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Anderson's
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MYSTIC ★ ARTS

And Sciences,

Including

Mesmerism,

SECOND
SIGHT,

Spiritualism,

Psychometric
Fascination,

Mind Reading, Ventriloquism, Etc.

PRICE

\$2.00.

A GRECIAN CHARMER.

YAM p.v

A Few Additional Testimonials.

DETROIT, MICH. Feb. 15th, 1884.

TO WHOM IT MAY CONCERN:

This is to certify that I have been, time and again, during the past three years, under the mesmeric influence of Lew. H. Anderson and can truly say he is the only one who has ever succeeded in getting me under control, though tried by several others in the profession.

Respectfully, B. CHARLES DAY,
Pass. Condr. L. S. and M. S. Ry. Det. Div.

BRYANTS CREEK, IND., Dec. 24th, 1883.

Friend Lew.

In reply to yours of recent date concerning the first time you placed me under Mesmeric control and in the Clairvoyant state will say as near as I can remember it was in March 1877.

I am glad to hear of your success in your chosen profession and would like very much, should an opportunity offer to be again placed in the trance as the sensation is far from being unpleasant.

Respt Yours J. P. Robinson.

CHICAGO March 8, 1884.

TO WHOM IT MAY CONCERN:

This will certify that I have been present at several entertainments given by Lew H. Anderson in the art of mesmerism and highly recommend him as understanding his business thoroughly.

Very Respectfully R. H. EWING.

With Fuller & Fuller, Wholesale Druggists.

BLOOMINGTON IND. March 20th 1884.

LEW H. ANDERSON:

DEAR SIR, Your little work on the art of MESMERISM, CLAIRVOYANCE AND SECOND SIGHT came to hand and can say it is the most complete book of the kind I have ever read, although small, it covers the ground entirely and the instructions given have enabled me to have a vast amount of fun by placing my friends under mesmeric influence and making them do all sorts of funny antics.

I thought at first your price was a little high but I have had ten times the amount of fun already beside the satisfaction of knowing how it is performed. I would not part with what I already know on the subject for \$1000. Wishing you long life and lasting success and may you be as successful in administering to the enjoyment of others as you have been in consummating mine.

I am Truly Yours, J. W. ROGERS.

CHICAGO SEPT. 4 1883.

LEW H. ANDERSON:

Dear Sir Yours bearing date of 2nd ult. is at hand in reply can say that I highly recommend your entertainments in Mesmerism and Clairvoyance. Wishing you success I remain

Yours Truly, DR. D. V. DENAUGH.

CHICAGO May 23 1884.

LEW H. ANDERSON, Esq.

DEAR SIR:—Upon several occasions I have witnessed the most wonderful phenomena of Mesmerism manifested by you, and I must say it gives me pleasure to state that of all the exhibitions of the kind I have witnessed, none were equal to yours. In dealing with the mystic art, I have always found you courteous, and a gentleman. I believe you to be an expert in the art, and without equal.

Very truly

E. W. FARNHAM

With the American Express Co. cor. State and Monroe Sts. Chicago Ill.

LA PIERRE HOUSE, CHICAGO, July 24, 1884.

PROF. LEW. H. ANDERSON:

Dear Sir—I deem it a pleasant duty to testify to your great power which you displayed to me in the wonderful science of Mesmerism. I believe Psychology or Mesmerism is the greatest of all the sciences. As you are the best expounder, as well as a Teacher and a public Lecturer of Mesmerism, I wish you great success. Being a public Lecturer myself, I know all the best Mesmerists in Europe and America, but, sir, I must accord you the highest place among them all. In justice to science

and humanity, to encourage a brilliant young author, I present this humble tribute to a rising genius, who is doubtless the most successful Mesmerist that ever lived since the celebrated Mesmer himself, the reputed Father of Mesmerism, died.

Yours with greatest respect,

CHAS. MC LEAN, M. D.

A Few of the Many Press Comments.

"Prof. L. H. Anderson gave his first of a series of entertainments on the science of mesmerism at the Grand Opera House last evening which entitles him to the name which he bears 'THE GREATEST LIVING MESMERIST'"

His feat of controlling and placing himself in a cataleptic condition was wonderful to behold.

His numerous subjects afforded endless amusement to a large audience by the ready obedience they paid him while under the mesmeric control.

Two of our well known physicians were on the stage and in answer to enquiries made by the audience said that the feats of the Professor were genuine and beyond their comprehension.

Lew. H. Anderson is beyond a doubt the modern Mesmer."—*Bloomington Blade*. June 6th, 1882.

"Prof. Lew. H. Anderson gave another wonderful mesmeric performance at the Theatre Comique last evening, to a large and thoroughly mystified audience.

This gentleman has the well deserved reputation of being the most perfect artist in his line extant, presenting more wonderful experiments, creating more genuine astonishment and causing more laughter than any of the comedians of the day.

The genuineness of his entertainment was apparent to the most skeptical person present from the fact that he selected his subjects from the audience present and that they were examined by two of our most prominent physicians who pronounced them in an unconscious condition.

Men, women and young people were actually made to see, feel, hear and think whatever the professor willed them to and act with an intensity that far exceeded the wildest imagination.

They were made to sing, dance, make stump speeches, fight hornets, shiver in the cold, snow-ball each other, old men were made to believe they were dudes, young men that they were old and feeble, old maids that they were sweet sixteen and young girls that they were wrinkled old maids together with numerous other laughable hallucinations.

Young Anderson is pronounced by medical experts as well as the public everywhere as the most wonderful and powerful mesmerist ever developed.

His entertainment will continue through the week with a Wednesday and Saturday Matinee.—*Chicago Clipper*, Monday, April 14th, 1884.

"A large audience was in attendance at the Star Theatre last night, where Prof. L. H. Anderson gave a very mysterious and entertaining exhibition of his remarkable powers of mesmerism.

He made his subjects eat raw onions in the belief that they were oranges. He made a dignified gentleman play the fool. He made people eat red peppers, thinking it was ice cream, and eat potatoes for apples. He made gray haired men play leap frog, and caused old maids to think they were sweet sixteen. One of our prominent ministers thought he was a dude, and was always on the mash. Prof. Anderson is truly a wonder. He can pierce your cheek with a red hot needle while you laugh with pleasure. He can make your girl hug another fellow, and cause your mother-in-law to jump a rope. He makes misers generous, and causes an idiot to become an orator. They slept, laughed and cried (something that cannot be assumed), in fact done any and everything that he willed them to.—Everybody was amazed and laughed until they cried, "come again young fellow."—*Detroit Daily News*, Feb. 6, 1883.



Lew. H. Anderson,

PROF. L. H. ANDERSON'S
GREAT EXPOSE

OF THE

Mystic Arts and Sciences,

INCLUDING

Mesmerism, Clairvoyance, Spiritualism, Second
Sight, Psycometric Fascination, Mind
Reading, Ventriloquism, Magic, etc.

CONTAINS AS FULL INSTRUCTIONS AS GIVEN TO MY PUPILS AT \$10.00 A LESSON.

"Pronounced the most complete condensed work ever written."

Compiled at a cost of several hundred dollars, and given the general
public at the very low price of \$2.00 per copy.

CHICAGO, ILL.:

PUBLISHED BY THE AUTHOR.

1884

(SECOND EDITION, 1888.)

PUBLISHERS' PREFACE.

The practical application of Animal Magnetism affords a means of using *nature's* laws without the danger that so often follows the use of drugs. Thirty-five years ago its use was much more in vogue than it has been during later years, owing, perhaps, to the ease and rapidity with which surgeons can use anæsthetics which were not then discovered, whereas it requires a longer time to secure perfect unconsciousness of pain by this safer process. If people realize how many there are possessing healing and magnetic power, this would be much more used as an assuager of suffering. We learn our power in this direction only by its use, and the object in sending forth this useful manuel is to draw attention to the subject. Scarcely a family but contains one or more members who can with perfect safety relieve pain more effectually and quickly than can be done by the use of any but very unsafe drugs. Who would not rather make use of the *safest* measures?

A few *hoggish* patrons who '*want the earth,*' so to speak, have complained that this little work is too small for the price asked; true, it is not a ponderous volume, but it contains the cream of *all* that is of use to the scholar, and does not confuse by saying a great deal when a very little would suffice. These miserly cranks remind us of the chinaman who bought the largest boots he could find so as to get as much leather for his money as possible. Such people may become mesmerists but we doubt it.

The first edition of this little treasure was published in 1884, and was soon exhausted. On re-reading it recently, its utility presented itself so forcibly, that we determined to republish it now, trusting it will fill a niche and will prove itself useful. That its leaves may carry health and happiness to many, is the hearty wish of the

PUBLISHER.

The following passages might be considerably enlarged :

"Lay thy hands upon the sick, and they shall recover."—Bible.

"The sybil women did with the touch cure each other; and also with conjuring exorcisms did dissolve one another in trances, so that they prophesied, and conversed with their friends deceased."—Mather.

"He put forth his hand, and touched him, saying, I will; be thou clean."—Matt. ii, 3.

"Lay thy hand upon her, and she shall live."—Matt. ix, 18.

Keith & Son 1945

K E I T H & S O N

INTRODUCTION.

In view of the long-felt want for a reliable book on the Mystic Arts, we have issued this little book not only as a guide to the amateur, but a valuable hand-book for the professional as well, giving in the most condensed form possible the only *true* way of readily acquiring the different arts referred to.

Reader, if you have undertaken the study of these sciences, the most sublime and useful of all the sciences, in order to gratify merely selfish desires; if you intend to use the information here given for your own interest alone, and to the detriment of your fellow men, let us earnestly entreat of you, for the good of others and for your own peace of mind in this world and the next, to close the book when you finish this sentence, and either commit it to the flames or give it to some one with purer motives, and more benevolent designs. We are placing in your hands a most potent agency for good or evil; used for proper purposes, and with a clear appreciation of what you owe to yourself and others, it will cause thousands to rise up and call you blessed. But if, on the other hand, you think only of yourself, if you take advantage of the ignorance of the multitude, and use for dishonest purposes these great powers which are placed at your command, language cannot describe the punishment that you will deserve, and that will surely follow on such a course. It is not for us to point out the direful consequences of such abuse; we will only say that your responsibility is in direct proportion to your knowledge, and if you are wise you will heed our counsel.

