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To Her Astonishment

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and All
of Us.

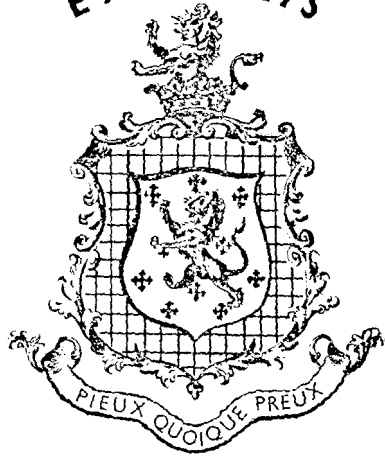
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CONJURING TRICKS TO AMUSE ALL.



THE HATCHED BIRD.

Separate an egg in the middle as nearly as possible, empty it, and then with a fine piece of paper, and a little glue, join the two halves together, having first put a live canary bird inside it, which will continue in it unhurt for some time, provided you make a small pin hole in the shell to supply the bird with air, have also a whole egg in readiness. Present the two eggs for one to be chosen; put the egg which contains the bird next the person who is to choose, and for this purpose be sure to select a lady; she naturally chooses the nearest to her, because having no idea of the trick to be performed, there is no apparent reason to take the further one, at any rate, if the wrong one be taken, you do not fail in the trick, for you break the egg and say, "You see that this egg is fair and fresh, Madam, as you would have found the other if you had chosen it. Now do you choose to find in it a mouse or a bird. She naturally declares for the bird, which of course you produce. If she does not, you must take the majority of votes.

THE MATCH TRICK.

Pretend to push a match into your nostrils, but allow it to glide between your fingers into your hand. This action makes it appear to slide up instead of down, give a sniff and pretend to pull it from behind your ear.

THE ENCHANTED COIN.

Put fifteen pieces of money into a hat, take out five and mysteriously pass them back into the hat and cover it. 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 five pieces of coin, such as you will have placed into the hat, you then ask some person to assist you in performing the trick, 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, at the same time let fall the five pieces you have secreted in your hand under the plate, and then ask him to draw out five pieces, which will still leave fifteen, you take the five which is drawn out and place them in a drawer, saying the magic words, presto, paccello, 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

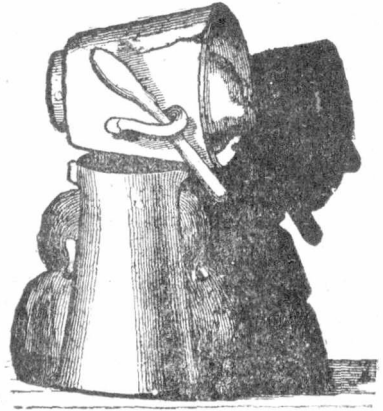
hat and see how many pieces are in it, he gets the hat, and to the surprise of all, he counts the original number fifteen.

HYPNOTIC BURLESQUE.

Inform the company that you will mesmerise them all. Make them sit round in a circle, make some passes over their faces, and tell them you will hypnotise them so thoroughly that they will have to do whatever you command. Ask them to link arms, and each to hold their nose, so as to form a continuous chain. When that is done say, "Now, ladies and gentlemen, you are under my influence although you do not know it. In the first place I have caused you to hold your noses at my request; now I command you not to leave your places, to go to your respective homes without letting go of your foolish noses." As they cannot leave the room without unlinking arms, they will soon to their amusement see the hoax.

MYSTERIES V. SHADOWS.

Shadows have ever been connected with mystery, and it is said that coming events are heralded by them. Many a mystery to this day remains unsolved, the innocent cause has been a shadow, and who has not ere now been startled by his own shadow, and many a ghost and weird object owes its origin to this phenomena—while the origin of the shade has been in direct contradiction to the reflection, but when the curtain is lifted and the secret revealed, how great is the astonishment. The tell-tale shadow on the blind has often let out a secret that the actors would gladly have hidden.



Who has not walked in a Forest on a bright moonlight night, and seen the huge branches of the trees reflected on the pathway, waving to and fro like so many ghosts and weird objects.

The illustrations we here present you with show in a remarkable manner how such mysteries are produced, there is nothing like a practicable object to bring forth the desired result. In the first picture we have the simple articles of a jug, a coffee cup lying flat with a lemon in it, and also a teaspoon, these are innocent objects in themselves, but when placed in a proper light, they produce something quite foreign to their shape, and therefore we see cast on the wall—an old lady on the wall, we could go on with these illustrations ad infinitum—



Magical Colors.

Put half a table-spoonful of syrup of violets and three table-spoonful 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 colors will appear in different order.

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 that 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.

The Two Invisible Substances.

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

To Illuminate the Surface of the Water.

Wet a piece of fine loaf sugar with phosphorized ether, and throw it into a basin of water; the surface of the water will become luminous in the dark, and, by gently blowing upon it, phosphorescent undulations will be formed, which illuminate the air above the fluid to a considerable distance. In winter the water must be rendered blood-warm. If the phosphorized ether be applied to the hand, or other warm objects, (which may be done with safety.) it renders them luminous in the dark.

The Well of Fire.

Add gradually one ounce, by measure, of sulphuric acid, to five or six ounces of water in an earthenware basin; and add to it also, gradually, about three-quarters of granulated zinc. A rapid production of hydrogen gas will instantly take place. Then add, from time to time, a few pieces of phosphorus of the size of a pea. A multitude of gas bubbles will be produced, which will fire on the surface of the effervescing liquid; the whole surface of the liquid will become luminous; and fire balls, with jets of fire, will dart from the bottom through the fluid with great rapidity, and a hissing noise.

To Produce Fire by the Mixture of Two Cold Liquids.

Take half a pound of pure, dry nitre, in powder; put it into a retort that is quite dry; add an equal quantity of highly rectified oil of vitriol, and distilling the mixture in a moderate sand heat, it will produce a liquor like a yellowish fume; this, when caught in a dry receiver, is Glauber's Spirits of Nitre; probably the preparation, under that name, may be obtained at the chemist's which will of course save much time and trouble.

You then put a drachm of distilled oil of cloves, turpentine, or carraways, in a glass vessel; and if you add an equal quantity, or rather more, of the above spirit, though both are in themselves perfectly cold, yet on mixing them together a great flame will arise and destroy them both, leaving only a little resinous matter at the bottom.

The Exploding Bubble.

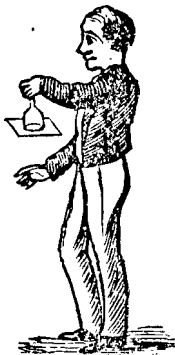
If you take up a small quantity of melted glass with a tube—the bowl of a common tobacco pipe will do—and let a drop fall into a vessel of water, it will chill and condense with a fine spiral tail, which being broken, the whole substance will burst with a loud explosion, without injury either to the party that holds it, or him that breaks it; but if the thick end be struck, even with a hammer, it will not break.

Artificial Thunder.

Mix two drachms of the filings of iron with one ounce of concentrated spirit of vitriol, in a strong bottle that holds about a quarter of a pint; stop it close, and in a few moments shake the bottle; then, taking out the cork, put a lighted candle near its mouth, which should be a little inclined, and you will soon observe an inflammation arise from the bottle attended with a loud explosion.

To guard against the danger of the bottle bursting, the best way would be to bury it in the ground, and apply the light to the mouth by means of a taper fastened to the end of a long stick.

PRESSURE OF AIR SHEWN BY A WINE GLASS



Place a card on a wine-glass filled with water, then invert the glass, the water will not escape, the pressure of the atmosphere on the outside of the card, being sufficient to support the water.

FORMATION OF WATER BY FIRE.

Put into a tea-cup a little spirit of wine, set it on fire, and invert a large bell glass over it. In a very short time, a thick watery vapour will be seen upon the inside of the bell, which may be collected by a dry sponge.



THE MAGIC BOTTLE.

This trick if well managed is one of the most wonderful that can be performed in a drawing room without apparatus; but it requires dexterity at the conclusion.

The person performing this trick offers to pour from a common wine bottle, port, sherry, milk, and champagne, in succession, and in any order. To accomplish this trick you must make a solution of the following chemicals, and label the bottles with numbers. thus:—

- 1.—A saturated solution of the sulphocyanate of potash.
- 2.—A diluted solution of the above—one part of the solution to four of water.
- 3.—A saturated solution of nitrate of lead.
- 4.—A saturated solution of perchloride of iron.
- 5.—A saturated solution of bi-carbonate of potash.
- 6.—Sulphuric acid.
- 7.—A clear solution of gum arabic.

Procure a champagne bottle and wash it out well, then pour three tea-spoonfuls of No. 4 into it. As the quantity is very small it will not be observed, especially if you are quick in your movements. Pour some distilled, or rather rain water into a common water bottle or jug, and add a table-spoonful of No. 7 to it, then set it aside ready for use.

Provide some wine glasses of four different patterns, and into one pattern pour the solution No. 1, into another the solution No. 2, and so on for Nos. 3 and 5. Return the solutions to their respective bottles, arrange the glasses on a small tray, remembering the solutions that were poured into each pattern.

Everything being ready, take the champagne bottle that you have prepared from two or three others, and holding it up to show the company that it is clear and empty, you must desire some person to hand you

the water bottle or jug, and then fill up the bottle with the water.

Pour some of the contents of the bottle into an unprepared glass, in order to show that it is water, then say, "change to champagne, and pour the liquid from the bottle rinsed with No. 5, then pour into a glass rinsed with No. 1, and it will change into port wine, but if poured into No. 3 it will change to milk, and if into No. 2 it will produce sherry. Be careful in pouring the fluid from the bottle, not to hold it high above the glasses but to keep the mouth of it close to the edge of the glasses, otherwise persons will observe that it undergoes change of colour after it is poured into the wine glasses, and on this account the glasses should be held rather high.

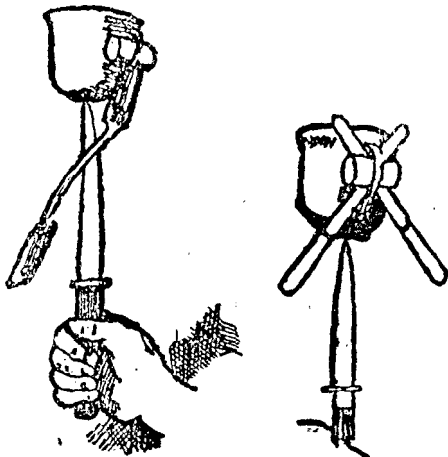
THE FIRE EATER.

If you are desirous of appearing in the character of a fire eater, it is very easily managed. He must prepare a piece of thick string by soaking it in a solution of nitre and then drying it. He cuts off a piece about an inch in length, lights one end and wraps it up in a piece of tow which he holds in his left hand. The trifling smoke will be consumed by a huge bundle of loose tow also carried in the left hand.

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

BALANCING A TEA-CUP.

All that is needed for doing this trick, which looks rather difficult at first sight, is a cork, a fork, a teacup, and—a little dexterity. Place the fork through the handle of the cup so that it sticks tightly, then stick the fork into the cork, two prongs on each side of the handle. As the handle of the fork falls below the cup the centre



of gravity of the whole thing must also be looked for there. Place the teacup on the point of a knife and you will soon find it, but it requires a steady hand, otherwise the cup will fall off. The same experiment can be made by placing two knives cross-wise through the handle of the cup.

THE INDIAN MANGO TRICK.

The explanation of the Indian jugglers' tricks, which has long baffled the keenest observer, is attracting considerable attention in the Illustrated London News. Dr. Andrew Wilson has given a very reasonable solution of the well-known mango trick. He says: "In 1865 a friend of mine was on the point of leaving Calcutta, when some native jugglers came on board the steamer to give an exhibition of their powers. The surroundings were thus very unfavourable for the performance of anything but a very dexterous trick, and the mango exhibition was given on the bare deck.

The performer was almost naked, so that there was no opportunity for the concealment of a flower-pot under a robe.

He placed before him, first of all, a small, flat native wicker-work basket, such as snakes are carried in. This was filled with earth.

A mango seed was then produced.

I was a very large one—a point, this, of importance in view of what follows—and was duly placed in the earth and covered up. The earth was watered, and the basket in its turn concealed by a small cotton cloth.

Then began the usual mutterings and incantations, while the earth was again sprinkled with water and stirred with the fingers of the operator

After a few minutes interval the juggler lifted the cloth and showed to the spectators two small mango leaves appearing above the surface of the earth.

The basket was once more covered up, the watering of the earth and the incantations proceeded, and in a short time, when the cloth was removed, a mango plant, 7 in. or 8 in. high, and bearing four or five leaves, was disclosed to view. After another interval, a seedling mango appeared, at least 13 in. high, and bearing seven or eight leaves.

Here the performance ended.

Curiosity was rife, of course, regarding the juggler's modus operandi, and my friend, anxious to know how the trick was performed, offered the juggler a good round sum of money for the disclosure of his secret.

After some hesitation, the man consented to reveal his art, stipulating that his revelation should be conducted in a secluded spot.

A cabin on the ship was offered and accepted as a suitable place, and the juggler and my friend retired thereto.

The basket was prepared as before, and the mango seed was handed round.

It was, as before, a large one.

On its being returned to the juggler, he pressed one end of the seed with his long finger-nail, when the seed opened. Two small leaves, those first seen in the deck trick, were then withdrawn from the seed, and next in order came forth the stem, with four leaves. Ultimately, the full thirteen inches of the plant were manipulated out of the seed before the eyes of the spectators.

The seed was, in fact, a hollow one, and the young plant had been dexterously folded within its compass.

It is the art of folding the plant inside the seed which constitutes the essence of the trick.

THE DYING TAPER.

Procure a small piece of candle, light it, place it on a plate, covering the bottom of the plate with water, and then place over the candle an inverted glass. Directly the oxygen in the air under the glass is exhausted the taper will expire.

SUBTRACTION TRICK.

The last was a trick in addition. I will now give you one in subtraction.

This is never worked with any greater number of figures than three, but the principal beauty lies in the quickness with which the answers are given to any number of persons, each working (at the same time) a different sum, without seeing any figures written.

This is also worked on the figure 9.

Each or any person in the room is requested to put down three figures on separate pieces of paper to one seeing his neighbour's.

In writing, each must be careful that the hundred figure is greater than the units.

Then ask each to reverse his figures, so that the hundred figure will be under the unit and vice versa.

Now desire each one to subtract the lower from the upper line, and to call out separately the unit in the answer.

The unit in each case gives the key to each answer, as it and the hundred figure make exactly 9, and the middle figure is always 9.

$$\begin{array}{r} 917 \\ 719 \\ \hline \end{array}$$

198

By giving you the unit 8, you at once know that the hundred figure is 1, and the middle figure being 9, the answer you will call will be 198. Again:

$$\begin{array}{r} 732 \\ 237 \\ \hline \end{array}$$

495

The unit being 5, that number deducted from 9 leaves 4 for the hundred figure, and with 9 for the central figure, gives the answer 495 as above.

Should the unit called out will be

- 1 the answer will be 891
- 2 the answer will be 792
- 3 the answer will be 693
- 4 the answer will be 594
- 5 the answer will be 495
- 6 the answer will be 396
- 7 the answer will be 297
- 8 the answer will be 198
- 9 the answer will be 99

Another curious feature of this trick is that if the answer be reversed, and these two lines be added together, the answer will amount to 1,080, excepting when it happens to be the last (99), in which case the answer will be 198, but in both cases the whole numbers in the answer added together make 18, or twice 9.

MEMORY TRICK.

In the following it is simply a matter of committing the result of one example to memory, which result will be found to be correct in every instance where the amount started with is under £12.

Write down a sum of money (the pounds greater than the pence), reverse the amount, and subtract. Reverse the remainder, and add. The answer will always be £12 18s. 11d.

$$\begin{array}{r} 11\ 19\ 4 \\ 4\ 19\ 11 \\ \hline \end{array}$$

$$\begin{array}{r} 6\ 19\ 5 \\ 5\ 19\ 6 \\ \hline \pounds 12\ 19\ 6 \end{array}$$

To still further mystify your friends, desire one to work a sum under £12, another to work one between £20 and £30, and a third to add the two results together.

Knowing that under £12 the result is £12 18s. 11d., and that between £20 and £30 it is £24 17s. 11d., you can at once declare the grand total as £37 16s. 10d.

THE INCOMBUSTIBLE HANDKERCHIEF.

Get a brass or copper or other metal ball about three inches in diameter. The large knob of a door or of the stair banisters will do. Fit very tightly round it a fine linen handkerchief; you had better practise with an old one of your own before you venture to borrow one from your fair cousin. Then with a pair of tongs take a red-hot coal from the fire, blow on it to make it glow, and let it rest on the top of the handkerchief. The coal will continue to burn, but the handkerchief will not be injured. The explanation of this effect is that the metal being a so much better conductor of heat than the handkerchief, the heat passes from the coal to the metal direct, and the handkerchief has not time to become even scorched.—“Scientific Mysteries.”

THE FOX, GOOSE, AND CORN.

A countryman having a fox, a goose, and a peck of corn, came to a river, where it so happened that he could only carry one over at a time. Now as he could not leave on one side any two that might destroy each other, he was very much perplexed, “for,” said he, “though the corn can't eat the goose, nor the goose eat the fox, yet the fox can eat the goose and the goose eat the corn.” How is he to avoid this difficulty? Well, this is how he did it:—First, he took over the goose, leaving the fox and corn; then he took over the fox and brought the goose back; then he took over the corn; and lastly he took over the goose again.

DOUBLE MEANING.



Place a glass of liquor upon the table, put a hat over it, and say, "I will drink the liquor under, and yet not touch the hat." You get under the table and giving three knocks make a noise with your mouth as if you were swallowing the liquor. Get from under the table and say, "Now be pleased to look." Some one, eager to see if you have drank the liquor, will raise up the hat, when you take the glass, drink the contents, and say "I have kept my word."



THE CANNON BALL TRICK.

To perform this trick borrow a number of hats and place them on the table, return each person his hat, and on turning it over a thirty-two pound cannon ball rolls out.

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

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

A GLOBE OF WATER WITH MANY FISHES.

