

**W Y M A N'S**  
**HAND-BOOK OF MAGIC,**  
**SECOND SERIES**

BEING THE NEWEST TRICKS OF DECEPTION,  
DEVELOPED AND ILLUSTRATED,

TO WHICH IS ADDED,

**AN EXPOSURE**

OF THE

**SECOND SIGHT MYSTERY;**

ALSO

**AN EXPOSURE**

OF THE

**CARD TRICKS**

**MADE USE OF BY PROFESSIONAL CARD PLAYERS  
AND SPORTSMEN.**

*By* **WYMAN,**

**WIZARD AND VENTRILOQUIST.**

The sacred Seer with scientific truth,  
In Grecian temples taught the attentive youth,  
With ceaseless change, how restless atoms pass  
From life to life, a transmigrating mass!  
Whence drew the enlightened sage the moral plan  
That man should ever be the friend of man.

DARWIN.

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VINCENT L. DILL, Stereotyper  
139 Fulton Street, New York



*John Wyman*

# HAND-BOOK OF MAGIC.

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## DESCRIPTION OF THE MAGICIAN'S TABLE.

WHEN a secret confederate is required, have a table four and a half feet long, two feet eight inches high, two feet nine inches wide, with a curtain round it, twenty-two inches deep. In the top of this table are several secret square holes, of different sizes, from three



to five inches across; these having covers which exactly fit, and hung upon concealed hinges, so that they may be let down; but when lying flat, the top of the table appears to present a perfect surface. Under this surface are buttons, which prevent those lids from falling down when not made use of. Under the top of the table is fastened a box, or drawer, open at the top, and at the side which is farthest from the spectators. This box is about twenty inches deep, and concealed by the curtain; and into this box is placed the secret agent, who assists the performer.

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#### HOW TO MAKE A PERSON JUMP.

This feat is more for pastime than anything else. You must have a post of about five or six inches long, and get it turned hollow throughout, so that you may have a screw made just to fit, and then put a needle at each end of the screw, and have two holes so contrived in the post that you may fasten two strings in the screw, so as when you pull one end of the string, the needle will run into your finger, and when you pull the other end of the string, the needle will run into your thumb, which will cause great laughter to the company.

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#### THE INVISIBLE CHICKEN, OR ENCHANTED EGG BAG, AS PERFORMED BY THE CELEBRATED WYMAN.

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 in 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 noble fancy if well handled.

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#### SCRAP, OR BLOWING BOOK, AS PERFORMED BY POTTER.

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 of a quarter of an inch, with a gouge made for that purpose, and let them be one inch distant; paint every thirteenth or fourteenth page, which is the end of every sixth leaf and beginning of every seventh, with like 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 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.

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#### GUN COTTON—HOW PREPARED.

The cotton used for this purpose must be free from

all extraneous matter. It is desirable to operate on the clean fibres of cotton in a dry state, by means of nitric and sulphuric acid. These are mixed together in one part nitric to three of sulphuric—in any vessel not liable to be affected by the acids. A great degree of heat being generated by the mixture, it is left to cool until its temperature falls to fifty degrees Fahrenheit. The cotton is then immersed in it; and, in order that it may become thoroughly saturated with the acids, it is stirred with a glass rod. The cotton should be introduced in as open state as practicable. The acids are then drawn off, and the cotton gently pressed to take out the acids, after which it is covered up in the vessel and allowed to stand sixty to eighty minutes; it is then washed in a continuous flood of water until the presence of the acids is not indicated by the test of litmus paper; dip the cotton in a weak solution of carbonate of potash; that will remove any portion of the acids that may remain; when dry, the cotton can be used in the above state; but to increase its explosive power, dip it in a weak solution of nitrate of potash, then dry in an oven heated by hot air or steam to about one hundred and fifty degrees Fahrenheit.

#### SYMPATHETIC INKS.

For **YELLOW**—write with muriate of antimony; when dry wash with tincture of galls.

**BLACK**—write with a solution of green vitriol, and wash with tincture of galls.

**BLUE**—nitrate of cobalt, and wash with oxalic acid.

**YELLOW**—subacetate of lead, wash with hydrochloric acid.

**GREEN**—arsenate of potash, wash with nitrate of copper.

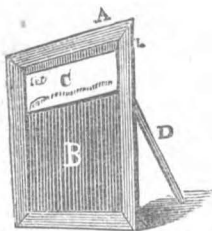
**BROWN**—prussiate of potash is the wash over nitrate of copper.

**PURPLE**—solution of gold and muriate of tin.

**BLACK**—perchloride of mercury; the wash is hydrochloride of tin.

## 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 movable, 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.

## DANCING TURKEYS.

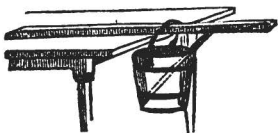
A few years ago, an Italian acquired an ample fortune by exhibiting a number of dancing turkeys, and by a very simple process entertained the people of this country for several months. In the centre of a circular gallery crowded with spectators, he exhibited a platform railed round, on which he placed about a dozen of turkeys. These at first appeared quite peaceable, as feeding on corn, which he cast amongst them. Striking up slow music, the birds began to move about without much agitation. As the musician made a transition to a quicker note, the turkeys began to dance faster and faster. As the music advanced they increased in agitation, till at last they flew into strange vagaries,

and in a manner the most eccentrical that can be imagined. This very naturally threw the whole company into a violent fit of laughter during the chaotic dance, which continued a considerable time. By degrees they sank into their original passive state, and resumed their feeding till the performer repeated his music, and gradually raised them again to an equal fit of extravagance. All this was executed by simple process. Beneath the platform he had placed a fire of charcoal, which as it rose in heat, by being secretly blown upon, warmed the stage, composed of a thin iron plate, and by degrees raised the turkeys to a fit of distraction.

#### 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.

## SYMPATHETIC LAMP.

This lamp is put upon a table ; the conjurer gives a signal to the confederate to blow in a pipe, without directing the wind to the place where it is laid, and nevertheless it extinguishes it immediately, as if some person had blown it out.

## EXPLANATION.

The candlestick which bears the lamp, contains a pair of bellows in its basis, by which the wind is conveyed straight to the flame through a little pipe. The confederate, under the floor, or behind the curtain, in moving the machinery, concealed under the table, makes the bellows blow to extinguish the lamp in the moment desired.

## 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, 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 brilliancy by sifting over it a small quantity of magnesia.

## ICE MADE IN A RED HOT VESSEL.

Take a platinum cup and heat it red hot ; in it pour a small quantity of water ; then the same quantity of

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

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

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#### 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.

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#### THE MAGIC NOSEGAY BLOWING AT THE WORD OF COMMAND.

##### *Explanation.*

The branches of this nosegay may be made of rolled paper, of tin, or any other matter whatever, provided they be hollow or empty. They must, in the first place,

be pierced in several places, in order to apply to them little masses of wax, representing flowers and fruits. Secondly, this wax must be enveloped with some gummed taffety, or a very thin gold beater's skin. Thirdly, these envelopings must be quickly glued to the branches, so as to seem a part of them, or at least a prolongation. Fourthly, the colours of the flowers and fruits they represent must be given them. Fifthly, the wax must be heated till it melts, and runs down the branches and handle of the nosegay.

After this preparation, if you pump the air through the stem of the nosegay, the envelopings will of course contract themselves, so as to appear withered, &c., and as you blow, the wind penetrating into the ramifications of the branches, the envelopings, like little ærostatical balloons, dilate themselves so as to resume their primitive and blowing appearance.

To perform this trick you must begin by twisting and dressing lightly all these envelopings, and render them almost invisible, by making them to enter into the branches of the nosegay; then the nosegay must be placed in a kind of bottle, containing a little pair of bellows, and of which the moveable bottom being put in motion, by the machinery in the table, may swell the envelopings at the moment required.

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#### THEORY OF THE JEW'S HARP.

If you cause the tongue of this little instrument to vibrate, it will produce a very low sound; but, if you place it before a cavity, (as the mouth,) containing a column of air, which vibrates much faster, but in the proportion of any simple multiple, it will then produce other and higher sounds, dependent upon the reciprocation of that portion of the air. Now the bulk of air in the mouth can be altered in its force, size, and other circumstances, so as to produce by reciprocation, many different sounds; and these are the sounds belonging to the Jew's Harp.



MONS. ADRIAN'S GREAT TRICK OF THE EGYPTIAN FLUIDS  
OR IMPOSSIBILITIES ACCOMPLISHED.