Wishing you all the success possible, I am,

Truly yours,

LEW. H. ANDERSON.

Psychometric Fascination or Soul Charming.



How to make one of the opposite sex love you.

INSTRUCTIONS FOR A GENTLEMAN.

First—You must feel kindly towards the lady whom you desire to love you.

Second—When in her company always act kindly towards her and appear cheerful and good natured. Whatever you may feel never show any signs of anger or jealousy. If you have a rival speak well of him, and say that he is a good fellow, say that you do not blame him for loving her, as you cannot help doing so yourself.

Third—When you have advanced so far in her good graces that she permits you to kiss her and fondle her, always breathe on her a warm breath when you kiss her, especially upon the centre of the forehead, and the back of the neck, and should opportunity offer, over her heart, and in caressing her always move your hands over her arms from the shoulders downwards to the tips of the fingers.

By following the instructions given above you will soon win the lady's affections and have her under your control, but beware of the least unkindness or of using the power you have obtained for an evil purpose, for women are exceedingly good, kind, and generous and very sensitive, and should you wound her feelings your power over her would begin to fade at once. Do not mind if she scolds a little, all women in love are a little jealous; but never scold in return, it does not become a man to pick at a woman. Remember that there are more flies caught with molasses than with vinegar.

INSTRUCTIONS FOR A LADY.

First—You must feel kindly towards the gentleman whom you desire to love.

Second—When in his company always act kindly towards him and appear cheerful and good natured. Do not be afraid to show some regard for him, it will please him and make him like you. Invite him to come and see you, and when he calls make him at home. Gentlemen do not call where they do not think they will be welcome.

Third—When you have by degrees reached that point of courtship where you kiss and caress one another, breathe upon him a warm breath whenever you kiss him or he kisses you, kiss him upon the centre of the forehead, and back of the neck never failing to breathe on these parts warm breaths. Pet him as much as possible.

By this means you will soon win the gentleman's love and control him entirely, and no one can take him from you whilst you treat him kindly, but remember you must be kind and gentle. "There are more flies caught with molasses than with vinegar."

The above secrets have been sold over and over again by a Philadelphia party for \$1.00 each.

Below we present you with the only reliable LOVE SECRET yet discovered, known as THE GREAT FRENCH SECRET.

HOW TO CHARM THOSE YOU MEET AND LOVE.—

When you desire to make any one "Love" you with whom you meet, although not personally acquainted with her, you can very readily reach her and make an acquaintance, if you observe the following directions: Suppose you see her coming towards you in an unoccupied mood, or passively walking past you, all that remains for you to do at that moment is to concentrate your thought and send it to her; and to your astonishment, if she was passive, she will look at you, and now is your time to send a thrill to her heart, by looking carelessly, though determinately, into her eyes, and praying with all your heart, mind, soul and strength that she may read your thought, and receive your true Love, which we should bear one another. This accomplished, and you need not and must not wait for a cold-hearted, fashionable, popular Christian introduction; neither should you be hasty, but continue operating in this psychological manner; not losing any convenient opportunity to meet her at an appointed place, when an unembarrassed exchange of words will open the door, to the one so magnetized. At this interview, unless prudence sanction it, do not shake hands, but let your manners and eyes speak with ease; wherever, or whenever you meet again, at the first opportunity grasp her hand, in an earnest, sincere and affectionate manner, observing at the same time, the important directions, viz.:—As you take her bare hand in yours, press your thumb gently, though firmly, between the bones of the thumb and forefinger of her hand, and at the very instant when you press thus on the blood vessels, (which you can before ascertain to pulsate,) look earnestly and lovingly, though not pertly or fiercely, into her eyes, and send all your heart's, mind's and soul's strength into her organization, and she will be your friend, and if you find her not to be congenial, you have her in your power, and by carefully guarding against evil influences, you can easily make her do your bidding.

Ladies in order to gain a gentleman's love should proceed in a similar manner.

This science, still in an embryo condition, has produced effects, which have remained inexplicable to the present day, and which appear to relate to a particular condition, into which the soul finds itself plunged as a sequence to sonambulism, brought upon very sensitive persons through the sole influence of visual glances.

It seems demonstrated that the person magnetized blindly obeys the magnetizer. He, or she, is controlled by an irresistible force, of which we have an example.

This slavery of the will, while in a magnetic condition, has, been, it is said, pushed so far, that upon one occasion, a sonambulist, armed with a paper-knife, which, upon command of the magnetizer, she took for a dagger, threw herself upon a person to strike him, while imploring the magnetizer not to cause her to commit a crime.

But everybody is not susceptible to magnetism, and even there are but few persons, women chiefly, who can be thoroughly magnetized.

In the opinion of most authors on this subject, women should never allow themselves to be experimented upon, even for amusement, as, did the magnetizer succeed in fascinating their will, he becomes complete master of their bodies and involuntarily they become accessories to their moral ruin. It was suspected that the infamous Lord Baltimore, son of the attorney of Maryland, employed this means for the debauching of his numerous visitors.

That alone and the science demands, on investigation. The mysteries of physiology are growing daily clearer; tomorrow, perchance, a beam of light will illuminate magnetic phenomena and science will define their laws. Until then we must wait and, above all, not to make a sport of magnetic experience.

There may be a grave danger in imprudently using this unknown weapon for, as a celebrated physician has observed, it may prove of good use, wielded by an honest man, but, in the hands of a wicked one, it is an instrument of torture.

Anderson's Great Expose of the Mystic Sciences.

CLAIRVOYANCE MADE EASY.

A Guide to Second Sight.

*Practical Directions in Development where-
by any person may ascertain, by prac-
tical experiment, to what extent they
are constituted for the enjoyment and
practice of Clairvoyance.*

This book is issued in view of the wide-spread ignorance which exists in reference to the mental sciences, and in answer to the many inquiries continually being made by earnest, anxious investigators who are desirous of developing their supernatural vision.

The directions here given are the result of many years of practical experience, and are those which have been found most successful in the development of Clairvoyants. They are sent forth with the hope that they may be the means of spreading light, knowledge, and happiness where now exist darkness, ignorance, and misery.

The time has been when to assume to treat of the subject under consideration would have subjected the author to the contempt of the scientific and religious world, and the phenomena to the incredulity of many well-disposed persons.

The subject of Clairvoyance may be justly deemed to have been hitherto somewhat unpopular, and it is one which from its peculiar nature is easily made the theme of ridicule and banter, and thus has been brought into ill-repute with even serious minds, while the learned have deemed it a realm too mystic and shadowy to invite their researches, even with a view to confute its assumptions; but the subject cannot longer be ignored; ridicule must give way to reason, and theory to practice—the ideal to the real. Of the truth of Clairvoyance there cannot be the possibility of the shadow of a doubt. On all hands it has come to be regarded as a subject that cannot be successfully controverted. Among all nations, tribes, peoples, kindred, and tongues, from the beginning of the world until now, there has not been one which denied presentiments, visions, and apparitions; on the contrary, it has been the universal custom from the immemorial to consult those who were divinely inspired, naturally endowed with the special gift of prophecy, and who, by astrology, psychometry, divination, familiar spirits, clairvoyance, and other occult powers, were able to make clear hidden things, interpret dreams, or foretell coming events, and practically demonstrate the past, present, and future. History is replete with the wonderful revelations of prophets and seers in all ages.

No apology is therefore necessary for our little book, and although a work of this nature will be quite sure to encounter the skepticism and opposition of many who will attribute the phenomena here treated to a disordered imagination or to visual illusion, and accordingly be disposed to regard with contempt the serious consideration of the subject, yet multitudes there are who will gladly welcome this effort as an attempt to draw aside the veil which has heretofore too largely curtained from human view the sublime realities of another world.

The following instructions are to enable those who may feel it a duty or a pleasure to enter upon the investigation of the philosophy of this science to do so intelligently, and accomplish the desired end in the shortest possible period.

Clairvoyance is an inherent latent power residing in the brain, by which one is enabled to discern objects without the aid of the ordinary sense of vision. This power is possessed by all persons in a

greater or less degree, and by proper development or cultivation may become as great a source of pleasure and profit as any of the physical senses.

As our object is practical instruction, we will not enter into any elaborate arguments in reference to the theory of Clairvoyance, but proceed to lay down certain specific rules whereby all may determine for themselves how well adapted they are for the practice and enjoyment of this most beautiful of all the mental sciences.

The first requisites in the study of Clairvoyance, as in everything else, is a perfect sympathy with the subject you are about to undertake or investigate, and a willingness to be convinced of its merits, provided the personal investigation practically demonstrates its truth.

Trusting, therefore, that you are prompted in your investigations by honest motives, and are sincere in your desire for the proper cultivation of this power, we submit the following as among the best methods of developing this occult power.

The principal aim is to induce that quiescent condition of the mind known as the *trance*. This is simply a state of perfect passivity of the mental faculties, in which the person may be *conscious*, *semi-conscious*, or *unconscious* of surrounding conditions. In order to attain this most readily, you must retire to a quiet room where you can be perfectly free from noise and anybody or anything that would unnecessarily attract your attention after you once become absorbed in your meditations. Here you may seat yourself in an easy chair, or recline upon a lounge; the proper position is an inclination of the body at an angle of about forty-five degrees, with the back of the head toward the north, as nearly as may be possible. The object now is to attain a position of perfect ease with every voluntary muscle relaxed and not a single strain upon the body. The room should be properly shaded, or the light regulated that it may not effect the eyes. Having attended to these preliminaries, and feeling secure against the intrusion of others, assume your position; run your fingers up through the hair, throwing it back from the forehead, then fold the hands together and gently close the eyes; sit quietly now, and don't be too anxious or curious about the results, but let the mind in dulge for a few moments in some pleasant reverie.