Purchase a few gaudily coloured fish at a toy shop such as you place in a glass of water and follow a magnet. Then at an india-rubber shop procure a large india-rubber cover, such as they sell to cover pickles or preserves. In any house you can procure a basin that will fit your cover which will tightly stretch over it, and it may happen you can obtain a glass bowl. Place your fish in the globe or basin, then fill it with water, and stretch your india-rubber cover; this will prevent the water from coming out, whatever position you place it in. Leave the room or retire to a chair in a corner, upon which you have little preparations and ar-

rangements, hang a cloth on the back of it, and let no one go near or examine it. Have your bowl all ready and place it under your arm or inside your coat. Borrow a large handkerchief or lady's shawl, or provide yourself with a square of black cloth; hold it up to the audience in your two hands showing both sides, then place one corner of the shawl in your mouth, and your right hand underneath. With which you take the bowl from under your arm, place it on the palm of your left hand, the handkerchief or cloth over it, you must hold the cloth in your hand, and in your mouth so as to conceal the doings of the hand under the cloth. The bowl being now in the left hand and the cloth over it, with the right hand thumb lift the india-rubber from the bowl at the same time removing the cloth. This is very easily done, although it requires some strength to stretch it on in the first place. Exhibit your bowl of fish and make your bow.

THE NOTED CARD.

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

CUT A PIECE OF TAPE INTO FOUR, AND MAKE IT WHOLE AGAIN.

Take a piece of narrow white tape about two or three yards long; first present it to view to any that desire it, then tie both ends of it together, and take one side of it in one hand, and the other in the other hand—so that the knot may be about the middle of one side—and using some big words so as to beguile your spectators, turn one hand about towards yourself, and the other from you, by doing which you will twist the tape once, then clap the ends together; and then if you slip your forefinger and thumb of each hand between the tape, almost as one would hold a skein of thread to be wound, you will make one fold or twist, in a like manner make a second fold, and then hold the forefinger and thumb of your left hand upon the second twist, and upon the knot also, and the forefinger and thumb of your right hand upon the first fold, and desire one of the audience to cut all asunder with a sharp knife just at the side of the right hand fold. When it is cut hold still with your left hand, and deliver two of the ends (seeming to take them at random) to two persons telling them to hold them fast, still keeping your left hand fingers upon the twists or folds; with your right hand and left hand seem to tumble all the ends together that you had in your left hand, twist out the slips or pieces which are three, into a little ball, and conceal it between, and crumble thereon another confused heap into one of the company, bidding him hold it fast, bid the audience keep their eyes on it, and using any cabulistic words you think proper, to fix their attention, you convey rapidly the roll or ball of ends into your pocket, so as it will be thought you have actually made it whole again.

THE THREE CUPS.

This is an admirable delusion, but requires very careful manipulation, and should be practiced frequently before publicly exhibited. You get three good tin cups. They should have two or three ridges running round them at the mouth in order to give a better hold. Four balls should now be made of cork, and carefully blackened. One of the balls is held concealed between the roots of the third and fourth fingers, while the other three are handed round for examination together with the cups. When they are returned, the young conjuror begins by placing each ball under a cup, or if he chooses ask one of the spectators to do so for him. While this is being done, he slips the fourth ball to the tips of the second and third fingers, he

then lifts up cup No. 1, replaces it on the table a few inches from its first position, and at the same time slips the fourth ball under it. He takes up ball No. 1 and pretends to throw it away, but in reality he slips it into the place which the fourth ball had occupied. He does the same with the three other cups, and then commences a sham search after the last ball, in which he accidentally knocks over one of the cups, and to his pretended astonishment finds a ball under it. He then knocks over both the other cups, and finds in them the two missing balls. He again places the balls under the cups, taking care to slip the fourth ball under cup No. 3. He then takes up cup No. 1 and pretends to throw the ball into No. 3, but hides it as before. As there are already two balls in No. 3, the spectators imagine that he has really thrown the ball into it. He replaces cup No. 3 over both balls, and slips among them ball No. 1. He then takes up cup No. 2 and goes through the same process, and on knocking over cup No. 3, all three balls are found together under it. No. 2 can be quickly got rid of.

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

MAGIC WASHING.

To perform this trick you must have a table and a trap in it. Borrow as many handkerchiefs as you can possibly get, and be sure you have as many of your own of all colours. Place the borrowed handkerchiefs on the trap, and cover them with a large cover, when your confederate will substitute your own handkerchiefs for the borrowed ones. This done take the cover off, and place the handkerchiefs in a tub of water; while you are maneuvring with the handkerchiefs in the water, your confederate has time to iron, fold, and perfume the borrowed ones; and when you think he is ready, place the wet handkerchiefs on the trap, your confederate instantly changes them, when to the astonishment of the audience you produce the handkerchiefs, which will appear as if they were washed. You may have two or more ironing the handkerchiefs, which must be well damped.

INCOMBUSTIBLE LINEN.

Make a strong solution of borax in water, and steep in it linen, muslin, or any article of clothing; when dry, they cannot easily be inflamed. A solution of phosphate of ammonia with sal-ammoniac answers much better.

COUNTING THE SPOTS UNDER THE BOTTOM CARDS.

This, of all calculations with cards, is the prettiest and most astonishing, as in this case the cards are shuffled and dealt whilst you are out of the room and out of hearing. Before commencing this either see that the pack be a full one or get to know how many cards there are short. It does not signify as to the value of the missing cards, but it is necessary for you to remember how many they be.

You now explain to the company what you require them to do during your absence.

First of all let anyone shuffle the cards, and then hand them to some other person to deal out. He takes the top card, noticing the value of it, and places it on the table face downwards.

Suppose it be a 9, he then places three more cards on the top, thus counting up to 12.

This lot is now complete. He then looks at the next card, which we will suppose to be a 6. Six cards added to this will make another 12, which is placed by the side of the first lot.

This is continued through the whole pack until he has made as many 12's as possible, all cards left to be counted and put on one side. Should the card turned up be a picture card—that is, the king, queen, or knave—it must be counted as 10.

After showing what has to be done, you retire from the room, desiring the operator to call you when all is ready.

On entering the room you ask how many cards are left over, at the same time observing how many lots there are on the table. From the number of lots you subtract four, and multiply the remainder by thirteen, and add the number of cards left.

This will give the exact number of spots under the whole, which you at once declare. The operator then turns the cards face upwards, and to the great amazement of all present when they see you are right.

This is, of course, done with the full pack—if any cards are missing, the number of them must be added to the number of cards left.

TO DISCOVER A GIVEN CARD.

There are several methods of discovering a given card. One is to deal the cards into three packs, face upward, and to request a spectator to note a card and remember in which heap it is. When you have dealt twenty-one cards, throw the rest aside, these not being required for the trick. As in which heap the chosen card is, and

placing that heap between the other two, deal again as before. Again ask the question, place the heap indicated in the middle, and deal a third time. Note particularly the fourth or middle card of each heap, as one of those three cards will be the card thought of. Ask, for the last time, in which heap the chosen card now is, when you may be certain that it is the card which you noted as being the middle card of that heap.

This same result can be produced with any number of cards, so long as such number is odd and a multiple of three. The middle card in the last heap indicated will always be the chosen card.

TO ASCERTAIN SEVEN CARDS THOUGHT OF.

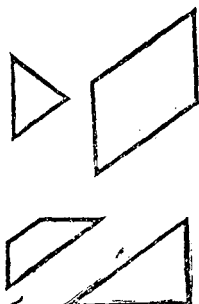
To ascertain as many as seven cards thought of by as many different persons, have the pack thoroughly shuffled and, handing it to any person, request him to draw seven cards from the pack, note one of them, shuffle them well, and then place them face downwards upon the table. Repeat this process with each successive person, placing the cards drawn from the pack face downwards upon those drawn by the preceding person. When all the forty-nine cards have been thus placed, deal them out in seven heaps, face upward. Ask each person in which heap his card now is. That of the first person will be the uppermost card of his heap, that of the second person the second card in his heap, that of the third the third in his heap, and so on. It sometimes happens that two or more of the chosen cards are in the same heap; but the rule nevertheless applies. Should there be a lesser number of persons to choose they should draw from the pack only so many cards as there are persons and in that case the number of heaps into which the cards are to be dealt must correspond to the number of persons choosing.

ODD ST DUTY.

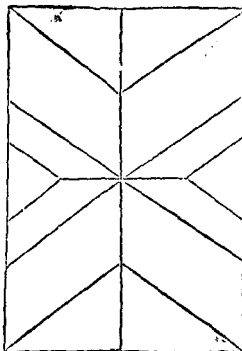
Where I have come, great clerks have purposed
To greet me with premeditated welcomes;
Where I have seen them shiver and look pale,
Make periods in the midst of sentences,
Throttle their practis'd accents in their fears,
And, in conclusion, dumbly have broke off,
Not paying me a welcome. Trust me, sweet,
Out of this silence, yet, I picked a welcome;
And in the modesty of fearful duty
I read as much, as from the rattling tongue
Of saucy and audacious eloquence.

PUZZLE OF FOURTEEN.

Out out 14 pieces of paper, card, or wood, of the same size and shape as those shown in the diagram, two of the small, and four each of the larger, and then form an oblong with them



ANSWER.



THE IMPOSSIBLE TRIANGLE.

The longest side of a triangle is 100 rods; and each of the other sides 50. Required the value of the grass at £1 per acre.

This is a catch question, as a triangle cannot be formed unless any two of the lines are longer than the third.

THE EGG AND BAG TRICK.

Get a cloth bag made double, and between the two bags make six or seven pockets, each one of which will hold an egg, and have an opening in the bag. Then fill the pockets with eggs, and then you are ready for the performance. Hold the bag by the place where the eggs are, shake it, turn it inside out and show that there is nothing in it. Then tell the spectators that you are sure there is a hen in the bag, put your hand near the mouth of the bag, make a clucking like a hen. You then say I knew I was right, and she has laid an egg. So saying, you put your hand into the bag and take out one of the eggs, taking care to pretend to grope in one of the corners for it.

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

THE DANCING EGG.

Send for some eggs, and take care to place among them, one which has been emptied of its contents, and to which is fastened a long hair, at the end of which is tied a crooked pin. Borrow a small stick from one of the

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

THE BURNED HANDKERCHIEF RESTORED.

Get a tinman to make a double canister with an opening at each end. This must so slide within a tin tube, that either end can be concealed within it alternately, in this position it looks like an ordinary canister. The interior is divided into two parts. Into one put a piece of cambric made to look like a handkerchief—borrow a cambric handkerchief and say, "Now ladies and gentlemen, I shall burn this handkerchief to ashes," place them in this canister, so saying you put it into the upper half of the tin, "and when I have uttered a spell, it will be restored perfectly whole. Will the owner say what mark it has?" While the audience are looking towards the owner, you turn the canister over, and push up the canister until the shoulder is on a level with the top of the tube. When the mark has been declared you take out the cambric and pretend to verify the mark. You then put it in a candle flame, and when it has burned entirely to ashes, put the ashes into the empty part of the canister and shut it up and rapidly reverse it, as you turn round to your audience, so that the handkerchief is uppermost. Then utter any nonsense you like, open the canister, and the handkerchief you take out is uninjured.

A GOOD CONJURING TRICK.

A clever hotel counter trick was played by a commercial traveller. The gentleman took ten shillings and laid them out carefully on the marble counter. One of the onlookers selected one at his bidding, looked at it carefully so as to be able to distinguish it from the rest, and held it while the gentleman shook up the shillings in his hat. Then the shilling was thrown into the hat and shaken up with the rest. The gentleman then laid them out on the counter, carefully placing them one by one so as to form a triangle. Then he moved them mysteriously into the form of a square, and then into a cross.

"Now the figures tell me," said the performer, "that the shilling you selected is the last one in the right arm of the cross."

"Yes, that's it," said the one who had picked the coin, in amazement.

He was tried many times, and found infallible every time. The secret was that the shillings lying on the cold marble were all especially cold as compared with the one held for a moment in the hand, thus its distinguishing marks were found. Picking them out one by one, the performer told by the warmth which one was selected, and his subsequent moving of the shillings was for purposes of mystification, while he kept his eye on the warm shilling, and later pointed it out. The trick is first said to have been played by Magician Hermann. Like other tricks, it is as old as the hills, for in tricks, as in everything else, nothing is new under the sun. It has been played with pennies in private parlours for years to please and mystify young folks. Its reappearance in a new form at the hotel counter, where it can be well played with no preparation, will now begin to amuse travellers from one end of the country to the other.

CROSS PUZZLE.

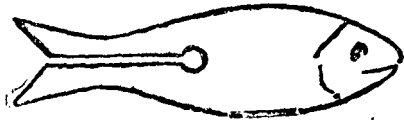
× × × × × Replace the crosses by numbers 1 to 21, so that each of the four sides and each of the two diagonals when added up shall produce a sum of 50.

ANSWER.

20	7	10	12	1
11	16		21	13
2		5		19
9	15		6	14
8	17	4	18	3

A PAPER FISH THAT WILL SWIM WITHOUT FINS.

Cut out of a piece of ordinary paper a fish of natural size, similar in shape to the one in the illustration. In the centre of the fish cut a hole communicating with the tail by a narrow canal. Fill an oblong shaped pan with warm water, and place the fish on the surface so that the under part will be thoroughly wet, while the upper part will be perfectly dry.



Propose to your audience to make this fish move without touching or blowing on it. All you have to do is to let a drop of oil fall very lightly into the opening; this oil will try to spread itself over the surface of the water, but this can only be possible through the canal. By the effect of reaction the fish will be pushed in the direction taken by the oil, that is to say, forward. This motion will last long enough to allow the spectator to see with astonishment the movement of a single piece of paper on the surface of the water, without knowing how the effect has been obtained, unless an explanation is given him.

THE HOT HANDKERCHIEF.

The whole company seat themselves in a wide circle round the room, with the exception of one, who takes his or her place in the centre. A large handkerchief, supposed to be hot, and to burn the fingers of those who touch it, is passed quickly and thrown about from hand to hand in every direction. The one in the centre is to try and catch it. When successful, whoever has last thrown then takes his place and the game proceeds.

PERFORMING MATCHES.

Place some matches in a basin of water in the shape of a star. Take a piece of soap, cut it into a point, insert it in the water in the middle of the matches, and they will fly from it in every direction as if in horror. If you wish to bring the matches all together again you treat them as you would children, with a lump of sugar. Dip the sugar in water, and the little bits of wood will come swimming to it as though they yearned for a sip of its sweetness.

THE CONJUROR'S BANQUET.

This is really a first rate experiment, and if got up carefully will excite much wonder. I shall commence by giving instructions how to make the necessary properties, commencing with the barber's pole. Cut some white paper into lengths three inches wide, paste them together, making a long length of ten or twelve feet or more, paint one side red, a strip about half an inch, the whole length of the paper, and at its edge; glue on on at one end of the paper a piece of round wood with a small knot on the end; then roll the paper up like a roll of ribbons. I will explain what to do with it. The next thing is to prepare your pins and ribbons. In a piece of soft paper, in as small a compass as you can, roll up a number of pins, and upon this packet roll your ribbons of different colours, making all together a round ball which you can conveniently slip into your mouth. Then make a long paper bag similar to those of the confectioner, paint it in stripes pink and white, in this place your birds—canaries, sparrows, or any small birds you can most conveniently procure. The process will not hurt them if you make a few pin holes in the bag to admit the air; you then procure some pink and white tissue paper, cut it into strips until you have a good heap, as many shredded out as will fill a small bread basket in which you place them, at the right hand hidden in the shavings you have the barber's pole, the ribbons and the pins, and the bag containing the birds, and by your side a glass of water, of which you pretend to drink occasionally. Thus prepared you present yourself to the audience, sip a little water, make two or three preliminary ahems! run your fingers through your hair, arrange your neck tie, curl your moustache, and then with mock dignity address the audience. "Ladies and gentlemen, doubtless you have witnessed the performance of many conjurors, some of them clever, but of all the professors you ever saw none of them ever possessed such extraordinary abilities as the illustrious individual who now does you the honour of exerting himself for your amusement. My natural modesty and diffidence prevent my saying more. I shall at once commence my performance by introducing the Conjuror's Banquet, I have some macaronies (alluding to the paper shavings.) Excuse the vulgarity but I must refresh," takes a quantity of shavings in each hand, and commences to eat hay as a horse, taking a little water, occasionally smacking his lips and seeming to enjoy the feast very much. After having proceeded in this manner for a short time, take up among the shavings the barber's pole; place it shavings and all against your mouth, take hold of the little knob at the end of the pole, which is rolled up like a roll of ribbons, pull it gradually out, and it presents the appearance

of a barber's pole several feet in length; put this carefully on one side; commence feeding again on your paper shavings, at the same time take up your roll of ribbons and pins into your mouth.

You must chew the shavings you place in your mouth into a hard lump, and as you supply one mouthful from the heap you hold in your hand, push the hard lot of chewed shavings out of your mouth with your tongue. Well, you have the roll of ribbons in your mouth; place your shavings again in the basket, put your finger and thumb in your month, taking the end of the ribbon, and pull it out of your mouth with both hands one after the other; letting the ribbon slip through your hands, pull it out, it will appear a larger quantity. After one length of colour is pulled out your mouth, sip a little water, smack your lips, and again secure the end of the ribbon, pulling it out in the same manner as the previous one, continue this until you have pulled all the ribbon out of your mouth. You will now feel with your tongue the paper containing the pins, take a little more water, saturate the paper, and the pins will remain in your mouth; these you push out with your tongue, keeping the lips almost closed, spit the pins out on a small tray, one that will sound when the pins fall on it.

The trick is now finished except the flight of birds; your bag containing them is at your right hand, you slip this in among the shavings, and commence shredding them, and during this process tear the bag open, and the birds will of course escape. The paper being painted pink and white cannot be observed.

THE FISH AND INK.

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

This trick is not an impossibility as it may seem, and is performed as follows: To the interior of the vessel is fitted a black silk lining, which adheres closely to the sides, when pressed by the water, and which is withdrawn inside the handkerchief during the performance of the trick. The ladle has a hollow handle with an opening into the bowl, in the handle is a spoonful or so of ink, which runs into the bowl when it is held downwards, during the act of dipping into the vase.