Mix wine and water together, then separate them by means of a red and white tape. To perform this trick you must have three covers (tin) made, of an obeliotic form, terminating at about one inch and a half on top, upon the top of two of these covers is soldered a piece of thick brass, copper, or lead, say about a quarter of an inch in thickness, in the centre make a hole about the same in diameter, about two inches from the top, and on the inside will be a partition or floor, through the centre of which make a small hole, (this partition must be water tight.) Previous to performing the trick fill the two covers (the tops of them) one with water, the other with wine, then cork them well which excludes the air, consequently keeps the liquid from coming out at the small hole made in the centre of the partition, then take two sound tumblers and put about as much water in one as there is water in one of the covers, place the cover over that, the tumbler that has the water, then put about the same quantity of wine in the other tumbler, as there is in the other cover, and place that cover over it, now have tumbler with a hole through the centre of the bottom (made with a drill,) have this hole closed with a long peg from the under side, then through your trick table have a small auger hole made to admit the peg, this tumbler must also be covered with a similar cover in external appearance; you then take the covers off the tumblers containing water and wine, and in presence of the audience mix the two liquids, then pour both into the tumbler that has the hole through the bottom, place the tumblers back and cover them over, now lift the tumbler up containing the mixture that the audience may see it, (keeping your hand in front of the peg,) place it back with peg through the hole, cover it over, then take a red and white tape string that has previously been fastened to a small stick, and place it in the top of the cover that is over the false tumbler, then take the end of the red tape, which

has a small wire to it, and after removing the cork from the cover over the wine, drop the end of the wire into the whole; the air is then let into the wine, which lets it run down into the tumblers underneath, do likewise with the white tape, then reach your hand under the table and draw the peg out of the tumbler and let the mixture run down into a tumbler or cup secreted there for that purpose; now remove the covers and show the audience that the tumbler you poured the mixture into is empty, and the one you poured it out of contains it again, which will greatly astonish them.

#### THE DIVINATING PERSPECTIVE GLASS.

Let a small perspective glass be made, that is wide enough at the end where the object glass is placed, to hold a table similar to the following.

1.131	10..132	19.133
2.231	11..232	20.233
3.331	12..332	21.333
4.121	13..122	22.123
5.221	14..222	23.223
6.321	15..322	24.323
7.111	16..112	25.113
8.211	17..212	26.213
9.311	18..312	27.313

Take a pack of cards that consists of 27 only, and giving them to a person, desire him to fix on any one, then shuffle them and give the pack to you. Place the twenty-seven cards in three heaps, by laying down one alternately on each heap, but before you lay each card down show it to the person without seeing it yourself; and when the three heaps are finished, ask him at what number, from 1 to 27, he will have his card appear, and

in which heap it then is. Then look at the heap through the glass, and if the first of the three numbers which stands against that number it is to appear at, be 1, put that heap at top; if the number be 2, put it in the middle; and if it be 3, put it at the bottom. Then divide the cards into three heaps, in the same manner, a second and a third time, and his card will then be at the number he chose.

For example. 'Suppose he desires that his card shall be the 20th from the top, and the first time of making the heaps he says it is in the third heap; you then look at the table in the perspective, holding it at the same time over that heap, and you see that the first figure is 2, you therefore put that heap in the middle of the pack. The second and third times you in like manner put the heap in which he says it is, at the bottom, the number each time being 3. Then looking at the pack with your glass, as if to discover which the card was, you lay the cards down one by one, and the twentieth card will be that he fixed on.

You may show the person his card in the some manner, without asking him at what number it shall appear, by fixing on any number yourself. You may also perform this recreation with the magnetical dial, by making the hand point to any number, from 1 to 27, at which you intend the card shall be found.

The foregoing recreations with the cards will be found sufficient to explain all others of a similar nature, that have or may be made, the number of which is very great. To perform these we have described requires no great practice; the two principal points are, the making the pass in a dexterous manner, and a certain address by which you influence a person to draw the card you present.

Those recreations that are performed by the long card are, in general, the most easy, but they are confined to a pack of cards that is ready prepared; whereas, those that depend on making the pass, may be performed with any pack that is offered.

**HERR ALEXANDRE'S MODE OF PERFORMING THE EGG BAG TRICK.**

Take a bag and exhibit it to the audience, turn the bag inside out, then back again, after which take several eggs out of it. To perform this trick, have you a bag about a half yard wide, and about five-eight's deep, made of black cambric, then take strips of the same cloth about three inches wide and sew them on each side of the strip lengthwise of the bag, these are called cells, it is in these that the eggs are placed ; let the end of the cells be closed at the mouth of the large bag, so that the mouth of the cells will be the reverse of that of the large bag, these are filled with eggs made of wood, with the exception of one or two natural eggs, which they take out first and break to convince the audience that they are all genuine, when they turn the bag they keep these cells next to them, and as the large bag is turned upside down, the eggs are in the bottom of the cells at the mouth of the large bag, the performer will then catch the bag just above the eggs, and give it a few wraps across the other hand, to convince the audience that there is nothing in it, after which he turns the bag again and takes out several eggs, which to the audience is a great mystery.

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**FREEZING WITH LIQUID.**

Ether poured upon a glass tube in a thin stream, will evaporate and cool it to such a degree that water contained it may be frozen.

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**METALIC VEGETATION.**

Put into a common wine decanter about a quarter of an ounce of super-acetate of lead, (sugar of lead,) and fill it to the bottom of the neck with distilled or rain water ; then suspend, by a bit of silk or thread, fastened also to the cork or stopper, a piece of zinc wire, two or three inches long, so that it may hang as nearly in the

centre as possible; then place the decanter where it may not be disturbed. The zinc will very soon be covered with beautiful crystals of lead which are precipitated from the solution, and this will continue until the whole becomes attached to the zinc, assuming the form of a tree or bush, whose leaves or branches are laminel, or in plates of metallic lustre.

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#### TO TAKE IMPRESSIONS OF COINS, METALS, &c.

Cut fish glue or isinglass into small pieces, immerse it in clear water, and set it on a slow fire; when gradually dissolved, let it boil slowly, stirring it with a wooden spoon, and taking off the scum. When the liquid is found to be sufficiently adhesive, take it off the fire, let it cool a little, and then pour it on the medal or coin you wish to copy, having first rubbed the coin over with oil. Let the composition lie about the thickness of a crown-piece on the medal. Then set it in a moderate air, neither too hot nor too cold, to let it cool and dry. When dry, it will loosen itself; you will find the impression correct, and the finest strokes expressed with the greatest accuracy. You may give a more pleasing effect to the composition, by mixing any colour with it, red, yellow, blue, green, &c., and if you add a little parchment size to it, it will make it harder and better. This size is made by gently simmering the cuttings of clear white parchment in a pipkin, with a little water, till it becomes adhesive.

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#### TO POUR WINE, VINEGAR, AND WATER, OUT OF THE SAME BOTTLE.

This little experiment will occasion contradiction with some, and amusement to all.

Provide a common black junk bottle, with rather a large opening at the mouth: have three tin tubes the same height as the bottle, inside, with three holes at the sides near the end of each tube, which you introduce into three small bladders; the openings being tied

two-thirds of the distance of the length of the tubes from the bottom. The bladders, with the tubes, are now placed in the bottle; fill them, separately, with wine, vinegar, and water; the water and vinegar being colored the same as the wine. These tubes can be fastened in the neck of the bottle with cork, and come up even with the mouth of the bottle. If you wish to pour out wine, take the bottle by the neck with your hand, placing your thumb over the other two holes of the tubes; the same with respect to the others.

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

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ENCHANTED COIN, AS PERFORMED BY MONS. ADRIAN.

Put 15 pieces of money into a hat, take out 5 and mysteriously pass them back into the hat and it covered. To do this trick you must have in your left hand a plate, and under the plate and in your left hand have previously placed 5 pieces of coin such as you will have placed in the hat; after you have counted the 15 pieces into the hat, you then ask the person whom you

have selected from the audience to assist you in performing the tricks, to count the money out of the hat into the plate, to see that there is no mistake, after which you turn the money out of the plate into the hat, and at the same time letting fall the 5 pieces you have secreted in your hand under the plate; you then ask him to draw out five pieces which will still leave 15; you take the five that is drawn out and place them in a drawer (see umbrella factory) then you go through the magic words, *Presto, Pascillo, Pass*, you then open the drawer, (after placing your finger on the spring to hold the inside drawer in which the five pieces were placed,) and show the audience that the five pieces are gone, you then tell him to get the hat and see how many pieces is in it; he gets the hat, and to the surprise of all, he counts the original number, 15.

