

HELLERISM

SECOND-SIGHT MYSTERY

SUPERNATURAL VISION
OR SECOND-SIGHT

WHAT IS IT? A MYSTERY

*A COMPLETE MANUAL FOR TEACHING THIS
PECULIAR ART*

By HARRY HERMON

Illustrated

LEE AND SHEPARD, 47 FRANKLIN STREET
NEW YORK

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AUTHOR'S NOTE.

1. THE author will send this book by mail on receipt of one dollar, and record the name, thus entitling the purchaser to such further information as may be required in regard to the second-sight.

2. Private instructions given in magic, also in the second-sight mystery. Terms reasonable.

3. Being in direct communication with the manufacturers of magical apparatus in Europe, also connected with the principal one in America, I am prepared to furnish professionals and amateurs with apparatus of every description at the lowest prices.

Address,

HARRY HERMON,

63 SAWYER STREET, BOSTON.

TO MY FUTURE BRETHREN
IN
THE ART OF SECOND-SIGHT.

*May the instructions herein given be as
profitable to them in the entertainment of their
friends and the public as it has been to me !*

HARRY HERMON.

Do not read the

P R E F A C E.

I KNOW it is customary *not* to do so ; but a careful perusal of this will perhaps pay you.

There is one question that has been asked me so often that I feel as I meet a person he will ask, "Hermon, how do you do the second-sight?"

The answer to this question has always been, "I cannot tell."

A short time since, while performing at a private party, and at the close of the entertainment, the host of the evening requested me to accompany him to his sanctum. Here I found a party of five or six gentlemen. Shortly the question was again asked. Of course I answered in the same stereotyped fashion as had been my custom for years. After some further talk on the subject, I exclaimed, —

"Gentlemen, I will publish a book, giving its whole secret."

So on the spur of the moment I committed myself, and therefore am in honor bound to fulfil my promise.

In disclosing these secrets I have no doubt but they will be contested; indeed, I am of the opinion they will be; and as a proof of this statement I will myself offer an objection.

Upon reading the secret a person will exclaim, —

"It is too simple; indeed, it is too absurd to suppose for a moment that Heller, Houdin, and others could give such wonderful

demonstrations of the second-sight mystery by the instructions contained in this book ! ”

But stop ! Consider for a moment ; take it home and study it, with the determination of mastering its contents. After a few months’ practice with your lady, — perhaps your betrothed or your wife, — you will be surprised at the results. —

Perhaps you will be at a party some evening ; a curious article is handed you ; your lady may be at the other end of the room at the time ; your opinion is asked as to what the article is. Here is an opportunity not to be lost in testing the power of the instructions contained in this book, so you say to your lady, —

“ My opinion has been asked as to what this article is : can you describe it ? ”

A full description of the article is then given by her.

Or, to give a more wonderful demonstration of this art, I will relate an incident that happened to me.

Not long since, while on a visit in a town some thirty miles from Boston, a very animated discussion arose between a party of gentlemen and myself in regard to this art. They claimed that it would be impossible for me to exercise the power of second-sight seeing unless my partner was in the same room as myself, and that a third party was necessary even then, to convey the names of the articles handed me.

“ Gentlemen,” I exclaimed, “ is there a telephone office here ? ”

“ Yes ; why ? ” they replied.

“ Conduct me to the office and I will show you.”

We went to the office, and I sent a message for my wife to come to the telephone. In less than an hour she came. I then told her what I wanted, and requested one of the gentlemen to receive the

answers to my questions as I asked them for the different articles handed me, and repeat them to his companions.

The first article received was a watch. My wife told what it was, gave the number, and described it thoroughly, even to a crack in the crystal.

The next was a foreign coin, and one or two other articles which I have forgotten; but the last was a card on which the gentleman wrote his initials and his business; then in answer to my questions the answer came:—

“It is a card, on which are three letters, L. D. F., and it states that the gentleman is a glass manufacturer.”

“Now, gentlemen, are you convinced that you are wrong in your assertions?” I asked.

“We are. It is wonderful! wonderful! Thirty miles away, too. We would not believe it if we had been told that it could be done,” they replied.

A similar occasion may occur for you, and those who witness it are almost convinced that you are possessed of a supernatural power. As others have done, so may you. —

You are *then* convinced that great results are to be obtained from little things, — and the simpler they are, the greater its mystery.

Indeed, such a thing as the second-sight, the secret of it cannot be too simple. No matter how simple it may be, — from a casual glance, — its complications must necessarily be great, in order to produce gratifying results.

This book is solely designed to *teach* the art, and to those of my readers whom it may concern I dedicate it with much good-will, as indicated on a preceding page.

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HELLERISM.

CHAPTER I.

“HOW IS IT DONE?”

“TELL me, what is this?”

“That is a coin; a silver coin. I should say that it was a *fac-simile* of one of the thirty pieces of silver which Judas received for betraying Jesus.”

“What shall I do with this?”

“Put it in your pocket, for I know you enjoy a good cigar after your dinner.”

“What is this?”

“That is a watch.”

“Can you tell me the number?”

“The number is 2-3-3-9,—two thousand three hundred and thirty-nine.”

A loud and enthusiastic applause greeted this answer to a question that was a seeming impossibility.

It was but a repetition of what occurred night after night at Horticultural Hall, Boston, in 1877, where the wonderful performances of Mr. and Miss Heller had been given, before the best class of Boston's citizens, and who had for nine weeks filled the hall to

its utmost capacity every evening to witness the mysterious powers displayed by Miss Heller, which were of vital interest and speculation to the thousands who had seen them.

It was on Saturday evening, Nov. 25, in particular, that one of the largest audiences had assembled to witness their powers of second-sight seeing, which was the talk of the city at that time, and many who had never seen a practical illustration of this power hastened to grasp the opportunity, as it would probably be the last, for Heller had announced that he should never visit Boston again, and that his engagement would soon end.

There is no doubt but what the second-sight mystery made a most profound sensation, and people have been known to have repeated their visits time and time again for the sole purpose of attempting to discover the *modus operandi* of this phenomenon.

How this strange man could do such a remarkable thing was a puzzle to everybody, and to those present on that evening he provokingly told them that they never would find out.

The press had taken up the subject and endeavored to analyze it, with but little success. Instead of which they plunged it into a still greater mystery than before, and thus far it has defied detection.

Spiritualists who had witnessed Miss Heller's powers of describing articles she had never seen were fully convinced that she was what they call a clairvoyant; that she saw by spiritual agency; that she was a mind-reader.

"What is it?"

"How is it done?"

Were the questions asked on every side.

"It could not be arranged in a series of questions, could it?" I

heard one gentleman ask of another during the intermission on the evening in question.

"No," replied his companion, "for how could it be that, when at times Heller would not say a word? Then again, how could these two persons memorize the hundreds and even thousands of questions necessary to convey the name of the article from one to the other?"

"That is true," was the reply. "But don't you suppose that handsome mirror at the back of the stage has something to do with it?"

"Impossible, for was she not blindfolded? Suppose she was not: as she sat facing the mirror, it would be impossible for it to reflect any article which had been handed to Heller by a person in the audience so that she could see it. Then again, if it did reflect it, it would be utterly impossible for the mirror to enable Miss Heller to read the number on a watch."

"I will give it up," he continued: "it's beyond my comprehension; the more I think of it and the more I study on it, the less I understand it. In fact, I get completely off the track, and my theories grow more absurd at each attempt to penetrate its mystery. Ah, there goes the curtain up! I hope he will continue the second-sight act."

His desire was immediately fulfilled, for Heller proceeded to take such articles as were handed him by the audience.

Many of the articles were strange and curious, and had been collected from all parts of the world by the different individuals who brought them on this occasion to nonplus Heller.

Each gentleman, as he handed Heller some curious production from a foreign land, no doubt said to himself, "I think this will catch them."

But no sooner does Heller see the article than his sister names it without any hesitation, and the gentleman, to use Heller's own expression, receives a "knock-down every time."

He proved to be a most fascinating talker, and ripples of laughter not unfrequently passed over the crowded assembly as he made some happy remark, — a telling allusion to his diabolism, or some other quaint expression.

"For my next experiment," said he, "I will attempt one which I will not say is of a diabolical character, because I do not wish to frighten any one, but which is, at any rate, somewhat out of the common order of things.

"I have in my hand a sealed package, which I have as a necessary preliminary for this special experiment, purified from contact with the manufacturer's hands. I open it carefully, and you will observe, ladies and gentlemen, that it is a pack of blank cards.

"Now," said he, turning to his sister, "you will be kind enough to write any word you choose upon one of these cards, and when you have done so, place it in an envelope and seal it.

"Now in order to exclude all idea of any intended deception in regard to this sealed envelope, I wish some gentleman would be kind enough to hold it for a moment.

"Ah, thank you, sir!" he continued, as a gentleman offered to do as requested. "But, by the by, will some other gentleman take this book, the leaves of which you will all observe have never been cut?"

"You are very kind, sir! What is the name of the book, if you please?"

"It is Webster's Unabridged."

"Very good," continued Heller. "Will you take this knife and cut

the leaves wherever you wish, and when you have done so, select any word you choose from the part you cut?

"Have you found a word to your liking?"

"I have."

"What is it?"

"The word is diableria."

"A very appropriate word," said Heller; and turning to his sister, he continued, "Is that the word you wrote on the card?"

"It is."

"Well, to prove that it is, will you please open the envelope and see?" he asked, turning to the gentleman who held it.

"It is correct, sir."

"Thank you; but I will assure you, ladies and gentlemen, there is very little diableria in it. To my thinking, it is very good *Hellerism*."

After the laughter at this witty remark had somewhat subsided, he went on with the performance.

A number of articles were then touched by him, and Miss Heller described them accurately without her brother saying a word.

He then requested if any one had an article they wished to give him.

"Something out of the common order of things," said he; "something that is strange. Ah! yes, I think this will do," as he received something that was most decidedly strange.

"This? Be quick," was the question he asked of Miss Heller.

"That is a coin," was the quick reply.

"Here, see if you can tell the name of the country, and all about it."

"It is a large copper coin — a coin of Africa, I think; yes, it is

of Tripoli. The inscription on one side when translated reads: 'Coined at Tripoli'; the other side: 'Sultan of two lands; sultan of two seas; sultan by inheritance; and the son of a sultan.'"

"Very well, that is correct. But look, what is the date, now?"

"The date is 1-2-2-0, twelve hundred and twenty of the Hegira, or Mohammedan year, which corresponds to 1805 of the Christian era."

"Correct."

Here another article was given him.

"Be kind enough to ask Miss Heller what it is yourself," said he to the gentleman who had offered it, "for I want to prove once more that Miss Heller can see what I see without my saying a word."

Thereupon the gentleman said, —

"What have I in my hand?"

"That's a card — no, not exactly that; it's a ticket of some kind, a horse-car ticket."

"But for what line of horse cars does it represent?"

"The Metropolitan line," was the answer.

The audience seemed charmed for a moment or two at this additional proof of Mr. and Miss Heller's powers of clairvoyancy. Then of a sudden there was an outburst of applause.

At this point my attention was again called to the two gentlemen who had attracted my notice at the intermission, and whose conversation I quoted at the beginning of my narrative.

As I have said before, the hall was crowded that evening, and it was impossible for me to obtain a seat, therefore I was obliged to stand.

There were many others in the same predicament as myself;

among them these two gentlemen, and, standing directly in front of me as they were, the remark made by one of them was distinctly heard by me.

So interested did I become in their conversation that I did not observe what Heller was doing, and I had not the slightest idea of what his next experiment was, but later in the evening I had occasion to wish I had.

Perhaps the continual strain to which I was subjected in looking over the shoulders of others caused me to seek relief; and their conversation, which was carried on in low tones, together with the tired feeling, caused me to pay more attention to them than I otherwise should have done had I not been situated as I was.

Their conversation was principally on the subject of spiritualism, and it is not necessary for me to go into the particulars, as it has nothing to do with my narrative.

Some ten or fifteen minutes later a loud clapping of hands suddenly called our attention to our duties as spectators.

"What now, I wonder?" asked one of the gentlemen of a third, who had joined them at this moment.

"Why," he replied, "you have missed the best thing of the evening. Where have you been that you did not see it?"

"We have been here, but feeling somewhat tired trying to look over the shoulders of those in front of us, we have been talking. But —"

"I will explain the trick later," he interrupted; "let us watch Heller now."

At this remark we all directed our attention to the stage, and it was with regret that we observed that Heller was about to bring his performance to a close, for it seemed that on this occasion he actually outdid himself.

After the applause had somewhat subsided, he raised his hand to command attention, and said, '—

“Ladies and gentlemen, I want the good people of Boston to know how grateful I am for the vast attendance that each of my sixty four consecutive entertainments has been honored with.

“It would be an act of ingratitude were I to leave Boston without a warm public acknowledgment of the evidences of appreciation of my efforts to entertain this community that I have won from both press and people. Miss Heller joins me in giving the best thanks.

“It may be interesting to you to know that it is painful for me to say that we shall never again appear in this city; that is, after next week. We go to New York direct from here, with the prospect of a permanent stay; but if our hopes are not realized, we will next go to Australia and the East Indies, trusting at last, if God spares us after our journeyings around the world, to settle down in our old English home.

“We hope, ladies and gentlemen, that you will hold us — as we shall hold you — in kindly remembrance.”

At these remarks loud murmurs of approbation ran through the hall; but how little did we think that his hopes would never be realized, for shortly after leaving Boston and while in New York he died. His sister, soon after the funeral, returned to England, where, I believe, she is at present.

Upon leaving the hall, I again met the three gentlemen, and being slightly acquainted with one of them, an introduction to the others immediately followed, accompanied with an invitation to a supper at the Parker House, where the conversation soon turned to the performance.

"Now give us the description of the 'best thing of the evening,' for I am anxious to know what it is."