Gradually let the mind assume that perfect passivity in which it has not a care or a thought in the world, in other words, stop thinking, and forget self for the time being. This is usually accomplished in about five minutes. The least anxiety now would create an excitement of the brain and obscure the mental vision. As soon as the mind becomes sufficiently passive you will be most apt to see something in your "mind's eye" that will engage your attention, but if this has not occurred, open your eyes, and having previously suspended upon the wall which you are facing the picture of a landscape, flower, or other object, gaze intently upon some particular portion of it, until you have counted one hundred, then instantaneously close the eyelids, and turning the eyes upwards continue to gaze mentally with the eyes still closed; you will still see by impression the object you have been gazing at, which will assume various forms in quick succession, and if you retain your passive condition, will rapidly change into visions of places or persons in which you will be immediately interested; most probably you will recognize some spot you have visited in person, or be looking down some familiar street. Call it imagination if you will, but follow along the street and see where it leads; most probably into beautiful fields and flower gardens, or along mountains, over valleys and plains, across streams of water, into foreign countries and strange places. You will soon begin to see forms and faces; these appear at first with the rapidity of lightning and vanishing almost instantaneously; some of these you will recognize, more you will not. Some will appear arrayed in beautiful garments, others grotesque and ridiculous, or even hideous. Do not call this imagination; it is the first stage of development, and leads to perfect Clairvoyance.

Rev. W. F. Evans, in his excellent treatise on

"Mental Medicine" says of this state, "It is a condition of mental exaltation, of quickened perceptions, of great psychological sensitiveness; it is the interior vision and the dawning of spiritual perception or vision independent of the external organs of sight."

You are now in a state of clairvoyance, somnambulism, or sleep-walking, and on the boundary of the other world. Continue perfectly passive, directing your thoughts to some distant and familiar object or person, or to some place where you would love to be. You will perceive objects with the interior eye as certainly and really as you ever saw them with the outward organ. You will perceive not only what you have seen before, but what now exists, though you never before saw it. The accuracy of this you may be able to test if you desire it. While in this state you can by an effort of will transfer the interior sense of vision to any distance, even to another continent. For this wonderful power is not subject to the limitation of time or space. It is not imagination merely; it is a real interior or spiritual perception. By fixing the attention upon the organ of hearing you can sometimes hear what persons many miles away are saying. The sound is distinctly heard, though not with the outward ear. In fact, incredible as it may appear, their very thoughts become audible. This has been called Clairaudience. The same may be true of the sense of smell, or even taste. It is only the mind asserting its freedom from material restraint. A little practice and a due share of perseverance will render all this easy, and you will be able to enter upon this state without any preliminary process of gazing. Some undoubtedly will succeed better than others, but no one need fail entirely. While in this state, if you turn your attention to any persons at a distance, or near by you, you will find that their conditions, both bodily and mentally, will affect you. If they are sad, you will feel it; if they have a pain, you will be affected by it, by sympathy, in the same place and to a perceptible degree. By holding in your hand an autograph letter or lock of hair from a person many miles away, you will be influenced by his condition and will have a realistic perception of him and his surroundings, learn also his past history and character, and even obtain prophetic glimpses of his future career and destiny. This is sympathetic Clairvoyance, or Psychometry. By means of it you will be able after a while to tell the condition of your absent friends and others, though they may be thousands of miles away. Very many persons without any assistance from others are able to throw themselves into the trance condition at will. It is witnessed every day in all parts of the country. We have seen hundreds of persons who could induce upon themselves the conscious magnetic state in a few minutes. Some go into it almost instantly. Many professional Clairvoyants throw themselves into a state of artificial somnambulism or trance in a minute, and bring themselves out of it at pleasure.

Your success depends almost entirely upon the passivity of the mind to which you attain, and herein lies the trouble with beginners, they find it so extremely difficult to stop thinking and forget self; but this will be easy to accomplish after a few trials. The sittings should be continued at a specified hour every day, if possible, and the rules adhered to, as near as may be possible, until you are able at a moment's notice to induce the trance, after which they may be pursued at your pleasure and convenience.

The dreamy state of mind which precedes sleep is the passive condition referred to, hence one of the best opportunities afforded for the development of clairvoyance occurs after you have retired for the night, when, after closing the eyes and having become quiet, to imagine you are in some familiar place, and allowing the mind to carry you along, you will soon become absorbed in viewing scenes with which you are not familiar; some of these may exist only in fancy, but as your development progresses you will have visions of objects and places that actually exist, or have existed, which subsequent inquiry will practically demonstrate.

The sittings should never be engaged in when you are in a hurry, or anxious to be away to attend to other duties. It must be remembered that any disturbing influence of whatever character which creates a ripple upon the mind destroys the passive condition; and just as you may be able to induce that perfect passivity of the mind will your clairvoyant vision become perfected, and you will be enabled to discern objects that actually exist, though obscured from natural sight; or view occurrences that are actually transpiring, though many miles away, and thus even able to foretell future events. This may not be attained at the first sittings, but constant practice and patient, persistent effort lead to success.

Do not extend your first sittings beyond twenty minutes, else you may tire, which will destroy the passive condition of the mind and defeat the object in view.

If from any cause you should fail in producing the trance condition unaided, you should call to your assistance some friend, male or female, in whom you have sufficient confidence to entrust yourself, and allow them to magnetize you. This may be accomplished in various ways.

From the time of Mesmer downward, every operator has had his own peculiar method. The simplest form is for the magnetizer, who should be a person possessed of a fine, healthy, physical organism and strong will power, to make passes with his hands downward from the head and shoulders to the tips of the fingers while you are gazing intently at some object previously suspended before and somewhat above the eyes. Let the subject assume an easy position, as before directed, so that all the voluntary muscles may become relaxed. There should be perfect stillness and freedom from everything that can distract the mind. There must be a mutual co-operation between the operator and subject. The latter must be entirely passive, and yield himself wholly to the former. Concentrate your whole mental force into the act of gazing. Abstract the attention from everything else and gaze steadily at the object selected with the eyes partly closed for a few minutes; you will soon become charmed or fascinated while thus gazing. As soon as the eyes feel a tendency to close entirely, and the room seems dark, and the vision blurred and obscure, shut them at once. Continue to gaze, mentally, at the same object after the eyes are closed; only a few minutes, scarcely ever more than ten, if you have observed the required conditions to produce the magnetic state. It is this state of mental exaltation and freedom from the thralldom of matter which has received the name of Clairvoyance, or super-human vision, wherein the invisible appears in sight and the mind is exalted to the perception of the hidden causes of things.

This leads us into a still higher field of investigation. Magnetism is the science which puts man into communication with the world of spirits and connects this lower and rudimentary sphere with the higher range of life and intelligence. All the writers on animal magnetism agree that persons in the higher stages of the magnetic state find themselves in communication with the spirit world. One distinguished writer says of Clairvoyants: "They hold long conversations with the spirits, to whom the latter often give names and dates, and who, in many cases, according to their own account, are the spirits of departed friends or relations. The remarks and answers of these beings seen in vision are reported by them. Some of them affirm that every person has an attendant good spirit, perhaps also an evil one of inferior power. Some can summon, either of themselves or with the aid of their attendant spirit, the vision or spirit of any dead relation or friend, and even of persons also dead whom neither they nor their magnetizer have ever seen; and the minute description given, in all cases, of the persons seen or summoned is afterward found to be correct."

In the magnetic condition, whether self-induced or otherwise, the spirit becomes freed in a measure from the material limitations of time and space. Disance is annihilated, and the partially emancipated spirit soars on wings of thought and desire

across continents to distant realms, and sees and hears what is there transpiring. It may travel to the remotest worlds of space and hold communion with the inhabitants thereof. There are many persons who have the power of detaching or abstracting the mind or spirit from the bodily organism. Among the earliest and most remarkable cases of modern times was that of Swedenborg, who is said to have been in open communication with the spirit world for twenty-six years. Since his time, thousands of well-authenticated cases are on record in all parts of the known world proving the truth of the return of the spirits of the departed and the possibility of an intelligent intercourse with them by those still living in this mundane sphere. This leads into that field of investigation above referred to, which it is not the province of this book to enter further, and for the elucidation of which the investigator is referred to the various works on modern Spiritualism by eminent authors.

It will be found advantageous, after you have become somewhat accustomed to inducing the *trance* to sit with other persons who are developing this power, or who may be in sympathy with the subject, and to whom you are not afraid of appearing ridiculous or otherwise, and to form a circle by joining hands, and each one describing the visions as they appear, which are frequently seen by others in the circle as they are described, which also aids in giving strength and variety to the mental vision.



How to Form Spirit Circles.

Inquirers into spiritualism should begin by forming spirit circles in their own homes, with no Spiritualist or professional medium present. Should no results be obtained on the first occasion, try again with other sitters. One or more persons possessing medial powers without knowing it are to be found in nearly every household.

1. Let the room be of a comfortable temperature, but cool rather than warm; let arrangements be made that nobody shall enter it, and that there shall be no interruption for one hour during the sitting of the circle.

2. Let the circle consist of four, five, or six individuals, about the same number of each sex. Sit round an uncovered wooden table, with all the palms of the hands in contact with its top surface. Whether the hands touch each other or not is usually of no importance. Any table will do, just large enough to conveniently accommodate the sitters. The removal of a hand from the table for a few seconds does no harm, but when one of the sitters breaks the circle by leaving the table it sometimes, but not always, very considerably delays the manifestations.

3. Before the sitting begins, place a lead pencil and some sheets of writing paper on the table, so may be obtained.

4. People that do not like each other should not sit in the same circle, for such a want of harmony tends to prevent manifestations, except with well-developed physical mediums: it is not yet known why. Belief or unbelief has no influence on the manifestations, but an acrid feeling against them is a weakening influence.

5. Before the manifestations begin, it is well to engage in general conversation or in singing, and it is best that neither should be of a frivolous nature. A prayerful, earnest feeling among the members of the circle gives the higher spirits more power to come to the circle, and makes it more difficult for the lower spirits to get near.