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MYSTERIOUS COIN, OR HOW TO MAKE DOLLARS PASS THROUGH A WINE GLASS, A CHINA PLATE, A TABLE, AND FALL INTO THE HAND.

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

Now you take a plate and place it on the table, place upon that a wine glass upside down, and take the empty morocco case and hold it before the audience, to convince them that nothing is inside. Place it, in a careless manner, over the soldered money, which you had before put a little aside from the view of the spectators. Place the small ball on the bottom of the glass, then take the case with the concealed coins therein, and place them over the ball which will be secreted as

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

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**THEOPHRASTUS PARACELSUS; OR, THE PIGEON KILLED BY  
THE THRUST OF A SWORD GIVEN TO ITS SHADE OR  
IMAGE.**

The name of Theophrastus Paracelsus, is given to this trick, because it is pretended that a man so called killed his brother, by stabbing his picture with a dagger. This anecdote, which undoubtedly is not related by contemporary historians, nor by eye witnesses, should be considered without doubt as apocryphal. However, the trick in question consists in fastening a pigeon by the neck to a double ribbon, drawn very tight, and sustained by two columns; and in cutting off the animal's head without touching it, in the very instant the sword is thrust at, or drawn against the shadow of the bird.



*Explanation.*

The two double ribbons to which the pigeon is fastened, conceal a very sharp little steel blade, bent in the form of a sickle. The blade is fastened to a silk string, which, passing between the two ribbons, and through one of the columns, reaches the hands of the compeer, underneath the floor. The pigeon's neck should be controled by a kind of silken ring, to hinder it from advancing or retreating. He who performs the trick, draws his sword upon the bird's shadow, and at this instant giving a hard stamp with his foot, as a signal for his compeer to draw the string, causes the sickle, which embraces the pigeon's neck, to cut off its head.

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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.

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TWO INVISIBLE SUBSTANCES, EACH HAVING A PUNGENT SMELL, CONVERTED INTO ONE VISISIBLE 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.



#### 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.

#### FIRE WORKS IN MINIATURE.

Put half a drachm of solid phosphorus into a large

pint Florence flask ; holding it slanting, that the phosphorus may not break the glass. Pour upon it a gill and a half of water, and place the whole over a tea-kettle lamp, or any common tin lamp, filled with spirits of wine. Light the wick, which should be almost half an inch from the flask ; and as soon as the water is heated, streams of fire will issue from the water by starts, resembling sky rockets ; some particles will adhere to the sides of the glass, representing stars, and will frequently display brilliant rays. These appearances will continue at times till the water begins to simmer, when immediately a curious aurora borealis begins, and gradually ascends, till it collects to a pointed flame ; when it has continued half a minute, blow out the flame of the lamp, and the point that was formed will rush down, forming beautiful illuminated clouds of fire, rolling over each other for some time, which disappearing, a splendid hemisphere of stars presents itself : after waiting a minute or two, light the lamp again, and nearly the same phenomena will be displayed as from the beginning. Let a repetition of lighting and blowing out the lamp be made for three or four times at least, that the stars may be increased. After the third or fourth time of blowing out the lamp, in a few minutes after the internal surface of the flask is dry, many of the stars will shoot with great splendour from side to side, and some of them will fire off with brilliant rays ; these appearances will continue for several minutes. What remains in the flask will serve for the same experiment several times, and without adding any more water. Care should be taken, after the operation is over, to lay the flask and water in a cool secure place.

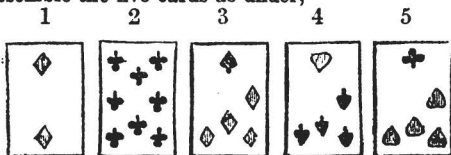
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#### THE CHANGEABLE CARDS, OR GAMBLERS OUTWITTED.

Having shuffled a pack, select the eight of each suit, and 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 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 on them, they will all turn red; and you 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 pretense 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

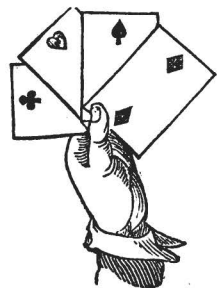


right hand, you show your company that there are four eights and the deuce of diamonds; you should likewise hold them up to the light, to let them see that they are not double, which you may do without fear of detection, as the lower parts of the cards will be so opaque, that the deficiency of spots 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 these 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 to 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. 6, 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 on 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 any one 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 those 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 in 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 persons 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.

## THE INEXHAUSTIBLE BOTTLE.

This well known trick has many puzzling points for those who witness M'Alister, Wyman, or Anderson, Pour over one hundred glasses of liquor from a small bottle; and, what adds to the astonishment of the audience, is to see ten or twenty kinds flow from the same bottle.—This trick is thus explained: The glasses are so small that a quart bottle will fill seventy-five or a hundred; the glasses are arranged on a tray in a particular manner by the wizard, before the performance begins. The bottle is filled with the following mixture: spirits of wine, water, and sugar; in the bottom of each glass is a drop or two of Paul de Veves, Flavoring Extract, as Noyeau, Vanilla, Lemon, Punch, Essence of Brandy, Port, Sherry, &c. You are thus enabled to convert a tolerable resemblance of any fluid that is likely to be called for, and you can thus supply more than one hundred persons a half sip of their favourite beverage from the inexhaustible bottle.

## THE TIN TREE.

Into the same, or a similar vessel to that used for the lead tree, take distilled or rain water, as before, and put in three drachms of muriate of tin, and about ten drops of nitric acid. When the salt is dissolved, suspend a piece of zinc wire, as in the last experiment, and set the whole aside to precipitate without disturbance. In a few hours the effect will be similar to that produced by the lead, only the tree of tin will have more lustre. In these experiments it is wonderful to see the lamina, or thin plates, shoot out, as it were, from nothing.

## BLIND ABBESS AND HER NUNS.

A blind abbess visiting her nuns, who were equally distributed in eight cells built at the four corners of a square, and in the middle of each side; finds an equal

number of persons in each row or side containing three cells. At a second visit she finds the same number of persons in each row, though their number was enlarged by the accession of four men; and coming a third time, she still finds the same number of persons in each row, though the four men were then gone, and had carried each of them a nun with them.

To resolve the first case, when the four men were got into the cells, we must conceive it so, that there was a man in each corner cell, and that two nuns removed from thence to each of the middle cells.

3	3	3
3		3
3	3	3

At this rate, each corner cell contained one person less than before; and each middle cell two more than before. Suppose then, that at the first visitation, each cell contained three nuns; and so, that there were nine in each row, and twenty-four in all; at the second visit,

which is the first case in question, there must have been five nuns in each middle cell, and two persons, viz., a man and a nun in each corner cell; which still makes nine persons in each row.

2	5	2
5		5
2	5	2

To account for the second case, when the four men were gone, and four nuns with them, each corner cell must have contained one nun more than at the first visit, and each middle cell two fewer; and thus, according to the supposition laid down,

4	1	4
1		1
4	1	4

each corner cell contained four nuns, and there was only one in each middle cell, which still make nine in a row, though the whole number was but twenty.

#### CRYSTALLIZATION UPON CINDER.

Put into some water, a good quantity of alum, and let it boil; then set the solution in a cool place, sus-



pending in it (while hot) by a hair or fine silk thread, a cinder ; as the solution cools, a beautiful crystallization will resemble a specimen of minerological spar.

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#### HOW TO EAT FIRE.

Anoint your tongue with liquid storax, and you may put red hot iron or fire coals into your mouth, and without burning you. This is a very dangerous trick to be done, and those who practice it ought to use all means they can to prevent danger. I never saw one of those fire-eaters that had a good complexion.

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#### THE MINIATURE RIVER ON FIRE.

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

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#### THE DANCING CARD.

One of the company is desired to draw a card, which the conjuror shuffles again with the others, and then orders it to appear upon the wall ; the card instantly obeys, then advancing by degrees and according to orders, it ascends in a straight line, from right to left ; it disappears on the top of the wall, and a moment after it appears again, and continues to dance upon a horizontal line, &c. &c.

#### *Explanation.*

This trick is so simple that I could have dispensed with speaking of it ; it consists in the first place, in obtaining a forced card drawn, which is easily known by the card being larger than the rest ; after having shuffled it with the others, it is taken out of the pack, the better to impose upon the company. The instant it is ordered to appear on the wall, the compeer or invisible

agent very expertly draws a thread, at the end of which is fastened a similar card, which comes out from behind a glass; another thread drawn very tight, on which it slides, by the means of some very small silk rings fastened, running thereon, prescribes its motion and progress.

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#### WYMAN'S GUN TRICK.