"All right," replied Mr. Wright, for that was the gentleman's name; "but I think Hermon is more at home on anything of that kind than I am, so I vote he describes it"; and there was a twinkle in his eye as he said it.

What could I say upon being thus appealed to? I hesitated a moment, hating to give the true reason of my inability to describe it, and yet not wishing to invent any excuse, for I knew that Mr. Wright must have observed me. I told them the truth, giving at the same time my reason for listening to their conversation.

A hearty laugh at my expense then ensued.

"Then we will not insist upon a description from you," said Mr. Wright, "but I will give it.

"I suppose you all noticed a pile of books that was on a chair in full view of the audience all the evening, did you not?"

"Yes," we replied.

"Well, one of them was selected by a gentleman. Another gentleman wrote three figures on a blank card, the second wrote three more under the first three, and the third wrote three more, making nine figures in all; a fourth added them up. Meanwhile, a card was selected from an ordinary pack. First they were shown to be a regular pack of fifty-two cards. The card drawn was the eight of diamonds; the sum total of the figures was then divided by eight.

"Heller then asked his sister what the sum total was, and she immediately answered, —

"'Nine hundred and fifty-eight.'

"'What is the result when divided by eight?' was the next question.

“One hundred and nineteen, and six remaining,” was her reply.

“Will the gentleman who holds the book turn to page 119 while this gentleman draws a number from this bag, which contains twenty-five cards, each with a different number upon it?” said Heller.

“This was done, and the number proved to be twelve. ‘Now,’ continued this wonderful man, turning again to the party who held the book, ‘will you look at the twelfth line and the sixth word, while Miss Heller tells the audience what it is?’

“The gentleman did as requested, and in answer to her brother, not only told what the word was, but repeated the rest of the sentence.

“It was the best thing I ever saw; and what makes it seem more mysterious to me is, that everything was done by the gentlemen in the audience, which made it seem impossible to have been a pre-arranged affair.”

His two friends admitted that it was beyond their comprehension. Thereupon I was asked to explain its mystery, but of course I pleaded my entire ignorance of its secret.

“It’s just like him,” exclaimed Mr. Wright. “I have asked him several times since Heller has been here to tell me how the second-sight is done. It is no go: he is as close-mouthed as an oyster.”

“Why don’t you go and ask Heller?” said one of the other gentlemen.

“So I will,” was the reply. “Let us all go. Of course, I do not mean to inquire into his secrets, but I should like to make his acquaintance. What do you say? Shall we go?”

It was the unanimous desire of all to call upon Heller, so before separating that night we made our arrangements accordingly, and selected Tuesday morning for the visit.

CHAPTER II.

THE INTERVIEW. — MR. WRIGHT RECEIVES NO CLEW TO THE MYSTERY.

ON Tuesday morning Mr. Wright, his two friends, and myself met according to the agreement we had made on Saturday evening, and at once proceeded to the Parker House, where we were most cordially received by Mr. and Miss Heller, and at once placed at our ease by their kind reception.

Ah, how well do I remember them as they looked on that day! He was just such a man as one would expect to see, — about forty years of age, a little above the medium height, of light complexion, with soft gray eyes that met one with confidence.

His forehead was high, broad, and massive, indicating great power of intellect, the lower part of the face carrying out the development in a most remarkable manner.

In his movements he was quick and full of energy, as, indeed, a man who could give such remarkable entertainments should be.

His musical abilities were of a superior order, and he had a capital faculty of seasoning his performances with a running commentary of wit and humor; and above all, he had developed what may be demonstrated as an almost unknown faculty of the human mind.

I refer to the second-sight mystery, which had been brought by him to a state of great perfection. His travels, which had extended over the entire civilized portions of the globe, caused him to become familiar with the coinage of every country, including a great

variety of objects, thus enabling him to at once recognize nearly all odd objects handed him during his second-sight act.

Personally, when off the stage, he was an affable, genial, and unpretentious gentleman, full of ideas and information, and most excellent company.

As for Miss Heller, she was a lady of fine presence, and might be best described by the designation of a magnificent woman.

Of fine physical development, slightly above the medium height. Her complexion was clear and her hair blond; but the eyes were a dark hazel, large, penetrating, and yet having the dreamy expression of a person who thinks deeply. Her head was finely shaped, with a large preponderance of the mental faculties.

In manner she was affable, lady-like, and acting in a thorough naturalness of manner, without anything of that self-consciousness which is often so embarrassing to certain persons and their associates.

She had travelled with her brother for about twelve years, therefore they understood each other thoroughly, thereby enabling them to successfully demonstrate those peculiar faculties of the mind.

Mr. Wright, in our behalf, briefly stated that we had called principally to make their acquaintance. "But," said he, "there is also another object we have in view, and that is to obtain a little information in regard to several tricks exhibited by you at your entertainments. Would you be willing to enlighten us on that subject?"

"Certainly," was the reply from both Mr. and Miss Heller. "It is a subject that we are always willing to talk about."

"But, my dear sir, it may seem rather curious to you that we should seek to inquire into your business, and —"

"No, indeed," interrupted Heller. "I can assure you we do not so regard it."

"Thank you. We did not exactly intend to inquire into your secrets, but there is one phase of your performance, however, that we would like to speak about in particular, and that is in regard to second-sight.

"You are well aware, of course, that there is quite a large and respectable class of our people who believe in the agency of disembodied spirits, and who are apt to attribute all phenomena that they do not understand to such agency.

"With them that is called Spiritualism, and is accordingly as much of a religion with them as any other creed or belief is with its believers. They generally acknowledge that Miss Heller can excel any medium they know of in the powers she has shown in Boston.

"Now, if you could explain to us how she does such wonderful things, it would please us very much."

"Most certainly I will," was the reply.

"Thank you; your kindness inspires me with confidence. How is it, then, that Miss Heller can describe what you see or what you do not see without seeing it herself?"

"In the first place, it is an indispensable condition that I see what she describes."

"I did not know that; but, this being the fact, I should call it psychometry, or mind reading."

"Possibly; but I will tell you candidly it is nothing of the kind."

"May I ask what it is, then?"

"It is a system; an understanding between two people whose minds are in active sympathy in the production of certain results, by the exercise of peculiar faculties of the brain. You may call it

the result of brain training, for the proper expression of it depends upon a very subtle and delicate method of communication between two persons."

"It is purely mental, then."

"Yes, it is ; and I may also add that it is the result of patient study and cultivation of —"

Here Mr. Heller paused and said something in so low a tone that my companions did not hear it, at the same time looked at me. He then continued : —

"We are in constant practice ; I may say it has become almost a mania with us, and we are all the time trying to improve ourselves in it."

"I suppose you could not indicate more plainly what this power is, could you ?"

"I could not ; it would not do, for there are persons who would baffle us and neutralize the power, if I were to expose it at present."

"And yet, judging from results, your system works well."

"Yes, and while we possess the secret and faculty of doing it, we are like two players who know the game and hold a full hand. We cannot make any mistakes, so perfect is our system and so intimate is our knowledge of its details and workings."

"Then it is still a puzzle to me to know how it is done."

"But, my dear sir, it is a puzzle to a great many ; so you are not alone in the darkness."

"Very true," replied Mr. Wright, laughingly. "But who was the inventor of it, or was it you ?"

"No ; Robert Houdin invented it, and performed it in connection with his son."

"What ! Houdin, the French conjurer ?"

“ Yes.”

“ It was he, I believe, who performed such wonders in Algeria, under instructions from the French government, was it not ? ”

“ Yes ; and I believe it was in 1856 that he was sent there to neutralize the hold which the Marabouts had gained over the superstitious natures of the Arabs.”

“ How was it that Houdin became such a wonderful conjurer ? ” asked one of Mr. Wright’s friends.

“ First, he had a natural talent for it ; second, by continued study and practice.

“ He began life as a clock-maker, but the business was not to his liking, and it seems that when quite young he saw a magician, and became completely carried away with what seemed to him, at that time, to be wonderful. From that hour he began to study and practise the art, and soon became quite an expert.

“ Not long after, and in 1843, a French count, hearing of an odd mechanical invention which the young man had invented at his leisure hours in his father’s shop, called one day to look at it, and ultimately purchased it. This led to other inventions, of which the count was a liberal purchaser.

“ To him Houdin often talked of his desire to become a magician. The result of the matter was, that, through the kindness of the count, on the start, and later by his own natural talent, patience and perseverance, he became one of the greatest of conjurers.”

“ But how was it he discovered or invented second-sight ? ” asked Mr. Wright, whose whole mind seemed to dwell on that subject.

“ It was through an innocent game that his two young children had invented for their own amusement, — children take strange freaks sometimes, which are often productive of strange results, — that he got the idea.

"Pursued by the notion, he immediately shut himself up in his study, and fortunately he was in that state of mind to follow easily the combinations traced by fancy to lay the foundations of the second-sight, of which he and his son soon became very expert.

"His soirées for a long time were the rage of Paris; people came from far and near to witness this strange mystery.

"The impressions made on the minds of some people after having seen one of his performances were often quite amusing; one in particular I remember well, so, if you have time, I will relate it."

We assured Mr. Heller that we had plenty of time. "But," said Mr. Wright, "I am afraid we are intruding on yours."

"Oh, no indeed!" was the hearty reply. "I have nothing to do until late in the afternoon, and it will afford me much pleasure if you will all spend the day with us. Then, if you are not otherwise engaged, honor us with your presence at the hall this evening."

Nothing could have been more agreeable to us, so we accepted the invitation in the same hearty manner as it was given.

How well do I remember that day! My acquaintances soon became fast friends, and we often met and talked over the hours which we spent with Heller and his sister, until about a year ago I lost track of them.

But to return to my narrative.

"This story," said Heller, "goes to show some of the difficulties which Houdin was often compelled to surmount, as well as to show the foolishness and obstinacy of some people on such occasions.

"It was shortly after his return from Belgium, and while performing one evening in his own theatre, that an elderly female with a vinegary expression of countenance handed him a parcel, the contents of which she insisted should be told her without the parcel being opened.

“‘But, my dear madam,’ said Houdin, ‘you will allow me to appeal against such a proposal; for you must have noticed that at the beginning of this experiment I stated that it was necessary for me to see the object first before my son could name it: hence I have given it the name of second-sight.’

“‘Ah!’ she exclaimed in triumph, turning to her companion, ‘I knew I could catch him.’

“Meanwhile Houdin had obtained a clue to what the parcel contained, but, in order to profit as much as possible by the situation, he feigned to be completely nonplussed, so he said, —

“‘Madam, you are not generous in the victory you have obtained over us; but take care, my son may solve the problem, though it is so difficult.’

“‘Impossible!’ said the woman.

“‘That is a very strong term, madam, and it implies a great deal. If I should succeed, you would not be angry, though I gain the victory in turn.’

“‘Oh, no! But it is simply impossible, sir.’

“‘Do you believe it to be so difficult as that?’

“‘Yes, and *should* you succeed, I shall believe that you are in league with Satan himself.’

“‘I cannot help that,’ replied Houdin. ‘However, I should be loath to have you classify me in such a manner. Now, in order to prove to you that the contents of this parcel are not unknown to me, I will name them in a whisper to you, and as I do so my son shall tell the audience without my saying a word to him.’

“Thereupon Houdin whispered in the old lady’s ear the names of the articles in the parcel, and as he did so, his son shouted, —

“‘Snuff . . . and a handkerchief!’

“At this the old lady sprang out of her seat in a fright, exclaim-

ing, 'You *are* in league with the devil, sir,' at the same time regarding him with an expression of mingled horror and astonishment."

"Good!" exclaimed Mr. Wright, as Heller finished his story. "But how in the world did he obtain a knowledge as to what the parcel contained?"

"Very easily; and it is like everything else,—when you know how it is done, the mystery is a mystery no longer. Thus it is with the second-sight: were I to explain it to you, you would laugh at its simplicity, and yet you would be compelled to admire its complications. The more you studied it, the more you would wonder at the results obtained by its teachings."

"Then it must be done by purely mental abilities," said Mr. Wright. "Can it be taught or practised by others with the same success as Houdin and yourself have performed it?"

"It can; providing, of course, they give it the same amount of study and practice. Our system is so perfect in its technicalities that nothing can surprise us."

"The Spiritualists, I fear, will claim, in giving these proofs of your art, that you are acting under spirit influence, will they not?"

"Well, perhaps so. I cannot help it. In dealing with the public I should be loath to insult their common-sense by telling them it was or was not a trick.

"They witness the tricks we do in other parts of our performance, and for us to suppose that they would not consider this also a trick,—even a little more mysterious than some others I do,—would, in my opinion, be an insult to their intelligence.

"I know that what Miss Heller does through my influence, is not, and cannot be done by any other agency than that which is now employed by us.

"It is, as I have before explained, — as near as I may explain it without telling you its secret, — a mental operation produced by two persons whose minds are in perfect harmony with each other.

"I have had foolish but enthusiastic people come to me, and say, 'There is iron in the blood, and electricity is conducted from one to the other, and with it intelligence.'

"This, and much other stuff of the same character, comes to me from many well-meaning people. It is too absurd, however, to waste a moment's thought upon, and I do not mind it."

"I must say," said Mr. Wright, "that you have enlightened me considerably in one respect, but I am still in as great a quandary in another. I know, of course, that you would not enlighten me on that, nor do I expect it. I should think, however, that some of the magical bazaars of this country or Europe would understand it, and have its secret for sale along with other things of its kin."

"So they do," was the reply. "It can be purchased both in London and Paris, but the price being \$300, as it is, it does not meet a very ready sale.

"I have seen a number of articles published in this country on the subject, they will perhaps give a clew to its workings, but that is all the good they will do. They do not instruct, nor yet do they teach a person how to do it in such a manner as to enable him to do it in private, let alone in public. Some of them are absolutely absurd; and it would be utterly impossible for two persons to train themselves by their use, as well as time wasted to study them."