6. The first symptom of the invisible power at work is often a feeling like a cool wind sweeping over the hands. The first manifestations will probably be table tiltings or raps.

7. When motions of the table or sounds are produced freely, to avoid confusion, let one person only speak, and talk to the table as to an intelligent being. Let him tell the table that three tilts or raps mean "Yes," one means "No," and two mean "Doubtful," and ask whether the arrangement is understood. If three signals be given in answer, then say, "If I speak the letters of the alphabet slowly, will you signal every time I come to the letter you want, and spell us out a message?" Should three signals be given, set to work on the plan proposed, and from this time an intelligent system of communication is established.

8. Afterwards the question should be put, "Are we sitting in the right order to get the best manifestations?" Probably some members of the circle will then be told to change seats with each other, and the signals will be afterwards strengthened. Next ask, "Who is the medium?" When spirits come asserting themselves to be related or known to anybody present, well-chosen questions should be put to test the accuracy of the statements, as spirits out of the body have all the virtues and all the failings of spirits in the body.

9. A powerful physical medium is usually a person of an impulsive, affectionate, and genial nature, and very sensitive to mesmeric influences. The majority of media are ladies.

The best manifestations are obtained when the medium and all the members of the circle are strongly bound together by the affections, and are thoroughly comfortable and happy: the manifestations are born of the spirit, and shrink somewhat from the lower mental influences of earth. Family circles, with no strangers present, are usually the best.

Possibly at the first sitting of a circle symptoms of other forms of mediumship than tilts or raps may make their appearance.

It is a stern truth that we have each one a superstition, in which we confide while scoffing that of another.

And, nevertheless the spirits are but the offspring of the Middle Ages, of the Illuminati of the last century.

Spiritualism, in its present form, originated about thirty years since in the city of Rochester, State of New York. Thence it takes its source, although it is scarcely probable that the idea of this new revelation should be original with the members of an obscure and illiterate family, who were undoubtedly the accessaries of other better informed and concealed charlatans. However, as in that city or its immediate vicinity were first given to the general public those manifestations, paving the way to a more elaborate system, or rather combination of effects, popularly attributed to the presence of the spirits of the dead, we will do Rochester the honor of acknowledging it to have been the cradle, wherein was nursed the superstition *par excellence* of the latter half of the Nineteenth century.



How to Mesmerize.

The only True Secret of acquiring the art.

It has been said by a professional operator that if a person addressing an audience of one thousand, should request them all to close their eyes and then say authoritatively, "you cannot open them!" he would find for y who would be unable to do so. That is to say, there are a out four in every one hundred persons who are naturally in the psychological state. Although this proportion appears to me much larger than the facts warrant, still it cannot be denied that there are persons to be found who are naturally in this condition. In practice it will be found that even using the plan which we recommend as the best for inducing the psychological state, we cannot be always sur- in an audience of fifty or one hundred persons, of obtaining a number of subjects the first evening. For this reason lecturers and traveling operators are in the habit of taking a subject with them so as to be sure of having one to operate on. The second evening, however, there is almost certain to be two or three dozen persons in an audience of this size, under the psychological influence. At every succeeding trial, providing, of course, the audience remains the same, the proportion will be increased, showing conclusively that, although some persons are psychologized with much more difficulty than others all who persevere may finally be brought under this influence. Some have sat every evening for one hundred nights in succession before becoming psychological subjects, and finally became excellent ones; for others it has required two and even three hundred sittings to produce the same effect.

It is a matter of but a few minutes to put the psychologized subject in the mesmeric sleep. The phenomena exhibited in this state vary greatly with different individuals—in the majority of new mesmeric subjects we cannot perceive the least signs of consciousness—they pass into a deep sleep and remain in that state till awoke or until they awake of themselves. Deuze, a French writer on the subject, says that out of twenty persons mesmerized scarcely one becomes able to hear, talk, or move, during sleep, and out of five who do this not more than one is really clairvoyant—that is has the power of sight, and knowledge of what is passing at a distance. By others, it is held that about fifty per cent. of persons may be readily mesmerized by a good operator, either by inducing the psychological state, and then the mesmeric, or by directly producing this latter condition, and in this state will, sooner or later, exhibit a certain proportion of the clairvoyant phenomena. Be this as it may, it is undeniable that the subject's powers are increased in direct proportion with the number of sittings, and the operator, with every successful trial. Having disposed of these preliminaries we will now proceed to give instructions which if strictly observed will insure success.

In order to be a mesmerist the operator must

have courage and self confidence. Never thi failure but always of success. Mesmerism is the result of expectancy. Unless the subject expects you have the power, you can never produce the effect. If there is resistance on the part of the subject you will always fail. They must first believe you have the power and second be perfectly willing. The operator must have self confidence in a large degree; first to convince the subject of your power and second to restore him after you have him under your control. You have in the above few lines the whole secret of *Mesmerism* and I will now give you directions as to how to proceed. You will, after explaining to your volunteers what you propose to do and that there is no danger, etc., have them to take seats. Tell them to place their right hand around the left wrist, put both feet squarely on the floor, close their eyes and keep perfectly quiet and passive and do just as you tell them. After remaining in this condition one or two minutes you will test them as follows: Take one or both hands and make passes from top of head or centre of forehead downward over the closed eyes. Talk all the time telling them to be passive. After making these passes, for half a minute or longer, place your hand upon their head with the thumb pressing against the forehead about one inch above the eyes and say: now open your eyes if you can. Speak as if you didn't think they could and if they are very sensitive to the influence they will find their eyes fastened. Should you fail the first time have them look you straight in the eye for a moment then tell them to again close their eyes and press as before on the upper part of the nose between the eyes but more firmly with a sort of circular motion and say firmly "Now you cannot open your eyes." As soon as you succeed snap your finger at their left ear and say "all right now you can open them." No matter how intractable a subject he be, if he does not resist, and you persist, he will yield at last. It may take five minutes, it may take five sittings of half an hour each. At any rate it is useless to proceed farther until you do fasten his eyelids. The most important part of any trial upon a new subject is by your confident and assured manner towards him in undertaking to give him the APPREHENSION of your power to close his eyes in a little while. The next step is to clasp their hands over their head, make a few passes over hands pressing their hands together and tell them to take them down if they can; after succeeding in this, make some passes from shoulders down and, also, along their limbs and tell them they can't get off their chair and if you have succeeded in fastening their eyes and hands you will succeed in this. Always restore them by saying *all right*, and snapping your fingers at the left ear. Don't keep them under the influence long at a time but change about with different subjects. You have now control of the whole muscular system. The next best step is to make a few passes over the head of one (not closing eyes) and say "why sir your nose is bleeding", at the same time drawing your fingers down over the nose. When you succeed in this restore him by the *all right* and next, after making a few passes, tell him he has forgotten his name; when you succeed in doing this you then have him fully under control and ready for any experiment you wish. Each subject must be developed in this way. The operator should talk continually, the more the better, always with a tone of confidence. If you find a subject that is hard to restore, be firm, keep snapping the fingers and saying, *all right*. If you become excited after having a subject under control, he may remain in the condition for hours which would cause excitement, but in my experience there is no danger if you manage things right. After you have a subject under control you can by only a few passes, and telling him there is no feeling in his hand, remove it, or do the same for any other part of the body, and while in this condition any operation can be performed and your *all right* will restore them.

These instructions are complete and are the only real secret of the art and if faithfully followed will insure perfect success, providing you could ever attain it. If there is any part which you do not fully understand write us regarding it.

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SECOND SIGHT.

A full expose which will enable any two persons to become proficient in a very short time

The "Second-Sight Mystery," which is often palmed off on an unsuspecting audience as genuine clairvoyance, consists of a series of questions so arranged as to be remembered very easily; and embraces every conceivable object that would be liable to find its way into a public hall; and the questions as far as is practicably, are connected alphabetically, or otherwise, with the various articles. As "Watch" and "What" both commence with the same letter, the question "What is this?" indicates that it is some kind of a watch. As there are many kinds to be remembered, suppose that we agree, that the cheapest, or most common be classed as number one; and the most costly, as the highest number. A brass watch is number one; a common open face silver watch is number two; a costly gold watch may be called number ten. A question of only three words is called question number one, as it would be a difficult matter to ask many questions with any less words. A question of four words is called question number two; and each additional word makes it a question one number higher. If a gold stem-winder is the fifth watch in the class, a question common in, "what is this," with any four words added thereto, would make it a number five question, and convey at once the fact that it is not only a watch, but the particular kind.

For the presentation of this trick or deception, usually a lady is blindfolded on the stage, and a few unnecessary passes are made over her by the magician, which he claims puts her into the clairvoyant state. He then goes down the aisle, and if a gold stem-winder watch is shown him, he turns towards the lady, and asks a question commencing "What is this?" with any other four words in the question. Suppose he says, "What is this, can you tell me?" and she, knowing that it is a watch, and the kind, only answers "A watch." He whispers to the owner requesting him to ask her to describe it; and she replies, "A stem-winder gold watch." If any one supposed that she got the idea of a watch from the first question, they cannot comprehend how she was able to describe it, from the question asked by a stranger.

As watches are made in many countries, the names of the different places are written down in a column alphabetically for easy remembrance. Suppose that Elgin was number one, Geneva number two, Springfield, number three, Waltham, number four. A question of three words "Tell where made?" or "Where manufactured please!" is a number one question, corresponding to the first name in the column, and she knows at once that it was made in Elgin, Ill. If he had said, "Where was this watch manufactured?" or asked her the question as to where it was made, using any other five words, she would have known that it was made in Springfield. Six words in the question would indicate Waltham. It is not to be expected that two people will be able to learn all the questions in an hour; but enough can be learned in two hours' time to enable two ordinary individuals to give an acceptable exhibition of second-sight; and continued practice for a few evenings will make them very proficient.