Having provided yourself with a fowling-piece, permit any person to load it, retaining for yourself the privilege of putting in the ball, to the evident satisfaction of the company, but instead of which you must provide yourself with an artificial one made of black lead, which may be easily concealed between your fingers, and retain the real ball in your possession, producing it after the gun has been discharged; and a mark having been previously put upon it, it will instantly be acknowledged. This trick is quite simple, as the artificial ball is easily reduced to a powder on the application of the ram rod; besides, the smallness of the balls preclude all discovery of the deception.

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#### THE INVISIBLE SPRINGS.

Take two pieces of white cotton cord, precisely alike in length; double each of them separately, so that their ends meet; then tie them together very neatly, with a bit of fine cotton thread, at the part where they double (*i. e.* the middle). This must all be done beforehand.

When you are about to exhibit the sleight, hand round two other pieces of cord exactly similar in length and appearance to those which you have prepared, but not tied, and desire your company to examine them. You then return to your table, placing these cords at the edge, so that they fall (apparently accidentally) to the ground behind the table; stoop to pick them up, but take up the prepared ones instead, which you have previously placed there, and lay *them* on the table.

Having proceeded thus far, you take round for exam-

ination three ivory rings ; those given to children when teething, and which may be bought at any of the toy-shops, are the best for your purpose. When the rings have undergone a sufficient scrutiny, pass the prepared double cords through them, and give the two ends of one cord to one person to hold, and the two ends of the other to another. Do not let them pull hard, or the thread will break, and your trick be discovered. Request the two persons to approach each other, and desire each to give you one end of the cord which he holds, leaving to him the choice. You then say, that, to make all fast, you will tie these two ends together, which you do, bringing the knot down so as to touch the rings ; and returning to each person the end of the cord next to him, you state that this trick is performed by the rule of contrary, and that when you desire them to pull hard, they are to slacken, and *vice versa*, which is likely to create much laughter, as they are certain of making many mistakes at first.

During this time you are holding the rings on the forefinger of each hand, and with the other fingers preventing your assistants separating the cords prematurely, during their mistakes ; you at length desire them, in a loud voice, to slacken, when they will pull hard, which will break the thread, the rings remaining in your hands, whilst the strings will remain unbroken ; let them be again examined, and desire them to look for the springs in the rings.

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#### THE VICAR PUFFED.

This is an amusing toy, at which the sternest philosopher, nay even Heraclitis, of weeping memory, could not refrain from laughing at. It is a small ball of India rubber, on which is painted a true likeness of the parish parson, or some other person who is well known, it is then fixed to 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 vicar parson, or other 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 till they are actually convulsed with laughter.

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#### COMBUSTION IN AND UNDER WATER.

##### *Will-o-the-wisp.*

Take a glass tumbler three parts filled with water, and drop into it two or three lumps of phosphuret of lime; a decomposition will take place, and phosphuretted hydrogen gas be produced, bubbles of which will rise through the water, and take fire immediately they burst through the surface, terminating in beautiful ringlets of smoke, which will continue until the phosphuret of lime is exhausted.

Fill a saucer with water and let fall into it a grain or two of potassium; the potassium will instantly burst into flame, with a slight explosion, and burn vividly on the surface of the water, darting at the same time from one side of the vessel to the other, with great violence, in the form of a beautiful red-hot fire ball.

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#### THE MAGICIAN'S SNOW BALL. THIS IS ONE OF THE FAKER OF AVA'S BEST FEATS.

Take a cup and fill it with rice, then change it into a handkerchief. To do this trick have you two cups (tin) made to fit one within the other, but let the outside cup be about two inches deeper than the inside one, let the rims be turned square down all round, but let that of the inside cup be a trifle larger than the outside one, so that when the tin cover (which you must also have) is put over them it will fit sufficiently tight to lift out the inside cup when it is taken off. Previous to performing this trick you must place in the bottom of the deep cup a white pocket handkerchief, then place the

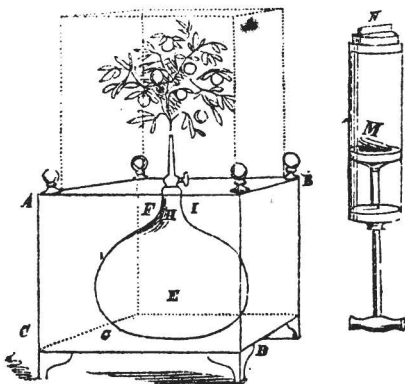
other cup in it, after which bring it out in presence of the audience, then fill the inside cup (which to the audience appears to be the only cup,) with rice, place the cover over it, after which repeat the mystic words • *Presto, Pracillo, Pass*, then remove the cover and the inside cup will have stuck to it and be concealed from view, now take out the handkerchief, and it will greatly astonish those who see it.

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THE ASTONISHING HINDOO MIRACLE, AS PERFORMED BY  
WM. MARSHALL, THE ORIGINAL FAKER OF AVA.

Take a child and place it on a table, then turn a basket over it, the child cries, the performer grows indignant, and pierces a sword through the basket, the child shrieks and apparently struggles in death, the sword is withdrawn and blood drips from it, the basket is removed, but no child to be seen. To do this trick you have to use the trick-table, and also have a confederate, the table is made with a trap door, fastened on the underside of the table; the child is trained up to the trick, consequently knows when to cry, and when to not; the child is placed upon the table on the trap door, at which time it commences to cry, a basket is then placed over it, on the inside of which, and next to the performer is fastened a piece of common sponge saturated with blood or its representative, while the performer is making preparation to complete the trick, his confederate opens the trap door of the table and lets the child down but leaves the door open, the child still continues to cry, the performer apparently becomes indignant, and takes a sword and pierces it through the basket, and at the same time through the sponge saturated with blood, at which time the child shrieks, then the confederate closes the door which gives the sound of the child a dying appearance; after the sword is withdrawn, the blood that was in the sponge is that which drips from it. This trick produces more terrific sensation than almost any other trick that is performed.

THE WONDERFUL ORANGE TREE, AS PERFORMED BY THE  
WIZARD WYMAN.



Make a box, A, B, C, of about six inches every way. In the middle of the top A, B, let there be a hole, through which is to pass the neck of the vessel E, that is a kind of hollow copper sphere, of four inches in diameter, and covered at its top and bottom, F and G, with two pieces of the same metal. To the part next to F, there is to be a tube H., about half an inch in diameter, through which is an aperture of a quarter of an inch; this tube must also be pierced horizontally, by an opening of one-third of an inch at I, to admit a lock, the key of which must extend to the outside of the case. It should also have a small aperture of about one-tenth of an inch to let out the air that is to be compressed in the vessel E, as we shall now explain.

To force the air into the hollow vessel there must be adjusted to one of its sides the copper syringe, N M, which has a little valve at M, and at the extremity N, so that by alternately thrusting in and drawing out the

piston, the air may be strongly condensed in the vessel E.

To the extremity of the tube H, there is fixed the little tree O, which is composed of four or five branches of copper that proceed from the stem O, these branches are hollow that the air that enters the bottom may extend to the top. To these branches are adjusted twigs, made of brass wire, and the whole decorated with orange leaves made of parchment, and coloured to imitate nature.

The ends of the branches are to dilate, so as to contain small pieces of fine kid, which are to take the figure of an orange when they are extended by the air drove through the branches. These oranges of kid must be contained within the extremity of the branches to which they are fastened by a silk thread, and there must be a space left at the ends of the branches to which is to be fixed the bud and flower of a blowing orange. The trunk of the tree must fit the tube H that none of the air may escape. The branches and kid that are to form the oranges must be accurately painted so as to favour the illusion. The whole to be covered by a glass case, to prevent any one touching it.

Previous to performing this trick, with a little stick, put the kid oranges within the end of each branch; also the flowers of the blowing orange, that no part may appear. You then fill the vessel by means of the syringe with air.

Matters being thus arranged introduce the box and tree covered with the glass shade, and show the company the present state—that it bears neither flowers nor fruit—tell them it shall instantly produce both. You then turn the cock, when the flowers and buds will immediately appear, and will be succeeded by the fruit.

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#### TO KILL A BIRD AND RESTORE IT TO LIFE AGAIN.