It will be observed that Miss Heller had taken no part in the conversation; indeed, she seemed so absorbed in it that she made no comments on the subject whatever. But at the dinner-table her conversational powers shone to great advantage. Familiar with the

topics of the times, her remarks were as entertaining and brilliant as her manner was fascinating.

Indeed it was a most enjoyable occasion. The evening was passed at the hall. This time we had an excellent seat near the stage, where the same wonderful performance was gone through with in the same successful manner as before noted.

Mr. Wright is still in ignorance as to the second-sight mystery ; but, should this book meet his eye, the mystery will be a mystery no longer.

SECOND-SIGHT MYSTERY.

THE SECRET.

BEFORE proceeding to explain these artifices *seriatim*, I should, however, first inform the student by way of encouragement to *study*.

The methods described in this manual are not mere theoretical ideas, but absolute truths. And all who have ever seen Heller, will, after obtaining an insight to its combinations, readily recognize the truth of my statement.

I have myself used these same principles with great success, and I can say that I have never yet had an occasion to admit myself beaten.

In order to understand more readily the practical workings of the methods I am about to describe, it will be necessary for me to enter into certain details, which will, I trust, prove interesting.

The art of second-sight bases its deceptions upon the mental abilities and the surprising results which are produced by the science.

If you have an excellent memory, so much the better. If not, you will find that as you proceed your memory will improve, and nothing will afford you a better opportunity to develop those mental faculties than the study of the second-sight.

When I commenced to study this art, my memory was not of the best : but with my wife it was different ; she had an excellent memory. But as I proceeded I found that these faculties improved

greatly, and in less than three months we had, so to speak, the whole subject at our finger's end, and could apply all the principles without any hesitation.

Indeed at the end of the third month we produced it in public, in connection with my magical entertainments. So proficient did we become, that before six months I will venture to say that nothing could surprise us.

But the power of memory which my wife possessed in an eminent degree certainly did us great service. When we went to private parties to give our exhibitions, she needed only a very rapid inspection in order to know almost every object in the room, as well as the various ornaments worn by the spectators, such as chatelaines, pins, badges, fans, charms, etc. Thus she was able to describe these objects when I pointed them out to her by our secret communication. Here is an instance:—

One evening, while performing at a house in Boston, and at the end of the performance, which had been very successfully carried out, I remember that previous to commencing our exhibition I had requested my wife to take particular notice of a number of articles of bric-a-brac scattered about on a table in the next room to the one which we were in.

“To end this experiment, madam,” I said to the mistress of the house, “I will prove to you that my wife can read through a wall. We will, with your permission, enter the next room; there you may hand me such articles as you choose from the table.”

This was immediately done, and, after describing a number of articles, the hostess opened a drawer and handed me a small phial, saying, —

“Can your lady tell us the contents of this phial?”

"Indeed, madam, it will only be necessary for you to ask her."

"Very well," she replied; then, speaking a little louder, she said, "Mrs. Hermon, will you tell me what this contains?"

"That is a phial, and it contains oil of cloves," was the quick reply.

"Wonderful!" exclaimed the lady, after smelling of the contents of the phial. "I will confess I knew not the contents myself; in fact, I did not know it was there. It was another article which I expected to find, and here it is," said she, handing me a coin.

"Be quick! this?"

"That's a foreign coin,—of Morocco, I think. Yes, it is; for it appears to have been cast in a mould, and on the edge it has the appearance of being broken or detached from another coin. On one side there are two triangles, so placed as to form a six-cornered star; the other side bears the signature of Gidi Mohamed and the date of the Hegira or Mahommedan era, which is 1277; therefore it corresponds to 1861 of the Christian year."

The spectators had not said a word during this description: they seemed so amazed; but when the experiment had ended, they exclaimed, "Wonderful! wonderful!"

Thus, if the student intends to study the art with the intention of performing it for a livelihood, in connection with his magical work, and wishes to attain the *highest possible success* in this art, it will be necessary for himself and lady not only to study all these principles thoroughly, but they will find it greatly to their advantage to have a general knowledge of numismatics, mineralogy, precious stones, antiquities, curiosities, etc.

Let not these qualifications dismay you, for perhaps you are already familiar with some of them; if not, it is not a very difficult

matter to inform yourselves. Experience, however, will be the best teacher.

If, on the other hand, you only wish to learn the art for the purpose of entertaining your friends at your own house or at parties, in fact, to perform it in an amateur way, why, all I can say is that by following such instructions as are contained in the first part, which consists of the questions, a very short study of them will enable you to perform it in such a manner as not only to astonish your friends, but you yourself will be astonished.

The most indispensable requirement, however, for the successful practical illustration of this art is experience. This is easily obtained, as you well know, by practising at every opportunity before a few friends.

Nothing should be neglected which may assist in obtaining a thorough understanding between yourself and your partner in the various details of this art, so as to enable you to heighten the effect of its illustration. For instance : by turning back to page 28 you will observe that Houdin made a greater impression on the minds of the spectators by his ready wit and self-possession in overcoming that seeming insurmountable obstacle of having been compelled to describe the articles contained in the package.

Nothing was easier for him than to obtain a knowledge of its contents. He simply cut the wrapper slightly with his finger-nail, which was purposely kept long and sharp for just such an emergency. As the old lady turned to her companion, he slyly obtained a glance, and, assuring himself that it was a handkerchief, the rest was ascertained by the feeling partially and partially by observing that the old lady took snuff, and so, during the controversy with her, he let his son know what it was also.

Thus you see if there had not been a perfect understanding between them, the son would not have caught from the conversation between his father and the old lady the names of the articles in the parcel ; but, by the aid of this perfect understanding, the son was ready with his answer, thus making this particular illustration seem a greater wonder than it really was.

It is not every one that can be a Houdin, however ; but the student may rest assured that if he and his partner will diligently follow the instructions here given, he will be able in due time to convey to his partner the name of every conceivable article that he is liable to come across in a large audience.

Be it remembered that patience and perseverance accomplish everything, and that Rome was not built in a day ; also, those who would attain excellence must be content to proceed as he would with any other study ; that is, begin at the beginning and learn a little at a time, and that little thoroughly.

With these few remarks, I will proceed. It will be observed that the first exercise is arranged in a series of fourteen questions, *these same questions are to be used in all the exercises*. To enable you to use the same question in each exercise, there is a *cue* for the same ; this will enable you to know at once under which exercise the article to be described is in.

Then there are again eight *sub-cues* so arranged, as for instance : If you should receive a coin, you would not want to memorize a hundred different questions to convey the name of the particular kind of coin to your partner ; no, of course not ; instead of which all coins come under one question. Here the *sub-cue* comes in and designates whether the coin is foreign or domestic, ancient or modern, and sometimes the country it represents. However, this will be made plainer as you proceed.

The first thing necessary is to learn the questions. Each exercise at its beginning will give the *cue* necessary for that part. At the third exercise the questions will not be placed opposite each article, as in the first two, but you will by that time know them thoroughly, so that you will be able to apply them as readily as though they were there. At the fourth exercise the *sub-cues* will commence, and will be illustrated opposite each article in every exercise to the end. In some instances a blank space will be left below the line drawn under it, so that you can fill in what you wish. For instance: Under the *sub-cues* place the various names of the horse-car tickets of the city in which you are performing or living.

At the end of each exercise, an illustration will be given showing the manner of asking the question and of giving the answer. At the end of the whole, every part will be illustrated in the same manner.

EXERCISE I.

COLORS.

This exercise consists of the different colors (shades are unnecessary). Here you will observe *color* gives your partner the *cue*.

1	What's this color?	.	.	.	.	.	.	Black.
2	What is this color?	.	.	.	.	.	.	White.
3	This is what color?	.	.	.	.	.	.	Blue.
4	Name this color	.	.	.	.	.	.	Purple.
	Can you name this color?	.	.	.	.	.	.	Red.
5	Will you name this color?	.	.	.	.	.	.	Green.
6	Tell this color	.	.	.	.	.	.	Yellow.
7	Can you tell this color?	.	.	.	.	.	.	Colorless.
8	Will you tell this color?	.	.	.	.	.	.	Drab.
9	Give this color	.	.	.	.	.	.	Pink.
	Can you give this color?	.	.	.	.	.	.	Wine.
10	Will you give this color?	.	.	.	.	.	.	Mixture.
11	And this color?	.	.	.	.	.	.	Gold.
12	The color?	.	.	.	.	.	.	Brown.

EXAMPLE.

We will take mixture, for instance : —

“ Will you give the color ? ” (Say *the* instead of *this* when necessary, excepting on jewelry, as *this* is the *cue* in that case.)

“ It ’s not exactly a color, it is a mixture.”

“ What ’s or what is the mixture ? ”

“ Oh, it is a mixture of black and white, commonly known as pepper and salt.”

Thus you see “ What ’s the color ? ” and “ What is the color ? ” are respectively black and white, but it is not necessary for you to ask each question wholly (in this case) to convey the meaning to your partner.

“ This color ? ”

“ That is brown.”

“ What is this color ? ”

“ White.”

“ What, can you name it ? this is what color ? ”

“ Ah ! that is red, white, and blue.”

“ And this, this color ? ”

“ That is a mixture of gold and brown.”

As you ask the last question, point to each color as you say this and this.

“ Tell this color ? ”

“ That ’s yellow.”

“ Give the color ? ”

“ Pink.”

EXERCISE II.

MATERIALS.

This part consists of the various materials, the *cue* for which is *now*.

Now what's this?	.	.	.	.	.	.	.	Glass.
Now what is this?	.	.	.	.	.	.	.	Ore.
Now this is what?	.	.	.	.	.	.	.	Hair.
Now name this	.	.	.	.	.	.	.	Rubber.
Now can you name this?	.	.	.	.	.	.	.	Cork.
Now will you name this?	.	.	.	.	.	.	.	Paper.
Now tell this	.	.	.	.	.	.	.	Leather.
Now can you tell this?	.	.	.	.	.	.	.	Putty.
Now will you tell this?	.	.	.	.	.	.	.	Soap.
Now give this?	.	.	.	.	.	.	.	Ivory.
Now can you give this?	.	.	.	.	.	.	.	Gum.
Now will you give this?	.	.	.	.	.	.	.	Cloth.
This now	.	.	.	.	.	.	.	Stone.
Now this	.	.	.	.	.	.	.	Stone.

EXAMPLE.

"Now this?"

"That is a stone."

"Very true, can you name the color?"

"Yes, indeed, it is red."

"Now, tell this?"

"That's a piece of leather."

"The color?"

"Brown."

"Can you tell the color?"

"Not very easily, for it is colorless."

"Will you name this now?"

"Certainly, it's a piece of paper."

"Now, this color?"

"Brown. It is a piece of brown stone."

If the opportunity occurs, which is very often, always bring the two questions into one; by so doing, it will throw your audience off the track, and compel them to acknowledge that it is impossible for them to see into the secret.

"Now, can you tell this?"

"That is a piece of putty."

"Now, what's this?"

"That is a piece of glass."

EXERCISE III.

METALS.

This exercise consists of metals; therefore *metals* is the *cue*. Before proceeding to study this part, the first two should be thoroughly learned, and in such a manner as to enable you both to become familiar with its details, then take up the metals, applying the same questions to each in the following order :—

Nickel

Copper.

Brass.

Steel.

Iron.

Tin.

Lead.

Platinum.

Mercury.

Composition.

Zinc.

Bronze

Silver.

Gold.

EXAMPLE.

"Can you name this metal?"

"It is iron."

"Name the color."

"Ah, yes! It is painted, I perceive, a very handsome shade of purple."

"Very true. Will you name this?"

"Green."

Very true always furnishes the *cue* that your next question will be on the *very same* subject as was the last. For instance:—

"Now this?"

"That is a piece of stone."

"Very true; but the metal?"

"Gold, I should have said gold quartz."

"Now this, if you please?"

"It is a stone."

"Can you tell the color?"

"It is perfectly colorless, or in other words a piece of quartz."

"Very true. This?"

"That is a piece of stone, of a brownish color."

"Very true, give this?"

"Pink."

"Can you name the metal of this?"

"Certainly, it is iron."

EXERCISE IV.

PRECIOUS STONES.*

No. 12 in Secret Telegraphy.

Setting is the *cue* for this part. It will also introduce the second set of *cues*, which are :—

<u>well,</u>	<u>go on,</u>	<u>see,</u>	<u>here,</u>	<u>what,</u>	<u>how,</u>	<u>don't hesitate,</u>	<u>look sharp,</u>
1.	2.	3.	4.	5.	6.	7.	8.

The following will show their arrangement. The numbers are for the secret telegraphy :—

1. Amethyst. — Well? Go on? See? Here? What? How? Look sharp? Don't hesitate?
2. Topaz. — Well? Go on? See? Here? What? How? Look sharp? Don't hesitate?
Yellow.
3. Cameo. —
4. Opal. —
5. Emerald. —
6. Garnet. —
7. Ruby. —
8. Turquoise. —
9. Onyx. — Well.
Agate.
10. Sardonyx. —
11. Chrysolite. — Well.
Heliotrope.
12. Cats-eye. — Well. Go on.
Bloodstone. Moonstone.
13. Pearl.
14. Diamond. —

* The ancients attributed marvellous properties to many of the precious stones, and particular gems have been marked by their own distinguishing fables. A list will be found on page 87, with their respective legendary meaning. It is not necessary to learn this, however ; but if you should wish to do so, it will enable you to give finer finish to this particular part.

EXAMPLE.

This second set of *cues* is indispensable, for it enables you to do what five hundred, ay, a thousand questions would not do ; this, however, you will understand more readily as you proceed. Take, for example, a piece of iron ore ; the question should be as follows :

“*Now*, can you name the *metal*?”

“Certainly ; it is a piece of iron, or, in other words, a piece of iron ore.”

To make this plain, I will argue the point with the student.

