castors of the table may be placed. Through one leg of the table may pass the wire connected with the positive pole of the battery, and through another leg the wire attached to the negative pole, or both wires, properly insulated, may be concealed in the same leg. Hidden beneath the table, or cleverly placed in an excavation in the thickness of the mahogany top, are the hammer and the machinery connected with it, by which the sound is produced. Electro-magnetism is the chief agent in this part of the apparatus. In these scientific times everybody knows that soft iron, round which some covered wire is coiled, becomes magnetic when a galvanic current is made to circulate through the wire. Now, there is a piece of soft iron of a horse-shoe shape concealed in the table, and to the wire wound round it the wires proceeding from the battery are connected. Above the poles of this battery there is a small iron-plate, fastened to one end of a small lever, at the other end of which there is a wooden knob. The action is simply this:—when contact is made at the battery, the soft iron becomes a magnet, attracts the iron-plate above it, draws down the end of the lever to which the plate is fastened, and causes the knob at the other end to strike the table sharply. On breaking contact at the battery the lever is released, and on again connecting the wires with the battery a second rap is produced. So on, in succession, for any number of raps.



THE MECHANISM OF THE RAPE.



The engraving illustrates the construction of the whole machinery. The individual who works the battery, and who is the actual *bona fide* Spirit, being out of sight in the adjacent room, with a small peep-hole in the partition, through which he can watch proceedings and listen to the conversation.

That such is really the construction of the entire machinery—that, in this application of galvanism, combined with acuteness on the part of the Medium, is the perfection of the in-door arrangement of the Spirit Rapping juggle, is beyond a doubt. It was first shown and successfully demonstrated to be so by the author of these pages—the “Wizard of the North,” while on a tour through the United States. That the thing was a gross fraud there was self-evidence enough in it to convince any thinking man; that it was a blasphemous imposture was too painfully apparent, and that the aid of galvanism was resorted to, a little investigation sufficed to discover. The Rapping Table, which the Wizard now uses, in the course of his entertainment, was made in America, expressly to expose the delusion to which so many thousands in that country were becoming victims. Fortunately, it was not constructed in vain. In New York, in Boston, in Philadelphia, and in Baltimore a Spirit Rapping table was, for the first time, made to rap out truth. The truth it rapped out was discomfiture to its original inventors. Crowded audiences attended in each city to listen to the exposure, and to go away with the conviction that the gullibility of Jonathan is not much less than that of his stout old relative Brother John. The people of the States were told—plainly told—that they were suffering themselves to be deceived to their ruin. They were reminded of the wide impassable gulf which separates this world from the world of Spirits, over which one narrow bridge only spans the dark abyss. They were asked to bear in mind that the sacred page of revelation had informed us of no other way by which the chasm could be crossed—no other way than by the bridge which has existed from all time, and the breaking down of which shall be the signal for time to be no more.

They were told that the name of the bridge was Death; and that they were deluded, befooled, juggled, imposed upon, and injured, in mind and soul, if they were induced to believe that any modern Spirit Rapper had been engineer enough to throw across that gulf a suspension bridge of Rapping Tables for Spirits to pass over and repass. As a matter of course, when the Wizard took arms against the Rappers, they armed themselves against him; not as he did, with the sharp sword of demonstrative argument, and the piercing arrows of plain questions, but with the small shot of invective and the puerile pop-guns of paragraphic lies. The Rapping Table of the Wizard could rap as well, as distinctly, and as truthfully as any that the Spiritualists possessed; it could answer questions as readily, as ingeniously, and with an equal amount of veracity. Still the mediums came thick and fast to assert that

their tables were of different construction—that they were not like the one the Wizard owned. Probably by that time they were not, for it is doubtful if, after the *exposé*, they had a leg left to stand upon. To put the matter to the test, however, the following offer was made—

“CHALLENGE.

“I challenge the whole Spirit Rapping League, from Maine to California, for Five Thousand or Ten Thousand Dollars that not one of them can produce a knock on my table, or on any other, in my presence which I cannot account for by natural causes, consistent with the well understood laws of natural philosophy.

“J. H. ANDERSON,

“WIZARD OF THE NORTH.”