To do this trick you must have a box put together with screws; one end, however, has but one screw on each side, which acts as a hinge for the end to work on, but, that it may have the appearance of being solid

you put in two false screws below those on which the end works, in each end of the box there is a ring. To make it appear to the audience that you actually restore life to a bird, you must have two birds just alike, you have one secreted under the table, (trick table,) you then in presence of the audience kill the other, and request some one to put it in this box and put the top on the box, after they have put the top on, you take the box and set it on your trick table, then take your handkerchief and tie one corner to the ring that is in the solid end of the box, and then bring your handkerchief over the top of the box and pretend to be tying the other corner to the other ring, but before you tie it, push the end of the box in and take out the dead bird, at the same time put in the live one, then catching the ring, pull out the end and tie the handkerchief in that ring also, then take the box and turn it over a time or two, after which remove the handkerchief and ask some one to take the top off the box, and as he does, out flies the living bird which greatly astonishes those who witness the trick.

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#### TO CHANGE SALT TO SUGAR.

This, as the two preceding tricks, and many others that might be mentioned if necessary, is done with the same box, except after you have placed a cup of salt in the box, and you have tied the handkerchief over it as in the bird trick, you then take a little lump of sugar and place it on the top of the box, after which say some mystic words, then take the handkerchief off, and ask some one to take the top off and lift out the cup of salt. which to their astonishment is a cup of sugar.

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#### TURNING A GLOVE INTO A BIRD, &c.

This is done precisely in the same way, and with the same box that restoring life to the bird is done, except instead of killing a bird, you borrow a glove from a lady present, and drop it into the box, then proceed as in the above trick.



**THE CARDS NAMED DISCOVERED WITH THE EYES BLINDED.**

A pack of cards are caused to be drawn by some person. A woman arriving in the room names all the cards just drawn, without making the least mistake with regard to their colour, number, &c.

*Explanation.*

The cards are disposed as we observed before. The conjuror having, unnoticed, observed the card drawn, he informs his wife, or agent, even at the very instant he promises he will take particular care he or she shall know nothing about it. He says he will not speak a word, while his wife names the cards, and that the person who holds them shall be confined to show them to the company, by saying this is such or such a card, &c. It is in this last phrase he names the card, which is underneath; his wife, who hears him, and who knows by heart the disposition of the pack, names the cards which follow it; that is to say, for instance, if she is given to understand that the 19th is underneath, she names the 10th, the 17th, &c. Having mentioned the whole pack, her husband, who, during this time, never speaks a word, resumes the use of his speech, and begs of the person who had chosen them, to ask what are the others that remain un-named; the wife is informed by this question that there is not one remaining, and answers accordingly.

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**THE MAGIC RING.**

Make a ring large enough to go on the second or third finger, in which let there be set a large transparent stone, to the bottom of which must be fixed a small piece of black silk, that may be either drawn aside or expanded by turning the stone round. Under the silk is to be the figure of a small card.

Then make a person draw the same sort of card as that at the bottom of the ring, and tell him to burn it in the candle. Having first shown him the ring, you take part of the burnt card. and reducing it to powder, you

rub the stone with it, and at the same time turn it artfully about, so that the small card at bottom may come in view.

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#### THE CARDS IN THE OPERA GLASS.

Provide an opera glass about two inches and a half long, the tube of which is to be ivory, and so thin that the light may pass through it. In this tube place a lens of two inches and a quarter focus, so that a card of about three quarters of an inch long may appear of the size of a common card. At the bottom of the tube there is to be a circle of black paste-board, to which must be fastened a small card with figures on both sides, by two threads of silk, in such manner that by turning the tube either side of the card may be visible.

You then offer two cards in a pack to two persons, which they are to draw, and that are the same as those in the glass. After which you show each of them the card he has drawn, in the glass by turning it to the proper position.

The better to induce the parties to draw the two cards, place them first on the top of the pack, and then, by making the pass, bring them to the middle. When you can make the pass in a dexterous manner, it is preferable, on many occasions, to the long card, which obliges you to change the pack frequently; for, otherwise, it would be observed that the same card is always drawn, and doubtless occasions suspicion.

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#### THE BURNT WRITING RESTORED.

Cover the outside of a small memorandum book with black paper, and in one of its inside covers make a flap, to open secretly, and observe there must be nothing over the flap but the black paper that covers the book.

Mix soot with black or brown soap, with which rub the side of the black paper next the flap; then wipe it quite clean, so that a white paper pressed against it will not receive any mark.

# PREFACE

## TO THE SECOND SIGHT MYSTERY.

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As a great deal of anxiety has been manifested in every part of the community respecting this very successful and ingenious method of silent telegraphing, or, in other terms, the phenomena of SECOND SIGHT, or seeing without eyes, and by many called "Clairvoyance," for this reason I feel it my duty, as well as a gratification to myself and others, to make some comment upon the subject, together with a brief explanation of the manner in which it may be performed.

When the "*SECOND SIGHT Mystery*" was first introduced, it was not intended for a speculative trick, or to be introduced before the fashionable assemblages of our theatres, museums, and public places of amusement, but was simply designed for the social circle and fire-side amusement. We could scarcely conceive of a more pleasant yet innocent recreation than that of the present method of seeing, as it were, without the use of our eyes. One of the party being brought forward, and carefully blindfolded, or even placed in an adjoining room, may readily conceive the name and description of every article held in the hands of the opposite party, without the least recourse to bribery or accomplice. We are well aware that even all the principal tricks of jugglers, magicians, &c., as practiced at present, are accomplished by means of collusion through a third person. But in the present no such recourse is necessary, as any two persons, by committing to memory the following examples, are enabled to perform the experiment of second sight. I am well satisfied that there

are at present numerous professors of mesmerism and pretended clairvoyants who are continually impressing upon the minds of the public that they, the clairvoyants, are enabled, through the medium of electro or animal magnetism, to distinguish and describe *foreign lands*, hidden treasures, and even to tell the thoughts of those whom they never seen, or could not have had any correspondence whatever.

All this *they profess* to do without any recourse to bribery or the optical vision.

This illusion they have carried very successful for a number of years, and in fact the community never recognized the second sight under any other circumstances than when connected with demonstrations of their so-called clairvoyance. I have frequently, when exhibiting this experiment in various parts of the country, been very much annoyed by sudden contentions, arising out of inconceivable ideas respecting the manner of correspondence.

One says it is clairvoyance, another mesmerism, or sychology; some say it is a spiritual manifestation, others say ventriloquism. Thus we see many ideas advanced by many different people; yet all are totally ignorant of the true method of its accomplishment. A careful perusal of the following book will scatter every erroneous idea concerning the supposed miracle. This beautiful trick has progressed rapidly, from its infancy, and was for a great length of time withheld from the criticism of the public, and only exhibited in private circles, but recently it has acquired a considerable popularity, and is now daily astonishing the multitudes who witness its demonstrations with wonder and delight.

Yours, respectfully,

W.

## NOTICE.

THE science of "Second Sight" teaches any person the true method by which they are enabled, through the medium of SOUND, to distinguish the *colour, name, and quality* of any articles that may be held in the hands of an operator. Also, to tell the *number, dates, quantity, time, direction, &c.*, during which time the subject may be satisfactorily blindfolded, or even placed in some other apartment, will readily describe all the above-named *orders* to which it belongs, thus making it a highly interesting exhibition of ingenuity and talent. It is not expected, however, that every person who reads this little book intends putting the examples into practice, but the reading of it once through is well worth the price asked for it, and a gratification to know that the "secret is out."

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## CLAIRVOYANCE EXPOSED;

OR, THE SECOND SIGHT MYSTERY,

AS PERFORMED ORIGINALLY BY MRS. HANNINGTON, PROFESSOR WYMAN, ROBERT HELLER, AND MRS. LOOMIS.

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### LESSON I.

NOTE.—Great care should be taken by the operator not to PLACE the *least stress* or to *emphasize* upon any letter, word, or sound. Speak natural, loud, and distinct, in order that the subject may hear with accuracy every sound that is uttered. The subject must also speak loud and distinct, so that the audience may hear every answer clearly. All the CUES in this science are marked *thus*; and must be impressed upon the mind of both the subject and the operator. But not regarded in any example of communication.

A correct distinction of all COLOURS may be known by the following examples :

EXAMPLE I.

*What colour ?* White.

*What is the colour ?* Black.

*What colour is this ?* Red.

*Name the colour ?* Blue.

*Describe the colour ?* Green.

*Can you tell the colour of this, that, or them ?* Yellow.

*What is colour as near as you can tell ?* Brown.

*What is colour of the article ?* Gray.

*Tell me what colour, &c. ?* Mixed.

EXAMPLE II.

*Tell me the colour of this handkerchief ?* Mixed colours ; and RED the most prominent colour, &c.

NOTE.—The best method to distinguish any variety of mixed colours is first to distinguish the most prominent colour of the article by first asking any one of the above direct questions denoting its most prominent colour, and immediately after the answer is given it should be repeated thus :

*Describe the colour ?* Green. Repeat Green ? Yes, a variety of mixed colours, but green is the most prominent.