FIRE-EATER.

Prepare a piece of thick string about 9 inches long, by soaking it in a saturated solution of nitre, and drying it. Wrap the string in a piece of tow and ignite it. Hold it in the left hand; with the right hand put some tow into the mouth chew it and appear to swallow it. Now take the handful in which is the string and put it in the mouth, taking out at the same time, unobserved the piece already chewed. Take a breath through the nostrils and breathe it out through the mouth. Repeat a few times and smoke will issue forth, and on opening wide the mouth it will be lighted up with a glow. When the mouth is shut and the tow pressed together the fire goes out.

THE HUMOROUS EGG.

In a quill place a small quantity of quicksilver, and having fastened it well in, insert the quill through the end of a newly boiled egg. The egg being placed on the table will dance about until old.

THE MYSTERIOUS EGG.

An egg can be shown in a bottle with a mouth too narrow for it to have passed through. How did it get in there?

How to do it.—When an egg is soaked in equal parts of strong acetic acid and water it becomes softened, and may be pressed into any form. Water will again harden it.

You might remark that you had at first thought of exhibiting the hen in that bottle, but left that trick for another occasion.

THE FLOATING NEEDLE.

Take a steel needle and pass the fingers over it to slightly grease it. Lay it very carefully on a piece of cigarette paper on the surface of a glass of water. The paper will soon sink, but if the experiment be carefully performed the needle will remain floating. The slightly greased surface serves to form a meniscus round the needle, actually preserving it from contact with the water.

PLAYING WITH FIGURES.

Figures are a nuisance and a bore. I think I hear my readers say, but with very little study the reader may so manipulate them as to interest a Christmas or other gathering in a manner at once mystifying and amusing to all. Besides, you know very well, my dear sir or madam, that you like to be thought clever, and when you

manifest to your audience your wonderful acquaintance with the mysteries that are too deep for the average intellect you distinguish yourself, and at once awaken a feeling of respect and awe.

You might commence your performance with the following trick.

Request someone to write any three or four figures—preferably three, as it saves time, and hides from the audience the system the wizard works upon. The number of lines fixed upon to form a little sum is five. You, of course, in the capacity of a wizard, know what the result will be, so you immediately on receiving the first line (which is say 765) write out the answer as 2,763 on a separate piece of paper, placing it under a hat or other article.

765 is the first number given. Say someone else writes 864. You write the third line yourself so that the amount you add, together with the last number, adds to 999. You will therefore put down 135. Get someone else to give the next number—say 618. 381 will make the sum of this three nines, and the answer will be

765
864
135
618
381

2,763—as you said.

Nine is the all powerful factor.

The secret of this little mystery is easily explained as regards any odd number of lines. Deduct from the last figure (the unit) ONE for every two line lines to be written after the first, and place one in front in the same proportion.

In the case of 765 there were to be four lines, after the first. You therefore take 2 from the unit, and add 2 in front of 7, making 2,363.

If the example consists of 3 lines, deduct one and place one in front.

748 written by anyone.
926 written by anyone.
73 written by yourself.

1,747—i.e., 1 from the unit, and 1 in front of the 7.

Here is a little table to help you:

When the sum consists of:—

5 lines deduct 2 from the unit and place 2 in front.

7 lines deduct 3 from the unit and place 3 in front.

9 lines deduct 4 from the unit and place 4 in front.

11 lines deduct 5 from the unit and place 5 in front. &c., &c.

The same trick can be accomplished with money or weights and measures, but it is not my intention to allow you to expose the ignorance of your friends (if they are ignorant) by enabling you to trip them up over any ing but simple figures.

SPONTANEOUS COMBUSTION.

Experiment 1: Procure twopennyworth of phosphorus and the same bisulphide of carbon, and place them together to dissolve. A little of this liquor thrown on to any article combustible will set it on fire.

Experiment 2: A mixture of loaf sugar and chlorate of potash will take fire spontaneously when a little sulphuric acid is placed on it.

Experiment 3: Another experiment is to dissolve one pennyworth of phosphorus in the same amount of olive oil by placing them in a bottle, which will be about one-third filled by it. Then cork and put it in a saucepan full of boiling water, and boil it for about ten minutes. Then take it out and let it cool. When it is cool take it in the dark and shake it well. Then take the cork out, when it will immediately become filled with a phosphoric or artificial moonlight enough to tell the time by.

DETONATORS.

Experiment 1: Wrap up half a grain of fulminating silver with a hard pea, and it will explode with a loud noise when trodden upon.

Experiment 2: A mixture of chlorate of potash and sulphur will detonate loudly when hit with a hammer. The way in which to utilise this mixture is with an ordinary nut and a bolt rather too small for it, and then to place a small quantity of the mixture in the nut, place the bolt in the nut also, and hit the bolt smartly with a hammer, when it produces a terrific and not very dangerous explosion.

Experiment 3: A mixture of three parts nitre, two carbonate of potassium, and one part sulphur, will detonate loudly on being fused. Not above a pinch could be let off at a time, for if made properly it might do damage if any more were let off.

ELECTRICAL EXPERIMENTS.

Experiment 1: Get a piece of stiff brown paper about 8 by 5 inches, then heat it before the fire until hot enough to burn you; then take it away and rub it briskly between the arm and side for about 30 seconds, and then you have your model electric generator complete.

Experiment 2: Charge your paper very powerfully and step into a dark, dry room with it and then approach the knuckle, or better still any piece of pointed metal (such as a pair of scissors, fork, or spoon), and you will see a stream of

electrical fire passing between the paper and metal. This is a most beautiful experiment, and enough power can be collected in an apparatus called a Leyden jar to give a moderate shock.

Experiment 3: Place the electrified paper near to the wall and let it go, when it will fly to the wall and adhere to it for sometimes ten minutes, thus showing the duration of the charge.

Experiment 4: Make small paper men and lay them on the table; then bring the electrified paper close up, when the little men will jump on to their feet; then give the paper a few small vibrations, and the men will be seen to be dancing as if alive. With a little practice you can get wonderful results, even to making them turn somersaults by sharply raising and again lowering the paper to the original level.

Experiment 5: In place of the men you can put either salt or bran, and when it is on the paper touch the opposite side with the finger, thus discharging the paper in that particular place, and the salt or bran will immediately fall off.

THE VACANT CHAIR.

All the ladies remain in the room and the gentlemen go outside. The ladies then seat themselves on chairs alternately, and each chooses a gentleman for their vacant chair. An elder person has charge of the door, and calls in a gentleman, who is to seat himself by the lady who has chosen him. If he guess wrongly he is pursued out of the room and well battered by the handkerchiefs of the whole feminine company. This is continued till all have guessed correctly, when the ladies go outside and the gentlemen take the chairs.

TELLING THE CARD THOUGHT OF.

This trick is done with twenty-one cards. You deal them out one by one face upwards in three lots, requesting someone to notice one particular card, and to inform you when they are dealt out in which of the three sets the card thought of is. When so informed, you take up the three lots separately, taking care to place the lot containing that card in the centre.

Deal out singly as before in three lots, asking at the finish in which set the card is now, placing that set in the middle.

For the third time you go through the same operation.

Having now got your twenty-one cards into position you count off ten cards, turning up the eleventh card, which is the middle one. This will be found to be the card thought of.

To Give a Person a Supernatural Appearance.

Put one part of phosphorous into six of olive oil, and digest them in a sand heat. Rub this on the face—taking care to shut the eyes—and the appearance in the dark will be supernaturally frightful—all the parts which have been rubbed appearing to be covered by a luminous lambent flame of a bluish contour, whilst the eyes and mouth appear like black spots. No danger whatever attends this experiment.

Beautiful Phenomena.

Dip a long slip of wood in melted sulphur, so that one half, upwards, may be covered. Light it, and whilst burning with a weak bluish flame, introduce it into a jar of nitrous oxide gas; the flame will be instantly extinguished. Withdraw the match, inflame it again, and let it burn for two or three seconds until the flame be vivid, then immerse it once more. Instead of extinction, the flame will be now kept up with great splendour. It will be of a delicate red color.

To Split a Piece of Money into Two Parts.

Fix three pins in the table, and lay the piece of money upon them; then place a heap of the flour of sulphur below the piece of money, and another above it, and set fire to them. When the flame is extinct, you will find on the upper part of the piece a thin plate of metal, which has been detached from it.

The Tumbling Egg.

Fill a quill with quicksilver; seal it at both ends with good hard wax; then have an egg boiled; take a small piece of the shell off the small end, and trust in the quill with the quicksilver; lay it on the ground, and it will not cease tumbling about as long as any heat remains in it; or if you put quicksilver into a small bladder, and blow it up, then warm the bladder, it will skip about so long as heat remains in it.

Money Augmented by an Optical Illusion.

In a large drinking glass of a conical shape—small at the bottom and wide at the top—put a sixpence, and let the glass be half full of water; then place a plate on the top of it, and turn it quickly over, that the water may not escape. You will see on the plate a piece of coin the size of a silver shilling, and a little higher up another the size of a sixpence.

It will add to the amusement this experiment affords, by giving the glass to one of the company, (but who of course has not witnessed your operations,) and desiring him to throw away the water, but save the pieces, he will not be a little surprised at finding only one.

Artificial Lightning.

Provide a tin tube that is larger at one end than it is at the other, and in which there are several holes. Fill this tube with powdered resin, and when it is shook over the flame of a torch, the reflection will produce the exact appearance of lightning.

To Set a Combustible Body on Fire by the Contact of Water.

Fill a saucer with water, and let fall into it a piece of potassium the size of a pepper corn, which is about two grains. 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.

The Magnifying Reflector.

Let the rays of light that pass through the magnifying glass in the shutter be thrown on a large concave mirror, properly fixed in a frame. Then take a thin strip of glass, and stick any small object on it; hold it in the intervening rays at a little more than the focal distance from the mirror, and you will see on the wall, amidst the reflecting rays, the image of that object, very large, and beautifully clear and bright.

Invisible Ink.

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

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

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

Two Cold Liquids When Mixed Become Boiling Hot.

Put into a thin phial two parts (by measure) of sulphuric acid, and add to it one part of water; on agitating or stirring them together, the mixture instantly becomes hot, and acquires a temperature above that of boiling water.

The Silver Tree.

Dissolve an ounce of fine silver in three ounces of strong aquafortis, in a glass bottle. When the silver is dissolved, pour the aquafortis into another glass vessel, (a decanter will be best,) with seven or eight ounces of mercury, to which add a quart of common water; to the whole add your dissolved silver, and let it remain untouched.

In a few days the mercury will appear covered with a number of little branches of a silver color. This appearance will increase for a month or two, and will remain after the mercury is entirely dissolved.

MAGNETISM FOR THE PARLOR.

Trick No. 1.—How a weak woman can make a strong man weak.

This is a very amusing trick. A young girl persuades her brother's chum or some young man to take up a chair, holding it tightly against his chest with the chair-back before his face, and firmly grasping the front legs. The girl then lightly grasping the front part of the chair can force the man to move and toss about in the most helpless manner, and can lead him where she chooses. So long as she continues to firmly grasp the chair, he is helpless, for the weight of the chair, and the position in which holding it places him, deprives him of his balance, while the chair also serves as a lever handle by which his movements may be controlled. This trick is so simple that if performed in a straightforward fashion it is sure to be detected. Therefore it is advisable to make a great pretence of being a magnet, or of possessing the assistance of fairies. Grown-up people will then think it wonderful; but beware of schoolboys, as they are not so easily imposed upon. This trick always results in much laughter, and frequently, if the girl exercise her power with discretion, and conduct the young man into the hall or to some retired corner, in an engagement.

Trick No. 2.—A pretty variation of the above.

The trick can be made more mysterious and effective if the lady invite two other gentlemen to place their hands beneath her palms as she grasps the chair to prove that there is no muscular pressure exercised by her. This appears very strange, but the hand placed beneath her palm does not inconvenience the performer, as she can span her fingers over it, and still exercise all the power required without the gentleman whose hand is placed beneath feeling more than agreeable pressure. In this manner colour is lent to the pretence of magnetism. Moreover, as two

other gentlemen are imported into the performances, the probabilities of pleasant friendships being formed are increased.

Trick No. 3.—Another method by which a girl may prove herself to be of superior strength to a man.

Let a girl hold a chair breast high in front of her, lightly grasping it by the back legs. She can then defy a man to force it through her hands by pressing downwards upon the rungs of the chair. After a little practice the girl can resist all efforts of the man, for all that she has to do to relieve the pressure is to step forward. If the man push very hard she can cause the side of the chair at which he is pushing to rest on his own chest. This trick is effective, but it is really very simple, as the girl has much the better purchase, as experiment will at once show.

Trick No 4.—The lady stands erect on one foot, holding a billiard cue horizontally in front of her. A man taking hold of the cue is unable to push her off her balance. The united efforts of several men similarly fail.

This is a very simple trick, but very effective. The lady may swing her other foot forward, as this position gives her greater weight in the direction in which she drives it. As a billiard cue is pliable, the men cannot exert their strength, as the slightest deflection throws the force they are putting forward out of direction. The lady can also by raising or depressing the cue throw the opposing force out of direction. This trick seems very wonderful if the magnetic theory be properly put forward to account for the lady's seeming power of resistance, but a little experiment will show the real simplicity of it. After the trick is concluded it is quite allowable for the lady to take back the cue to the place whence it was brought. On this errand one of the gentlemen may escort her unless it be a cue borrowed from the public-house. In that case the servant should be sent shortly before supper time.

Trick No. 5.—How a lady may overcome the efforts of four strong men to force a billiard cue through her light grasp to the ground.

This is the old trick of "the best end of the stick" in a new form. The lady holds the cue diagonally with the point downwards, taking care that her hand at the thin end has the lower or outside hold. She thus gets an enormous advantage of leverage. As she has to hold the right way of the taper, she can make an appearance of holding the cue very lightly, the taper itself supplying a tight grip similar to that obtained by the immovable joint called the dovetail. The flexibility of the cue at the thin end, of which she has the outside hold, and therefore most leverage, enables her to divert the direction of the force employed against her. Moreover, the pressure which her opponents put on the higher or butt end of the cue is all in her favour, since her lower hand acting as a fulcrum, any depression of the butt end—the cue being held out of the vertical—has the effect of raising the lower end, which it is her aim to keep up. This trick may at a second attempt be effectively performed. It induces a pleasing warmth, and frequently ends in a playful struggle for a kiss. If it be a Christmas party, and other people be present, this variation is excusable.

Trick No. 6.—The Magnetic Im-movability Trick.

The pretence in this trick is that the lady cannot be lifted from the ground when the lifter's hands are in contact with her magnetically-charged skin. But when she is "insulated" by a handkerchief being placed between she can be lifted. This pretence of contact and insulation is necessary to this trick for the reason that it practically limits the lifter to a hold at the elbows, as a moment's reflection will show, the elbow being the only convenient point at which a lady may modestly bare herself. And by the elbows she may please herself whether she be lifted or not. For to be lifted by the elbows by a man standing behind her her active co-operation is necessary. She must hold her elbows perfectly firm and rigid in the direct vertical line of the centre of gravity. If she move them

them ever so little out of this line, it is impossible to lift her. The lady may also pretend to communicate her power to a boy by means of a handkerchief from her hands to his. It is not difficult to manœuvre the boy's hands so as to get his elbows out of position. As soon as upward pressure is applied, the shifting of the disturbed centre of gravity puts the boy in a position in which a hold at him cannot be got. These tricks are especially suitable for young ladies with shapely arms.

Trick No. 7.—How the lady lifts a man on a billiard cue.

The trick here is to obtain the unconscious co-operation of several men. A billiard cue is placed point downwards on the stage, and several men stand round it and place their hands at the top to keep it in position. Their hands make a seat upon which another man climbs up. The lady has then in lifting the cue with the man on top the unwitting co-operation of the men.

This is the *Star* man's handbook. The tricks described are the tricks actually performed by the Little Georgia Magnet. They are all cleverly devised tricks, in which simple natural laws are ingeniously applied to create an illusion. And as people cannot at first perceive the illusions they may be easily induced to believe in some force which they do not understand. The only way to test these tricks is to try them as described.

(From the "Star," by permission).

MONS. HYPOLITE'S WORLD-RENOWNED HAIR RESTORER,

For the production of

MOUSTACHES AND WHISKERS

in a few days. For a LUXURIANT HEAD OF HAIR, nothing can excel it. The above has proved, after being 30 years before the public, to be the best hair producer ever introduced for forcing the growth of WHISKERS, MOUSTACHES, and HAIR ON BALD HEADS. Guaranteed not to injure the most delicate skin. Full directions with each box. Sent by post, free from observation, on receipt of Postal Order for 1s. 6d. (crossed), or 19 stamps sent direct to R. March and Co., St. James's Walk, London.

N.B.—Boxes containing three times the above quantity sent post-free on receipt of 2s. 6d.

How to Let Twenty Gentlemen Draw Twenty Cards, and to Make One Card Every Man's Card.

Take a pack of cards; let any gentleman draw a card and put it in the pack again, but be sure you know where to find it again; then shuffle the cards, and let another gentleman draw a card, but be sure you let him draw the same card as the other gentleman drew, and continue till ten or twelve, or as many as you think fit, have drawn; then let another gentleman draw another card, and put them into the pack and shuffle them till you have brought the cards together; then, showing the last card to the company, the other will show the trick; by this means many other feats may be done.

How to Allow Six Persons to Draw a Card Each, shuffle Them, and Immediately After the Performer at once Produces Them, Pulling Them Rapidly Out of the Pack One After the Other.

Six persons draw cards; but always have the first card drawn returned to the pack before you allow a second to be drawn. Reverse the cards as each is returned to the pack; after they are all placed in, and the cards shuffled, then pull them out rapidly, one after the other, throwing them on the table, face uppermost, previously requesting the drawers to acknowledge their cards as they are thrown upon the table.

The Performer Leaves the Room; While He is Absent a Person Draws a Card; When the Conjuror Returns, He takes the Pack in His Hand, and Immediately Pulls the Card from the Pack Drawn in His Absence.