A question beginning with "What is that?" is money; and the number of words, indicate the kind. That last question, consisting of three words, is a copper coin; one word more added thereto, would be a nickel; two words, a silver coin; three, a gold coin; and four, paper money. I will give farther on, a very simple rule for telling how much money, the time by a watch, the date on coins, and other numbers. The names of countries are written down in a column commencing with the letter A, America, Brazil, Canada, Denmark, England, France, etc. America therefore, is number one. If a gentleman hand him a piece of money, he would ask her in such a way, that she would know that it

was money, and the kind; and after she had answered "Money," he would whisper to the owner to ask her what kind of money, and she would tell immediately, because, as already stated, the question "What is that?" is copper money, and if two words be added, she knows that it is silver; if he then asks her "Where made please?" or, "Tell where made?" she would know that it was "American" (United States). "Where was this coin made?" or any other five words, would be "Canada;" two words more in the question would indicate an English coin. You will notice that particular sentences, or the number of words used, convey correct ideas; therefore a dozen men might offer the same thing in succession, and be unable to detect the trick.

A question commencing "Please" represents some kind of a pin. A common pin in every-day use is number one; a shawl-pin is number two; a hair-pin is number three; a pin to fasten on a lady's hat is number four; a plain bosom pin is number five; and a diamond pin is number six. By remembering that the most common come first, it is no great tax on the memory to be able to locate the number with the number of words that follow the word "Please." "Please tell me what this is, will you?" eight words, number six, "A diamond pin." A question commencing with "Now" is a ring. A plain silver finger-ring is number one; with a stone is number two; and a large costly ear-ring is number eight; and the number of words in the question indicate the kind.

Things commencing with the same letter, are classified for easy remembrance, and numbered; cane, collar, cuff-button, etc., have a question beginning with the letter C. "Call this please?" is a cane. "Call this now, can you?" or any other four words after "Call" would be a cuff-button. Other things beginning with any other letter are classed together and numbered, and an appropriate word begins the question, while the number of words gives the number or thing.

For telling dates on coins, the age of any person, the number on a watch or bank-bill, you have only to remember four or five different things. Perhaps I ought to say here that many of those who practice second-sight have a confederate in the audience generally, the number of whose watch, etc., is known beforehand, which she is supposed to see, while in his pocket.

In giving the age of people, they are requested to write it on paper for him to see, before he asks her. For this part, the word "Tell" stands for ten; every word in the question before "tell" counts ten also. "Me" is fifty; the word "Age" is five, unless followed by the word "Correct," in which case "Age" stands for nothing. "Age, Correct," is one, and every word that follows "Age," "Correct," excepted, stands for one; and every word that follows the combined words "Age-correct," is one. "While asking about the date on a coin, the word "Date" stands for five. Months, years, seconds, or whatever you are asking about is five. You must be careful and not use the words "Tell, Me, Age, and Correct," in the wrong place. "Give this boy's age, correct?" is one; another word added would make it two; three words would be four; "Give this boy's age?" is five; "Give this boy's age now if you can?" is nine; "Tell how old he is?" is ten; "Tell his age correct?" is even; "Please tell his age?" is twenty five; "Will you please tell me his age now?" is ninety-six; "Please tell this man's age correct, can you?" is twenty-three; "Give the months now?" is six; "Tell the days?" is fifteen; "The hours will you?" is seven; "How many minutes?" is five; "Now please tell the seconds correct, will you?" is thirty-three. A little practice will enable any two to form or answer any question, from one to one hundred or more, far sooner than at first seems possible.

In giving a date on a coin, the first two figures are always supposed to be 18, unless he indicate indirectly that it is of the last, or some previous century. If he should say, "Tell me the date on this coin?" "Tell" is ten, "Me" is fifty, "Date" is five, and the words following are one each, making it 1868. The same rule applies here as given for telling the age.

I do not intend to make these explanations tire some, nor do I expect any one will be able to remember everything in a minute but if two persons practice on any one thing till familiar with it, such as asking and answering about the date on coins, or age of people, they will be greatly surprised to know how easy it will be to remember all the combinations.

I have seen many who appeared to be greatly astonished because the lady, while blindfolded on the platform, was able to describe persons apparently selected at random among the audience, while he who asked her to do so was fifty feet away. If in giving the description, she says, "About thirty to thirty-five years of age, a very small man, clean shaved, except that he has a moustache," it seems wonderful. You will be surprised when I tell you how little is required in the way of remembering, to be able to do this. She does not give the exact age, for that is not necessary. You can remember easily that no hair on the face stands for number one; the least amount of hair, if any, is a moustache which stands for number two; a greater quantity, chin whiskers, is number three; still more hair, a full beard, is number four; a full beard and moustache is number five. We will now make two columns of figures, the first containing 1 to 5; the second 6 to 0. The last figure in a man's age when given, indicates whether he is small or large, and the amount of hair on his face also; the first figure in each column represents clean shaved; the second figure in each column, a moustache; the third, chin whiskers; the fourth, a beard only; the fifth beard and moustache. He selects, apparently at random, a small man whose age he thinks will terminate with one of the small figures, 1 to 5; or a large man whose age if written down would terminate with one of the large figures. He employs the same rule as given for telling the age except that the word "Describe," takes the place of "Tell," and counts ten.

If the first one that he selects, is a small man without a beard or moustache, who he thinks may be from thirty to thirty-five years of age, he asks the question as though he knew that he was thirty-one. If he say, "Will you describe this man, correct?" which question indicates that he is thirty-one, she knows by the rule that he is from thirty to thirty-five, for it is understood that if she is to describe a small man, it shall be one whose age is supposed to terminate with some figure in the first, or column of smallest figures; while for a large man, it shall be one whose age is supposed to terminate with some figure in the second column, which contains the large figures, 6, 7, etc. In selecting, apparently at random, a large man, the questioner supposes that his age may be from twenty-five to thirty, or thirty-five to forty, forty-five to fifty, or ten or twenty years older; therefore, if he says, "Will you describe this man, correct?" she knows that he is a small man, between thirty and thirty-five, because the word describe, is ten, and the two previous words are ten each, and man, correct, is one, making thirty-one; the last figure of 31 being in the first column, or one of the smallest figures indicates that he is small, and as the top figure in each column stands for number one, he has neither moustache nor beard. If he had said, "Will you describe this man, now?" she knows at once that he is between thirty-five and forty, and a large man, because the three first words stand for thirty, man for five, and the word following is one, making thirty-six, and as six is the first figure in the second column, or column of large figures, he is a large man, and clean shaved. One word more added to either question would indicate a moustache; two words added would be chin whiskers, etc. In asking he gives a definite age, only for the purpose of informing her as to whether the man is in the first or second row of figures, and whether he stands as number one, or lower in the column.

Fearing that some will not get the full meaning at first, I will review the describing, as this is considered the most wonderful part of second-sight. "Can you describe this man now, please?" the answer is, "A large man between thirty-five and forty years of age, with a moustache." The question placed him at thirty-seven, and as seven is in the large column, he is a large man, and as that figure

is the second in the column, he has a moustache only. "Will you please describe this man, correct, if you can?" "A small man, forty to forty-five years of age, with a full beard." The question indicates that he was forty-four, and as four is in the column of small figures, he is a small man, and stands as number four in the class, which represents a full beard. "Now then, will you please describe this man?" "A small man, sixty to sixty-five years of age, with full beard and moustache." The word "describe," as I have told you, is ten, the five words preceding are ten each, and the word "man" is five; five is in the column of small figures, indicating a small man, and the fifth in that column, representing a full beard and moustache. If to the last question I had added, "Quite fully if you can," or any other five words, it would have indicated that he was seventy years of age, and as the last figure of seventy is in the column of large figures, he is a large man, and as it is the last or fifth in the column, he has a full beard and moustache. You may think at first that it requires an extra good memory; but any one can learn how to ask and answer questions, so as to describe any man sufficiently well to astonish every one present, sooner than they could learn any ten verses in the Bible, or a hymn book. Not all who practice it, use the same words or questions.

The power, when blindfolded, to discriminate things unseen, and promiscuously pick from a crowd of persons, and name miscellaneous and out-of-the-way articles, has been performed so cleverly that the greatest surprise and wonder has been created in the minds of even the most intelligent spectators. But like everything else to which the term magic has been and is applied, the wonderful and mysterious are only the simple and the commonplace, and the credulity of the audience leads to the merest trickery, to that marvel and wonder which surrounds a feat of leger main or clairvoyance; but, as my readers will have already seen, as soon as second sight is explained, it will cause wonder no more.

Another exhibition of Second Sight—the reading of writings sealed up and unopened—adds greatly to the mystery of the performance; but how this is done can be easily explained. Previous to going on the stage, a sentence is selected, and written with a lead pencil on a piece of paper. During the performance similar pieces of paper are handed round to several of the audience, who are requested to write a sentence thereon. These papers are sealed similarly to the prepared one, and placed in a hat. The professor then pretends to select one at random, after shaking up the papers; but he really takes up the one he had ahead in his hand. The lady clairvoyant is then requested to read a sentence, which, of course, she can easily do. The paper is then handed to one of the audience and to their astonishment it is found to have been the exact sentence written. It will be understood that each writer of a sentence is ignorant of what another has written, and the given sentence is therefore thought to have been written by one of the audience. This suspicion may be heightened by the queer method of spelling, or the character of the calligraphy; it may be made still more a tounding by writing the sentence in a foreign language with a slight mistake in spelling, or grammar, upon which the clairvoyant can comment in her reply, and thus acquire a reputation for scholarly and linguistic attainment. The same means are resorted to in the adding up of a sum. The figures are all prepared behind the stage, and the *bona fide* sums given by the audience are never the ones answered by the clairvoyant. I think I have given, or I hope I have, a clear and full explanation of Second Sight, and the reader may, by a little practice, become as perfect in this special branch of magic as the mysterious lady—Heller—Miss Anderson, Dr. Lynn, and a host of others, who have mystified and bewildered thousands of wondering spectators.

The Second Sight Mirror.—For telling what is going on behind your back—very mystifying, equal to an eye in the back of the head. Can be concealed in the palm of the hand, and is always ready for use. For sale by any first-class Novelty House, or will be sent, prepaid, by us for 50 cts.

VENTRILLOQUISM.