Thus all mixed colours may be known in a corresponding manner.

LESSON II.

TABLE OF NUMERALS.

<i>What Number of any article</i>	Denotes 1
<i>What is the Number of any article</i>	" 2
<i>What Number can you see of any article</i>	" 3
<i>What Number can you tell of any article</i>	" 4
<i>Count the Number of any article</i>	" 5

*Please to count* the number signifies that more than five are to be enumerated when the signal bell may be acceded to, and subject commences to count slowly the number specified. Thus ~

									1	Ring.	2	3	4	5	6
								1	2	"	3	4	5	6	7
							1	2	3	"	4	5	6	7	8
						1	2	3	4	"	5	6	7	8	9
					1	2	3	4	5	"	6	7	8	9	10
				1	2	3	4	5	6	"	7	8	9	10	11
			1	2	3	4	5	6	7	"	8	9	10	11	12
		1	2	3	4	5	6	7	8	"	9	10	11	12	13
	1	2	3	4	5	6	7	8	9	"	10	11	12	13	14
1	2	3	4	5	6	7	8	9	10	"	11	12	13	14	15

The above is only a fac-simile of the ordinary addition table (as 1 and 5 are 6, or 10 and 5 are 15), the highest number being the one thought of. It would not be appropriate to adopt this principle to enumerate more than twenty-five, as it becomes tedious to calculate so slowly in order to arrive at the intended number; consequently I have annexed a few simple questions to denote any number more than 25, or less than 100. Thus:

### LESSON III.

<i>What number of any article, and</i>	Ring.	30
Repeat " " "	"	35
<i>What is the Number of any article and</i>	"	40
Repeat " " "	"	45
<i>What Number can you see of any article, and</i>	"	50
Repeat " " "	"	55
<i>What Number can you tell of any article, and</i>	"	60
Repeat " " "	"	65
<i>Count the Number of any article, and</i>	"	70
Repeat " " "	"	75
<i>Tell me the Number of any article, and</i>	"	80
Repeat " " "	"	85
<i>Please to count the Number of any article, and</i>	"	90
Repeat " " "	"	95
<i>What three figures denote the number</i>	" "	100

NOTE.—Should the answer of any intermediate number be demanded, as 37 for example, the question denoting 30 would be asked thus:

*What Number of &c. ? Please to count them ?*

*What Number* denotes 30, and the remark, "*please to count,*" signifies that there were more than five more in contemplation. Thus the subject imagines 30, and commences to count thus, 1, 2, RING. We now have by this process 32 and the five additional, as  $32+5$  are 37.

#### LESSON IV.

What do I hold in my hand? A pair of gloves.

Are they *ladies* or gentlemen's gloves? LADIES gloves.

Now reverse the question thus:

Are they *gentleman's* or ladies gloves? Gentleman's gloves. (See example for colour on page 46.)

What kind of an instrument is this? A pocket knife. (See colour of handle, &c.)

What number of blades? One.

What is the number of blades? Two.

What number can you see? Three.

What number can you tell? Four. If more than five, refer to the table of Numerals.

Here's a rare article, what is it? A handkerchief.

What colour? White.

What quality? Linen.

What is the quality? Cotton.

Can you tell me the quality? Silk.

Describe the quality of this or that? Cloth. (See colour.)

What is this? A porte-monnaie or pocket-book. (Repeat.)

"A porte-monnaie" or pocket-book, but which of the two is it? A porte-monnaie. (Reverse as in gloves.)

What is this I hold in my hand? A watch.

What quality? Silver.

Can you tell me the quality? It has the appearance of gold.

Answer the question direct? I would take it for gold.

Can you tell me the quality? It has the appearance of gold.

"Appearance" of gold, what do you mean by that? I mean, it's a poor example for genuine, like the owner. (N. B. For time, see page 51.)



*What have I in my hand?* A hat. (See colour.)

*What kind of a Fancy article is this?* A snuff or tobacco box. (Reverse as in porte-monnaie, gloves, &c.)

*What does this instrument pertain to?* To music.

*Here is a very curious instrument, what is it?* A lancet.

*Describe the nature of the article I hold in my hand?* An opera glass.

*If you can discriminate an article through the back of your head, tell me what this is?* An umbrella. (See colour, &c.)

*Here, what do you call this?* A cap. (See colour.)

*Here, what's this?* A cigar.

*Here, what's this for?* A cigar case. (Repeat.)

*A case?* A cigar holder.

*What kind of an article is this?* A cane. (See colour.)

*Here's a common article, what is it?* A tumbler.

*Here is something else?* A stick of some kind.

*Do you know what this is?* A toothpick.

*What quality?* Ivory.

*What quality, direct?* Silver.

*What kind?* Goose quill.

*Can you tell the quality direct?* Gold.

*Here is an article of great value, what is it?* A pair of spectacles. (See quality, &c.)

*The gentleman desires you to name this article?* A boot.

*The gentleman is anxious you tell what this is?* A shoe.

*I believe I am puzzled to know what this is, can you tell?* Curiosity (curiosity), spoken with surprise; but it is a greater curiosity for me to see and not know what you know and don't see

*This article the owner prefers to keep?* A comb. If but one comb, answer instantly (correct); if it should be a pair of combs, make a slight pause between the word comb and the word correct.

*Here is an article used by ladies, what is it?* A pencil. (See colour and quality.)

What is this article used for? Soap.

What are these? A pair of scissors.

Tell me what this is? India-rubber.

Please to tell me what these are? A pair of tweezers.

Will you tell me what this is? A pocket-slate.

Here's a lady's favourite article, what is it? A ring.

(See quality.)

What does this gentleman hold in his hand? A musical instrument.

What does this lady hold in her hand? A bonnet.

This is of some importance, what is it? A penny.

Here is still something else? A string or line. A string? Yes, tape.

Here is an exceeding common article, what is it? A book. Correct. Should the word *a book* be repeated it signifies a blank book. (See comb, for example.)

What kind of a book? A map.

Name this? A nail.

Hand me some other article, but never mind—A screw.

A screw? A corkscrew.

What do you see in my hand? A bottle.

What does this box contain, or for? A match box.

What kind of a box is this? A cap box.

What quality of box is this? A fancy or toilet box.

What kind of money or coin is this? It is no money.

What is it then? A medal.

What is this glass for? An eye glass.

A gent's favourite article? A watch guard.

Repeat a watch guard? A watch chain. (See quality.)

What does this belong to? A watch.

What part? The seal. (See quality.)

What part of apparel is this? A lady's shawl.

Name this for the lady or gent, as the case may be? A ribbon.

TELL the lady or gent what this is? Lace.

What do ladies use this for? Thread.

Can you tell what this is? A key. (Remark.) A key? A safe key.

What is this key USED FOR? A door key.

When is *this* key used ? At night, or night key.

What do you *think* it is used for ? A trunk key.

What *use* does the *owner* make of it ? A watch key.

What *quality* of key ? Iron.

Can you *tell me* the *quality* ? Brass.

Can you tell me the *quality direct* ? Gold.

Can you tell me what *these* are ? A bunch of keys.

Count the *number* ? 1, 2, 3, 4, 5. (If more than five then resort to the bell as before.)

Here's an article—I *scarcely* know what it is myself ?  
A stone. (Remark.) A stone ? A marble.

What *colour* ? White.

What is it *used for* ? Chalk.

What *colour* is *this* stone, and what is it *used for* ?  
Red chalk.

This is something of *vast importance* to every man,  
what is it ? A piece of money or coin.

What *quality* ? Silver.

What *value* ? Three cents.

How much *value* ? Five cents.

How much is *the value* ? Six and a quarter cents.

How much is it *worth* ? Ten cents.

What *value* is this coin ? Twenty-five cents.

What is it *worth* ? Fifty cents.

What is this coin *worth* ? One dollar.

This is something of *vast importance*, &c.

Can you tell me the *quality direct* ? Gold coin.

What *value* ? One dollar.

How much *value* ? Two dollars and fifty cents.

How much is *the value* ? Three dollars.

Of how much is *the value* ? Five dollars.

What is this coin *worth* ? Ten dollars.

What is the *extreme value* of this coin ? Twenty  
dollars.

What *two figures* denote its *value* ? Fifty dollars.

What kind of a *book* is this, or the gentleman has  
just handed me a *valuable book*, &c. ? It is no book.

What is it *then* ? A bank note.

What *value* ? One dollar.

How much *value* ? Two dollars.

How much *is the value*? Three dollars.