Can you name the metal, is iron, is it not ? Yes. And *now* is the cue for materials, is it not ? Yes ; but it means fourteen kinds of materials. Very true ; but out of those fourteen, which one would your common-sense tell you to select when you received the cue *now* ? Ah ! I see now that you understand it ; and you will find it so in every case of this kind, and of many others which experience alone will teach. So delicately is this art arranged that nothing will conflict, even though the same question and the same cue is used for a thousand and one different things.

“Well, what is the setting ?”

“It is a yellow topaz.”

“Very true. Anything more ?”

“That is also a yellow topaz.”

“This is what setting ?”

“That is a cameo.”

“Well, will you give the setting of this ?”

“It is a bloodstone.”

EXERCISE V.

MATERIALS.

No. 3 in Secret Telegraphy.

This part is the same as Exercise II., and with the same cue, viz., *now*. My purpose of introducing it again is to complete it by adding to each article such things as are produced from them, using the *sub-cues* for their production.

1. Glass. — $\frac{\text{Well?}}{\text{Work.}}$ $\frac{\text{Go on?}}{\text{Eye-glass.}}$ $\frac{\text{See?}}{\text{Opera-glass.}}$ $\frac{\text{Here?}}{\text{Magnifying.}}$ $\frac{\text{What?}}{\text{Glass Eye.}}$
2. Ore. — (Metals will bring in this subject properly.)
3. Hair. — $\frac{\text{Well?}}{\text{Work.}}$
4. Rubber. — $\frac{\text{Well?}}{\text{Work.}}$ $\frac{\text{Go on?}}{\text{Vulcanized.}}$
5. Cork. — $\frac{\text{Well?}}{\text{Stopper.}}$ $\frac{\text{Go on?}}{\text{Ball.}}$
6. Paper. — $\frac{\text{Well?}}{\text{Tissue.}}$ $\frac{\text{Go on?}}{\text{Straw.}}$
7. Leather. — $\frac{\text{Well?}}{\text{Work.}}$ $\frac{\text{Go on?}}{\text{Morocco.}}$
8. Putty. —
9. Soap. — $\frac{\text{Well?}}{\text{Castile.}}$
10. Ivory. — $\frac{\text{Well?}}{\text{Work.}}$ $\frac{\text{Go on?}}{\text{Image.}}$ $\frac{\text{See?}}{\text{Pen-holder.}}$ $\frac{\text{Here?}}{\text{Paper-cutter.}}$ $\frac{\text{What?}}{\text{Ball.}}$
11. Gum. — $\frac{\text{Well?}}{\text{Copal.}}$ $\frac{\text{Go on?}}{\text{Rosin.}}$ $\left\{ \begin{array}{l} \text{(See?)} \\ \text{Chewing.} \\ \text{Well?} \\ \text{Spruce.} \end{array} \right\}$
12. Cloth. — $\frac{\text{Well?}}{\text{Cotton.}}$ $\frac{\text{Go on?}}{\text{Woollen.}}$
13. Stone. — $\frac{\text{Well?}}{\text{Arrow-head.}}$ $\frac{\text{Go on?}}{\text{Hatchet.}}$ $\frac{\text{See?}}{\text{Bead.}}$
14. Stone. — $\frac{\text{Well?}}{\text{Jasper.}}$ $\frac{\text{Go on?}}{\text{Agate.}}$ $\frac{\text{See?}}{\text{Malachite.}}$ $\frac{\text{Here?}}{\text{Alabaster.}}$ $\frac{\text{What?}}{\text{Flint.}}$, etc.

EXAMPLE.

"See, now, what's this?"

"That is a pair of opera-glasses."

"Right; go on."

The word *right* will be made plainer as you proceed. At present you have enough to remember.

"A pair of eye-glasses."

"See, now, can you give this?"

"That is a piece of chewing-gum."

"Very true. Well, is that all?"

"Oh, no! I meant to have said it was a piece of spruce gum."

At this point the student must learn to double on his *sub-cues*; that is, use the same *sub-cue* over twice; for instance, *see* is the cue for chewing-gum, *well* is the cue for spruce gum; that is, when the question is asked as above. Thus the various kinds of chewing-gum could be named. For instance: take rubber gum, using the sub-cue *go on* in connection with the cue *very true*; this latter, as you know, always means a continuation of the same subject. The question for rubber gum is as follows:—

"Very true; but go on?"

"Oh, yes! I should have said it was a piece of rubber gum."

These double sub-cues should be arranged by yourself when you become more familiar with the art. If you attempt it to any extent at present, it will be liable to confuse you.

"What now, this?"

"That is a piece of flint."

EXERCISE VI.

MATERIALS (CONTINUED).

No. 4 in Secret Telegraphy.

For this part use the word *quick*, for the cue.

1. Lava. — $\frac{\text{Well?}}{\text{Work.}} \frac{\text{Go on?}}{\text{Carving.}} \frac{\text{See?}}{\text{Brooch.}} \frac{\text{Here?}}{\text{Earrings.}}$
2. Bark. — $\frac{\text{Well?}}{\text{Slippery Elm.}}$
3. Root. — $\frac{\text{Well?}}{\text{Snake.}} \frac{\text{Go on?}}{\text{Loveage.}} \frac{\text{See?}}{\text{Flag.}} \frac{\text{Here?}}{\text{Orris.}}$
4. Wood. — $\frac{\text{Well?}}{\text{Pine.}} \frac{\text{Go on?}}{\text{Ash.}} \frac{\text{See?}}{\text{Walnut.}} \left\{ \begin{array}{l} \frac{\text{Here?}}{\text{Maple.}} \\ \frac{\text{Well?}}{\text{Bird's-eye.}} \end{array} \right\} \frac{\text{What?}}{\text{Hemlock.}} \frac{\text{How?}}{\text{Chestnut.}} \frac{\text{Don't hesitate?}}{\text{Ebony.}}$
5. Chalk. — $\frac{\text{Well?}}{\text{Crayon.}}$
6. Clay. — $\frac{\text{Well?}}{\text{Pipe.}} \frac{\text{Go on?}}{\text{A marble.}}$
7. Paint. — $\frac{\text{Well?}}{\text{A painting.}}$
8. Bone. — $\frac{\text{Well?}}{\text{Handle.}}$
9. Marble. —
10. Coral. — $\frac{\text{Well?}}{\text{Work.}} \frac{\text{Go on?}}{\text{Necklace.}} \frac{\text{See?}}{\text{Beads.}} \frac{\text{Here?}}{\text{Pin.}}$
11. Straw. — $\frac{\text{Well?}}{\text{Work.}}$
12. Powder. — $\frac{\text{Well?}}{\text{Gun.}} \frac{\text{Go on?}}{\text{Tooth.}}$
13. Tobacco. — $\frac{\text{Well?}}{\text{Cigar.}} \frac{\text{Go on?}}{\text{Cigarette.}} \frac{\text{See?}}{\text{Snuff.}} \frac{\text{Here?}}{\text{Natural leaf.}}$
14. Meerschaum. — $\frac{\text{Well?}}{\text{Work.}} \frac{\text{Go on.}}{\text{Pipe.}} \left\{ \begin{array}{l} \frac{\text{See?}}{\text{Holder.}} \\ \frac{\text{Well?}}{\text{Cigar.}} \\ \frac{\text{Go on?}}{\text{Cigarette.}} \end{array} \right\}$

EXAMPLE.

To illustrate the second part of materials. Suppose a piece of rosewood is handed you, and then a piece of pine, ash, etc. Your questions should be as follows : —

“Quick, look sharp, and name this?”

“That is a piece of wood of some kind; yes, it is; and it is rosewood.”

“Right. Go on?”

“That is a piece of ash wood.”

“Right. Well, this?”

“That is pine.”

And so on; a dozen pieces of different kinds could be named in succession without asking the regular question. All that is necessary is to make some remark at each answer, taking care to bring the required sub-cue into it. Your partner would know that all your questions were on wood, because if they were not you would ask some regular question.

“See, quick. This?”

“That is a meerschaum holder.”

“Very true. Well, is that all?”

“I beg your pardon, it is a cigar holder.”

“Here, quick, what’s this?”

“That is a lava brooch.”

“And this, quick?”

“That is a piece of tobacco.”

REVIEW.

Before proceeding with the next part, it would be as well to review the past six, so as to be sure that you thoroughly understand them. By answering the following questions, you will find that it will be of a great benefit to you both : —

What is the *cue* used for ?

What are the questions ?

What is the *sub-cue* used for ?

What are they ?

What does *very true* mean ?

What are the different *cues* ?

What articles come under the cue *now* ?

And *quick* ?

How do you use the *double sub-cues* ?

How would you ask the question if you received a piece of copper ore ?

Or an ivory image ?

Or a blood-stone ?

Or a piece of flag-root ?

Or a piece of malachite ?

Or a stone arrow-head ?

Or a glass eye ?

How do you arrange the *double sub-cue* for the different kinds of glass eyes ?

What would you say if it was a cat's eye ?

Or a bird's eye ?

Or a piece of bird's-eye maple ?

The last two I will explain, for perhaps you may think they are connected. They are not ; for bird's-eye maple is a piece of wood ; *quick* is the *cue*, *here* is the sub-cue, and well is the *double sub-cue*, is it not ?

What is the question for a cigar ?

No ; you are wrong, and yet right ; by turning back to page 1, you will observe that Heller did not ask the question in that way. You will find that both are right, for, when you ask the question as he did, your partner is to understand that it is always a cigar, and his or her answer should be as Miss Heller answered it. This latter way has a better effect, but you will find that you cannot always use it. For instance, if you receive a box of cigars, — ah, you understand now ? “No.” Well, use your *double sub-cue*. Now you undertand, do you not ?

EXERCISE VII.

No. 5 in Secret Telegraphy.

This part consists of miscellaneous articles which cannot be classified. The cue is *be quick*.

1. Arrow. — Well?
Head.
2. Book. — Well? Go on? See?
Memo. Pocket. Check.
3. Bottle. — Well? Go on? See?
Smelling. Phial. Flask.
4. Bill. — Well? Go on? See? Here?
Receipted. Unpaid. Circular. Hand.
5. Bouquet. —
6. Brush. — Well? Go on? See? Here?
Hair. Paint. Camel's hair. Blender.
7. Box. — Well? Go on? See?
Snuff. Tobacco. Music.
8. Basket. —
9. Buckle. — Well? Go on?
Shoe. Clasp.
10. Bead. — Well? Go on?
String. Amber.
11. Ball. —
12. Bean. — Well? Go on? See?
Florida. Vanilla. Coffee.
13. Card. — Well? Go on? See? Here?
Visiting. Business. Playing. Invitation.
14. Coin. — Well? Go on? See? Here? What? How?
Foreign. Ancient. Colonial. Greek. Hebrew. Medal.

EXAMPLE.

"Well, be quick, and this ?"

"That is a visiting card."

"Well, is that all ?"

"Excuse me. I should have said that it was a lady's visiting card."

"Very true, go on ?"

"That is a gentleman's visiting card."

It will be observed that *very true* meant that the next article was a visiting card, for it always means, you will remember, a continuation of the same subject, and the sub-cues *well* and *go on* always mean male and female when used as above. If the second card had been a business card, the word *right* would have shown that you were done with the subject of a visiting card, and the sub-cue *go on* in connection with the word *right* would tell your partner that the article received was also a card, and that it was a business card, because if it had not been a card you would have had to ask some regular question. See ?

"Here, this, be quick. Go on ?"

"That is a very old coin ; a Greek coin, I should say."

"Can you give this, be quick ?"

"That is a ball."

"Well be quick, what's this ?"

"That is an arrow-head."

EXERCISE VIII.

No. 6 in Secret Telegraphy.

Miscellaneous continued. Cue, *what now?*

1. Arms. — $\frac{\text{Well?}}{\text{Coat.}} \frac{\text{Go on?}}{\text{Dagger.}} \frac{\text{See?}}{\text{Pistol.}} \frac{\text{Here?}}{\text{Sword.}} \frac{\text{What?}}{\text{Gun.}}$
2. Amber. — $\frac{\text{Well?}}{\text{Mouthpiece.}}$
3. Clove. — $\frac{\text{Well?}}{\text{Oil.}}$
4. Case. — $\frac{\text{Well?}}{\text{Cigar.}} \frac{\text{Go on?}}{\text{Cigarette.}} \frac{\text{See?}}{\text{Card.}} \frac{\text{Here?}}{\text{Opera-glass.}} \frac{\text{What?}}{\text{Match.}} \frac{\text{How?}}{\text{Pencil.}} \frac{\text{Don't hesitate?}}{\text{Surgeons.}}$
5. Compass. — $\frac{\text{Well?}}{\text{Drawing.}}$
6. Comb. — $\frac{\text{Well?}}{\text{Rubber.}} \frac{\text{Go on?}}{\text{Ivory.}} \frac{\text{See?}}{\text{Tortoise-shell.}}$
7. Chocolate. — $\frac{\text{Well?}}{\text{Candy.}}$
8. Check. — $\frac{\text{Well?}}{\text{Theatre.}} \frac{\text{Go on?}}{\text{Baggage.}}$ etc.
9. Lock. — $\frac{\text{Well?}}{\text{Pad.}}$
10. Fruit. — $\frac{\text{Well?}}{\text{Apple.}}$ etc.
11. Feather. — $\frac{\text{Well?}}{\text{Ostrich.}}$ etc.
12. Envelope. — $\frac{\text{Well?}}{\text{Letter.}}$
13. Flag. — $\frac{\text{Well?}}{\text{Foreign.}}$
14. Wire. —

EXAMPLE.

"What now, name this?"

"That is a case."

"Very true. What kind of a case?"

"Oh, yes! it is a case to hold matches."

"Right. Well, go on?"

"That is also a case. I think it is a cigar and a cigarette case combined."

"What now, will you give this? Well?"

"That is an envelope, and there is a letter inside."