To effect this experiment, the performer must have a confederate who is acquainted with the secret of the cut cards. Of course, it will be understood that when the magician enters the room, he knows how to find the cards by the usual means of feeling the broad end projecting over the narrow ones.

Two Cold Liquids When Mixed Become Boiling Hot.

Put into a thin phial two parts (by measure) of sulphuric acid, and add to it one part of water; on agitating or stirring them together, the mixture instantly becomes hot, and acquires a temperature above that of boiling water.

Evanescent Money.

"'Tis here, and 'tis gone!" This simple but effective trick is done in the following manner: Stick a small piece of white wax on the nail of your middle finger; lay a coin on the palm of your hand, and state to the company that you will make it vanish at the word of command, at the same time observing that many perform the feat by letting the coin fall into their sleeve, but to convince them that you have not recourse to any such deception, turn up the cuffs of your sleeves. Then close your hand, and by bringing the waxed nail in contact with the coin it will firmly adhere to it. Then blow upon your hand, and cry: "Be-gone!" and suddenly opening it, and extending your palm, you show the coin has vanished. Care must be taken to remove the wax from the sixpence before you restore it to the owner.

To Split a Piece From Off a Coin.

Insert into a table three pins, upon which place a piece of money. Upon this place a heap of flour of sulphur, and set it on fire. When the fire burns out, you will find a film of metal detached from the coin.

The Magic Flask.

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

To Keep a Stone in Perpetual Motion.

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

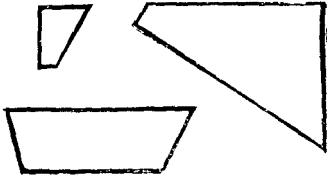
Freezing With Liquid.

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

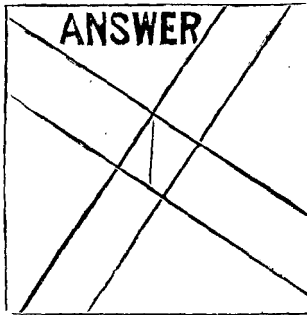
The Self-Balanced Pail.

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.

JAPAN SQUARE PUZZLE.



Cut out pieces of card or wood of the same sizes and shapes as the diagram, (2 of the small, and 4 each of the larger), and then form a square with them.



THE 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 ball in your possession, producing it after the gun has been discharged, and a mark having previously been put upon it it will be instantly acknowledged. This trick is quite simple, as the artificial ball is easily reduced to powder, on the application of the ramrod, besides the smallness of the balls preclude all discovery of the deception.

ANOTHER BOTTLE TRICK.

This is easily carried out with a bottle, the body of which is constructed of tin, the neck of glass, the body is divided into sundry compartments, three of which are sufficient, with a centre one for ordinary use; by cutting the bottle in two, half the bottle will hold one liquid, the other half divided will hold two liquids, with a tubing running down the centre—from which milk may be poured. Compartments 1, 2 and 3 may hold port, sherry, or alcohol.

It must be understood that little tubes from each compartment terminate in the neck, and they are fitted with their respective liquids. Each compartment is perforated with a little hole at the top, so that when the fingers are placed over them (as on the holes of a flute) the liquid cannot run out on inverting the bottle. On showing the trick the performer alludes to his wonderful bottle full of the milk of human kindness, which he pours out carefully from the centre compartment, keeping the three holes tight with his fingers, the centre being filled and emptied

in the ordinary manner; after pouring out and handing round the glasses of milk, he may pour the rest into a jug, into the bottom of which some milk has already been placed, so that the company may believe the bottle was originally filled with it; he may now wash out the bottle (that is to say the centre compartment), still keeping his fingers over the holes, and for the sake of a little mystification put the bottle upright under a hat, commanding the bottle to change its temperance habits. He may now ask the company to call for port, sherry, &c.

The sherry and port are poured from their compartments, a thick wine glass must be employed, holding a very small quantity of fluid.

A magic coffee pot may be arranged in a similar manner, with three compartments to hold hot tea, coffee and punch, the middle compartment may hold the tea and coffee berries, into which the assistant may pour by mistake the contents of the bottle labelled "INK." The performer after scratching his head, as if in deep thought, will take a lump of whiting and powder it up, placing it in the centre compartment which can then be fastened up with a cork, or *proper lid*. Then, if the holes from the compartments terminate in the handles and the pipes in the spout, when the three fingers are removed, the three liquids pour out separately as in the bottle trick.

THE MYSTIC 7.

Write on a sheet of paper, the following row of numbers, 1, 2, 3, 4, 5, 6, 7, 8, 9, 0. This you must do quickly: The number 7 must be written considerably larger than the rest, then ask the nearest person to think of one of the numbers showing him the figures, but for a moment only. This idea is to allow the person no time to select one, and as the larger number in this case catches the eye, they will invariably select it. You then mention the number thought of.

THE VANISHED DOLL.

In the first place obtain the figure of a man made of wood, about the size of a small Dutch doll, the head of which must be made to take off and on, by means of a peg in the neck which fits into the aperture of the body. You must also have a cloth cap within for the purpose of concealing the head; but this must be very neatly constructed, in order that it may not be very readily perceived.

Now present your little man to the company, saying, "This is my little traveller." Then show them the cap, saying, "This is the traveller's coat, watch him closely now or he will deceive you." Hold the cap above your face, and take the little man in your right hand, and put his head through the hole in the cap. Then give a little lecture on the virtues of the traveller, and tell the company he is going to travel, naming any part of the world that may occur to you, but that he cannot start without money for expenses, pull out your right hand from under the cap, and with it the body of the doll—privately put your hand into your pocket as if feeling for money, and leave the body there. Taking your hand out of your pocket you exclaim, "Here's a shilling for you, and now be gone," let the audience have a good view of him, then setting your forefinger upon the head say, "Now he shall vanish on his travels," and immediately with the assistance of your left hand that is under the cap, convey his head into a little bag that is within the cap, turn the cap about, and knocking it on the palm of your hand exclaim, "See he is gone." Take the cap and hold it up again, give a whistle, at the same time thrust the head up through the hole in the cap, and hold the head by the peg, and turn it about, exclaiming, "Here we are again."

The cap with the pocket inside is simply made in the shape of a small bell, the top portion being just large enough to admit the head and fasten close round the head of the doll.

THE BALL OF WORSTED TRICK.

Buy a few skeins of thick worsted from a draper, then get a piece of tin and bend it in the shape of a flat tube, just large enough for a shilling to pass through, and about four inches long, wind the worsted upon one end of the tube to a good size ball, with a shilling in your right hand—you are now ready to perform the trick—place the ball of worsted on a side-board, or anywhere out of sight. Borrow a shilling and request the owner to

mark it, in order that he may again identify his property, then picking it up by the left hand, you examine the shilling in your right hand, pretending it is the one that has just been given you, at the same time making the observation, "Is it a good one?" Place it on the table. Now fetch the worsted, quickly drop the marked money down the tube, and pull the ball of worsted off the tin directly it is in. Then advancing towards your audience and winding up the ball, which by a little pressure, secures the coin from coming out unless the worsted is unwound. Then place the ball in a glass tumbler—hold one end of the worsted a few yards from the glass, take up your own shilling from the table, show it to the company, who will believe it to be the one that was marked, say, "fly, pass," give the end of the ball of worsted to one of the audience to unwind, which being done, the money will drop out.

This trick is both easy and very effective.

THE TWENTY SHILLINGS TRICK.

This trick shows the necessity of well practising the art of palming, and if well carried out no trick can be made more effective.

Borrow from your audience twenty shillings which you display on a plate or tray, having previously six shillings in your hand concealed. Now take the shillings from the plate in the right hand, and add five shillings to them from the concealed hand, and give them to one of the audience to hold, ask the holder to return five to you, which he will do supposing he retains only fifteen, although of course he has twenty. Now give the five shillings to another person to hold, adding the other shilling to that sum, and place the six shillings in his hand. You may now ask him as before to return one, when you take it, at the same time remind him he has only four, and you must now proceed with the most telling part of this illusion. Taking the one shilling you have just received in the right hand palm it, and pretend to place it in the left. Then striking your left hand with the magic wand, bid it fly into the closed hand of the person holding the five, or as he supposes, the four shillings. On unclosing the hand the shilling will of course appear to have been transferred thither. Now take the five shillings, make a dexterous pass into the left hand, and then bid them fly into the closed hand of the person holding the supposed fifteen, and whom you now ask to return you the full amount of twenty shillings, much to his own wonder and that of the company.

A FACE WITH YOUR FINGERS.

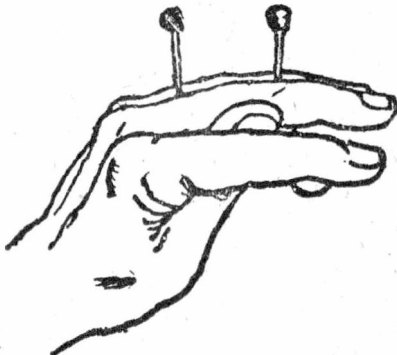
One of the most convenient accomplishments is to know how to amuse children easily. Whether we be bachelors or Benedicts the occasion always comes, and sometimes pretty often, when we are taxed to our wits end to keep the little tots "good."

Here is a simple little device that I have many times found efficacious. It is to make an old woman's face,



HOW THE OLD WOMAN IS MADE.

and so grotesquely comical is the likeness that it never fails to amuse. I have even known children of a larger growth to be startled at it



THE OLD WOMAN.

when the weazen, monkey-like looking face is suddenly shown them.

A handkerchief, two black-braided hat-pins, such as ladies use, and your hand, are all the materials that are needed to juggle with.

Double up one hand with the middle joints of the fingers protruding. Between the second and third fingers on either side of the joint place a hat-pin, with just the black head protruding for eyes. Boot buttons will do quite as well if you can hold them between your fingers. Let the tip of the thumb be thrust through the angle between the first and second fingers, which forms the mouth. It will appear like a tongue.

And there you have the whole face. The first finger forms the chin, the second the nose, and the third the forehead. Now fold a handkerchief and draw it over and around the hand, thus arranged to resemble a cap, and the transformation is completed.

By moving the first finger and thumb a very ludicrous expression like a mumbling pantomime is attained.

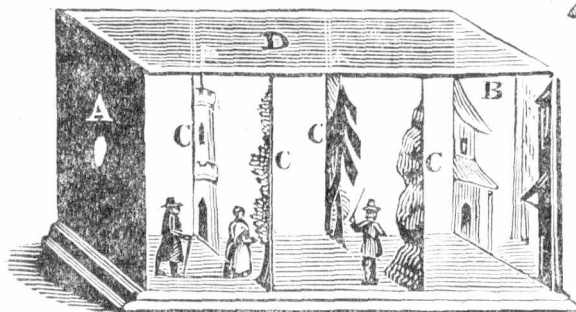
Try it on the baby, and see if the little one does not crow with delight and insist on its frequent repetition.

THE PARLOUR TOURNAMENT.

This little game will entertain an evening party for at least a short time, and, when concluded with a sell, as described below, will afford much amusement. Take a sheet of paper on which is inscribed a circle, and tack to the wall, about 4½ feet from the floor. Let each knight, as his name is called, take his position at the side of the room opposite the paper. After getting his hand in position so that he may use his index finger as a spear, he is blindfolded and advances slowly, making his best effort to "take the ring."

The usual tournament programme may be carried out and the successful knights be allowed to crown a queen and maids of honour with coronation, speech, etc., but if not so desired the game may be laughably terminated by selecting as the last knight a "victim" who will take a sell good-naturedly, and at whose expense a laugh will be enjoyed by the company, and after placing him in position and blindfolding him, let some member of the party step quickly and noiselessly in front of the paper and stand with mouth wide open, shifting his head as the victim approaches, so that the finger will not fail to enter the open mouth, when the teeth may be suddenly closed and the laugh begun.

**FLOWERS IN FULL BLOOM IN
THE COLDEST WINTER.**



A VERY AMUSING
ENTERTAINMENT.

A GARDEN IN WINTER.

Take a moderate sized box (say some twelve or fourteen inches long, and of proportionate shape) and remove the top. At each end of the box inside A and B place silvered glass, with the reflecting sides opposite each other, you have previously pierced a hole in the wood at the end marked A, and where this comes you must scrape off the silver. On the sides of the box you drop pieces of cardboard into grooves, on these trees, houses, water, sky, and all the features of a landscape should be painted. Those at the ends are narrow strips running up the sides and round the top and bottom, and painted on one side only, being merely designed to cover the edges of the glass, there should be others (as seen in the engraving) where the sides C, and top D, are left open to give a better idea of the interior arrangements, painted on both sides; and there should be some object placed on the front glass, where the sight hole has been scraped. That is in the character with the general plan, but will at the same time hide the hole when reflected on the opposite mirror. The box is completed by covering it tightly with light gauze, and over this fastening a sheet of transparent glass. When placed in a strong light, the effect on looking through the sight hole is most pleasing. The bottom and sides of the box should be painted green.

A MAGIC LANDSCAPE.

On a piece of paper draw a winter scene with bromide of copper instead of ink.

All the beauties of a snow scene with the trees and their bare branches, the ice bound

rivers, may be magically turned to summer by the application of heat.

The way this is managed, is by painting the foliage, grass, &c., in muriate of cobalt. All of these tints are invisible till held before the fire.

PICTURES ON EGGS.

Procure some moderate sized eggs, and sketch with a new quill pen dipped in liquid fat, in place of ink, any design your imagination may dictate. When it is firm, place the egg in white wine vinegar for three or four hours—when the drawing will appear in relief.

RIDDLES.

What is the difference between a Roman Catholic priest and a Baptist minister? One uses wax candles, the other dips.

What is difference between an auction and sea sickness? One is the sale of effects, and the other the effects of the sail.

Why do we know that Robinson Crusoe's Island was not uninhabited? Because he tells us that there was a heavy swell upon the beach, and a little sandy cove running up the centre.

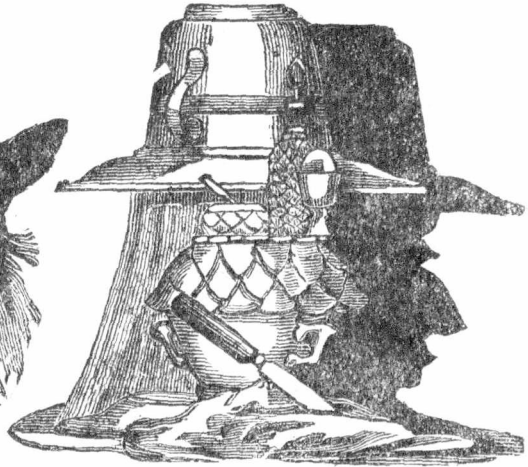
What is the difference between a young maid of sixteen and an old maid of sixty? The one is happy and careless, the other is cappy and hairless.

Why should you ride a mule if you want to get rich? Because you are no sooner on than you are better off.

HOW SHADOWS MAY BE PRODUCED ACCIDENTALLY.



LANDSEER'S FRIEND.



OLD MOTHER SHIPTON.

THE RESTORED DOCUMENT.

Make a memorandum book, and line the cover with paper which has previously been rubbed with a mixture of lamp black and oil. The paper must be loosely fixed, so that it can be raised up, and a leaf from the memorandum book placed under it. You must also make a flat box having a double opening. You now take a leaf out of the memorandum book and ask some one to write a sentence, at the same time offering him the book to write on. The pencil with which you furnish him is very hard, and he is forced to press upon the paper in order to mark. In so doing, the black is transferred by the pressure of the pencil from the blackened paper to the white leaf that is placed under it, and of course makes an exact copy of the writing. You then give the person in question the document. Put the memorandum book in your pocket and go out of the room to fetch the box which you have FORGOTTEN. While you are out of the room, you take out the leaf from under the black paper and put it into one side of the flat box, and shut down the cover that hides it. You bring in the box, apologizing for your absence, and give the box open at the OTHER side into the writer's hand. Tell him to burn his writing in a candle, and to place the ashes in the box. He does so, and closing the box and waving it in the air, bring it down with a bang on the table, strike it with your wand, then opening it as at first you produce the duplicate leaf, which the writer acknowledges to

be in his own handwriting. If the lamp black should have come off and smeared the paper, you can account for it by observing that it is very difficult to get rid of all traces of the burning.

THE MAGIC OMELET.

State that you are about to cook an omelet in a hat over the flame of a candle. Borrow a hat, then produce four eggs which you break in the hat, place the hat for a short time over the flame of a candle, and shortly afterwards produce an omelet cooked and quite hot.

Some persons will believe that by the aid of certain ingredients you have been enabled to cook the omelet without the fire, but the secret of the trick is that the omelet has been previously cooked and placed in the hat; but could not be seen, because the operator, when breaking the eggs, placed it too high for the spectators to see the inside. The eggs were empty ones, the contents having been previously sucked, but to prevent any suspicion one should by accident be broken on the table, this of course should be a full one.

THE BALANCED STICK.

Procure a piece of wood about 9 inches in length and about half an inch in thickness, and thrust into its upper end the blades of two pen knives, on either side one, place the other end on the tip of forefinger and it will keep its place without falling.

PRIZE PUZZLE.

SHAKESPEARIAN CHARADE.

First.

"A poor player,
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing."

Second.

"It is ten o'clock:
Thus may we see, quoth he, how the world wags.
'Tis but an hour ago since it was nine!
And after an hour more, 'twill be eleven;
And so, from hour to hour, we rot and rot,
And thereby hangs a tale."

Whole.

"This is the state of man: to-day he puts forth
The tender leaves of hope; to-morrow blossoms,
And bears his blushing honours thick upon him;
The third day comes a frost, a killing frost,
And, when he thinks, good easy man, full surely
His greatness is a-ripening, nips his root,
And then he falls as I do."

Answer.

1. Life 2. Time Whole. Lifetime.

ENIGMA.