How much *is it worth*? Four dollars.

OF HOW MUCH *is the value*? Five dollars.

How much *is this note worth*? Ten dollars.

What *is the extreme value of this note*? Twenty dollars.

What *two figures* denote its denomination? Fifty dollars.

What *three figures* denote its denomination? One hundred dollars.

What state? The present state.

What city or town? The present.

What day? What week? What time? What date, &c.? Always the present subject then in view.

#### EXAMPLE.

What day did he or she go? To-day.

What year? 1855, &c.

The following examples are calculated to denote within fifteen minutes of any required time.

From these examples we find but two hours specified by the questions. And it is expected that every subject, when about to perform this experiment, can certainly judge within two hours of the correct time.

Thus he can apply the following rule at any time, day or night. Should the hands of the watch or clock be at great variance with the correct time, you may then refer to the numeral table to find out the figures denoting such time. Then add this rule, and you cannot fail to arrive at the correct time denoted by such watch, let it be right or wrong.

What time is it by this watch? (Ring.) Eight o'clock exactly, *or* one hour before the time designed to be answered.

What time is it now? (Ring.) Fifteen minutes after eight.

What time at present? (Ring.) Half-past eight.

Can you tell the time? (Ring.) Fifteen minutes to nine o'clock.

What time is it by this watch ? Nine o'clock. (The exact intermediate time designed to be answered )

What time is it now ? Fifteen minutes after nine.

What time at present ? Half-past nine.

Can you tell the time ? Fifteen minutes to ten o'clock.

What is the exact time ? Ten o'clock.

### BELL QUESTIONS.

Bell questions are voluntary terms made use of, and not being a direct question put to the subject ; but the remark made to terminate by one stroke of the bell. By this process it seems that the bell is the only medium by which the intelligence is given ; thus it always confounds the mind of the spectator, how that, by the same one direct and only sound of the signal bell, could give sufficient intelligence for the explanation of the colour and quality of a difficult article (say the entire description of a watch, and time likewise.) In order to make this appear plain I have annexed a few examples. Thus addressing the persons present :

*Subjects* are enabled by this process to see as it were any article in *possession* of another. Ring. A lady's muff.

Some very *industrious* person must have brought this article. Ring. A thimble.

I *will pass* this article out of my hand into that of yours, *sir*. Ring. A money purse.

*Observe*, if you please, how every article is named correctly ? Ring. Tobacco.

It does seem a *mystery* even to me to see and know how this trick is accomplished. Ring. A miniature.

Many persons would be easily convinced that this was actually *clairvoyance*, but we repeat this is a trick forever. Ring. A lady's veil.

This trick is well calculated to confound the minds of many *intelligent men*. Ring. A letter.

This trick is *susceptible* of being carried to a greater *perfection* than this. Ring. A card.

We make many *mistakes* but seldom *detected*. Ring. A necklace or pertaining to the neck.

I wonder if the subject *foresees* the articles *held up*. Ring. A garment.

*We admit* of this as being a trick only, yet a very *novel one too*. Ring. A paper. Ring. A newspaper.

*This principle so frequently manifested*, I was a going to say by gentlemen, but never mind. Ring. A rule. Ring. A tape line or rule.

Ah! this is *handsome enough*. Ring. A breast pin.

The *subject sees these* articles as *readily* as you do. Ring. A looking-glass.

A toy may be known by one full stroke of the bell, during a short interval, say five seconds, or thereabouts.

An ornament may be known by a half or condensed stroke of the bell, by making one stroke and immediately touching the bell with the ends of the fingers, stopping off the sound,

Inclose this article in your hand. Ring. A buckle.

This is a *precious* good trick, yet there are but few who can carry it out successfully. Ring. A lock of hair.

*Young man*, hold that in your hand. There's a button for you.

It *matters not* what the articles are, but all will be *readily described alike*. Ring. A check. Repeat a check. A pass check.

What is this check used for? A baggage check.

*Produce* any article you please for description. Ring. A keepsake.

This is a —— (Interrupted by a—). Ring. A lady's reticule.

It's *surprising to see how* articles are *described so accurately*. Ring. Sealing wax.

I *thank you* for that. Ring. A piece of candy.

Seeing this is pretty good, I guess I'll keep it. Ring. Perfumery.

More of this would be agreeable. Ring. Fruit.

Have you any more of the same sort? Ring. Pass that spice over this way.

Well! well! what next will people hand up? Ring. A file.

*Communications* in this science are simple enough for any one to acquire in a short time. Ring. A brush. (Correct.) *Repeat a brush!* A tooth brush.

It BECOMES very *difficult* to describe articles, particularly if we do not know what they are. Ring. Dental or surgical instrument.

Which is it, the first or last named instrument? The first, or a dental instrument. (Reverse for the opposite.)

I PRESUME he or she can tell what it is. Ring. Needles. (*Repeat ring.*) Pins.

### BELL EXERCISES

Are only repeated strokes of the bell denoting the time when the articles are held up without using any language as a corresponding medium. (See example.)

- Ring. 1. A pair of gloves.  
 " 2. A handkerchief.  
 " 3. A hat.  
 " 4. A black hat.  
 " 5. A cap.  
 " 6. A black cap.  
 " 7. A lady.  
 " 8. A lady's hand.  
 " 9. A lady's bonnet.  
 " 10. A garment.  
 " 11. A nose.  
 " 12. A rumsucker's nose (*changing to another*).  
 " 13. He professes to be a gentleman.  
 " 14. Deeply in love.  
 " 15 With ladies and whiskey.  
 " 16 Shall I count the ladies he loves?  
 " 17 (*This ring denotes yes.*)  
 " 18 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14,  
 15, 16, 17, 18, 19, 20. (*Interrupted.*) Hold on! hold on!  
 Why does he love so many? He follows your example.

What example? To fall in love with all he meets, whether they be white or black.

• That will do, I perceive you know it all.

Note.—The operator during these exercises should be very careful to know that he can procure the above list of articles, or at least a similar list which he can arrange at any time with his subject; and you can change your list each evening at pleasure, and not be confined exclusively to the above memoranda.

Note.—The following examples will correctly denote any century or date, from 1854 back to 1400. Articles or coin dated further back than this will seldom if ever be offered for explanation.

EXAMPLE.

*What date is this coin or article, &c.?* 1800.

Of what date, &c. ? 1700.

Tell the date, &c. ? 1600.

Can you tell the date, &c. ? 1500.

Describe the date, &c. ? 1400.

Two special questions will be given to denote 1853 and 1854, as so many articles are presented having one of the above dates.

*What date is this?* 1854.

*What date do you see?* 1853.

In order to ascertain any intermediate date, as 1804 for example.

WHAT DATE, or *What number can you tell?* 1804.

See the first example on page 54, "*what date;*" by this we have 18 or 1800. "*What number can you tell*" (see page 49), we have 4 or 04; thus 18+04 or 1804. Suppose the number to be answered was 1710.

"*Of what date? Please count.*" 1700—1, 5, 3, 4, 5 (Ring), 6, 7, 8, 9, 10—1710.

Thus we have at once 1700 and 10 or 1710.

In these examples it will be well to get a perfect knowledge of the tables of Numerals, and particularly the exercises of the bell.

Now suppose the date to be 1830. Example.

*What date or number?* Ring. 1830.

*What date?* 1800.

*What number?* Ring. 30. Thus we have 1830—



a repeated stroke of the bell denotes five above as usual. Thus 1830. Ring. 1835, and all other numbers to be calculated in the same manner. (See page 49).

In no case must the subject name the century until he has first ascertained the additional number of years, as in 1710, "of what date," must be borne in mind until the remaining numbers be calculated, thus answering two questions at once. "*Of what date?*" "*Please count?*" Thus 1710.\*

The following examples denote the month and day of the month.

NOTE.—To find out the day of the month refer to the bell exercises in table of Numerals, on page 48.

What month? January.

What is the month? February.

What month was it? March.

What month do you say it was? April.

Name the month? May.

Please name the month? June.

Could you name the month? July.

Will you tell us the month? August.

Tell us the month? September.

Can you tell the month? October.

What month do you think it was? November.

Describe the month? December.

The following three questions denote the location of any person present.

*Point to the person?* (For example.) Centre.

*Can you point to the, &c.* " Right.

*Will you point to the, &c.* " Left.

In order to ascertain any desired number the following examples of silent telegraphing may be acceded to, thus: we wish to ascertain the number of 143; one stroke of the bell being given, the subject and operator both begin counting in their mind, keeping the exact time by practice; and so soon as the operator arrives at the required figure, strikes the bell once, then returns

\* It was impossible to give the correct date without first uniting two distinct questions by the word "or," thus making them appear but one question.

to count again until he has finished the full amount of figures, when he must make a half stroke. (See example.)