THE MEANS BY WHICH IT IS EFFECTED.

Before entering upon the first and easy lessons, it will be as well to consider the means by which the effect is produced, *not on himself, but on the spectators and audience.* And we may assure him, that if he has a fair range of voice, a diligent observance of the rules which we are about to lay down, coupled with attention to the nature of sound as it falls upon the ear, will lead him to such triumphs as, in all probability, he never imagined he could have attained—an assurance which we are emboldened to offer from *our own pursuit and practical realization of the art.*

The student must bear in mind that the means are *simply natural ones*, used in accordance with *natural laws.* We will give him the acoustical theory of the effect on the auric nerve, and the means are the organs of respiration and sound, with the adjoining muscles. They are the diaphragm, the lungs, the trachea, the larynx, the pharynx, and the mouth. The diaphragm is a very large convex muscle, situated below the lungs, and having full power over respiration. The lungs are the organs of respiration, and are seated at each side of the chest; they consist of air-tubes minutely ramified in a loose tissue, and terminating in very small sacs, termed air-cells. The trachea is a tube, the continuation of the larynx, commonly called the windpipe; through this the air passes to and from the lungs. It is formed of cartilaginous rings, by means of which it may be elongated or shortened. The larynx is that portion of the air-tube immediately above the trachea: its position is indicated by a large projection in the throat. In the interior of this part of the throat are situated the vocal chords. They are four bands of elastic substance somewhat similar to India-rubber. The cavity, or opening between these vocal chords is called the glottis; it possesses the power of expanding or contracting under the influence of the muscles of the larynx. The pharynx is a cavity above the larynx, communicating with the nasal passages; it is partially visible when the mouth is opened and the tongue lowered. Near this part of the root of the tongue is situated the epiglottis, which acts as a lid or cover in closing over the air-tube during the act of swallowing. The mouth forms a cavity to reflect and strengthen the resonance of the vibrations produced in the air-tube; it also possesses numberless minute powers of contraction and modification.

We now proceed to give the instructions to which we have referred—instructions guaranteed by a proficiency which we are ever ready to submit to the ordeal of a critical examination, either in private or in public.

If the student will pay strict attention to the parts printed in *italics*, and will practice the voices here specified, he will find that they are the *keys to all imitative sounds and voices*; and according to the range of his voice and the capabilities of his mimetic power, he will be enabled to imitate the voices of little children, of old people, and, in fact, almost every sound which he hears.

Too much attention cannot be bestowed on the study of sound as it falls on the ear, and an endeavor to imitate it as it is heard—for the *secret of the art is, that as perspective is to the eye so is ventriloquism to the ear.* When we look at a painting of a landscape, some of the objects appear at a distance; but we know that it is only the skill of the artist which has made it appear as the eye has seen it in reality. In exactly the same manner a ventriloquist acts upon and deceives the ear, by producing sounds as they are heard from any known distances.

VOICE No. 1.—To acquire this voice, so named for distinction's sake, speak any word or sentence in your own natural tones; then open the mouth

and fix the jaws fast, as though you were trying to hinder any one from opening them farther or shutting them; draw the tongue back in a ball; speak the same words, and the sound, instead of being formed in the mouth will be formed in the pharynx. Great attention must be paid to holding the jaws rigid. The sound will then be found to imitate a voice from the other side of a door when it is closed, or under a floor, or through a wall. To ventriloquize with this voice, let the operator stand with his back to the audience against a door. Give a gentle tap at the door, and call aloud in a natural voice, inquiring, "Who is there?" This will have the effect of drawing the attention of the audience to a person supposed to be outside. Then fix the jaw as described, and utter in voice No. 1. any words you please, such as "I want to come in." Ask questions in the natural voice and answer in the other. When you have done this, open the door a little, and hold a conversation with the imaginary person. As the door is now open, it is obvious that the voice must be altered, for a voice will not sound to the ear, when a door is open the same as when closed. Therefore, the voice must be made to appear face to face, or close to the ventriloquist. To do this the voice must be altered from the *original note or pitch*, but be made in another part of the mouth. This is done by closing the lips tight and drawing one corner of the mouth downwards, or towards the ear. Then let the lips open at that corner only, the other part to remain closed. Next breathe, as it were, the words out of the orifice formed. Do not speak distinctly, but expel the breath in short puffs at each word, and as loud as possible. By so doing you will cause the illusion in the minds of the listeners, that they hear the same voice which they heard when the door was closed, but which is now heard more distinctly and nearer on account of the door being open. This voice must always be used when the ventriloquist wishes it to appear that the sound comes from some one close at hand, but through an obstacle.

VOICE No. 2.—This is more easy to be acquired. It is the voice by which all ventriloquists make a supposed person speak from a long distance, or from, or through the ceiling. In the first place, with your back to the audience, direct their attention to the ceiling by pointing to it or by looking intently at it. Call loudly, and ask some question, as though you believed some person to be concealed there. Make your own voice very distinct, and as near the lips as possible, inasmuch as that will help the illusion. Then in exactly the same tone and pitch answer; but, in order that the same voice may seem to proceed from the point indicated the words must be formed at the back part of the roof of the mouth. To do this the lower jaw must be drawn back and held there, the mouth open, which will cause the palate to be elevated and drawn nearer the pharynx, and the sound will be reflected in that cavity, and appear to come from the roof. Too much attention cannot be paid to the manner in which the breath is used in this voice. When speaking to the supposed person, expel the words with a deep, quick breath.

When answering in the imitative manner, the breath must be held back and expelled very slowly, and the voice will come in a subdued and muffled manner, little above a whisper, but so as to be well distinguished. To cause the supposed voice to come nearer by degrees, call loudly and say, "I want you down here," or words to that effect. At the same time make a motion downwards with your hand. Hold some conversation with the voice and cause it to say, "I am coming," or "Here I am," each time indicating the descent with the hand. When the voice is supposed to approach nearer, the sound must alter, to denote the progress of the movement. Therefore, let the voice at every supposed step, roll, as it were, by degrees, from the pharynx more into the cavity of the mouth, and at each supposed step, contracting the opening of the mouth, until the lips are drawn up as it you were whistling. By so doing the cavity of the mouth will be very much enlarged. This will cause the voice to be obscured, and so appear to come nearer by degrees.



A GRECIAN CHARMER.

The Mystery of Phryne's Beauty and Power Revealed!

Phryne stands dejectedly among her handmaidens, careless alike of the fact that her tresses of molten gold—for such they seem—fall unbound by jeweled circlet or band of pearl, that the embossed sandal is unlaced upon her arched instep, that the robe, marvelously wrought with the hues of every flower, has slipped unheeded to the inlaid floor of her tiring-room and that more than one of the young Athenians, who in crowds throng about her whenever the fairest woman in all Greece is willing to be seen by her admirers, are impatiently awaiting the signal which shall admit them to her presence.

"Alas! my mistress," sighs Cynthia, her attendant at the bath; "the secret can no longer be kept. The authorities demand that you shall reveal the truth to them. You must e'en tell them how it is that you captivate the hearts of all who behold you; how it is that the young Grecian nobles, the hairy-headed senators, the grave and the gay alike seek Phryne—only Phryne—to the neglect of all others who are fair."

"Thou knowest well, oh, Cynthia, that I have concealed this secret for years. Did it become

known others might seek to possess themselves of it!"

"Nay, nay, my mistress," responds Cynthia, "for Sycorax, the witch, died after bestowing it upon you and——"

"Be silent! Savaran approaches. Be silent!"

A haughty, stern-looking Greek has penetrated unannounced in the tiring-room. His air denotes that he bears grave tidings.

"Leave us," says Phryne, with an authoritative sweep of the arm, and the handmaidens vanish.

"Phryne," begins Savaran, "the time has come. The elders demand that revelation be made. The people call you a 'witch.' Would you loose your life? Would you expose yourself to insult? Would you drive them to tearing off your gorgeous robes that they may learn what charm so sways all men? Speak! Tell me the secret of your power. I will befriend you with them, aye, and protect you."

"Most potent liege," responded Phryne, "the time indeed is come. I *will* speak. I will e'en reveal to you the spell most innocent, by which from the Fates I have reaped the gift of beauty and made mankind my slave. Behold!

And as she spoke the beautiful Greek took from her girdle a small golden box artfully concealed among its jeweled coils. "Behold the gift of Sycorax, the witch! Behold the drug so powerful, yet so innocuous, that has given roundness to these limbs, a snowy tint to these cheeks, this brow, a sparkle to these eyes, and health to this body once so frail! When Phryne was a slave, a dark-browed and feeble girl, all too fragile and slender for beauty, this did Sycorax bestow—for many pieces of gold—upon her; this did she partake of from time to time, till now Greece, it is said, holds no fairer woman."

"What is the name of this potent drug?" demands Savaran, incredulously.

"It is *——." answers the fair Greek. Sycorax bade me beware to use but a tiny portion, telling me that nothing more was needed, but giving me enough, you see, to last me all my life. I have still another casket, and note you, the dose is so minute that scarcely would an insect perish did it imbibe it. See, I swallow it now! Behold! Art thou satisfied?"

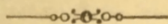
"Put up thy casket, oh, Phryne," responds Savaran, smiling at last. "If *such* be the mystery, it is indeed a *harmless* one. Yet would I advise you to well conceal your caskets, else would some other woman possess herself of them, and you, perchance, would fade and wither, and become less fair."

"Nay, good Savaran, not so," replies the enslaver of men. "So well has the gift of Sycorax done its work that health is now mine while life shall last. None can take from Phryne what the Fates have graciously suffered her to possess. Phryne is now fair *forever*."—*Campbell's Retrospect*.

*For reasons best known to ourselves, we do not here divulge the name of the article used but to those in need of the same can have a box mailed secure upon receipt of \$1.00.

SIGNS OF CHARACTER,

AND HOW TO ACQUIRE PEACE AND PLENTY.



In informing our readers of the means of ascertaining the character of a person, we do not intend to enable them to acquire any improper advantage of their fellow mortals.