When this vast sphere was first erected,
My being entered not the world;
Yet my true life was early dated,
For in salt oceans I am curled.
Old father Adam never knew me,
Nor was I present at the flood;
Sun, moon, and stars combined, eschew me;
Disowned alike by bad and good.
I have a power, all earth has noted,
Though scorned by matron, man, and maid,
In Egypt I was once promoted;
But Russia scorned to give me aid;
Yet every graceful form contains me;
Search sundry blades of grass, I'm there;
Sweet virtue, e'en dear hope, sustains me;
But oh! I'm slighted by the fair.
One woman—sans her male adviser—
From me is ever prone to rot;
Yet I, too true, do not despise her,
For while she lives I make a home.
Though males and maidens grant my presence,
I'm slighted and disowned by both;
Still in their being lies my essence,
And each, if single, claims my troth.
In song, though sweet, I am not sounded,
Yet I'm the poet's ancient friend;
With art and skill I ne'er compounded,
But I shall lead where all things end.

Answer.—Letter E.

CHARADE.

First represents a partnership,
So I'm given to understand;
A next is bound by promised ties
To live secluded in the land;
Though third's a noisy instrument,
'Tis useful under right control;
Many a right good hearty laugh
Is oft the outcome of the whole.

Answer.—Co-nun-drum.

A PUZZLE.

A rich man had a large fortune which he willed to his children, four daughters and two sons. His will decreed that they should do as follows:—Give the Alphabet a monetary value, viz, A, £100; B, £200, and so on; and each one to take the value of their respective Christian names. The first daughter got £10,500; the second the value of the first and third letters of the first daughter's name less than her. The third daughter got £8,000, and the fourth, £4,000 less than the third (the value of four-elevenths of the first son's name). The first son claimed £13,900, and the second, £7,900.

What were their respective names, and what were the second and fourth daughters' portions?

Answer.

Daughters' names.	Sons' names.
1. Dorothy.	
2. Margaret.	Christopher.
3. Elizabeth.	Fritz.
4. Rachel.	
	Second daughters' portion, £8,300.
	Fourth daughters' portion, £4,800.

PRIZE PUZZLE.

DIAMOND PUZZLE.

Arrange a diamond so that the words signified may be read both horizontally and perpendicularly

- | | |
|-----------------------------|------------------|
| 1. A consonant. | 5. An instrument |
| 2. A vehicle. | 6. Re-commenced. |
| 3. Pierced. | 7. To dissuade. |
| 4. An officer of the Crown. | 8. A colour. |
| | 9. A consonant. |

Answer.

B
C
A
R
B
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“THE INDIAN”

A NEW GAME.

The players stand in a circle, with one in the centre, who is called the Indian. A long piece of tape or ribbon is passed round, so that each one in the circle holds a piece of it with both hands; the last player has the two ends. The business of the Indian is to touch the hands of any player before they can be withdrawn. The player who is not sufficiently alert to drop his hands before they can be touched pays a forfeit and becomes the Indian. Properly played this is a far better and less noisy game than “Blindman’s Buff” or “Hunt the Slipper.”

ELECTRICAL REPULSION.

Get two strips of brown paper, both about 7 inches by 2 inches, and charge them by heating and friction; then hold them by two of their ends in the thumb and finger, and you will see instead of attraction (as in Experiments 4 and 5 of Electrical Experiments) repulsion, which is always the case between two similarly electrified bodies.

WORTH TRYING.

Procure a mixture of sulphuric and nitric acids, let them stand a little while after mixing them, then dip some fine halter paper in the mixture for about a couple of seconds, then wash in abundance of clean water, and let it dry without the application of heat direct. This is commonly known as parlour lightning, and will go off without a spark, and is perfectly harmless. The above is for white lightning; for red, substitute a strong solution of strontian for the acid mixture, and for green a solution of nitrate of copper.

THE SPELLING BEE AT CARDS.

Take thirteen cards of different values, viz. — The ace, two, three, four, five, six, seven, eight, nine, ten, knave, queen and king.

Place these cards in such an order that when the value of each is being spelt out you remove one card from the top for each letter and place it at the bottom. When the word is fully spelt, you mention the name or value of the card, and place the next card on the table face upwards, showing the correct card you have been spelling. Repeat the operation with the remaining cards, spelling the next in value, until the whole thirteen cards have been brought out in their proper order.

To do this trick (which may be considerably varied) place the cards in the following order:—

8, 7, 3, 1, King, 6, 4, 2,
Queen, Knave, 10, 9, 5.

When so placed, hand the cards to someone in the room, desiring him to take off the top card and place the same at the bottom, and to repeat the operation until you call for card by name. When called for, he takes the next top card and places it on the table, showing it to be correct.

You may either spell the card aloud or mentally, the latter is the most puzzling to the audience.

Commencing with the first card you say o, with the second n, with the third e, and with the fourth one, which is turned up.

With the topmost card of those left, say t, next w, next o, and the next card two.

In spelling three or Queen care must be taken not to say double e, but to spell each letter separately, so that each will count one card.

The Knave must be spelt as such not as Jack.

HOW MANY CARDS WERE MOVED.

A row of cards being placed face downwards on the table, indicate by turning up one of them how many cards have, during your absence, been transferred from one end of the row to the other.

This trick requires a row of fifteen cards placed face downward upon the table, the first ten cards having been prearranged in the following manner:—First a ten, then a nine, then an eight, and so on down to the ace, inclusive. The suits are of no consequence. The eleventh card should be a Court card. This card, in the process which follows will stand for 0. When the fifteen cards are placed their arrangement will, therefore, be as follows:

10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0, *, *, *, *

The four asterisks representing any four different cards. Offer to leave the room and invite the audience during your absence to remove any number of cards, not exceeding ten, from the right-hand end of the row and place them in the same order at the other end of the row. On your return you have only to turn up the eleventh card, counting from the left-hand end, which will indicate by the number of points the number of cards removed.

TRUE NOBILITY.

The noble heart that's truly blest
Is never all its own;
No ray of glory lights the breast
That beats for self alone!

THE POTATOE TRICK.

A fitting finale to a juggling act is that in which a potato is placed on the hand of the assistant and cut in two with a sharp sword, without leaving any mark upon the skin. As a general thing, a second potato is then cut upon the throat of the assistant. This apparently marvellous mastery of the sword always brings forth great applause.

Among the several medium sized sound potatoes on a tray are placed two potatoes prepared as follows: Insert a needle crosswise of the potato near the bottom. After showing the sword to be really sharp by cutting paper, and slicing one or two of the potatoes, the performer picks up one of the prepared potatoes and places it on the assistant's hand; but apparently it does not lie to suit him, so he slices off one side of it, using care to cut away the side just under the needle and as close to it as possible, then places the potato once again on the assistant's hand. After making a few flourishes with the sword, he cuts through the potato dividing it in half.

In striking the potato with the sword he makes sure that the sword will come exactly crosswise on the needle; consequently, when the sword reaches the needle it can go no further, and the brittle nature of the potato will cause it to fall apart, the very thin portion below the needle offering no resistance to the separation. The second potato is then cut in the same manner on the assistant's neck. There are many other false juggling tricks, but the above will suffice to show that "there are tricks in all trades but yours."—W. B. Caulk, in the "Scientific American."

THE SYMPATHETIC PENNIES.

Hold your hands out on the table, palm upwards, and about a foot apart, with a penny in each. Then turn them over quickly, making a jerky throwing movement with the right hand only. If carefully practised, this will cause the penny to fly across the intervening space with such velocity as not to be distinguished and join the coin in the left hand.

THE SOLUBLE PENNY.

For the trick a circular piece of glass the size of a penny is required, which you must hide up your left sleeve. Then fill a tumbler full of water and ask for the loan of a handkerchief and a penny. Receive the handkerchief first, and ostensibly shake it with both hands in the air. The real object of this movement is to regain possession of the

piece of glass, and once this has been accomplished, you can hide your hand by throwing the handkerchief loosely over it. Then take the penny and, introducing it under the folds of the handkerchief, drop it down your sleeve unnoticed. At the same time thrust the piece of glass upwards, and your audience will be deceived into believing that it is the penny you are still holding underneath the handkerchief. Give it to a lady or gentleman to hold over the glass of water, and arrange the folds of the handkerchief so that none of the tumbler can be seen. At a given signal your friend must let go his hold, and the piece of glass will sink to the bottom of the tumbler, striking the sides like a coin as it falls. Then when the handkerchief is removed, the penny which you are supposed to have been using all the while has strangely disappeared.

THE DISAPPEARING WATER.

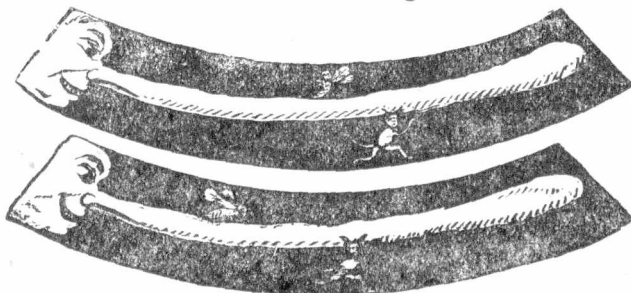
Fill two tumblers to the very brim with water, so that neither will hold another drop. Then invert one on the top of the other, so that you will have a solid column of water inside. This is easily accomplished by placing a sheet of paper over one of the tumblers, which enables you to overturn it at your pleasure, and when you have thus fixed the tumblers in position carefully draw the sheet of paper away. Then ask any of your friends to empty the top tumbler without touching it. Many suggestions as to how this can be accomplished will be made, but there is only one possible solution. Take a pipe stem or a thin tube of some sort, and blow downwards upon the glasses at the point where the mouths meet, and you will cause the water in the top tumbler to come bubbling out; of course you must only attempt this trick on a tray.

THE CHANGING COINS.

Hide a penny up your left sleeve first of all without anyone seeing you. Borrow a handkerchief, which throw lightly over the left hand, take a two-shilling piece and apparently wrap it up in the handkerchief, but in reality substitute the penny in its place, dropping the florin down your sleeve. Give the handkerchief to someone to hold. Then borrow another one and a penny, and go through the same movements as before, this time substituting the silver for the copper coin. Give this handkerchief to a second person and station them facing one another some yards apart. Then with a wave of your magic wand you command the coins to change places, and if you have carried out the trick without a mistake, the effect will be one of profound surprise.



Cut out the proboscis very neatly, and place them together, as shewn on the outlines, or just the reverse way, and you can win any money that one is longer than the other.



OH, THAT DECEITFUL PROBOSCIS!

Any person that is capable of drawing a picture will find a sketch of a lady walking in evening dress, will certainly deceive them more than the noses shown here, and cause any amount of laughter. The man in the moon and a long tobacco pipe will also cause a lot of merry moments.

TO WALK UPON A HOT IRON BAR.

Take half an ounce of camphor, dissolve it in two ounces of Aqua Vitæ, add to it one of quicksilver, one ounce of liquid storax, which is the droppings of myrrh, and prevents the camphor from falling. Take also two ounces of hematite, which is red stone, to be had at the druggists—and when you buy it let them beat it to a powder in their great mortar, for being very hard it cannot well be reduced in small one; add this to the ingredients already specified, and when you propose to walk upon the bar, anoint your feet well with it, and you may then put the feat into execution without the slightest danger.

THE KNOWING SHEPHERD.

A shepherd was going to market with some sheep when he met a man who said to him, "Good morning, friend, with your score," "No," said the shepherd, "I have not a score; but if I had as many more, half as many more, and two sheep and a half, I should have just a score." How many sheep had he?

He had seven sheep: as many more, seven; half as many more, three and a half; and two and a half; making in all twenty.

DECEMBER AND MAY.

An old man married a young woman; their united ages amounted to 100. The man's age multiplied by 4 and divided by 9 gives the woman's age. What were their respective ages?

ANSWER.—The man's age, 60 years 12 weeks; the woman's age, 30 years 40 weeks,

TO FIRE A LOADED PISTOL AT THE HAND WITHOUT HURTING IT.

This extraordinary illusion is performed with real powder, real bullets and a real pistol, the instrument which effects the deception being the ramrod. This ramrod is made of polished iron, and on one end of it is very nicely fitted a tub like a telescope tube. When the tube is off the rod there will of course appear a little projection. The other end of the rod must be made to resemble this exactly. The ramrod with the tube on being in your hand, you pass the pistol round to the audience to be examined, and request one of them to put in a little powder. Then take the pistol yourself, and put in a very small piece of wadding, and ram it down, and in doing so you will leave the tube of the ramrod inside the pistol. To allay any suspicion which might arise in the minds of your audience, you hand them the ramrod for inspection. The ramrod being returned to you, you hand the pistol to some person in the audience, requesting him to insert a bullet, and to mark it in such a way that he will know it again. You then take the pistol back and put in a little more wadding. In ramming it down the rod slips into the tube, which now forms as it were, an inner lining to the barrel, and into which the bullet has fallen. The tube fitting tight on to the rod is now withdrawn along with it from the pistol, and the bullet is easily got into the hand by pulling off the tube from the rod while seeking a plate to "catch the bullet," and the marksman receiving order to fire, you let the bullet fall from your closed hand into the plate just as the pistol goes off.

THE BIRD SEED TRICK.

Get a box made with a false lid, on which glue some bird seed, privately put a bird into it, under the false lid; then show it, and it will seem to be full of seed, put on the true lid and say—"I will exchange this seed in this box for a living bird." Then take off both the covers together, and the bird will be seen.

EGGS, VARIEGATED APPEARANCE.

Cut up a couple of handfuls of different coloured rags into small strips, mix them together indiscriminately, and completely envelop the eggs in them, then tie the whole up in a piece of cloth and boil them for three or four hours. Take them up, and on uncovering the eggs the shell will be found dyed in a beautiful manner with all the colour of the rags. Eggs thus variegated form very handsome ornaments for the mantel-piece.

TO STOP A WATCH AT WILL.

To accomplish this trick successfully it is necessary to wear a pair of gloves—place inside of one glove a horse shoe magnet, this will disarm all suspicion, you can then tell the company you can make their watches go or stop at will, on taking a watch into the hand holding the magnet, the steel balance will cease working, owing to the attractive power of the magnet; but on removing it to the other hand, the wheel will immediately recommence working, much to the astonishment of your audience.

THE NUT TRICK.

To perform this trick with dexterity before a small party, is at once to become the hero of the evening, if you cannot sing, a good trick or two will give equal pleasure to your friends.

The nut trick is performed thus:—The professor hands the audience a dessert plate and a cambric handkerchief for examination, these being returned he places the plate upon a table near him; the handkerchief is then spread out quite flat over the plate. At command, sugared almonds, nuts and comfits pour into the dessert plate the instant the handkerchief is lifted up, producing a marvellous effect. The trick is done in this way. Make a calico bag large enough to hold the nuts and sweetmeats you intend to distribute among your audience, exactly to the form of

a night cap or letter A, a small selvedge is turned up at the bottom of the bag, procure two pieces of watch spring and bend them quite flat, each spring to be exactly half the diameter of the bag, these are put into the selvedge and sewn up firm, when the bag is opened it will close itself in consequence of the springs. A long pin is passed through the top of the bag, and bent round hook shape.

If the bag now be filled with nuts, &c., it may be suspended by the hook without any danger of nuts or anything else falling out—because although the mouth of the bag is downwards, the springs keep it shut. When this trick is to be shown, the prepared bag is hung on the side of the table that is away from the audience. The plate is also placed on that side; and when the handkerchief is laid over the plate a portion is left to fall over the side of the table. Now the handkerchief is picked up with the right hand in centre, just as a lady does when she wishes to exhibit the white edges, and with the bag of nuts; the folds of the cambric hide the bag. The left hand is now used to draw over the handkerchief and to press the bag, this causes the springs to open, and out falls "good things" upon the plate. The next proceeding is to drop the bag behind the table unseen, and to hand to the audience the mysterious nuts and sweets.

TRANSPOSING PIECES.

You perform this trick by taking two farthings and two sixpences, and grinding part of them away on one side only, so that they may be half the common thickness, and that they are quite thin at the edge, then rivet a farthing and sixpence together. Lay one of these double pieces, with the sixpence upwards on the palm of your hand, at the bottom of your first three fingers, and lay the other piece, with the farthing upwards, in the like manner in the other hand. Let the audience take notice in which hand is the farthing, and in which is the sixpence. Then as you shut your hands, you naturally turn the pieces over, and when you open them again the farthing and sixpence will appear to have changed hands.

THE QUART POT TRICK.

You must lay a wager that you will suspend a quart pot from the ceiling, and cut the string in the middle, without the measure falling to the ground. Tie the string in a loop about the centre. Having done this, cut the loop, and the quart pot will of course remain suspended.

HOW TO PASS A TUMBLER THROUGH THE TABLE.

The spectators should be placed some little distance on a level, on the opposite side of the table to where you sit, having spread, unperceived, a handkerchief across your knees.

Take a drinking glass, a tumbler with no stem is the best, and covering it with paper, mould the covering as nearly as possible to the shape of the glass. Then with some cabalistic phrases drop the glass into your handkerchief unobserved, and as the paper retains the shape, there is no difficulty in making the onlookers believe the tumbler to be still beneath it—passing the glass in the left hand beneath the table, you now crush the paper down with your right hand, when the glass will appear to have been sent through the table. It is better to have a cloth on the table, as the trick becomes easier.

TRICKS DONE WITH THE HANDKERCHIEF AND KNOTS.

1.—Tie an ordinary knot in a handkerchief, and give the end of your right hand to one of the company, and tell him to pull hard and sharp when you count three. Just as he pulls, slip your left thumb under the handkerchief and it will be pulled out quite straight without any knot at all. Let go the end that hangs over the left hand, and grasp the handkerchief between the thumb and forefinger.

TO TIE KNOTS THAT CAN BE UNLOOSED BY SHAKING.

2.—This is an excellent trick, get a handkerchief as soft as possible, take the opposite ends, one in each hand; throwing the right hand end over the left, and give the left hand end to some person to pull, at the same time you pulling the right hand end with your right hand, while your left hand holds the handkerchief just behind the knot. Press the thumb of your left hand against the knot to prevent it slipping away, always taking care that the person to whom you gave one end pull first, so in fact he is only pulling against your LEFT HAND.