"Very true. *Well*, anything more?"

"It was written by a lady to a lady."

"Very true, but I have something else?"

"That is another letter."

"Very true. Well, go on?"

"That one was written by a lady to a gentleman."

If it had been written by a gentleman to a lady, the *sub-cue go on* would have been said first, as:

"Very true, go on. Well?"

"That was written by a gentleman to a lady."

"What now, can you tell this? Well?"

"That is a theatre check."

"Right. Go on?"

"A baggage check."

EXERCISE IX.

No. 7 in Secret Telegraphy.

Miscellaneous continued. The cue is *now what*.

1. Holder. — $\frac{\text{Well?}}{\text{Cigar.}}$ $\frac{\text{Go on?}}{\text{Cigarette.}}$ $\frac{\text{See?}}{\text{Crayon.}}$ $\frac{\text{Here?}}{\text{Dress.}}$ $\frac{\text{What?}}{\text{Pen.}}$
2. Hook. — $\frac{\text{Well?}}{\text{Button.}}$ $\frac{\text{Go on?}}{\text{Fish.}}$
3. Ink. — $\frac{\text{Well?}}{\text{Ind.an.}}$
4. Instrument. — $\frac{\text{Well?}}{\text{Tool.}}$ $\frac{\text{Go on?}}{\text{Drawing.}}$ $\frac{\text{See?}}{\text{Musical.}}$ $\frac{\text{Here?}}{\text{Surgeon.*}}$ $\frac{\text{What?}}{\text{Dentist.}}$ $\frac{\text{How?}}{\text{Engraver.}}$ $\frac{\text{Don't hesitate?}}{\text{Speed indicator.}}$
5. Knife. — $\frac{\text{Well?}}{\text{Pen.}}$ $\frac{\text{Go on?}}{\text{Jack.}}$ $\frac{\text{See?}}{\text{Case.}}$ $\frac{\text{Here?}}{\text{Paper.}}$
6. Key. — $\frac{\text{Well?}}{\text{Bunch.}}$ $\frac{\text{Go on?}}{\text{Safe.}}$ $\frac{\text{See?}}{\text{Latch.}}$ $\frac{\text{Here?}}{\text{Ring.}}$
7. Letter. — $\frac{\text{Well?}}{\text{Old English.}}$ $\frac{\text{Go on?}}{\text{Arabic.}}$ $\frac{\text{See?}}{\text{Hebrew.}}$ $\frac{\text{Here?}}{\text{Roman.}}$ $\frac{\text{What?}}{\text{Greek.}}$ $\frac{\text{How?}}{\text{Hindoo,}}$ etc.
8. Measure. — $\frac{\text{Well?}}{\text{Count threads in cloth.}}$ $\frac{\text{Go on?}}{\text{Tape.}}$ $\frac{\text{See?}}{\text{Rule.}}$ $\frac{\text{Here?}}{\text{Surveyor's chain,}}$ etc.
9. Magnet. — $\frac{\text{Well?}}{\text{Electro.}}$
10. Mosaics. —
11. Mirror. — $\frac{\text{Well?}}{\text{Pocket.}}$
12. Nut. — $\frac{\text{Well?}}{\text{Iron.}}$ $\frac{\text{Go on?}}{\text{Walnut.}}$ etc.
13. Pencil. — $\frac{\text{Well?}}{\text{Slate.}}$ $\frac{\text{Go on?}}{\text{Crayon.}}$ $\left\{ \begin{array}{l} \frac{\text{See?}}{\text{Pen.}} \\ \frac{\text{Well?}}{\text{Drawing.}} \end{array} \right\}$
14. Plaster. — $\frac{\text{Well?}}{\text{Court,}}$ etc.

* The double cues will enable you to name the various instruments to be found in a surgeon's pocket-case. Their arrangement is as follows:—

$\frac{\text{Well?}}{\text{Scalpel.}}$	$\frac{\text{Go on?}}{\text{Bistoury.}}$	$\frac{\text{See?}}{\text{Spatula.}}$	$\frac{\text{Here?}}{\text{Seton.}}$	$\frac{\text{What?}}{\text{Lancet.}}$	$\frac{\text{How?}}{\text{Forceps.}}$	$\frac{\text{Don't hesitate?}}{\text{Tenotomes.}}$	$\frac{\text{Look sharp?}}{\text{Tenaculum.}}$
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EXAMPLES.

"Now what, can you tell this, go on?"

"That is a tape measure."

"Right, here, this?"

"That is a surveyor's chain."

"Very true. What now, name this?"

"It is a case, and it encloses the chain."

Here it would be much better for both of you to stop until you thoroughly understood the meaning of *very true* and *right*.

Very true *always* means a continuation of the same subject.

Right *always* means that the next article received is under the same regular question as was the last, but under a different *sub-cue*; thus you see you can avoid a repetition of the regular question.

These two will cause you more trouble than all the rest if you do not thoroughly understand them; but when you *do* understand them they will be of great value.

"Now what, what is this?"

"That is a hook."

"Right. Well?"

"That is another kind — a button hook, I think."

"Very true, well quick, can you tell anything more about it?"

"Yes indeed, it has a bone handle."

EXERCISE X.

No. 8 in Secret Telegraphy.

Miscellaneous concluded. *Look now* is the cue.

1. Picture. — $\frac{\text{Well?}}{\text{Photograph.}} \frac{\text{Go on?}}{\text{House.}}$
2. Perfumery. — $\frac{\text{Well?}}{\text{Jockey Club.}}, \text{ etc.}$
3. Pin. — $\frac{\text{Well?}}{\text{Needle.}} \frac{\text{Go on?}}{\text{Cushion.}}$
4. Nail. — $\frac{\text{Well?}}{\text{Screw.}} \frac{\text{Go on?}}{\text{Horseshoe nail.}}$
5. Subject. —
6. Stamp. — $\frac{\text{Well?}}{\text{Postage.}} \frac{\text{Go on?}}{\text{Marking.}}$
7. Sugar. — $\frac{\text{Well?}}{\text{Lump.}} \frac{\text{Go on?}}{\text{Candy.}}$
8. Scissors. —
9. Shell. — $\frac{\text{Well?}}{\text{Wampum.}} \frac{\text{Go on?}}{\text{Clam.}} \frac{\text{See?}}{\text{, etc.}}$
10. Strap. — $\frac{\text{Well?}}{\text{Shawl.}} \frac{\text{Go on?}}{\text{Book.}}$
11. Tooth. — $\frac{\text{Well?}}{\text{Pick.}} \frac{\text{Go on?}}{\text{Human.}} \frac{\text{See?}}{\text{Shark.}} \frac{\text{Here?}}{\text{Animal's.}}$
12. Type. — $\frac{\text{Well?}}{\text{Quad.}} \frac{\text{Go on?}}{\text{Agate.}} \frac{\text{See?}}{\text{Minion.}} \frac{\text{Here?}}{\text{Full-face.}} \frac{\text{What?}}{\text{Capital.}} \frac{\text{How?}}{\text{Punctuating.}}$
13. Thimble. — $\frac{\text{Well?}}{\text{Sailor's.}} \frac{\text{Go on?}}{\text{Banjo.}}$
14. Ticket. — $\frac{\text{Well?}}{\text{Horse-car.}} \frac{\text{Go on?}}{\text{R. R.}} \frac{\text{See?}}{\text{Theatre.}}, \text{ etc.}$

EXAMPLE.

"Well, look now, what's this?"

"That is a photograph of a lady."

"Very true, go on?"

"That is another photograph, and of a gentleman."

"Look now, give this?"

"That is a strap."

"Look now, name this?"

"That is a nail."

"Very true, but go on?"

"Oh, yes, it is a horseshoe nail."

"Right. Well?"

"That is a screw."

"Very true. The metal?"

"It is a golden screw."

"Right; go on; the metal?"

"That is a golden horseshoe nail."

"Well, look now, this?"

"That is a horsecar ticket."

"That's right, and this?"

"A thimble."

That's right always means that the next article received is in the same exercise as was the last article, but of a different question; thus you avoid a repetition of the cue. There are sometimes exceptions to this rule.

EXERCISE XI.

No. 1 in Secret Telegraphy.

This part will be found to be in great demand. It consists wholly of jewelry, *this* is the cue, as: "What's *this*? What is *this*?" etc.

1. Ring. — $\frac{\text{Well?}}{\text{Lady's.}}$ $\frac{\text{Go on?}}{\text{Earring.}}$
2. Watch. — $\frac{\text{Well?}}{\text{Lady's.}}$ $\frac{\text{Go on?}}{\text{Waltham.}}$ $\frac{\text{See?}}{\text{Swiss.}}$ $\frac{\text{Here?}}{\text{Stem-winder.}}$ etc.
3. Chain. — $\frac{\text{Well?}}{\text{Lady's.}}$ $\frac{\text{Go on?}}{\text{Watch.}}$ etc.
4. Necklace. —
5. Pin. — $\frac{\text{Well?}}{\text{Shawl.}}$ $\frac{\text{Go on?}}{\text{Scarf.}}$ $\frac{\text{See?}}{\text{Bosom.}}$ $\frac{\text{Here?}}{\text{Lodge.}}$ $\frac{\text{What?}}{\text{Hair.}}$
6. Locket. — $\frac{\text{Well?}}{\text{Lady's picture.}}$ $\frac{\text{Go on?}}{\text{Gent's picture.}}$ $\frac{\text{See?}}{\text{Boy's.}}$ $\frac{\text{Here?}}{\text{Girl's.}}$ $\frac{\text{What?}}{\text{Lock hair.}}$ $\frac{\text{How?}}{\text{On a Watch chain.}}$
7. Button. — $\frac{\text{Well?}}{\text{Lady's.}}$ $\frac{\text{Go on?}}{\text{Sleeve.}}$ $\frac{\text{See?}}{\text{etc.}}$
8. Bracelet. — $\frac{\text{Well?}}{\text{Bangles.}}$
9. Studs. —
10. Chatelaine. — $\frac{\text{Well?}}{\text{And watch.}}$ $\frac{\text{Go on?}}{\text{And smelling bottle.}}$
11. Charm. —
12. Ornament — $\frac{\text{Well.}}{\text{Hair.}}$
13. Badge. — $\frac{\text{Well?}}{\text{Press.}}$ $\frac{\text{Go on?}}{\text{Fireman's.}}$ $\frac{\text{See?}}{\text{Police.}}$ $\frac{\text{Here?}}{\text{Reporter's.}}$ $\frac{\text{What?}}{\text{Secret order.}}$
14. Filigree. — $\frac{\text{Well?}}{\text{Work.}}$

EXAMPLE.

"Name this?"

"That is a necklace."

"Right. Well, go on?"

Here it would not be necessary for the regular question for the locket, which is attached to the necklace, to be asked. Your partner would naturally suppose that there was a locket attached to the necklace by the manner in which you asked the question, for if it had been a cross the question would have been altogether different. The answer to the last question is:—

"Oh, yes! There is a locket attached to the necklace and it contains a lady's and a gentleman's likeness."

By studying into the above rule and applying it at every opportunity, your audience will be thrown off the track. Perhaps two or three of them will notice what question you will ask the next time you receive a locket, which will, perhaps, be on a watch chain. Of course the question will then be entirely different. Thus they will be nonplussed, and will say to themselves: It *cannot* be done by a series of prearranged questions.

"What's this?"

"That is a ring."

"Go on, what is this here?"

"That is a watch — a Waltham watch, and it is a stem-winder."

"Right. See?"

"That is another watch, a Swiss watch I think."

EXERCISE XII.

No. 2 in Secret Telegraphy.

We now come to the different designs of the various articles of jewelry, etc. In this case *designs* furnishes the cue.

1. Square and compass, or the Freemason sign. — $\frac{\text{Well?}}{\text{Pin.}}$ $\frac{\text{Go on?}}{\text{Badge.}}$
 $\frac{\text{See?}}{\text{Charm.}}$ $\frac{\text{What.}}{\text{Ring.}}$
2. Three links, or Odd Fellows. — $\frac{\text{Well?}}{\text{Pin.}}$ $\frac{\text{Go on?}}{\text{Badge.}}$ $\frac{\text{See?}}{\text{Charm.}}$ $\frac{\text{What?}}{\text{Ring.}}$
3. Skull. — $\frac{\text{Well?}}{\text{Pin.}}$ $\frac{\text{Go on?}}{\text{Badge.}}$ $\frac{\text{See?}}{\text{Charm.}}$ $\frac{\text{Here?}}{\text{Cross-bones.}}$
4. Monogram. — $\frac{\text{Well?}}{\text{Pin.}}$ $\frac{\text{Go on?}}{\text{Badge.}}$ $\frac{\text{See?}}{\text{Charm.}}$ $\frac{\text{What?}}{\text{Ring.}}$
5. Strap and buckle. — $\frac{\text{Well?}}{\text{Bracelet.}}$ $\frac{\text{What?}}{\text{Ring.}}$
6. Head. — $\frac{\text{Well?}}{\text{Lady's.}}$ $\frac{\text{Go on?}}{\text{Gent's.}}$ $\frac{\text{See?}}{\text{Cat.}}$ $\frac{\text{Here?}}{\text{Dog.}}$ $\frac{\text{What?}}{\text{Horse.}}$ $\frac{\text{How?}}{\text{Owl.}}$, etc.
7. Musical instrument. — $\frac{\text{Well?}}{\text{Banjo.}}$ $\frac{\text{Go on?}}{\text{Violin.}}$ $\frac{\text{See?}}{\text{Trumpet.}}$, etc.
8. Star. —
9. Crescent. — $\frac{\text{Well?}}{\text{Star and.}}$
10. House. —
11. Figure. — $\frac{\text{Well?}}{\text{Lady's.}}$ $\frac{\text{Go on?}}{\text{Gent's.}}$ $\frac{\text{See?}}{\text{Child.}}$ $\frac{\text{Here?}}{\text{Dog.}}$ $\frac{\text{What?}}{\text{Cat.}}$ $\frac{\text{How?}}{\text{Horse.}}$, etc.
12. Reptile. — $\frac{\text{Well?}}{\text{Snake.}}$ $\frac{\text{Go on?}}{\text{Lizard.}}$, etc.
13. Insect. — $\frac{\text{Well?}}{\text{Beetle.}}$ $\frac{\text{Go on?}}{\text{Spider.}}$ $\frac{\text{See?}}{\text{Butterfly.}}$, etc.
14. Coin.