It is possible to so understand the organization of a person, that a consistent and pleasant experience can be had with him or her. It is also possible to understand the wants of a person by the information their appearance and acts will afford.

We will give a most useful catalogue of facts of the organization and conduct of a person which will enable any one who understands them to make friends of all persons they meet, and acquire their patronage and good offices.

Every person is disclosing his or her character and mind by the features and by a constant exhibition of the same habits.

All of the features are intended not only to give the person a good appearance, but to acquaint others as to his character.

A reading of one's character is always performed, more or less, when a person is first seen. If a complete understanding of such person's organization could be obtained, a world of misery and trouble would be avoided.

In every person's eyes a glimpse of a part of the character of the person can be obtained, and to the extent the eyes reveal the disposition the information will be reliable. The mouth will disclose a part of the organization, too, and with equal accuracy.

The ears are also capable of disclosing something of the organization. The nose also, and the hair. The whole contour of the face and the shape of the brain are as capable of performing a disclosure of character.

We can obtain a good idea of a person's character by his conduct as well, and if it will not be disrespectful, we will add that the character and qualities of a woman can be determined by her acts.

Now a person's eyes are sure to disclose the honesty or dishonesty of the owner, and also the amount of his conversational powers.

These attributes of the capacities of a person are all the eyes can reveal. A great or little soul will be seen through them, and a moderate one also.

If the eyes are black the person will require a great deal of moral influence about him to prevent his becoming a knave. A black eye is always sparkling with the associations of cunning and treachery. A most cowardly and unworthy man is as sure to possess black eyes as a crow is to possess black feathers. No person whose eyes are black can be given credit, unless he be one whose means be greater than his integrity. The eyes are often called black when they are merely dark blue or dark brown. We mean eyes that are actually black.

When a person's eyes are merely dark blue or dark brown the brain is simply studying the means of getting a living.

Such persons are as honest as the times will permit and no more so.

No means is given them for obtaining an existence except what is observed around them.

Such persons are but animals in human form and are only continuing the habits of the animal that gave them their origin. They have no desire for anything but what will satisfy a propensity for obtaining money or a pride for appearance. Each of these attributes can be seen in the dog, hen, fox, peacock, and horse, and in many other brutes. There is no difference between the human brute and the animal, except in the degree of capacity and in form.

A person whose eyes are light and capable of giving any other person a calm stare, can be trusted although he has no property. He will not ask credit for more than he can pay. He is always anxious to give more credit than his interests will permit, and if he fails to meet an engagement it will be because others are failing to meet theirs with him.

If a person is possessed of eyes that are gray, with a considerable amount of white ring about them, a scamp of the most heartless kind is behind them. All such persons

are going over the country, playing gentleman, and giving accounts of their good standing and great acquaintances at home.

All such persons should be avoided, as much as a rattlesnake. In their breasts there is a serpent's heart, and in their heads a serpent's destructive poison.

Wherever a person is seen with small sharp eyes, winking as frequently as a toad's, and closed when he smiles, a miser and trickster is seen behind these winking organs. A mere cat, in greed and heartlessness, is given a human aspect.

They never have any more honesty than will enable them to keep out of prison. Such a person is as much a detriment to a society as a conflagration in property or a forest of wolves. Every motive of his life is the acquisition of property and the practice of cunning upon his neighbors.

The most interesting eyes a person can own, are those that can talk when the tongue is silent. These eyes are in heads that are so full of charity, intelligence and love that a volume of these qualities are exposed in such organs.

They are more proficient in the heads of woman, and they are the objects that are so hard for painters to copy. A woman of good qualities will talk with her eyes faster than a woman of bad disposition can with her tongue.

Now let us see what the nose can disclose of a person's character.

This wonderful index of an active brain is given in the face of a talented person as a good illustration of the work the brain is doing as any one can care to see. The nose is almost entirely created by the brain. Its cartilage is but unsolid substance that the brain discharges, and what has been solidified constitutes the bone.

Every particle of the skull is a product of the brain, and it is merely the broken down portion of the cells of this organ that are thrown to the surface and hardened. The decomposition of the brain is what breaks the cells into pieces. The only change that takes place in the brain is the destruction of the cells, and the construction of new ones, and each operation is performed by the sweep of the blood through the organ.

Every pulsation of the blood destroys a portion of these little globes and creates as many new ones. The cartilage of the nose is just so much unsolid substance of decomposed cells as the brain is capable of discharging in the direction of the point of the nose. What has had time to consolidate constitutes the crust of the organ. The cartilage is constantly renewed by the same process that the brain is renewed by. This creation of a new point to the nose every day is what renders it capable of giving the drunkard a blossom of the habit of drinking. The alcohol, drunk, will increase the destruction of brain to such an extent as to give the drunkard a preponderate point to his proboscis.

The pug nose is always index of a combative disposition, and if the possessor is also possessed of a bushy hair on the back of his head, he will be as quarrelsome and dishonest as a leopard.

The pug nose is the best possible evidence that the person has never obtained a great idea. A person who has no joint in his nose has never possessed one such thought. All their claims to wisdom are groundless, and it is utterly useless to converse with them about anything that requires talent to understand. If the person can be made to see the idea or fact at the time of the conversation, he will be sure to forget it in an hour afterwards.

The long, straight nose is sure to disclose a persevering and cautious person. Such a person will make an inveterate enemy or a constant friend to one he is concerned with. The gradual growth of the nose is indicative of the gradual and constant work of the owner of the organ. If the brain is well balanced the person will employ his faculties to the advantage of the community as well as to himself. The nose is a constant assurance that the person will succeed.

Let us now see what an ear can reveal of the person. The ear is constructed by the same process as the nose, and it is only a welded cartilage, calculated to assist the auditory nerves in obtaining the effect of the atmosphere that produces sound. A common toad-stool is given its shape by a similar operation of a decomposing log. Only an uneven discharge of the substance of the ear creates its welded ridges. This work is all performed in the development of the fetus.

The growth afterwards is uniform. Only in the size of a person's ears merely can any idea be obtained of the person's character. If they are large, a great brain is sure to be operating between them, and the ears are only vibrating in harmony with the operations. The thickness of the ear is only a result of the activity of the brain. If the person is honest, this condition of the ear is a good promise of a good citizen, and if he is dishonest, it is evidence of great activity in his rascality.

This is all an ear can teach of a person's constitution.

The hair shall now receive our consideration. This adornment of the head is another production of the brain, and it consists of a great number of hollow spears, as much like a horn as a thing so small can be. The color of the hair is what will denote

the person's disposition, and the size of its spears is what will denote the quality of the brain. If the hair is coarse, no matter what its color, the brain is sure to be only a mere animal organ. The cells of the brain are large and the decomposition slow. If the person's hair is both coarse and red, he will create a great deal of trouble in a community, and give the police magistrate frequent calls. If the hair is coarse and black a mere loafer will own it. He will be seen on the corners of streets staring at the female passers, and will be in a physician's office reeking with disease in a few years. If he is not a drunkard, it is because he has got excitement enough of the brain without alcohol. The hair is black always because it has been burned to a charcoal on its surface by a brain that cannot employ the electricity its decomposition generates in a good work. Such a person is always in active search of what will satisfy passion only.

If the hair is coarse and sandy (we mean the color of sand), a very ordinary and peaceable citizen is seen. The world possesses more of this character of persons than any other. Now, all that renders a person's hair of this color is a moderate amount of burning of the tubes.

The color will in every instance be sure to give people a sufficient evidence of an ordinary person.

What a great advantage it will be to those contemplating matrimony if the opposite sex possesses a sure indication of the character desired!

The fancied being is sure to possess the indication, and it has only to be understood to be all that can be desired.

Every person will disclose their amount of conversational powers when a courtship is going on.

The only want in this respect will be a want of truthfulness in what they say; the most wanting person will be the most wanting in this respect. In each courtship a determined effort is generally made to deceive the opposite sex as much as possible. The fruits of the work are a life-long disappointment and quarreling. In every instance of deception a penalty of this character follows. No one will deny this, who has been informed by a wife or husband that if he or she had only known that he or she possessed such a disposition, he or she would never have married the deceitful object.

Let us inform the young man and young woman, that all the deceit that a lover can practice will be of no avail if they can understand the evidence of a person's disposition. What has already been stated is quite enough if it is remembered, but there are other means of detecting the character of a lover.

If the young man is able to go and see his sweetheart in the day time, and without improving his appearance, he will be sure to be found all he pretends to be in the way of appearance and character.

If the young lady is able to call on the young gentleman's mother in her every day apparel, she will be sure to be all she pretends to be in the way of character and appearance.

In these simple exhibitions of sincerity, there is all a person needs of acquaintance with the constitution of mind and principle of a bride or bridegroom.

All the conversation and gallantry of a young man will disclose nothing of his character. All the affability of a young lady will disclose nothing of her character. The only way to ascertain the knowledge of the organization of either, is by the observation of what has been pointed to.

Now, we will add to these brief statements of the evidence of character, the important remark, that in every community there is but one in several thousand of the people who is possessed of great talent. Sometimes there is not one. All the great men or great women of the world will not exceed one thousand at any period.

The other portions of a community are divided into what may be called well balanced and unbalanced. The well balanced will be the thrifty and influential class, and the unbalanced will constitute the criminal and slothful classes.

The criminal will constitute about one in a hundred, and the slothful about one in fifty. These averages are usually observed in a community that is old. In a new community the disparity is greater, according to the inducements that created the community.

No great mind is ever seen by the community he lives in.

The people about him are the last to find out what he is. It must be learned from people away.

When it is learned, the first inquiry in the minds of those around him, is, whether the fact cannot be overthrown, or his reputation destroyed. If they conclude cannot be done, they will commence a fawning and adulation and try to become friends in his mind. When this fails to bestow greatness on them, they will begin to gather sour grapes in the nature of constant malignity and slander.

TRICKS IN MAGIC.