Tie another knot in the same way as the first, always throwing the right hand over the left. As you go on tying the knots, you will find the right hand end of the handkerchief decreasing considerably in length, while the left hand one remains nearly as long as at first, because in fact you are merely tying the right hand end ROUND THE LEFT. To prevent this from being noticed you should stoop down after each knot, and pretend to pull the knot tighter. While at the same

time you press the thumb of the right hand against the knot, and with the fingers and palm of the same hand draw the handkerchief so as to make the left hand shorter, keeping it at each knot as nearly the length of the right hand as possible.

When as many knots as the handkerchief will admit have been tied, hand them round to the company to feel that they are firm knots, and with the left hand turn the loose part of the centre of the handkerchief over them, asking one of the audience to hold them. Before they take the handkerchief in hand you draw out the right hand end of the handkerchief which you have in the right hand, and which you may easily do, and the knots being still held together by the loose part of the handkerchief, the person who holds the handkerchief will declare he feels them; then take hold of one of the ends of the handkerchief which hangs down, let him repeat one, two, three; tell him to let go, when by giving the handkerchief a smart shake, the whole of the knots will become unloosed.

Should you by accident, whilst tying the knots give the wrong end to be pulled, a hard knot will be the consequence, and you will know what has happened the instant you try to draw the left hand end of the handkerchief shorter.

You can desire the holder of the handkerchief to pull as hard as possible as the article does not belong to you, and if it comes apart, it is only right that you should have a share of it.

FINDING THE HALFPENNY.

First obtain a round box, about an inch deep, to which fit a halfpenny, line the box with dark blue paper, and paste some of it on one side of the coins, so that when it lays in the lower part of the box it shall appear like the real bottom of the box. Conceal the halfpenny in the hand, and before performing this trick have the precaution to have hidden about the room, in places known only to yourself, a number of half-pence.

Borrow from among the audience a halfpenny which must be dexterously placed on one side, and substitute the prepared one, and putting it gravely into the box, ask all to be sure they see it enter, when the lid is on shake up and down, the noise will betray the metal, and command it to disappear, shaking the box literally from side to side, the halfpenny being made to fit, no noise is apparent—the coin seems to be gone, in proof of which you can open the box, and show the audience the interior, the paper on the coin concealing it.

You then direct the company to look into any place where you have previously hidden your coin—for the missing halfpenny, the prepared coin can be slipped out, then hand the box round for examination, in which of course nothing will be found.

ENIGMA.

In every battle I am found,
 Where cannons loudly roar;
 Upon the ocean I abound,
 With the splash of every oar.
 You need not roam, for here at home,
 You'll find me if you try;
 Around the bright and cheerful hearth,
 I'm with the children's cry.

And when the storm doth rage on high,
 I'm with the the thunder's crash;
 And when the rain in torrents fall,
 I'm there with every splash;
 Also on high in the clear blue sky,
 Where the lark so sweetly sings;
 With every bell in its clamorous tower,
 Each time its loud voice rings.

With the organ-grinder in the street,
 With every German band;
 I'm with the cats upon the tiles,
 No matter in what land;
 In each savage yell, I'm there as well,
 In the lion's majestic roar;
 And when a friend on you shall call,
 I'm with the knock at the door.

Answer.—Sound.

PARLOUR MAGIC.

An easy and effective parlour trick, which is somewhat in the nature of a scientific experiment. is that called suspension without cords. Dip a thread in strong salt water, then dry it thoroughly. Do this two or three times in succession, but do it secretly, so that your thread may appear to the audience like an ordinary thread. Suspend to it as light a ring as you can get, then set fire to the thread, which will burn from one end to the other, and the spectators will be surprised to see the ring remain suspended by the ashes of the string which has just been destroyed before their eyes. In reality the fibrous part of the thread has been burned, but there remains a small tube of salt solid enough to bear the light weight of the ring attached. Be careful that the operation is not exposed to a draught.

The experiment may be varied in the following manner.—Tie four ends of thread to the four corners of a square piece of muslin, thus forming a hammock. Dip the whole in strong salt water, then dry it, repeating the operation three or four times. As soon as the muslin and thread are well saturated with the solution and thoroughly dry, place an empty egg in the suspended hammock. Set fire the hammock, which with the threads will burn, and if the experiment be well prepared the egg will remain suspended, to the great astonishment of the audience.

AGE CARDS.

Cut six cards of equal size, A, B, C, D, E, and F. Then write on them the numbers given below. These you give to one of your friends, requesting him to return you those only on which his age appears, or to call out the initial letter at the top of such cards. You then add together the first number on these cards, which will give the age.

A	B	C	D	E	F
1 33...	2 34...	4 36...	8 40...	16 48...	32 48
3 35...	3 35...	5 37...	9 41...	17 49...	33 49
5 37...	6 38...	6 38...	10 42...	18 50...	34 50
7 39...	7 39...	7 39...	11 43...	19 51...	35 51
9 41...	10 42...	12 44...	12 44...	20 52...	36 52
11 43...	11 43...	13 45...	13 45...	21 53...	37 53
13 45...	14 46...	14 46...	14 46...	22 54...	38 54
15 47...	15 47...	15 47...	15 47...	23 55...	39 55
17 49...	18 50...	20 52...	24 56...	24 56...	40 56
19 51...	19 51...	21 53...	25 57...	25 57...	41 57
21 53...	22 54...	22 54...	26 58...	26 58...	42 58
23 55...	23 55...	23 55...	27 59...	27 59...	43 59
25 57...	26 58...	28 60...	28 60...	28 60...	44 60
27 59...	27 59...	29 61...	29 61...	29 61...	45 61
29 61...	30 62...	30 62...	30 62...	30 62...	46 62
31 63...	31 63...	31 63...	31 63...	31 63...	47 63

EXAMPLE.

A lady's age appears on cards, a, b, c. What is her age?

A	1
B	2
E	16
<hr/>	
	19

EGG & HANDKERCHIEF TRICK.

The egg and handkerchief trick is a very effective one. Two hats are borrowed, shown to be empty, and then placed each upon a table, some distance one from the other. A silk handkerchief is placed in one, and an egg in the other. The performer then fires a pistol, and shows that the articles have changed hats. It can be scarcely necessary to remark that real eggs are not used for this feat. The conjurer has two imitation ones made of zinc, painted white, and hollow, with a slit in one side of each. Inside he places a silk handkerchief, and when it is shown to the audience, the opening is kept to the back of the stage, and all consider that they see an ordinary egg. When it has been placed in one of the hats, another handkerchief, which is a duplicate of the first one, is exhibited, the conjurer having a sham egg palmed in his hand. In placing the handkerchief in the other hat he works it inside the egg, and is therefore able to demonstrate presently that he has charmed the piece of silk away to the other hat, and has caused the egg to travel across the stage to take its place.

TO RESTORE RIBBON.

Get two pieces coloured ribbon of exactly the same size and appearance, one of which being damped may be placed in the palm of the hand. The other piece hand to the audience, together with a pair of scissors, and ask them to cut it in fragments, then you collect the pieces, and burn them in the plate in front of the company. Taking up the ashes, you produce a basin of water, at the same time stating, the magical influence water has, that the colour and form of the burned ribbon shall be restored. Taking up the damp ashes and rubbing them on your hand, you at the same time draw forth the hidden ribbon which will appear to be the same as that burned.

THE SHILLING AND THE HANDKERCHIEF.

Procure a curtain ring the exact size of a shilling, then ask one of the audience for a shilling, which put into a handkerchief, take it out to convince the company that there is not the slightest deception, and slip the curtain ring in instead. Give the handkerchief to one of the company to hold, and while their eyes are fixed on the supposed form of the shilling, seize an opportunity of secreting it, after which tell the person holding the handkerchief where he will find the coin, at the same time naming the spot, take the handkerchief and place it in your pocket.

THE MAGIC RING.

A soft clean silk handkerchief, and a sham gold wedding ring are the articles required for this trick. Take a needleful of black silk (doubled), and sew to the middle of the handkerchief, and let the ring hang from it suspended by the end of the silk, say about three or four inches from the handkerchief. Hold the handkerchief up by two corners, keeping the suspended ring on the side facing you; the handkerchief can then be shaken, folded, and crumpled up so as to make it appear all fair. You then ask if any lady will kindly lend a wedding ring, as you intend to address the audience on the subject of magic and mystery. Take the borrowed ring in the left hand, and keep it there, pretend to pass it to the right hand, and say, "I will place it in the handkerchief, who will kindly hold it for me while I put the glass on the plate in the centre of the table?" When you have thus succeeded ask the lady or gentleman to hold the ring (not the one lent, but the one previ-

ously sewn in the handkerchief) and showing the glass and plate you will call attention to their being perfectly empty, and say, "I shall now place the glass in the plate in the centre of the table." Now request the person who has hold of the handkerchief to place it over the glass, and to let it fall when you command it to be released, stating that if audience listen, they will no doubt, hear it fall on the glass, but that at your command it shall pass into this box (which show round) and which you afterwards put under the table. Having told the person to release the handkerchief, the ring will be heard to fall on the glass. You ask the audience if they heard it, their reply will of course be "Yes." Then exclaim "presto! go in the box." Lift the handkerchief, smooth your brow with it, and put it in your pocket. The audience will next examine the plate and glass—it is not there, then ask on of the company to pick up the box from under the table and open it, the ring of course is there. When you placed the box under the table you had passed the ring from your left hand into it.

THE MAGIC DICE.

This trick wants much practice. Bring from a tin or brass case about three inches square, a solid block of wood painted black, with round spots painted white, after the fashion of a small ivory dice. Hand this round to the audience that they may be convinced the same is solid. Then borrow two hats, one place on the table in the usual way, the second place over it, the brims of the two hats are then together. Put the block on the crown of the uppermost hat, cover the same over with the metal case, striking the top of the case with your wand, remove the cover, and the dice is gone through the crown of the hat and is found in the underneath one. The trick is performed by the solid block or dice having a very thin shell made to fit over it, and painted in the same style. When the dice has been examined by the company then place it in the two cases (being very particular that it fits exactly.) Upon taking it out the second time take the dice shell out with the real dice, saying, "I now place this block of wood in a gentleman's hat, and cover it over with a second hat," then seeming to recollect something, say, "Stop, I will take the block from inside the hat, and place it on the crown of the uppermost hat." You do so, but when you take it out, you only take the shell dice, leaving the real wooden dice inside the hat. Cover it over with the outside cover, then send the block from the top to the under hat, then raise the cover, and with it, the thin shell or imitation dice, on the removal of the hat the original dice will be discovered in it.

RACING PUZZLE.

A and B agreed to run a race,
 So 100 yards they ran apace;
 B had start as one in eleven,
 But A loses two yards by giving one in seven.
 Now how far did A win?
 He was just ten seconds in the spin.
 Also B's time for 100 yards, as in the match,
 Would give an attraction for the watch.
 Here B gets start as 1 in 11 which is 9 1-11
 yards in 100, but A loses by giving him 1 in 7,
 which is 14 2-7 yards in 100, and he loses by two
 yards, therefore A can give B actually 12 2-7
 yards in 100. Therefore A beats B as 12 2-7—
 9 1-11=3 15-77 yards, then again A's time for
 the full 100 yards is 10 seconds. Therefore B
 only runs 100 yards—12 2-7=87 5-7 yards, while
 A runs 100 and A runs it in 10 seconds, therefore
 B runs 87 5-7 yards in 10 seconds. Therefore B
 runs 100 yards in 11 123-307 seconds. Answer:
 A wins by 3 15-77 yards, B's time 11 123-307
 seconds.

DOUBLE ACROSTIC.

Thousands each week, sail o'er this ocean wide,
 And countries great are found on either side.
 If ever you have dealings with my second,
 You'll find his charges are unjustly reckoned.
 A resting place for travellers in the east,
 Accommodation for both man and beast.
 By the road or rail, by the land or sea:
 My fourth, through commerce, brings utility
 An instrument of torture, which we know
 Was used by cruel men long, long ago.
 An ancient rampart, this is so expressed;
 A relic of old times from those at rest.
 Now riddling friends just try and find this out;
 'Tis pleasing to the eye without a doubt.
 There is great joy when from this may be found,
 For sport it gives to those on pleasure bound.
 Should disagreements rise then I am known
 To settle all disputes whenever they come.
 If you this paper take, and o'er it scan,
 My last you'll see is there for every one.
 All o'er this land, my **WHOLE** have now been seen
 Disporting themselves freely on the green.

Answer.

A tlanti C
 U sure R
 S era I
 T raffi C
 R a c K
 A ntiqu E
 L igh T
 I c E
 A rbitrato R
 N ew S

Whole—"Australian Cricketers."

ENIGMA.

I was the first when silence reigned,
 O'er all the mighty deep;
 While yet within its bosom dark,
 Earth lay in endless sleep.
 To me the sun, beginning owes,
 And without aid of mine,
 No heavens no clouds, had ever been
 Nor sun nor moon could shine.
 I am the first, I am the last,
 Of seasons as they pass;
 Without my aid each twinkling star,
 Had been a dark dull mass.
 When slumber steals upon the sense,
 I close the weary eyes;
 When shadows deepen in the east,
 I lead them o'er the skies
 No earthly pleasures are complete,
 Unless they me employ;
 And science seeks my help; for else
 Its skill would but destroy.
 While years roll on I will exist,
 Though centuries to be;
 And when I cease all else must cease,
 For all things end with me.

Answer.—Letter S

ENIGMA.

Complete, a bird of plumage bright I stand,
 Curtailed, the bravest person of the land;
 Another joint from off my tail please steal,
 A female now I quickly do reveal;
 If once again curtailed 'tis true yet strange,
 Into a man I immediately shall change.
 My whole restored and properly transposed,
 An European river is disclosed.

Answer.

Heron—Hero—Her—He—Rhone.

WHAT DID THE BAG CONTAIN.

A gentleman lost a large bag of gold coins and advertised for it. A man found it and restored it to the owner. He received £5 from the bag for his honesty. The gentleman promised him another sovereign if he could correctly solve the following:—

Empty the bag of its contents; place half of them with a half-sovereign added in one heap, repeat the halving with the remainder adding a half-sovereign every time until there are eight heaps. There will be then but one pound left. Required to know what the bag originally contained when it was lost.

Answer.

There were £511 left after the man had received his reward of £5, therefore the bag contained the sum of £516.

HOW TO PERFORM CONJURING.



A DIFFICULT SQUINT.

Suspend a small curtain ring from the ceiling, chandelier, or any convenient place. Take a piece of wire a foot and a half in length. Twist the wire into a crooked shape. Retire half a dozen paces from the suspended ring, close your left eye, grasp the wire in your right hand. Stretch the arm to its fullest extent, and walking rapidly to the ring, try to poke the wire through it without stopping or hesitating. You will find this very difficult to accomplish.

THE NERVE TEST.

Ask the individual whose nerves you are going to test to sit down and look towards the ceiling. Procure a tumbler and fill it half full with water, incline the glass as if you were going to spill the water on your victim's face. You should do this slowly, allowing the water to run gently towards the very edge of the glass. Not one person in ten can stand the test. It creates great amusement to the onlookers, any one of whom, however, would become as nervous under the operation. Always hold your glass direct in a line with the victims.

HOW TO TELL WHICH HAND IS HELD UP.

Ask several persons to sit close together in a row, ask one of them to raise his hand high above his head while your back is turned upon the company. Let him hold it thus, while you count twelve, and then put it down again. You will then point out the hand which has been raised. All the hands should lie on their owner's knees before you turn your back. The hand that has been raised will look paler than the rest, as the blood recedes from it when held up. This simple trick has deceived even physicians.

A JOKE.

Tell the company that you will show them a feat of strength which they have never before seen. You must then ask six gentlemen to come on the stage, or the centre of the room, and hold the arm of your right hand, but not to spill a glass of liquor, which you hold in your hand. You explain further, that you will drink the liquor in spite of the

combined efforts of the gentlemen. Ask them not to strain themselves to such an extent as to make them ill, as you are very STRONG, and mean to drink the liquor with ease. Stretch out your arm to its full extent, ask one gentleman to step behind you, and hold your head, the others to hold your arm. When all in position say, "Now gentlemen hold hard," and at the same time coolly take the glass from the right with your left hand, and quietly drink the liquor, hoping that no one has been hurt in the task.

THE HEAVY HAND.

Place your hand on the crown of your head and ask someone of your own height to grasp the wrist, and try to lift it up off your head. This will be found impossible.

THE FLOATING RING.

Soak a ring in strong solution of salt, and let it dry. Suspend the ring with string, set fire to the latter, the ring will remain suspended by the ashes of the string.

QUIBBLES.

I can stretch my hands apart, having a coin in each hand, and, without bringing my hands together, I can cause both coins to come into the same hand. How is this to be done?—Place the coin on a table, then, turning round, take it up with the other hand.

Place a candle in such a manner that every person shall see it except one, although he shall not be blindfolded or prevented from examining any part of the room, and the candle shall not be hidden.—Place the candle on his head, taking care there is no mirror in the room.

If you cut thirty yards of cloth into one yard pieces, and cut one yard every day, how long will it take?—Twenty-nine days.

A person tells another that he can put something in his right hand which the other cannot put into his left.—The last person's left elbow.

A person may, without stirring from the room, seat himself in a place where it will be impossible for another person to do so. Explain this.—The first person seats himself in the other's lap.

How must I draw a circle around a person placed in the centre of the room so that he will not be able to jump out of it though his legs be free?—Draw it around his body.

If five times four are thirty-three, what will the fourth of twenty be?—Eight-and-a-quarter.

What is the difference between twice twenty five and twice five-and-twenty?—Twice twenty-five is fifty; twice five, and twenty is thirty.

ANECDOTE OF A BISHOP'S WIFE.

Have you heard the tale of the bishop's wife, who, when she had been shopping, had her purchases put into her carriage, and was going away without paying until stopped by the counter gentlemen. "Do you know who I am?" indignantly asked she; "I am the bishop's lady." "Can't help that mum," replied the counter gent, "you couldn't have 'em without paying for 'em if you was his wife!"

TANGLE FOR SHARP WITS.