Ring	1	Ring	1
"	1, 2, 3, 4	"	14
"	1, 2, 3	half	143. Thus 143.
			Now suppose the
			No. to be 450.
"	1, 2, 3, 4	Ring	4
"	1, 2, 3, 4, 5	"	45
"	1, 2, 3, 4, 5, 6, 7, 8, 9, 0	half	450. Thus we
			have 450.

In these examples the figures are simply brought down to make it appear plain to the learner.

Names or articles can be spelled out in the very same way alphabetically. (Example.)

Ring A, B.

" A, B, C, D, E, F, G, H, I, J, K, L, M, N, O.

" A, B, C, D, E, F, G, H, I, J, K, L, M, N, O.

" A, B, C, D, E, F, G, H, I, J, K. Ring. Thus we have spelled out the word book—and any correspondence can be conducted in the very same manner.

A list of articles generally presented by the audience for description :

Hats,	Dental	instru-	Veils,
Caps,	ments,		Watch guards,
Gloves,	Surgical	instru-	Ladies' reticules,
Canes,	ments,		Tuning forks,
Watches & chains,	Musical	instru-	Pocket slates,
Keys,	ments,		Pass checks,
Pencils,	Maps,		Sealing wax,
Rings,	Shawls,		Tape lines,
Books,	Cards,		Locks of hair,
* Coins,	Cravats,		Opera glasses,
Bank notes,	Pens,		Eye glasses,
Medals,	Thimbles,		Lancets,
Snuff boxes,	Brushes,		Keepsakes,
Tobacco boxes,	Buttons,		Umbrellas,
Match boxes,	Mirrors,		Buckles,
Cap boxes,	Garments,		Files.
Fancy boxes,	Ribbons,		Bottles,

Strings,	Tape,	Perfumery,
Sticks,	Laces,	Candy,
Stones,	Cord,	Fruit,
Paper,	Scissors,	Spices,
Letters,	Thread,	Toys,
Combs,	Needles,	Miniatures,
Handkerchiefs,	Pins,	Boots,
Breast pins,	Muffs,	Shoes,
Pocket knives,	Spectacles,	Tumblers,
Screws,	Cases,	Cloth,
Nails,	Cigars,	India-rubber,
Tooth brushes,	Purses,	Soap.

### CONCLUSION.

We now have had a brief illustration of the mysteries of "Second Sight," or the pretended art of seeing without eyes. You have, I hope, found it to be a pleasant and interesting study; and should you wish to introduce the experiments before an audience or private party, bring your subject before the visitors; now take a pocket handkerchief and fold it up and place it over the eyes of the subject, with face first to the company; then make a few polite remarks respecting the trick as not being clairvoyance, mesmerism, ventriloquism, or any other of the popular illusions of the day.

Now procure some of the articles contained in the list; after a few have been named, remark to the company that you believe the subject can see through the handkerchief; and you will please the company better by turning your back to them and then describe the articles held up; or should there be an adjoining room convenient, place your subject in that, under such circumstances, however, that they are enabled to hear every sound that is uttered distinctly.

N. B.—Should any articles be presented in the course of your experiments not contained in the list, you must then prepare yourself with some new cue in the list; in this way you will soon be able to swell up the catalogue to a wonderful size, by writing all your new questions down on paper and committing them to memory as the others.

# EXPOSURE OF THE CARD TRICKS,

MADE USE OF BY PROFESSIONAL  
CARD PLAYERS AND SPORTSMEN.

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"And hence our master passion in the breast,  
Like Aaron's serpents, swallows 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* 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 Alchiphron his Letters. There are plenty of Mr. and Mrs. *Smigsmags* 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 wide 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 exten-

sively 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 wished 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, give 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.

## THE LONGS AND SHORTS.

Consist of having all short 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 two to one.

## 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 scheme.

*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 dexteriously placed on the top of the pack when passing it from one hand to another to deal; or

ascertain 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.

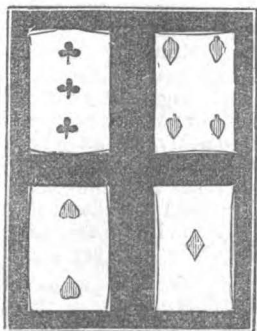
The accompanying engraving shows the dealer in the act of *Slipping the Card*, or practising the trick of *Sauter la Coupe*.



The fair-play 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*.

## 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, then the other ordinary card, 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 of 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 card 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 card 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 your 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.

#### PRICKED 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 upon 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 sufferer.

#### SKINNING.

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 control 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 amazing 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 bended uppermost.

#### DEALING THE FIVES FROM THE BOTTOM

Is a very common practice; it is, therefore, very neces-

sary 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 the 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 Brooke's Club was playing at quinze with Mr. Fox. At this game a 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 "*periculosus*" 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 number, or pips, varying according to the favourite 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: "Despatchers" for calling "eight is the main, are thus marked:

6 pips at the top, 6 at the bottom,

4 ————— 4

3 ————— 3

One the other side:

6 pips at the top, 6 at the bottom,

3 ————— 3

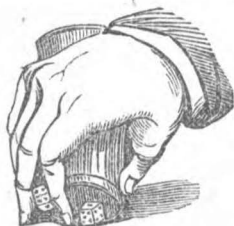
1 ————— 1

With two dice thus marked, it is possible to nick eight, by throwing twelve, by which the caster would lose ; but this can be obviated by taking the odds against the nick ; and if 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 principle 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, and 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.

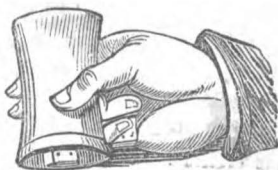
When it is determined to throw low, two sides of the dice having the numbers four and five, or five and six, are loaded in the following manner :—The corner spot of the four-side, adjoining the five-side, is carefully and neatly drilled to the depth of an eighth of an inch. A similar operation is performed 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 plying 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 tend to throw these numbers, are considerably in his favour, and against throwing the main called

## COGGING, NOW CALLED SECURING,



Is a species of fraud 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 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 have 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 comes 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 a second time the odds are much in favour of the caster; and he sometimes calls *seven* as the main, in which cases 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 the 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 *nick*, 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.

#### SCRATCHED DICE.

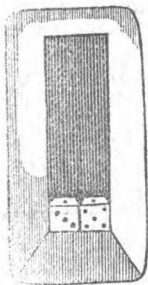
These cannot be used at public tables, because they are all covered with cloth, to prevent noise; but on one which is bare they are very destructive weapons in the hands of a practised sharper. They are made by drilling a hole in the centre part of the three, five or ace,



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 on either 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 cut on its inside, and a projecting ridge; and the absence of these, which is ascertained



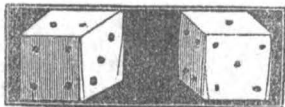
by putting a finger into the interior of it, constitutes an unfair one. But the most destructive box is that called the "Doctor." The following is the best description it is in our power to give from the inspection of one which has been shown. There is nothing remarkable in the appearance of its outside, 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 in 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 castor sees six and two uppermost, he would at once call *six*, six being the reversed number; if six and one are uppermost, he would 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, but, as is the usual method, they naturally turn over, and the intended effect would be 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 comes three, and on making four, he wins his main.

#### 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 descrip-



tion 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 1 is the reverse of number 6.

#### THE DANGERS OF A GAMING TABLE.

Perhaps the most unhappy event that can befall a person who visits a gaming-table for the first time is, that he should retire from it a winner. There seems so little reason why that which has already so easily been done should not with equal facility be repeated, that is, all but a certainty that the fortunate player will make the attempt. Two gentlemen strolled one night into a Paris gaming-house, neither of them being players, and intent, therefore, only on gratifying an idle curiosity. One of them, after looking on for some time, threw out a bait to Lady Fortune for three or four Napoleons. She was kind; and in less than half an hour his pockets were crammed with gold. He wisely resolved to march off with the spoil, and with that laudable intention he asked the dealer to exchange his gold for notes. After receiving 4,500 francs in paper there still remained three unlucky Napoleons. "Let's see what I can do with these," cried their possessor. He tried and lost them. That was provoking! Resolved to recover them, he changed one of his notes—then another—and in less than ten minutes he left the room without a franc in his purse. Reflecting on the difficulty of leaving the gaming-table a winner, he never played again.

"Gamble not at all,  
Remember, that the Gambler's fate  
Is written on the gates of hell."