The money was to be placed on the table and taken away by the Spiritualist if any such rap was produced. On the table the money was laid, and—it is almost needless to say—on the table it remained. No one accepted the challenge.

The mode in which the Rapping Medium conducts business in her own apartment we have already explained, but out of doors her apparatus is equally as ingenious and well managed. The professional Spirit Rappers go about in gangs of eight or ten, with a well-trained medium. The business of these parties, male or female, is—prior to the commencement of their operations—to worm out the secrets of every family of note in every city they visit. A regular book is alphabetically kept, with the names of such families or members thereof. Each individual who visits the medium places his or her name in a book of registry, previous to the interview. The former register is looked over, the name is at once recognized, together with every event that has occurred in the family. All is known: the deaths which have taken place—who have been lately married, or who are about to be married—who has left the country, and whither they are gone; in short, the whole is in the book, and invariably arranged with great precision, tact, and system. They also find out those persons in every city who are always ready to run after any new *ism* or *scism*, and who become, sooner or later, either their victims or their confederates.

The application of galvanism to the purposes of the Spirit Rappers was not, however, the early form in which the raps were produced. Sometime since Mrs. NORMAN CULVER, of Arcadia, United States, gave to the world her confession of the iniquities of Spirit Rapping. That confession, we believe, is not generally known in this country, and we, therefore, republish her evidence as it appeared in the American Journals—

“I am, by marriage, a connection of the Fox Girls. Their brother married my husband's sister. The girls have been a great deal at my house,



and, for about two years, I was a very sincere believer in the Rappings, but some things which I saw when I was visiting the girls at Rochester made me suspect that they were deceiving. I resolved to satisfy myself in some way; and some time afterwards I made a proposition to Catherine to assist her in producing the manifestations. I had a cousin visiting me from Michigan, who was going to consult the Spirit, and I told Catherine that, if they intended going to Detroit, it would be a great thing for them to convince him. I also told her that, if I could do anything to help her, I would do it cheerfully—that I should probably be able to answer all the questions he would ask, and I would do it if she would show me how to make the raps. She said that, as Margaretta was absent, she wanted somebody to help her and that if I would become a Medium she would explain it all to me. She said that when my cousin consulted the Spirits, I must sit next to her, and touch her arm when the right letter was called. I did so, and was able to answer nearly all the questions correctly. After I had helped her in this way a few times, she revealed to me the secret. The raps are produced by the tocs. All the toes are used. After nearly a week's practice, with Catherine showing me how, I could produce them perfectly myself.

"At first it was very hard work to do it. Catherine told me to warm my feet, or put them in warm water, and it would then be easier work to rap. She said that she sometimes had to warm her feet three or four times during the course of an evening. I found that heating my feet did enable me to rap a great deal easier. I have sometimes produced a hundred and fifty raps in succession. I can rap with all the toes on both feet—it is most difficult to rap with the great toe. Catherine told me how to manage to answer the questions. She said it was generally easy enough to answer right, if the one who asked the questions called the alphabet. She said the reason why she asked people to write down several names on paper, and then point to them till the Spirit rapped at the right one, was to give them a chance to watch the countenance and motions of the person, and that in that way they could nearly always guess right. She also explained how they held down and moved tables. [Mrs. Culver here gave some illustrations of the tricks.] She told me that all I should have to do to make raps heard on the table, would be to put my foot on the bottom of the table when I rapped, and that when I wished to make the raps sound distant on the wall, I must make them louder, and direct my own eyes earnestly to the spot where I wished them to be heard. She said if I could put my foot to the bottom of the door, the raps would be heard on the top of the door.

"Catherine told me that when her feet were held down by the Rochester committee, the Dutch servant girl rapped with her knuckles under the floor from the cellar. The girl was instructed to rap whenever she heard their voices calling the Spirits. Catherine also showed me how they made the

sounds of sawing and planing boards. When I was at Rochester, last January, Margaretta told me that when people insisted on seeing her feet and toes, she could produce a few raps with her knees and ankles.