EXAMPLE.

"What's the design?"

"Square and compass, or the Freemason's sign.

"See, will you name the design?"

"It is somewhat peculiar: let me see, — it's a cat's head, is it not?"

"*How* near *right* can you guess this?"

"I think I will name it right when I say it is the design of an owl's head."

"Can you tell this?"

"That is a bracelet."

"Very true. Well, will you give the design?"

"Certainly; it is a snake."

"Right; but go on?"

"That is a lizard."

"Very true; but can you name this article a little more definitely?"

"Well, it is a pin, and designed in the form of a lizard."

"That is better. This is what design?"

"A monogram."

"What on?"

"It is on a ring."

"That's right, and this. Well?"

"That is an insect I think, — yes it is, it's a beetle."

"That's right. This?"

"That is the design of a coin."

EXERCISE XIII.

Form is the cue to this part.

Oval. —

Triangle. —

Square. —

Oar. —

Book. — $\frac{\text{Well?}}{\text{Open.}}$

Axe. —

Anchor. —

Sword. — $\frac{\text{Well?}}{\text{Dagger.}}$ $\frac{\text{Go on?}}{\text{Knife.}}$

Heart. —

Bottle. — $\frac{\text{Well?}}{\text{Flask.}}$

Shoe. — $\frac{\text{Well?}}{\text{Horse}}$

Animal. — $\frac{\text{Well?}}{\text{Fox.}}$ $\frac{\text{Go on?}}{\text{Pig.}}$ $\frac{\text{See?}}{\text{Cat.}}$ $\frac{\text{Here?}}{\text{Dog.}}$ $\frac{\text{What?}}{\text{Horse.}}$, etc.

Cross. — $\frac{\text{Well?}}{\text{Maltese.}}$

Flower. — $\frac{\text{Well?}}{\text{Rose.}}$

EXAMPLE.

"Can you give this?"

"It is a charm."

"Go on. Will you give the form of this charm?"

"It is in the form of a pig."

"Right. What, can you name this. See?"

"That is a pin; a bosom-pin, I think, and it represents a horse."

The above question will, perhaps, require a little explanation. *Right* told your partner that the article came under the same exercise, same question; but of a different sub-cue. *What*, told the sub-cue. Then these two were followed by the question and sub-cue for her to tell you name of the article. *Right* and *what* coming before the question told her the form of it.

"Go on; tell this?"

"That is a sleeve button."

"Well, can you tell the form of it?"

"It is somewhat square in form, and it represents an open book."

"That's right. Well, and this?"

"That is a Maltese cross."

"That's right. Can you name this?"

"That is in the form of a book."

"Very true, anything more?"

"Yes, it is open."

EXERCISE XIV.

Shape is the cue for this part.

Leaf. — $\frac{\text{Well?}}{\text{Leaves.}} \quad \frac{\text{Go on?}}{\text{Vine.}}$

Hand. — $\frac{\text{Well?}}{\text{Heart.}} \quad \frac{\text{Go on?}}{\text{Clasped.}} \quad \frac{\text{See?}}{3 \text{ pieces.}} \quad \frac{\text{Here?}}{\text{Over.}} \quad \frac{\text{What?}}{\text{Under.}}$

Claw.

Limb.

Bell.

Ball. — $\frac{\text{Well?}}{\text{Crystal.}}$

Tassel.

Pipe.

Crook. — $\frac{\text{Well?}}{\text{Shepherd's.}}$

Hat. — $\frac{\text{Well?}}{\text{Base-ball.}}$

Bat.

Skates. — $\frac{\text{Well?}}{\text{Roller.}}$

Cue. — $\frac{\text{Well?}}{\text{Dice.}} \quad \frac{\text{Go on?}}{\text{Billiard.}}$

Knife. — $\frac{\text{Well?}}{\text{Dagger.}} \quad \frac{\text{Go on?}}{\text{Sword.}}$

EXAMPLE.

"Well, what's this, and what is the shape, go on?"

"That is a lady's ring, and it represents a hand, — yes, two hands clasped."

"Very true. Well, see if there is anything more, — here?"

"Yes; I think the ring is in three pieces, which come apart. The third piece represents a heart. When the ring is together, the two hands are clasped over the heart."

"Well, will you give this?"

"That is an ornament for the hair."

"Very true, but what's the shape of it?"

"It is shaped like a leaf."

"Can you give this, the metal, and tell the form?"

"Easily. It's a gold charm, and represents an anchor."

"Well, go on. What is this?"

"It's a lady's Waltham watch."

"Name the design engraved on it?"

"It is a monogram."

"The shape?"

"It is in the shape of a knife I think."

"That's right. And this, go on?"

"That is in the shape of a billiard cue."

"That's right. Will you name this?"

"That's a ball."

"Very true. Well, what kind?"

"Oh! it is a crystal ball."

EXERCISE XV.

NUMBERS, DATES, ETC.

No. 9 in Secret Telegraphy.

This part will be found to be of great value, It will cause more wonder than all the rest put together. Up to the time of the publication of this book, I will venture to say that its secret was not known to more than a dozen people in the United States.

The cues of course are either numbers, dates, values, or sum totals, as the occasion requires.

- | | |
|-----------------------------|---------------------|
| 1. What's the . . . | 1. . . . Very well. |
| 2. What is the . . . | 2. . . . Look. |
| 3. This is what . . . | 3. . . . Look here. |
| 4. Name the . . . | 4. . . . Quick. |
| 5. Can you name the . . . | 5. . . . Be quick. |
| 6. Will you name the . . . | 6. . . . Here. |
| 7. Tell the . . . | 7. . . . And here. |
| 8. Can you tell the . . . | 8. . . . See. |
| 9. Will you tell the . . . | 9. . . . See here. |
| 10. Give the . . . | 10. . . . Now. |
| 11. Can you give the . . . | 11. . . . Well. |
| 12. Will you give the . . . | 12. . . . Go on. |
| 13. And the . . . | 13. . . . What. |
| 14. The . . . | 14. . . . How. |

EXAMPLE.

There are four ways of telling dates, numbers, etc.

Style No. 1 is that which is given in Exercise XV. A better way will be found on page 98, under the title of Secret Telegraphy, and which is called Style No. 4. Style No. 1, in connection with Style No. 4, when combined, is called Style No. 2, and has a much better effect in large numbers than that which is called Style No. 1.

No. 3 is as follows, the cue for which is *then* : —

Units	Tens	Hundreds	Thousands	Tens of thousands	Hundreds of thousands
What's the.	Name the.	Tell the.	Give the.	Will you give.	Can you give.

To illustrate the first, which is wholly of questions. Suppose the number on a watch is 2,345, the questions are as follows : —

"Look, this is what number. Quick ?"

"2 — 3 — 4 —"

"Be quick ?"

"Certainly, the number is two thousand three hundred and forty-five."

"Go on ; can you tell the date. Look sharp ?"

"1 — 8 — 8 — 2, eighteen hundred and eighty-two."

"Look ; and the value of this ?"

"That is two dollars and a half."

"Be quick, name this ?"

"That is a bill."

"Very well, give the value ?"

"It is a ten-dollar bill."

"Go on and see if you can give the series ?"

"It is the series of 1880."

"Well, be quick. This?"

"That is a foreign coin."

"*Well, give the date indicated here.* It's rather faint, I'll admit?"

"The date is 1-7-06, 1706."

"*Will you give the value, or what it is worth in American money?*"

"I should say it was about 18½ cents."

"What's this?"

"That is a ring."

"Very well; name the number of carats fine?"

"Fourteen."

"Be quick. This?"

"That is a coin."

"The value?"

"It's an English farthing."

To illustrate style No. 2 always give the first two figures by the questions, then finish with the secret telegraphy. For instance : take 21,465.

"Look, what's the number?"

When you have finished asking the above question, make the necessary movements to indicate 4-6-5. Your secret partner then telegraphs to your partner on the stage as soon as he has said twenty, but no sooner. Then the answer will come as follows : —

"2-1-4-6-5, twenty-one thousand four hundred and sixty-five."

The cue *then* in style No. 3 is to be used only when the number should happen to have one or two, and no more, figures followed by one or more ciphers, as, 90,900, 300, 5,000, 50,000, 700,000, or one unit, as, 4,002. Take 5,000, for instance : —

“Be quick, *then*, give the number?”

“5,000.”

“Look here, *then*, can you give the number?”

“300,000.”

Suppose it was 50,003. Ask the question 50,000, and get the answer for the three, as indicated in the following:—

“Be quick, then. Will you give the number. Look here?”

“The number is fifty thousand and three.”

EXERCISE XVI.

CARDS.

Denomination is the cue. The sub-cues for the different suits are as follows :—

	<u>Hearts.</u> Well.	<u>Diamonds.</u> Go on.	<u>Spades.</u> Look.	<u>Clubs.</u> Now.	
What's the denomination					1
What is the denomination					2
This is what denomination					3
Name the denomination					4
Can you name the denomination					5
Will you call ^{name} the denomination					6
Tell the denomination					7
Can you tell the denomination					8
Will you tell the denomination					9
Give the denomination					10
Can you give the denomination					Jack.
Will you give the denomination					Queen.
And the denomination					King.
The denomination					Joker.

EXAMPLE.

"Now, and the denomination?"

"That is the king of clubs."

"Well, can you name the denomination?"

"That's the five spot of hearts."

"Very true, this is what?"

"That is the three spot of hearts."

"That's right. This?"

"That is the joker."

"That's right. Look, this is what?"

"That is the three spot of spades."

"Very true. Will you name this?"

"That is the six of spades."

"That's right. Now tell this?"

"That is the seven of clubs."

"Very true. Now can you give this?"

"That is the jack of clubs."

"That's right. Go on; give this?"

"That is the ten of diamonds."

"Very true. And this?"

"King of diamonds."

Here is one instance where the cue *very true* deviates slightly from the rule. In the above questions — the last, for instance, was the ten of diamonds; but the manner of asking the question will show that you wished your lady to understand that diamonds was the subject.

EXERCISE XVII.

COUNTRIES.

No. 10 in Secret Telegraphy.

This part will also be found to be of great value in describing coins, etc. The cue is *country*.

1. America. — Well? Go on?
Mexico. California.
2. America. — Well? Go on? See? Here? What? etc.
Mass. Vermont. Pine tree. New Jersey. Conn.
3. Central Am. — Well? Go on? See? Here? What?
Costa Rica. New Guatemala. Honduras. San Salvador. Nicaragua.
4. So. Am. — Well? Go on? See? Here? What? How? Look sharp?
Brazil. Equador. Peru. Chili. Uruguay. Venezuela. Guiana.
5. West Indies. — Well? Go on? See? Here? What? How?
Hayti. Barbadoes. Antiqua. Bahama. Bermuda. Jamaica.
6. England. — Well? Go on? See?
Canada. Scotland. Ireland.
7. Germany. — Well? etc.
Saxony.
8. Germany.
9. Russia.
10. Prussia.
11. Sweden. — Well?
Norway.
12. Switzerland. — Well?
Canton.
- . Denmark.
- France.

EXAMPLE.

"Well, be quick; this?"

"That is a foreign coin."

"Well, will you give the country?"

"It is a coin of Canton, Switzerland."

"See if you can name the country this is from?"

"That is from the West Indies. Antiqua is the island it represents."

"That's right. This?"

"That is also a coin, from France, I believe."

"Well, what now, and this?"

"That is a foreign flag—"

"And the country?"

"Oh! yes; it's Denmark."

"That's right; can you tell this one?"

"Yes, indeed, that is a German flag."

"That's right. Well name this. Be quick, this?"

"That is a coin. South America. Brazil I think."

"Right. Go on?"

"That is another South American coin; of Equador."

"Very true. What's the value?"

"One cent."

"That's right. *What's* the country of this?"

"That is an American five-cent piece."

EXERCISE XVIII.

COUNTRIES (CONTINUED).

No. 11 in Secret Telegraphy.

The cue for this part is *now*.

1. Portugal.
2. Spain.
3. Italy. —

<u>Well?</u>	<u>Go on?</u>	<u>See?</u>	<u>Here?</u>
Rome.	Tuscany.	Venice.	Lombardy.
4. Hindoostan. —

<u>Well?</u>	<u>Go on?</u>
Native.	English coinage.
5. China. —

<u>Well?</u>
Cash.
- *6. Japan. —

<u>Well?</u>	<u>Go on?</u>	<u>See?</u>	<u>Here?</u>	<u>What?</u>	<u>Look sharp?</u>
Cash.	Tempoo.	Itzebu, gold.	Silver itzebu.	P'seni.	Cobang.
7. Persia.
8. Oriental or Turkey. —

<u>Well?</u>	<u>Go on?</u>	<u>See?</u>	<u>Here?</u>
Constantinople.	Egypt.	Tunis.	Tripoli.
9. Africa. —

<u>Well?</u>	<u>Go on?</u>
Cape Town.	Sierra Leone.
10. East Indies. —

<u>Well?</u>
Ceylon.
11. Greece. —

<u>Well?</u>
Ancient
12. Sandwich Islands.
13. British Possessions. —

<u>Well?</u>	<u>Go on?</u>	<u>See?</u>	<u>Here?</u>
New Brunswick.	Newfoundland.	Nova Scotia.	P.E. Island.
14. British Possessions. —

<u>Well?</u>	<u>Go on?</u>	<u>See?</u>	<u>Here?</u>
Ionian Islands.	St. Helena.	Jersey Is.	Mauritius Is.