Many who have learned how to mesmerize from the instructions which this book contains, inform me that they are seriously annoyed by men who are asking why they cannot do as wonderful things with their mesmeric subjects as some magicians, and so-called expositors of spiritualism are able to do, including "The London Ghost Show," "The Aerial Suspension Act," "The Floating Head," and some other things; and in response to an oft-repeated request, I shall endeavor to give a clear and comprehensive explanation of some of the deceptions that are practised under the guise of mesmeric influence.

Every mesmerist is liable at any time to meet people who will tell him, as many have me, that they have seen a magician mesmerize a girl or lady and cause her to sleep, while suspended in mid-air unsupported; or with one elbow resting on a rod of iron.

For the unsupported "Act," the girl lies down on a table, a few passes are made over her, only to deceive the audience, while a confederate adjusts a rod of iron, which he unperceived, puts through a small opening in the rear curtain, into an iron socket, which is fastened to a belt around the waist of the girl, and supports her after the table is removed. A ring, with a secret spring which opens as it touches the rod, is shown to the audience, and then passed over the entire body and limbs of the apparently sleeping girl, to convey the idea that she is supported entirely by the mysterious magnetic influence, imparted by the passes which he made over her with his hands. I have been asked many times by people who have seen the performance, why I could not do the same, that is, why I, too, could not suspend the law of gravitation, sufficiently to cause a lady to sleep in mid-air as she appeared to.

For the "Suspension Act," in which the girl is apparently sleeping, with one elbow resting on a rod of iron as her only support, there is a mechanical device, worn beneath the outer garment, consisting of two pieces of iron, one of which extends to the elbow, the other to below the hips, with a spring-catch under the arm-pit, so arranged as to hold her in a horizontal position. The passes which he makes over her, are only to deceive the spectators, who, while the curtain is going down, look into each other's faces, and say, "How wonderful!" while she awakes? with a sigh, at the gullibility of many in the audience, and is lifted off the iron rod which fits into a socket, in the end of the machine, at her elbow.

The "Floating Head" is a trick performed by the use of two common looking-glasses, each about three feet square, placed in the form of the letter V, with the lower point towards the audience for the purpose of allowing some one to be secreted behind them. A curtain on each side and one in the rear of the same corner, to prevent any one who is standing a few feet in front from knowing of the presence of the mirrors, as the reflection of the side curtains seen in them correspond with the one at the back part of the curtained apartment, which is usually about ten feet in width, and about fifteen in length, the glasses being near the further end from the audience. A board some two feet square with an adjustable opening in the centre, is suspended by large cords and hangs above the mirrors. It requires two men, dressed alike, to perform the trick, one of whom purposely mingles with the audience before the show begins; the other lies down on the floor, with his feet towards the front curtain, and his head behind the mirrors, there being an opening in the lower corners for his neck. The man who has been constantly visible, goes in behind the front curtain, kneels behind the mirrors, adjusts the hole in the suspended board around his neck, it being made in two parts for that purpose, and calls on the third man to pull aside the front curtain; and the audience are greatly astonished to see what appears to be the head of the man who left them a few minutes before, now at least three feet from his body. As the two men were of about the same size, and dressed alike, and the mirrors cannot be seen, the illusion is complete.

"The London Ghost Show" has been pronounced a thousand times as more wonderful than any mesmerizing or spirit materializations, and is produced by placing a large plate glass near the front part of

the stage, which leans forward sufficiently to show the reflection of people who are secreted directly below, whenever a strong light is shining on them, and who at other times are invisible, as they are beneath the stage, the front of which hides them from the audience. In this entertainment, generally only one of the performers is visible, and as he is moving on the stage, he can be seen through the plate-glass, no one in the secret being able to know of its presence. While he is doing something, the light is turned on below in such a way as to show the reflection of one or more other people in the plate-glass, who, although below the stage, actually appears as if on it, and close beside the real occupant, and take an active part in giving a ghostly performance. By previous rehearsal, each one knows where to stand, and what to do at the proper time. It seems to be a very wonderful thing, to see men and women come slowly or quickly into existence, take part in an exhibition, and disappear before your eyes: and I have heard several people say that it accounted for all so-called spiritual manifestations.

A HALF DOLLAR BEING SPUN UPON THE TABLE, TO TELL BLIND FOLDED WHETHER IT FALLS HEAD OR TAIL UPWARDS.

You borrow a half dollar, and spin it, or invite some other person to spin it on the table (which must be without a cloth). You allow it to spin itself out, and immediately announce, without seeing it, whether it has fallen head or tail upwards. This may be repeated any number of times with the same result, though you may be blind folded, and placed at the farther end of the apartment.

The secret lies in the use of a half dollar of your own, on one face of which (say on the "tail" side) you have cut at the extreme edge a little notch, thereby causing a minute point or tooth of metal to project from that side of the coin. If a coin so prepared be spun on a table, and should chance to go down with the notched side upwards, it will run down like an ordinary coin, with a long continuous "whirr," the sound growing finer and finer till it finally ceases; but if it should run down with the notched side downwards, the friction of the point against the table will reduce this final whirr to half its ordinary length, and the coin will finally go down with a sort of "flop." The difference of sound is not sufficiently marked to attract the notice of the spectators, but is perfectly distinguishable by an attentive ear. If, therefore, you have notched the coin on the "tail" side, and it runs down slowly, you will cry "tail;" if quickly, "head."

If you professedly use a borrowed half dollar, you must adroitly charge it for your own, under pretense of showing how to spin it, or the like.

You should not allow your audience to imagine that you are guided by the sound of the coin, as if once they have the clue, they will easily learn to distinguish the two sounds. They are not, however, likely to discover these ret of the notch, and if any one professes to have found out the trick, you may, by again substituting an unprepared half dollar, safely challenge him to perform it.

MIND READING.

The operator usually blind-folded firmly presses the back of the subject's hand against his (the operator's) forehead and with his other hand presses lightly upon the pulse and fingers of the subject's hand.

In this position if sufficiently expert he can readily detect the slightest quickening of the pulse.

You then request the subject to concentrate his mind on some locality in the room or on some hidden object, or on some letter of the alphabet, or article suspended on the wall. The one blind-folded makes up and downstairs or out of doors through the screens, and when he comes near the locality on which the subject is concentrating his mind, a slight impulse or movement is indicated to his mind by the mind of his subject.

This impulse is but involuntarily and unconscious on the part of the subject. He is not aware and is unwilling at first to believe that he gives any such impulse, but to learn it is sufficient to indicate to an expert and practised operator, that he has arrived near the hidden object that by a careful study and trials in different directions, upward, downward and at the various points of the compass, he ascertains precisely the locality and in many cases as confidently as though he had verbal communications from the subject.

"KNOWLEDGE IS POWER."

Great Secret of Making Money,

Whereby from \$1,000 to \$2,000 Can be Made Yearly

WITH THE GREATEST EASE.

Many great discoveries, and two very important ones in particular, were for a long time lying in obscurity as far as their application was concerned. We allude to electricity and steam, both of which, without doubt, are as old as the globe we inhabit, and since they have been made, by newly applied principles, subservient to the will of man in thousands of ways, and not only in producing wealth, but pleasure, convenience and comfort. We have become so accustomed to their wondrous workings in every day life, that we now look upon them as nothing so very strange after all, for the results can be easily accounted for on simple scientific principles, and we only wonder why these discoveries were not made centuries ago. My friend, as we slept over the other discoveries, so we have been sleeping over the ones we here introduce to your notice, the field for their application is unlimited, and it is equally so with our NEW SECRET ART, which is based on no new material, but consists in a Newly Applied Principle, or Improved method of treatment, the thing itself having existed, like Electricity and Steam, for many ages, while tens of thousands of people throughout the wide domain have been living from hand to mouth and probably dragging out a life of misery and poverty during a long series of years, just because they were unconscious of the fact that they had the means of untold wealth within their immediate grasp—a business requiring no extraordinary skill—one that can be conducted at home without interfering with any other trade or profession. It is not a business for a day or season, but for all time. It can be commenced on a very small capital, even as low as \$3 or \$5 if necessary, and be increased as circumstances will admit—the amount made will of course in every instance depend on amount of capital invested; \$300 bringing \$3,000, and so on in that proportion.

Many would willingly pay fifty times the amount we ask for this information rather than be without it, but as it is a business that can never be exhausted, we have concluded, in order to bestow the greatest good on the greatest number, and enable the most humble household to enjoy its blessings, to put the price down to one dollar, although for the first 60 days we charged ten dollars per copy.

We would willingly disrobe the business of the mystery in which it is now clothed, could we do so without revealing and making common property of the secret. We can here state, however, that having been thoroughly tested and proved fully equal to all we claim, it is no experiment—neither is it a recipe for manufacturing any article whatever, nor any of the clap-trap or humbug arrangements of the day, but a strictly legitimate, honorable, inexhaustible and highly remunerative money-making business, in which any one, whether high or low, rich or poor, learned or unlearned, may engage with equal propriety.

We now leave the matter for your consideration, hoping that you will decide for your interest, if, however, you turn a deaf ear, the responsibility rests with you alone—having offered to take you by the hand and assist you to mount the stepping stone to fortune while she stands knocking at your door, we are conscious of having done our duty. Some who are always blind to their own interests, and consequently an age behind the times, may ask, if we have got such a good thing, why do we not keep it and make \$5,000 to \$10,000 yearly ourselves. Our answer is simply this—that the business being inexhaustible, we can, in addition to carrying it on ourselves, sell the art to others if we choose, and although we get but a small sum from each person, yet as many rivers make the mighty ocean, so do these small sums continually flowing in from all parts of the country, make a sum total by no means insignificant. Furthermore, not being possessed of selfish dispositions, we have no desire to hide the light under a bushel and monopolize it, therefore it is gratifying to us to be able, while making an honorable living, to show others how they too can secure a competency for themselves and families. Satisfaction guaranteed or money refunded.

Believing that anyone who has not the pluck to invest \$1, as a test, when the happiness of himself or family is at stake, deserves no better fate than to be left moping along in darkness and poverty, we deem it unnecessary to say more on the subject. We therefore await your decision, on which (if you are not already in independent circumstances) may depend your welfare.

Address, LEW H. ANDERSON, CHICAGO, ILL.