"Elizabeth Fish (Mrs. Fish's daughter), who now lives with her father, was the first one who produced these raps. She accidentally discovered the way to make them, by playing with her toes against the foot-board while in bed. Catherine told me that the reason why Elizabeth went west to live with her father, was because she was too conscientious to become a medium. The whole secret was revealed to me, with the understanding that I should practice as a medium when the girls were away. Catherine said that whenever I practised, I had better have my little girl with me, and make folks believe that she was the medium, for, she said, "They would never suspect so young a child of any tricks." After I had obtained the entire secret, I plainly told Catherine that my only object was to find out how these tricks were done, and that I should never go any farther in this imposition. She was very much frightened, and said she believed I meant to tell of it, and expose them; and if I did, she would swear it was a lie. She was so nervous and excited, that I had to sleep with her that night. When she was instructing me how to be a medium, she told me how frightened they used to get, in New York, for fear somebody would detect them, and gave me the whole history of all the tricks they played upon the people there. She said that once Margaretta spoke aloud, and that the whole party believed it was a Spirit.

(Signed)

"Mrs. NORMAN CULVER."

#### CERTIFICATE.

"We hereby certify that Mrs. Culver is one of the most reputable and intelligent ladies in the town of Arcadia. We were present when she made the disclosures. We had heard the same from her before, and we cheerfully bear testimony that there cannot be the slightest doubt of the truth of the whole statement.

(Signed)

"C. G. POMEROY, M.D.,

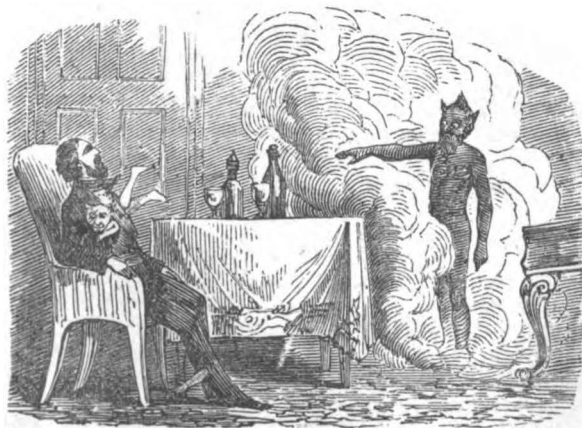
"Rev. D. S. CHASE."

We think we have now said enough fully to expose the Spirits and their Mediums. Had tables heels to their legs, they would probably long ago have kicked at the nonsense to which they have been subjected. The nonsense, however, is not altogether of modern origin. We believe there is a book on Table Rapping in the library of the Vatican, many hundred years old; and as far back as the time of Shakespeare, poor Yorick did more than cause a rap on a piece of furniture, for he it was who "set the table in a roar." If the world would take our advice, it would find that the table which is best turned to account is the multiplication-table, and we suspect that the best Table

Rapper is the presiding genius—the good spirit of a festive evening, who sits in the big arm chair, and raps attention to the good old toasts of “The Queen,” “The United Service,” and “The Ladies.” We wonder whether the table at the Freemason’s or the London Tavern, accustomed as each has been to the best company, would return better-natured answers through a medium than would the table of a stoic, a miser, or an old maid?

Once more let us take a serious view of the subject. Table Rapping is becoming an insufferable nuisance—it is already a dangerous excitant to the public mind. The Bishop of London forbids his clergy to meddle with it. The Pope excommunicates all who practice it in public or in private. The “Rev. S. C. Godfrey, of St. Catherine Hall, Cambridge,” lectures about it at the Hanover Square Rooms, and obtains fashionable audiences. Dr. Cumming comments upon it, and scruples about the character of the Spirits. Grave men—good men—enthusiastic men, are daily becoming believers in a vile imposition, and sacrificing valuable time to the consideration of a subject which intrinsically is not worthy a moment’s thought. Surely, then, this exposition of the delusion cannot prove altogether useless. It tells the story of the juggler—it explains the mechanism of the swindle. Fervently and sincerely we hope that it will effect still more—that it will save thousands from being befooled, and hundreds from becoming lunatics—that it may prove one pile driven into the stream to arrest the currents of blasphemy, infidelity, and false philosophy. Should it do so but in one instance only Ten Thousand Pounds’ worth of good will result from our—

#### SHILLING’S WORTH OF MAGIC.



28 JA 56





# SPIRIT RAPPING EXPOSED



PROFESSOR ANDERSON  
THE  
WIZARD OF THE NORTH