* The above are the names of the various coins of Japan.

EXAMPLE.

"Be quick ; this ?"

"That's a coin."

"Will you name the country of this one, go on ?"

"That is a Japanese coin, and it is called a *tempoo*."

"Right, well ?"

"That is also a Japanese coin, and it is called *cash*."

"Well, what now, and this ?"

"That is a foreign flag."

"Well will you tell the design ?"

"A star and crescent, therefore, it must be a flag of the Orient."

"Be quick ; this ?"

"That's a coin."

"Very well, how much is it worth, and the country it represents.
Well, now ?"

"It is a coin of New Brunswick, — a copper coin, one cent in value."

"Go on, what's the date ? Look ?"

"The date is eighteen hundred and twelve."

EXERCISE XIX.

PECULIARITIES.

The cue for this part — There is a peculiarity about it. It is not necessary, however, to learn this part unless you wish, for it will not be in much demand. It is designed to give a finer finish in the demonstration of the art of second-sight. You will observe that the questions are different from the others.

Can you describe it	Hammered.
I wish you to describe it . . .	Broken.— $\frac{\text{Well?}}{\text{Hands.}} \frac{\text{Go on?}}{\text{Blade.}}$
Will you describe it.	Bent.
Can you give a description of it . .	Scratch.— $\frac{\text{Well?}}{\text{Long.}} \frac{\text{Go on?}}{\text{Short.}}$
I wish you to give a description of it .	Private mark.
Will you give a description of it . .	Torn.— $\frac{\text{Well?}}{\text{Corner.}} \frac{\text{Go on?}}{\text{In two.}}$
Can you tell what it is	Hole.
I wish you to tell what it is . . .	
Will you tell what it is	
Can you tell me what it is	
I wish you to tell me what it is . .	
Will you tell me what it is	
What is it	

EXAMPLE.

"Here, what is this?"

"That is a watch, and it is a stem-winder."

"Well, there is something peculiar about this watch. I wish you to describe it?"

"One of the hands is broken."

"Be quick, and name this; give the value at the same time?"

"That is a bill, — a ten-dollar bill."

"Well, will you give a description of it?"

"It is somewhat torn, — in fact one corner is gone."

"This is peculiar. Here, go on this, be quick?"

"That is an old Greek coin, I should say, but it has one peculiarity —"

"Yes; can you describe it, if so, will you?"

"I will do the best I can. It appears to be hammered or pounded, for one thing; then again it is somewhat bent."

"There is something else. Can you tell what it is?"

"Yes; it has a hole in it."

"Now what. Can you name this?"

"That is a knife."

"Look, how many blades. Go on, I wish you to describe it?"

"It has two whole blades, and a broken one."

"What, what now, name this?"

"That is a case of some kind, — yes, it seems to be a match case, or safe."

"There is something about it. Can you give a description of it, well?"

"Yes, it has a long scratch on it."

EXERCISE XX.

LETTERS.

No. 13 in Secret Telegraphy.

Cue, *say*.

1.	What s the	A.	. . . .	Very well.
2.	What is the	B.	. . . .	Look.
3.	This is what	C.	. . . .	Look quick.
4.	Name the	D.	. . . .	Quick.
5.	Can you name the	E.	. . . .	Be quick.
6.	Will you name the	F.	. . . .	Here.
7.	Tell the	G.	. . . .	Look here.
8.	Can you tell the	H.	. . . .	See.
9.	Will you tell the	I.	. . . .	See here.
10.	Give the	J.	. . . .	Now.
11.	Can you give the	K.	. . . .	Well.
12.	Will you give the	L.	. . . .	Go on.
13.	And the	M.	. . . .	What.
14.	The	N.	. . . .	How.

No. 14 in Secret Telegraphy.

Cue, *yes*.

1.	What's the	O.	. . . .	Very well.
2.	What is the	P.	. . . .	Look.
3.	This is what	Q.	. . . .	Look quick.
4.	Name the	R.	. . . .	Quick.
5.	Can you name the	S.	. . . .	Be quick.
6.	Will you name the	T.	. . . .	Here.
7.	Tell the	U.	. . . .	Look here
8.	Can you tell the	V.	. . . .	See.
9.	Will you tell the	W.	. . . .	See here.
10.	Give the	X.	. . . .	Now
11.	Can you give the	Y.	. . . .	Well.
12.	Will you give the	Z.	. . . .	Go on.
13.	And the . . . .	&.	. . . .	What.
14.	The	&c.	. . . .	How.

EXAMPLE.

"What's this?"

"That is a ring."

"Will you tell the setting, and name the design?"

"The setting is — yes, it is an onyx, with a monogram engraved on it."

"Look quick. See if you can name the letters?"

"The letters are C. H. E."

"Look. Quick. And the letters on this?"

"The letters are B. D. M."

"Yes, look again, see. Say now?"

"The letters are P. V. J."

Be it understood when all the letters come under the cue *say*, it will not be necessary to give the cue; but if they should come under the cue *yes*, either in part or whole, the cue must always be given. If the *sub-cues* look, and quick, etc., come together, as in the second example, a slight pause must be made between them; as look, quick, or look-quick. If the letters A. B. and O. come together, ask the question as follows: —

"Very well, look — Yes, what's the letters?"

"They are — A — B — and O."

Now reverse the, which is, O. B and A.

"Yes, very well. Say look — what's the letters?"

"They are O. — B. — and A."

"That's right. Say this?"

"That is, etc."

EXERCISE XXI.

WEARING APPAREL.

The cue is *look quick*.

Hat. — $\frac{\text{Well?}}{\text{Lady's.}}$ $\frac{\text{Go on?}}{\text{Tall.}}$ $\frac{\text{See?}}{\text{Derby.}}$ $\frac{\text{Here?}}{\text{Felt.}}$ $\frac{\text{What?}}{\text{Straw.}}$

Veil. — $\frac{\text{Well?}}{\text{Dotted.}}$, etc.

Shawl. — $\frac{\text{Well?}}{\text{Lace.}}$ $\frac{\text{Go on?}}{\text{Camel's hair.}}$ $\frac{\text{See?}}{\text{Woollen.}}$ $\frac{\text{Here?}}{\text{Opera.}}$, etc.

Coat. — $\frac{\text{Well?}}{\text{Lady's.}}$ $\frac{\text{Go on?}}{\text{Dress.}}$ $\frac{\text{See?}}{\text{Fur-lined circular.}}$ $\frac{\text{Here?}}{\text{Jacket.}}$, etc.

Handkerchief. — $\frac{\text{Well?}}{\text{Lady's.}}$ $\frac{\text{Go on?}}{\text{Lace.}}$ $\frac{\text{See?}}{\text{Silk.}}$ $\frac{\text{Here?}}{\text{Linen.}}$ $\frac{\text{What?}}{\text{Cambric.}}$, etc.

Umbrella. — $\frac{\text{Well?}}{\text{Parasol.}}$

Boot. — $\frac{\text{Well?}}{\text{Lady's.}}$ $\frac{\text{Go on?}}{\text{Slipper.}}$, etc.

Fan. —

Necktie. — $\frac{\text{Well?}}{\text{Lady's.}}$ $\frac{\text{Go on?}}{\text{Collar.}}$ $\frac{\text{See?}}{\text{Boa.}}$ $\frac{\text{Here?}}{\text{Scarf.}}$, etc.

Muff. —

Glove. — $\frac{\text{Well?}}{\text{Lady's.}}$ $\frac{\text{Go on?}}{\text{Kid.}}$ $\frac{\text{See?}}{\text{Buck.}}$ $\frac{\text{Here?}}{\text{Lisle thread.}}$, etc.

Dress. —

Cuff. — $\frac{\text{Well?}}{\text{Lady's.}}$

EXAMPLE.

From the last exercise it will be observed that *well* in some cases means a lady's article, — a lady's hat, for instance.

“Well, look quick, what's this?”

If you receive a gentleman's hat, drop the cue *well*, and say, —

“Look quick, what's this?”

Very little use of these articles, in connection with the question, will be found necessary. It is, however, as well for you to be prepared for them.

A better way is to arrange (say five or six articles from the above) them before the entertainment, so that when you touch each article in succession your secret partner will give a slight tap the moment you do so, and your lady will immediately name it without its being necessary for you to say a word. For instance : —

A lady's hat. Tap.

A boot. Tap.

A fan. Tap.

A dress. Tap.

A cane. Tap.

A coat. Tap.

A lady's hat is first, so touch that first. A gentleman's boot second, etc., and so on through the list, taking care to touch them in the order which yourself and lady have arranged them. It is best not to carry out this part of the programme until some thirty minutes have elapsed from the commencement of the entertainment.

LANGUAGE OF PRECIOUS STONES.

The ancients attributed marvellous properties to many of the precious stones, and gems in particular have been marked by their own distinguishing fables. Even in our own time it is customary among lovers and friends to notice the significance attached to the various stones in making birthday, engagement, and wedding presents. The following list gives their respective legendary meaning:—

Amethyst. — Preventive against violent passions.

Topaz. — Fidelity and friendship.

Opal. — Denotes hope, and sharpens the sight and faith of its possessor.

Emerald. — Discovers false friends and insures true love.

Garnet. — Constancy and fidelity in every engagement.

Ruby. — Discovers poison; corrects evils resulting from mistaken friendship.

Turquoise. — Prosperity in love.

Agate. — Insures long life, health, and prosperity.

Sardonyx. — Insures conjugal felicity.

Chrysolite. — Frees from evil passions and sadness of mind.

Heliotrope. — Causes the wearer to walk invisible.

Cat's-eye. — Possesses the virtue of enriching the wearer.

Blood-stone. — Courage, wisdom, and firmness in affection.

Moon-stone. — Protects from harm and danger.

Pearl. — Purity.

Diamond. — Faith, innocence, and virginity.

COINS.

Oriental coins seem to be the favorite, at least I have found it so. Where you will receive one coin from any other country, ten of the Oriental coins will be received. It is not enough that you name the country, but the person that gives you the coin generally insists that you should give a more minute description. Of course, now and then an ancient Greek or Roman coin will be received. Of these it would be impossible for me to describe in such a manner as to enable you to recognize them without devoting a considerable space and numerous cuts to show the various kinds. It would be much better for you to obtain a book on this subject.

A few hints in regard to the coins of the Orient will be found to be of some assistance. As a general thing, very little information is given in regard to these coins; also, Japanese coins are but little noticed in numismatic manuals.

In the first place, the Turkish mints are located as follows: Constantinople, stamped "Konstantine"; second, Cairo, Egypt, bearing the stamp "Mirsh"; third, Tripoli, and stamped "Trahbluos"; fourth, Tunis, stamped "Tunis." This last mint has not coined money for the past eighteen years. Fifth is Algiers, bearing the stamp "Jasair"; this was also abolished in 1847. Smyrna has the privilege of issuing coins, but very few of them are to be found.

The Mahometan religion forbids the making of any likeness for any purpose; therefore, all Oriental coins bear on the obverse the "togra" or monogram of the sultan.

All inscriptions read from the right to the left ; but the numerals run in the opposite direction.

The inscriptions are in Arabic, and the numerals in Turkish. They are as follows :—



The method of arriving at the dates on these coins, which is always that of the hegira or Mahometan year, the following rule should be learned: Remember that there are 11,694 days in 33 Mahometan years, and 11,688 days in 32 Christian years; hence we may assume that 33 Mahometan years are equal to 32 Christian years; so if you subtract from the year of the hegira its 33d part, and add 622, the result will be the year of the Christian era. For instance, to find the year corresponding to 1221 of the hegira: $1221 - 37$ (*i. e.* $1221 \div 33$) $+ 622 = 1806$ A. D.

On some of the Turkish coins there will be found a four-line inscription, which reads when translated, "Sultan of two lands; sultan of two seas; sultan by inheritance; son of a sultan."

JAPAN.

The coins of Japan, of gold, are the cobang, an oblong coin, rounded at the ends, and very thin. It has on the obverse, at each end, the symbols of the Dairi, or spiritual ruler of Japan. Between these two symbols there is a mark showing the value. The other side is plain, excepting a mark which is the stamp of the inspector.

The gold itzebu is a small oblong coin with square ends. Value \$1.00.

The half itzebu is about half the size of the above.

The mandio-guin, silver, about one inch long and half broad. The edge is stamped with stars. Value \$1.00.

The silver itzebu, the same shape as the above, but smaller. Value 37 cents.

The half itzebu is half the size of the itzebu. Value 18½ cents.

The quarter itzebu is smaller than the half, and valued at 9½ cents.

Of the copper coins, the tempoo or hundred p'seni is the most curious. It is oval in shape, about 2½ inches long and 1½ broad, or about the size and shape of the longitudinal section of an egg.

The cash is of iron, with a square hole in the centre.

P'seni, copper, a little larger than the cash, square hole in the centre, one side blank.

The above will be of some help; but of the coins of other nations the numismatic manuals will give you the necessary information.

REVIEW.

In the review there will be found a great variety of articles, the manner of asking the questions and giving the answers.

It is designed wholly to enable you both to become familiar with the details of the art, as well as to give the necessary assistance, in the place of a teacher, to ask the questions, etc., which are often quite difficult.

When you ask a question you should endeavor to *act* it, as it were, especially when it is anywise complicated. By so doing, you will deprive it of the greater part of its seeming awkwardness. Then again, learn to modulate the voice to suit the question, and invent expedients to disguise as much as possible the fact that the manner of your asking the question conveys the name of the article to your lady. Also try to ask two or three questions, so to say, in one. For instance: supposing you have received a bunch of keys, and there are nine of them in the bunch, you should have the answer to both come under one question. This would seem rather difficult at the first thought (when in public you cannot take time for the second), for, until experience showed you the way, you would naturally suppose that you would have to ask each question separately, and receive separate answers, instead of which you should ask the question as follows:—

“Well now what. Will you name this—see here?”