My first is a thing that a tailor oft uses;
A cart cannot go when my second it loses;
The pauper complains that he has not my next,
And is deep in my fourth, and so sorely perplexed;

My fifth's half amused, and that's better than weeping;

My sixth through a great Russian city goes creeping;

My next is a tree by King Solomon prized;

My eighth a grand virtue to which we're advised;

My ninth's an old weapon—not sword, shield, or lance;

My tenth is three-fifths of the first stream in France;

My next brings a blush to an Austrian's face,

And my last's a spring dose, very good in its place.

Arrange all these dozen as well as you can,
And the first letters show an effeminate man;
The last gives the name of a Sunday that's dear
To ev'ry good child in the spring of the year.

VARIETIES IN PROSE.

The oldest lunatic on record—Time out of mind.

A man who is more than one man—One beside himself.

The superlative of temper—Tempest.

The best prescription for a poet—A composing draught.

The difference between a spendthrift and a pillow—One is hard up, the other soft down.

The smallest bridge in the world—The bridge of your nose.

The herb most injurious to a lady's beauty—Thyme.

The best day for making pancake—Fry-day.

The best kind of agricultural fair—A farmer's pretty daughter.

ONE WAY TO LIGHT A CANDLE.

To light a candle without touching the wick let the candle burn until it has a good long snuff then blow it out with a sudden puff, a bright wreath of white smoke will curl up from the hot wick. Now if a flame be applied to this smoke, even at a distance of two or three inches from the candle, the flame will run down the smoke and rekindle the wick in the most fantastic manner. To perform this experiment nicely, there must be no draught or "banging" doors while the mystic spell is rising.

AN ARITHMETICAL PROBLEM.

Add the figure 2 to 191 and make the answer less than 20.—19½.



DIRECTIONS.

Cut up each picture into three parts, as marked. Then throw them all on the table and place them together, taking any legs, bodies and heads you may chance to pick up, and place them together, and some very remarkable beings will be produced. Hundreds of different changes can be made, and roars of laughter from the little folks as well.



ENIGMA.

In every battle I am found,
 Where cannons loudly roar;
 Upon the ocean I abound,
 With the splash of every oar.
 You need not roam, for here at home,
 You'll find me if you try;
 Around the bright and cheerful hearth,
 I'm with the children's cry.

And when the storm doth rage on high,
 I'm with the the thunder's crash;
 And when the rain in torrents fall,
 I'm there with every splash;
 Also on high in the clear blue sky,
 Where the lark so sweetly sings;
 With every bell in its clamorous tower,
 Each time its loud voice rings.

With the organ-grinder in the street,
 With every German band;
 I'm with the cats upon the tiles,
 No matter in what land;
 In each savage yell, I'm there as well,
 In the lion's majestic roar;
 And when a friend on you shall call,
 I'm with the knock at the door.

Answer.—Sound.

PARLOUR MAGIC.

An easy and effective parlour trick, which is somewhat in the nature of a scientific experiment. is that called suspension without cords. Dip a thread in strong salt water, then dry it thoroughly. Do this two or three times in succession, but do it secretly, so that your thread may appear to the audience like an ordinary thread. Suspend to it as light a ring as you can get, then set fire to the thread, which will burn from one end to the other, and the spectators will be surprised to see the ring remain suspended by the ashes of the string which has just been destroyed before their eyes. In reality the fibrous part of the thread has been burned, but there remains a small tube of salt solid enough to bear the light weight of the ring attached. Be careful that the operation is not exposed to a draught.

The experiment may be varied in the following manner.—Tie four ends of thread to the four corners of a square piece of muslin, thus forming a hammock. Dip the whole in strong salt water, then dry it, repeating the operation three or four times. As soon as the muslin and thread are well saturated with the solution and thoroughly dry, place an empty egg in the suspended hammock. Set fire the hammock, which with the threads will burn, and if the experiment be well prepared the egg will remain suspended, to the great astonishment of the audience.

AGE CARDS.

Cut six cards of equal size, A, B, C, D, E, and F. Then write on them the numbers given below. These you give to one of your friends, requesting him to return you those only on which his age appears, or to call out the initial letter at the top of such cards. You then add together the first number on these cards, which will give the age.

A	B	C	D	E	F
1 33... 2 34... 4 36... 8 40...16 48...32 48					
3 35... 3 35... 5 37... 9 41...17 49...33 49					
5 37... 6 38... 6 38...10 42...18 50...34 50					
7 39... 7 39... 7 39...11 43...19 51...35 51					
9 41...10 42...12 44...12 44...20 52...36 52					
11 43...11 43...13 45...13 45...21 53...37 53					
13 45...14 46...14 46...14 46...22 54...38 54					
15 47...15 47...15 47...15 47...23 55...39 55					
17 49...18 50...20 52...24 56...24 56...40 56					
19 51...19 51...21 53...25 57...25 57...41 57					
21 53...22 54...22 54...26 58...26 58...42 58					
23 55...23 55...23 55...27 59...27 59...43 59					
25 57...26 58...28 60...28 60...28 60...44 60					
27 59...27 59...29 61...29 61...29 61...45 61					
29 61...30 62...30 62...30 62...30 62...46 62					
31 63...31 63...31 63...31 63...31 63...47 63					

EXAMPLE.

A lady's age appears on cards, a, b, c. What is her age?

A	1
B	2
E	16
<hr/>	
	19

EGG & HANDKERCHIEF TRICK.

The egg and handkerchief trick is a very effective one. Two hats are borrowed, shown to be empty, and then placed each upon a table, some distance one from the other. A silk handkerchief is placed in one, and an egg in the other. The performer then fires a pistol, and shows that the articles have changed hats. It can be scarcely necessary to remark that real eggs are not used for this feat. The conjurer has two imitation ones made of zinc, painted white, and hollow, with a slit in one side of each. Inside he places a silk handkerchief, and when it is shown to the audience, the opening is kept to the back of the stage, and all consider that they see an ordinary egg. When it has been placed in one of the hats, another handkerchief, which is a duplicate of the first one, is exhibited, the conjurer having a sham egg palmed in his hand. In placing the handkerchief in the other hat he works it inside the egg, and is therefore able to demonstrate presently that he has charmed the piece of silk away to the other hat, and has caused the egg to travel across the stage to take its place.

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NEW WORD SQUARE.

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

Place a seven letter word square on the accompanying diagram by aid of the following lights, each of which, as will be seen from the figures, must be used twice.

1 to 2, unripe; 3 to 4, to throw; 4 to 5, a covering; 6 to 4, often seen at dinner; 7 to 8, New Testament name; 9 to 10, a perch; 11, 12, 13, to furnish with men; 14 to 15, an English river.

Answer.

2	W	A	R	C	A	S	T
	10		9	3			
A	D	O	R	N	E	R	
1		11	12		7		
R	O	M	A	N	C	E	
3	9	12	5	14			
C	R	A	T	E	R	S	
	13		14		15		
A	N	N	E	X	E	S	
		7		15		8	
S	E	C	R	E	T	E	
4					8	6	
T	R	E	S	S	E	D	

PRIZE PUZZLE.

NARRATIVE PROBLEM.

A hundred years ago the happiest and wealthiest Lapp in all Lapland was Strovjk Bjornfolk—who with his wife, healthy sons, beautiful daughters, and his splendid herd of reindeer, was at once the pride and envy of the whole nation. From the eldest to the youngest of his children, and from the youngest to the eldest, every third child was a blooming lassie, for whose hand at an eligible age, a hundred suitors at least appeared in amorous rivalry eager to become the devoted sons-in-law of the venerable Strovjk Bjornfolk. There were no heart-broken ones in Bjornfolk's family, for every handsome son wooed happily, and every

beautiful daughter was happily wooed and suitably matched; and then each year for a considerable period of time there was a marriage in the family until all his sons and daughters had departed to households of their own, with parental blessings on their heads, to become in due time patriarchs and matriarchs on their own account.

On the morning of the wedding of the eldest son, Strovjk Bjornfolk took stock of his herd of reindeer, and found he had just as many thousands as his household (himself, wife, and family) numbered in units, and he likewise calculated that his stock increased yearly at the rate of ten per cent. After stock-taking the generous old father presented his first-born with a marriage-portion consisting of as many hundred reindeer as he had sons, and six hundred in addition. This he did likewise with the second and every son. As for his daughters, he generously dowered each of them with three times as many hundred herd of reindeer as he had daughters and two hundred extra for good luck.

On the evening after the marriage of his youngest son, the last child, Bjornfolk took stock again, and found notwithstanding his generous endowments to his children, he was only two thousand head of cattle less than he had on the morning of the first wedding, owing to the yearly increase of his stock being fully maintained; and feeling joy in his heart he thanked Heaven for such favours and for such a family as his.

How many reindeer had Strovjk Bjornfolk originally? How many sons and daughters had he and with what number of cattle did he present each son and daughter, and what number had he at last?

Answer.

Strovjk Bjornfolk had 22,000 reindeer at first. He had also 14 sons and six daughters, to whom he gave each 2,000 head of cattle, and had left 20,000. The ten per cent. yearly just made up each year's deficiency.

LETTER PUZZLE.

1	2	3	4	5	6
---	---	---	---	---	---

Place a different letter in spaces 1, 2, 3, 4, same letter in 5 as in 1, and same in 6 as in 2, so that common every day words may be read from 1 to 4, 2 to 5, and 3 to 6. No proper names or plurals to be used.

Answer.

1	2	3	4	5	6
E	M	I	T	E	M

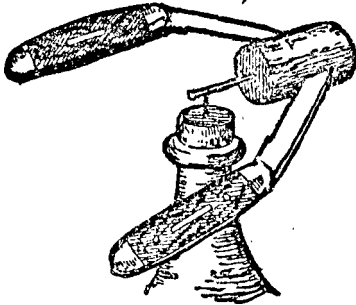
1 to 4 Emit.

2 to 5 Mite.

3 to 6 Item.

TO DRILL A HOLE WITH A NEEDLE THROUGH A PIN.

"Drill a hole through a pin! That is impossible!" you will doubtless exclaim. "Why none but the finest and most highly-skilled jewellers or mechanics can do that." Follow closely and see. Into the end of an ordinary cork stick a pin—the one which is to be drilled. Leave about one-half of it projecting. Now get two penknives, as nearly equal in weight as possible, and thrust one in on each side of the cork, as shown in the sketch. Through the



length of another cork stick a needle, so that about half an inch of the sharp end protrudes. Then insert the cork in the neck of the bottle. With a little adjusting you will then be able to set pin, cork, and knives spinning on the point of the needle, and there being but very little friction, they will continue revolving for a considerable time, until at last the point of the needle makes its appearance on the other side of the pin. The experiment is a very pretty one, and is, at the same time, a little lesson in mechanics.

The next trick is one that almost every little girl and boy knows. It is

TO MAKE A SHILLING TURN ON THE POINT OF A NEEDLE.

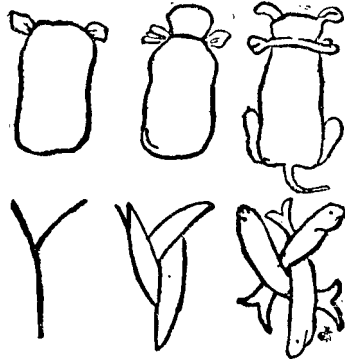
Now this is always a great puzzle to those who are not in the secret. They try to bore a hole in the edge of the shilling and make the needle stick in it, and then they try to twirl the needle between their fingers. But it won't work, and they give it up by saying you're trying to make fun of them. And yet the things is quite simple—only you've got to know the way. Well, just use the same bottle, cork, and needle



as you used in the previous trick. Cut a slit across the end of another cork and insert the shilling; then stick two table forks into the cork, one on each side. Put the shilling on the needle, give it a twirl, and off it goes. These are tricks in balancing.

A DRAWING PUZZLE.

Here is a little exercise for your pencil and your more or less skilful use of it. Suppose you desire to draw a pug dog. Well, first draw that figure on the top at the left. It looks for all the world like a sack tied at the upper corners. Then add the piece shown in the second figure between the



tied ends, shaped as much like a lump of coal as anything else. Add ears, tail, and doubled-up legs, and you have a very dignified pug. If you would like to have a life-like picture of three fishes, all the work of your own hands, first draw a Y, as shown in the lower part of the cut. Add three lines, as in the middle figure, and then give the finishing touches as shown in the last figure.

PUSHING ITS WAY.

An interesting experiment, showing the effect of the pressure of the atmosphere, is to take an ordinary water-bottle with a neck too small to pass an egg through it. A sheet of paper is lighted and dropped into the bottle, and at once a hard boiled egg, freed from its shell, is pressed into the mouth of the bottle, so as to hermetically seal it. The combustion of the paper inside the bottle produces a partial vacuum, and the outside pressure of the atmosphere at once begins to act on the egg, pressing it through the neck. It elongates itself gradually, and shortly drops suddenly into the bottle with a detonation similar to that which boys make when they burst a blown out paper bag.

WHAT A MAGICIAN'S TABLE SHOULD BE.

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—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 furthest from the spectators. This box is about twenty inches deep and concealed by the curtain, and in this box is placed the secret agent who assists the performer.

THE DANCING PEA.

If you stick through a pea or small ball of pitch, two pins at right angles, and defend the points with pieces of wax, it may be kept in equilibrium at a short distance from the end of a straight tube by means of a current of breath from the mouth, which imparts a rotary motion to the pea.

N.B.—The pins are only used to hold the pea steady before it is blown from the pipe, as the pea alone will dance quite as well.

THE TAPE TRICK.

This trick consists in suffering a person to tie your thumbs together tightly, and yet that you shall be able to release them in a moment, and tie them together again. The mode of performing this trick is as follows: Lay a piece of tape across the palms of your hands, placed side by side, letting the ends hang down, then bring your palms quickly together, at the same time privately catching hold of the middle of the tape with your fourth and fifth fingers. Then direct any person to tie your thumbs together as tight as he pleases, but he will not, of course, in reality be tying them, because you have hold of the tape, yet it will nevertheless appear to him that he is doing so.

Request him to place a hat over your hands, then blow upon the hat and say, "Be loose," slipping your thumbs from under the tape, direct him to move the hat, and show your thumbs free. You then request the hat may again be placed over your hands, and blowing upon it you say, "Be tied," slipping your

thumbs under the tape again, when the hat is removed, your thumbs will appear tied as at first. After performing the trick carry the tape away lest it be detected.

THE SPINNING EGG.

The egg spinning trick is usually followed by a balancing trick in which a playing card is balanced upon a small wand, and an egg is then balanced on a corner of the card. The trick usually calls forth a great pretension of skill on the part of the performer, when in reality no skill whatever is required.

The wand is of ebony, or some dark wood, and about three inches from one end is a small hole. The egg is made of wood, painted white, and with a small hole in one end. The card is composed of two cards glued together with a fine steel wire between them, running diagonally from corner to corner of the card, with the ends of the wire projecting about quarter of an inch. The prepared egg is on a plate with several ordinary eggs, and the card is placed on a pack of common cards. The wand is held in one hand, the card taken in the other, and apparently balanced on one corner on the wand, but in reality the wire point is placed in the hole in the wand. Now the assistant passes the prepared egg to the juggler, who carefully balances it upon the corner of the card, that is, slips the hole in the end of the egg over the wire point projecting from the card.

THE SPINNING HANDKERCHIEF

The spinning handkerchief is a great favourite with jugglers. A handkerchief is borrowed, thrown in the air and caught on the end of a whirling stick held by the juggler, when the handkerchief spreads out to its full size and commences to rapidly spin around. The secret is that in the end of the stick a needle is inserted about one quarter of an inch, leaving the sharp end out. When the handkerchief is caught on the end of the whirling stick the needle point passes through it, thus preventing it from falling off the stick, which is rapidly whirled around, and the handkerchief will spread out and spin about on the end of the stick.

Jugglers are very partial to tricks performed with eggs, and spinning an egg on its smaller end is a trick they are almost sure to perform. It is impossible to spin a raw egg; so our juggler uses a hard boiled one, and spins it on its small end in a shallow japanned tray. If the tray is kept gently moving in a small circle in the opposite direction to that in which the egg is spinning, the latter will continue to spin as long as desired.

THE LOST RING, OR SIX-PENCE.

The first thing to be done is, to procure a piece of round black elastic about 12 inches long, and then get a sixpence with a hole on the edge of it, attach the sixpence to the cord with a piece of white sewing silk, then sew the cord to your coat sleeve lining, being very careful to ascertain that the end upon which the coin is attached does not extend lower than within two inches of the extreme end of the sleeve when the coat is on. It will be better to have the coin in the left arm sleeve. When you are prepared for the trick bring down the sixpence with the right hand, and place it between the thumb and middle finger of the left hand, and showing it to the company tell them that you will give the coin to anyone present who will not let it slip away. Then select one of the audience, to whom you proffer the sixpence, and just as he is about to receive it you must let it slip from between your fingers, and the contraction of the elastic cord will make the coin disappear up your sleeve, much to the astonishment of the person who thinks he is about to have it given him. You can vary this trick by pretending to wrap the coin in a piece of paper or a handkerchief. Care must be taken that the cord is not seen.

TO CHANGE SILVER INTO GOLD.

Procure two square pieces of paper, such as druggists use, fold them up in a similar manner, pasting the backs together, and in one side place a half sovereign. Now show the spectators the side which is empty, and borrow sixpence, place it in the paper and fold it up; touching the paper with your wand, you inform the audience that you are about to change the sixpence into a half sovereign. Tapping the paper and turning it round with a grand flourish in the air, you open it at the side which contains the half sovereign. To show your power of reconverting gold into silver, fold the paper up again, give it a tap with the other end of the wand, and after another flourish in the air, open it, and deliver the sixpence to the owner.

THE FEATHER TRICK.

Procure a large cambric or silk handkerchief and hand the same to the audience, and inform them that it contains feathers; of course they will state it does not. You must appear to be surprised, and ask for the return of the handkerchief. Before entering the room to perform this trick, having previously purchased three or four feathers, take off

your coat, then holding a couple of feathers in each hand so that they will fall towards the side of the arms, put the coat on again, this is easily done as the feathers squeeze up to a small compass. Being thus provided, after receiving the handkerchief you throw it over one hand and the cuff of the coat, and with the other hand draw out the feathers from the sleeve, the feather resuming its original bulk, entirely misguides the audience as to its previous position.

One feather produced, the handkerchief is thrown carelessly over the other hand, and another brought forth in a like manner, this can be repeated three or four times without arousing suspicion.

EATING A CANDLE.

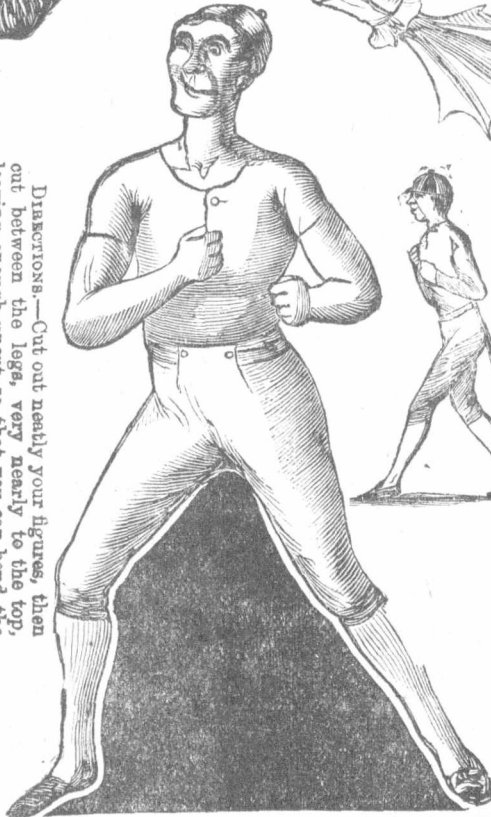
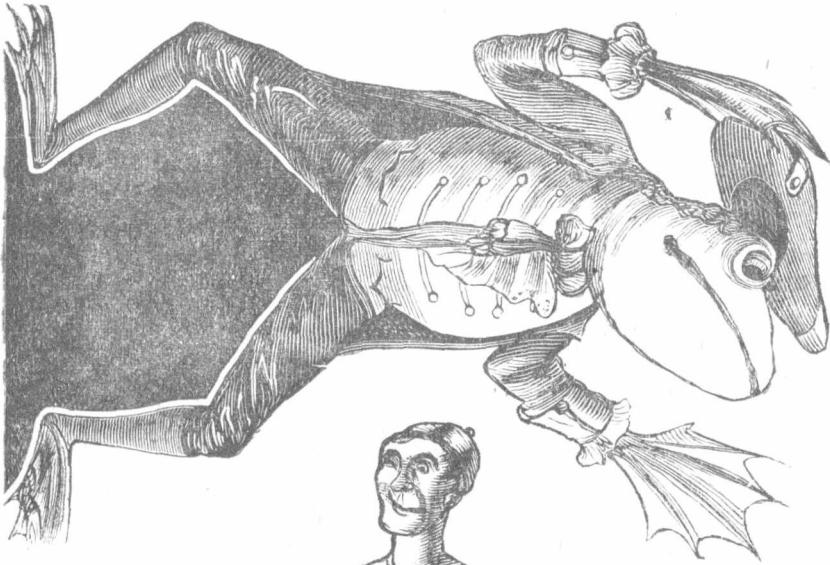
To do this trick get an apple, and cut a piece the shape of a candle, and stick into it a little piece of nut or almond, it will then resemble the stump of a candle. The almond wick can be lighted, and will burn for about a minute, so that the deception is perfect. You can afterwards eat it in the presence of the company.

THE SIXPENCE VANISHED.

To perform this trick, place a small piece of white wax on the nail of your second finger, lay a sixpence on the palm of your hand, and tell the company that you can make it vanish at will. You can tell the audience that many perform this feat by letting the sixpence fall into their sleeve, but to convince you that I shall not have recourse to such deception, I will turn up my cuffs. Then close your hand, and bringing the wax nail in contact with the sixpence it will firmly adhere to it. Blow your hand and cry "be gone," and suddenly opening it, and exhibiting the palm, you show that the sixpence has vanished. If you borrow the sixpence from the audience it will be well to remove all the wax before returning it.

THE MYSTERIOUS CUPS.

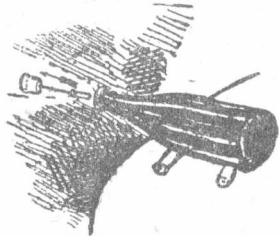
First procure two tin cups with handles, quite plain, straight sides, with the bottom sunk a quarter of an inch. On the bottoms spread some glue, and completely cover the glue with some kind of bird seed, only so that it cannot be seen when standing in an ordinary position. Have a bag filled with seed—put the cups on the table, also two hats, put one cup then into the bag, appear to fill it, take it out turned bottom upwards, when it will look as if it had been filled, put it under one of the hats, in doing so turn it over. Then take the other empty cup, put that under the other hat, and in doing so turn that over, of course not letting the audience see you do so. Then remove the hats, and the cups will appear to have changed places.



DISCREIONS.—Cut out neatly your figures, then out between the legs, very neatly to the top, leaving enough uncut so that you can bend the black part back, as shown in engraving. The part with a line only to be doubled flat to help the figure to stand more firm. Stand them on a smooth surface, table, &c., then draw a line to start from, and a line for the figures to race upon, a crooked line is best as it will be all the more difficult to blow them along, and keep on the line at the same time, every time you leave the line you pay a forfeit, and the first to the end of the line wins.

PARLOUR ARTILLERY.

If you are asked "Would you hear the report of a cannon, with the loud noise which frightens nervous people, see the shell start with the rapidity of lightning, and at last assist at the phenomenon of the recoil of a piece of artillery?" you may bravely answer "Yes!" for the experiment which I offer here is of the most innocent description, as you may judge for yourself.



Take a thick glass bottle, fill it three-quarters full of water, dissolve in that water about a dessert-spoonful of bicarbonate of soda. Make a cylinder of a large card; stop up one end of it with a piece of crumpled tissue paper, and put into this cylinder a dessert-spoonful of tartaric acid. Fasten the cartridge thus manufactured by a pin and thread to the cork of the bottle, which is placed upright on the table. Let the opening of the cartridge be at the top, and regulate the length so that it does not touch the water. Then cork the bottle tightly.

Now our cannon is loaded, all that remains to be done is to fire off. For this purpose place the bottle carefully in a horizontal position on two pencils laid parallel on the table to form a gun carriage. The water penetrating the tube or cartridge will dissolve the tartaric acid, and the carbonic acid gas which will be the result will force the cork out of the bottle with a violent explosion. By the effect of the reaction the bottle will roll back, imitating the recoil of a piece of artillery.

VERY AMUSING.

Ask any person to write upon a slip of paper the following:—1. Name of a gentleman (or lady, according to the sex of the person questioned). 2. Yes or no. 3. Much or little. 4. Yes or no. 5. A number of years. 6. A sum of money. 7. A colour. 8. Yes or no. 9. Number of feet and inches. 10. One or two. 11. A colour. 12. Yes or no. 13. Yes or no. 14. A colour. 15. Yes or no. 16. Number of feet and inches. 17. Yes or no. 18. Yes or no. 19. The name of

a town. 20. Some amusement. 21. Name of a gentleman (or lady.) 22. Yes or no. 23. A number. When this is done you then ask the following questions in their order, what the person has written to be the answers:—1. Whom do you intend to marry? 2. Do you love him (or her) for herself alone? 3. Does he (or she) require much or little? 4. Is he (or she) older than yourself? 5. What is the difference in your ages? 6. What fortune has he (or she)? 7. What colour are his (or her) eyes. 8. Does he (or she) squint? 9. How tall is he (or she)? 10. Has he (or she) one or two eyes? 11. How many teeth has he (or she)? 12. Does he (or she) take snuff? 13. Is he (or she) good-tempered? 14. What colour is his (or her) hair? 15. Does he (or she) wear spectacles? 16. What is he (or she) round the waist? 17. Do you think yourself handsome? 18. Are you really in love with him (or her)? 19. Where did you first see him (or her)? 20. What was he (or she) doing? 21. Who did you pay your addresses to before? 22. Did he (or she) refuse you? 23. How many times? The answers are generally amusing.

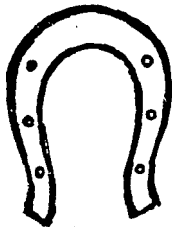
TAILING THE DONKEY.

A large sheet is fastened along one side of the room, and upon it is pinned or drawn the picture of a tailed donkey, at about four feet from the floor; lower than this if little ones are to join in the fun. Each player in turn is placed opposite the donkey, and given the tail and a large pin. Being securely blindfolded, he is then desired to advance and join the tail on the donkey. It is hardly ever put in its proper place, and it is very funny to watch the players gravely pinning it about a yard away from its reputed owner, or fastening it to his nose, ears, or legs. Children especially shriek with delight over this game.

THE COTTON IN THE AIR.

The players form a ring and join hands; a small bit of jeweller's or a light feather is then thrown into the air, and they try, by blowing it upwards, to keep it from falling. If they blow too hard the cotton is blown away; if too gently it falls, and the game is finished. The interest consists in directing it, if possible, to one or other of the players, who pays a forfeit if it falls before her. All this must be done without letting go of hands. The game may also be played sitting round.

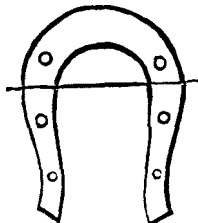
HORSE SHOE PUZZLE.



Cut a piece of apple or turnip into the shape of a horse-shoe, stick six pins in it for nails, and then by two cuts divide it into six parts, each to contain one pin.

ANSWER.

By cutting off the upper circular part containing two of the pins, and by changing the position of the pieces, another cut will divide the horse-shoe into six portions, each containing one pin.



THE ANIMATED EGG.

Blow the contents out of an egg, put a beetle or a cock-roach into the shell, place the egg upon a level table, and it will wobble about in a funny manner, as the insect in trying to find means of escape, climbs the sides of the shell, and thus overbalances it. Do not forget to release the insect when the trick is concluded.

PASSING A COIN FROM ONE ONE HAND TO ANOTHER.

Stick a piece of cobbler's wax on the palm of your right hand, and with the same medium stick a penny on the palm of your left—place a penny upon the table, lay the right hand upon the penny and the left on the table some distance away from the right, while explaining what you are going to do. Loosen the penny from your left hand, and by pressing hard upon the penny on the table under your right hand, you cause it to stick to the palm, thus upon removing both hands simultaneously it will appear as if the penny had mysteriously travelled from one hand to the another.

THE PHANTOM LAMP.

The room must be in utter darkness. Have some phosphor matches in your pocket, moisten the palm of your hand, and rub the match on your palm. Close the hand tightly, and place a white handkerchief on the back of your hand, so as to hang in graceful folds. If you open your hand the phosphorus will illuminate the handkerchief with an un-

canny light. The effect is startling, the more so if the performer tip-toes round the room, so as to make it appear to float through space. Hold the hand over the heads of the audience that they may not smell the phosphorus.

THE MESMERISED CANE.

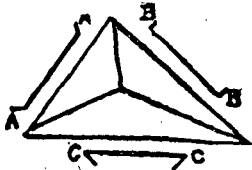
Borrow a cane off one of your audience, and cause it to stand on the floor apparently unsupported. This is done by having a piece of black silk thread stretched across your lap, and hooked to your knees by means of two black pins bent into hooks. The thread is secretly hooked on after you seat yourself upon a chair some distance away from your audiences eyes. Stretch your knees far apart to tighten the string, place the cane against the latter in the centre, and make a few hypnotic passes and the cane will appear to remain in that position without support. Turn it around, and allow it to stand on its handle and repeat the passes. The string will not be seen if you have dark or chequered clothes on. Tricks accomplished by the aid of strings should be performed at night, and not too near the audience.

A SIMPLE CARD TRICK.

How to tell which card has been drawn. Blacken the tip of the middle finger; now spread some cards out fan shaped in your hands. Ask a gentleman to draw one, and when he does so you must, while he is drawing the card, press the blackened finger against it, thus marking the card ready for identification.

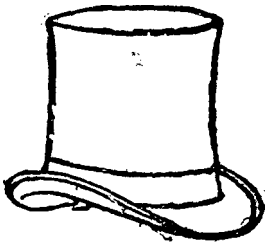
A TEST FOR YOUR EYE.

The printing trade journals have bothered the printers lately by publishing two puzzles that exercise the faculty of measuring lengths with the eyes. The first has straight lines only, and the puzzle is to guess, by eye measurement only, which is the longest and which is the shortest of the three lines marked AA, BB, and CC—



NOW THE HAT.

The puzzle is to look at the cut and without measuring say which is the greater distance—across the top of the hat or from top to bottom.



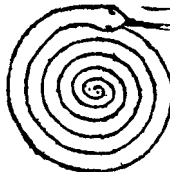
Then put your own hat on the table, about a yard in front of you, and carefully reconsider the problem. When you have made up your mind take a foot rule and measure your hat both ways.

INDIAN SACK TRICK.

A feat called the "Indian Sack Trick" appears a most extraordinary performance to the uninitiated. A man is tied up in a large sack made of black alpaca, the knots are sealed by one of the audience, and a screen is placed between the audience and the performer. Directly this is done the sack is thrown over, and the person who was inside walks from behind the screen. The knots are found perfectly secure, and great is the mystery of the audience, who cannot understand a man getting out of a sealed sack in a second or two, and without leaving the slightest trace of an opening. The trick depends on the possession of two sacks precisely alike. The performer has one concealed under his coat, and when he steps

inside the other he waits until it is drawn round him, and then pushes up the sack he has hidden, the professor taking care to fasten with rope the mouth of that one, holding his left hand round the top of the outer sack to prevent it falling down. The person representing the audience is then desired to seal the knots, and when that has been done the professor leads his assistant behind the screen. He does not let go of the mouth of the outer sack until the screen prevents the audience from seeing what goes on behind it. When he does let go, the outer sack falls down, and the assistant throws over the screen the inner sack, which can, of course, be thoroughly examined.

THE REVOLVING SERPENT.



Take a piece of good stiff white paper, say three and a half inches square, and proceed to cut it in the way shown in the drawing. The centre represents the tail of the serpent, the other end, of course, the head. If you have a paint-box, or a case of crayon points, then you can colour the serpent's body as you please—the more brilliant you can make it the better. Give the head a pair of good glaring eyes, and don't forget to stick on a thin clipping of paper to represent the sting. Attach a thread to the tail end; hold your serpent above a gas flame, and lo! it moves. In a few seconds it will be flying round at a great rate, and its contortions will give you great fun.

HOW TO PASS AN EGG INTO A BOTTLE.

This is seemingly an impossible trick. First soak the egg for several days in strong vinegar. The acid eats the lime in the shell, so that, although the egg shows no perceptible change in its outward appearance, it becomes soft, and capable of compression. Select a bottle with the neck a third smaller than the egg, and then by exercising a little care no trouble will be experienced in pressing the latter into the bottle. Fill it half full of lime water, and in the course of a few days the shell will harden, and your friends who are ignorant of the manner of its introduction will puzzle their brains to understand how such a fragile object could be passed through an opening one-third smaller than the egg. The lime water must be poured off as soon as the shell hardens, in order to fully carry out the illusion.

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A RIDDLE ANSWERED.

"What is the difference between a widow and a window?" You give it up. I knew you would! Well, there is little if any, for the transparent griefs like the transparent panes of the other are removed in the course of repairing, and the latter is for mankind to look out of, while the former looks out for mankind.

A PASTIME FOR WINTER EVENINGS.

The "Flour Merchant" is the name of one of the many conversational games that are so convenient for whiling away an evening by the fire-side, because they are not noisy and require no special appliances.

One who personates the flour merchant will try in every way to dispose of his stock by asking questions of the others, who must in their answers be careful not to use the words "flour," "I," "yes," "no." For instance, the merchant says:

- "Any flour to-day?"
- "There is none required."
- "Let me persuade you to take some."
- "That is impossible."
- "Why so? It is excellent flour."
- "You have my answer."
- "Have I? Will you please repeat it?"
- "My answer was 'Not any.'"
- "But the price is reasonable."
- "I will not take any."

The flour merchant, having succeeded in making her say "I," proceeds on his way.

PROGRESSIVE MEMORY.

In this simple parlour amusement sharp eyes and a good memory are needed. A tray is brought in containing about twenty articles, such as a ring, fork, bit of ribbon, an apple, &c. The tray is placed on the centre of the table for fifteen seconds, and then removed out of sight. Each one must now give a list of the articles on the tray, and the one giving the longest list scores one point. This is repeated six times (the articles being changed each time) and the highest number of points wins. Any article named which is not on the tray takes two off the score.

A COMING CONGRESSMAN.

Omaha Youth—Pa, do you know I have made a discovery?

Pa—No, my son; what have you found!

Omaha Youth—Well, I have discovered that an egg is in one respect like the Englishman's country.

Pa—Well, really how is that?

Omaha Youth—The sun never sets on it.

THE PRISONERS IN THE TOWER.

An old king, a beautiful princess and a page were imprisoned in a high tower to which there was but one opening, a window 150 feet above the ground. The only means of escape was afforded by a rope which passed over a pulley fixed to the outside of the tower and on each end of which hung a basket. Whenever one basket was at the window the other was on the ground below the tower. The rope itself was inclosed in such a way that a person in one of the baskets could neither help himself by means of it nor receive help from the other prisoners. In short, the only way the baskets could be used was by placing a heavier weight in the one than the other.

Now, the old king weighed 195 pounds, the princess 105 pounds, the page 90 pounds, and they found in the tower an iron chain weighing 75 pounds. The weight in the descending basket could not exceed that in the ascending basket by more than 15 pounds without causing a descent so rapid as to be dangerous to a human being, although such a speed would of course not injure the chain. Furthermore, only two persons, or one person and the chain, could be placed in the same basket at the same time.

How did the party manage to escape and take the chain with them?

Answer: The chain was sent down, bringing up the empty basket. The page went down, bringing up the chain. The chain was removed, and the princess went down, bringing up the page. The chain was sent down alone. The king went down, bringing up the princess and the chain. The chain was sent down alone. The page went down, bringing up the chain. The princess removed the chain, and went down, bringing up the page. The chain was sent down alone. The page went down, with the chain as a counterweight. The chain came down of its own weight.

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