“That, let me see—it’s a bunch of keys, is it not? and there are nine of them.”

See here are respectively a latch key and a key ring. The cue

well told your lady that there was a bunch, and common-sense told her that in this instance see here meant the number.

You might say see here also meant respectively eight and six. Very true, we will admit that it does ; but we will not admit the probability of your ever receiving so large a bunch, and, even if you did, the question would be different from the above, and as follows : —

“ Well now what. Will you name this. See. Here ? ”

By carefully observing, and paying proper attention to the punctuation of the following questions and answers, you will soon get the knack of this peculiar art.

“ Go on. Here what is this ? ”

“ That is a Waltham watch — a stem winder.”

“ Look here then, give the number. Be quick ? ”

“ The number is 3-0-0-5, three thousand and five.”

“ There is something engraved on the case. Name the design of it. Say, go on quick ? ”

“ It is a monogram, and the letters are :— L.-D.”

“ Be quick ? ”

“ L.-D., and E.”

“ There is another engraving on the other cover. What’s the shape of it ? ”

“ It is a leaf.”

“ Well what now. Name this — quick ? ”

“ That is a cigar case, and there are four cigars in it.”

“ What shall I do with them ? ”

“ Keep them.”

“ This is peculiar. Will you give a description of it ? Go on, and *be quick*.”

"Certainly, it is a \$5 bill torn in two."

"What now. Name this, and don't hesitate to tell its contents?"

"That is a surgeon's pocket case of instruments."

"Well, go on, name these two?"

"One is a scalpel, and the other is a bistoury."

As you take each instrument out of the case, ask the gentleman the name first (even though you are acquainted with the names of them yourself. By so doing, it will make the mystery still greater), then hold it up, at the same time give the cue as follows:—

"What is this one?"

"That's a lancet."

"And here?"

"That is a seton."

"Look sharp or this will catch you?"

"Oh no! That is easy. It is a tenaculum."

"That's right. Name this, don't hesitate?"

"That is a speed indicator."

"Well be quick, this?"

"That is a foreign coin."

"Now what's the country?"

"Portugal."

"Well see the date — look?"

"The date is 1-7-8-2, seventeen hundred and eighty-two."

"There is one peculiarity about it. Can you tell what it is?"

"Certainly — there is a hole in it."

"Now what, and this. See, well?"

"That is a drawing pen."

"See, be quick and this?"

"That is a card — a playing card."

"Well name the denomination?"

"It's the four-spot of hearts."

"Look what's the denomination of this?"

"That's the ace of spades."

"Well, what's the design of this?"

"Square and compass, or a Freemason's pin."

"Right — what?"

"The design is the same, but that article is a ring."

"Very good. You can see as well as I can, can't you?"

"Yes indeed."

"Well if so, can you name this?"

"That is a pin — a shawl pin."

"Right. What?"

"That is a pin also, but this time it is a hair pin."

If the opportunity presents itself,— and it can be made, too, if you use a little ingenuity,— always bring in the question as many times as you can, as indicated in the above. It will be readily observed by you both that it will puzzle your audience, and that it will throw them completely off the track.

"Be quick and tell this?"

"That is a box."

"Name the article in the box?"

"It's a necklace."

"Very true. What else, go on?"

"There is a locket attached to the necklace, and it contains a gentleman's picture, and a lock of hair."

"Name this?"

"That's a necklace."

"Very true. And this, inform us?"

- "It is a cross, and it is attached to the necklace."
- "Go on, what's this?"
- "That is an ear-ring."
- "The setting is —?"
- "A diamond."
- "What's the value of this?"
- "One cent."
- "This, be quick, what's the value?"
- "That is a coin — an American cent."
- "What's the color of this?"
- "Black."
- "What's the value. This, be quick?"
- "That is a coin, and the value is \$1.00."
- "Very true. Go on and look at the date here?"
- "The date is 1-8-2-6, eighteen hundred and twenty-six."
- "The metal?"
- "It is a gold coin."
- "Be quick and name this?"
- "That is a bill."
- "Very true, but what's the value?"
- "\$1.00."
- "Be quick and tell this?"
- "That is a box."
- "Go on, quick will you give the contents?"
- "Tooth powder."
- "Well, give this?"
- "That is a chatelaine, with a watch attached to it."
- "Well, will you name the shape, or describe it a little more minutely?"

"Certainly it is a crystal ball and the watch is inside."

"Well be quick. This?"

"That is a coin — a foreign coin."

"Go on now, will you name the country?"

"Japan. The coin is a large copper coin, oval in shape, with a square hole in the centre, and is called a tempoo or hundred p'seni."

"Right. Here?"

"That is also a Japanese coin — of silver, and almost square — it is called an itzebu."

"What now. Can you name this?"

"That is a compass."

"What now, can you tell this, go on?"

"That is a check — a baggage check."

"Be quick, look, can you tell the number?"

"The number is 5-2 and 5, five hundred and twenty-five."

"Be quick, then can you give the number of this?"

"Yes indeed, the number is 5-0-0-0-0-0, five hundred thousand."

"Now this, well?"

"That is a stone of some kind, — yes it is, and it is called jasper, I think."

"Right. Go on?"

"That is also a stone, and it is a piece of agate."

"This lad has given me something. Now will you tell what it is?"

"Perhaps if you used some of it once in a while you would know that it was a piece of soap."

"Very true. Well what kind?"

"Castile."

"Quick what's this, see?"

"That is a brooch made of lava?"

"Well, will you name the design of the carving?"

"It is a lady's head."

"Well, will you give this?"

"That is an ornament I think—yes it is an ornament for the hair."

"See, and the design of it?"

"It is a butterfly."

"That's right. Well, here, this is what?"

"That is a pin; the design is of the skull and cross-bones."

"Right. See?"

"That's a charm; it is of the same design."

"Very true. Now this, see?"

"That is the very same article; but I omitted to say that it has two eyes of some green stone—malachite I believe it is called."

THE SECRET TELEGRAPHY.

BEFORE proceeding to describe this important part of the second-sight mystery, I wish to say that it is absolutely necessary that you should be thoroughly familiar with the part consisting of the questions.

It is also necessary that you should have a third person or secret partner behind the scenes, whose duty is to telegraph by numbers to your lady on the stage. To do this he must watch your movements by the aid of a pair of powerful opera-glasses through two holes in the proscenium arch, or any other convenient place out of sight of the audience. The holes should be made where they can be concealed by raised ornaments on the scene or in some other way. This can be easily arranged.

If your secret partner is familiar with all the questions and answers, so much the better, for it will enable him to take a seat among the audience. This will be explained further on. If he is not familiar with the questions, why you will have to make all the movements, and he must learn to translate them quickly and telegraph them accurately.

To do this, all he has to do is to press an electric button the number of times necessary to tell her, first, the exercise in which the article to be described is in; second, the number of the question; third, the number of the sub-cue.

It will be remembered by all who ever witnessed Mr. and Miss

Heller's second-sight act that when he came on the stage to commence this part of his performance he rolled forward to the centre of the stage a sofa.

This sofa had no back to it, thus enabling Miss Heller to sit with her back to the audience.

As the sofa was rolled forward it was so placed that one of the hind legs rested on a little brass plate screwed to the floor of the stage. On the foot of the leg there were two more, thus connecting and making a complete electric communication between his secret partner and Miss Heller.

In the sofa there was a little machine, so arranged that when the button was pressed a slight tap was the result. This tap could only be heard by Miss Heller, for it struck against a thin piece of board covered by the haircloth of the sofa, and, sitting as she was, directly on it, it could be easily felt.

An ordinary four-legged, cushioned stool is as good as a sofa, if not better, as it is easier to handle.

By consulting the diagram the whole arrangement will be made clear.

FIG. 1. — *a*, a hammer covered with cloth to deaden the sound, and connects with the small iron bar B, B, by the rod A. D is a small spiral spring which keeps the hammer *a* against a thin piece of hard-wood board, represented by the dotted lines F, F, F, F. *c c* is an electro-magnet. *e, e, e, e, e, e, e, e* represents the negative and positive wire running from the magnet *c, c* to the two small brass plates H, H, concealed in the foot of the stool. H is the plate screwed to the floor, and the wires *e, e*, fastened to it. G, G, G, G, are four wooden pillars fastened to the bottom of the stool and the thin board to support it.

FIG. 2. — A represents the stool placed in position. B, B, are two Leclanché batteries. C is the button placed near the two holes D, D, in the proscenium arch of the theatre. E, E, shows the wire connecting with the batteries, stool, and button.

Explanation. — It will be seen from the above that the moment your secret partner presses the button it completes the circuit, and that the magnet *c c* in Fig. 1 will attract the bar B B, and draw down the hammer *a* with it. The moment you let go the button C

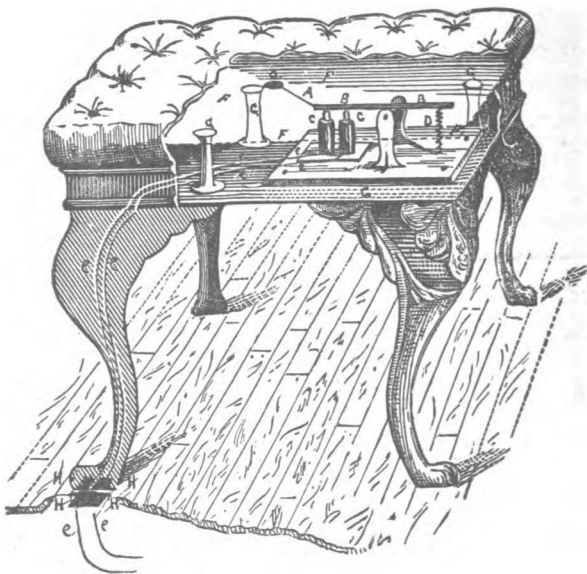


Fig. 1.

NOTE. — This machine can be purchased of me in part or all complete and ready for use. The price varies according to finish. Address 63 Sawyer Street.

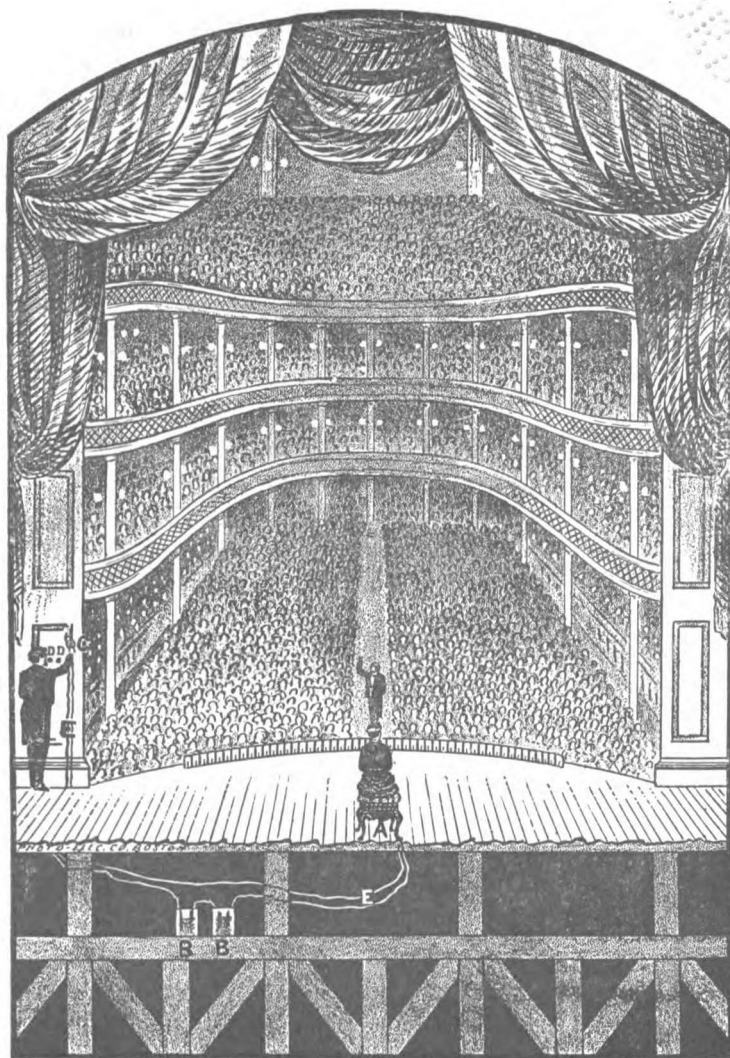


Fig. 2.

the spring D will cause the hammer to spring back, striking the board F, thus producing a tap which can be distinctly heard by the lady seated on the stool. In case she should not hear it, and to make it doubly sure, it is arranged in the manner described, to enable her to feel it at the same time that the hammer strikes the board.

The secret telegraphy consisting as it does of movements that are perfectly natural, they can only be seen and translated by your secret partner. As for your audience detecting them, it is simply impossible.

But to make these signals, it is not necessary to use any exaggerated signs, such as to cough, sneeze, step heavy, etc. You must have a very low estimate of the performers of this art to suppose them capable of such palpable evolutions.

The signals made by Heller were perfect in their naturalness, and so nearly imperceptible that his accomplice, only by long practice, and even then by closely watching his movements, could comprehend them quick enough to telegraph to Miss Heller without considerable time elapsing between the time of receiving the article and the answer.

Of these signs the student will be able to judge for himself by the following explanatory table : —

Remember, first, this part goes by numbers. Second, each number takes the place of the cue in each separate exercise. Third, the same number or numbers is used *after* giving the cue for the number of the question, and the number of the sub-cue. But always give the first signal as represented in the table.

NO 1. — JEWELRY, CUE THIS.

When you receive the article walk a few steps towards the stage, then stop and face it, holding the article in both hands, and looking towards the stage.

NO. 2. — DESIGNS, CUE DESIGNS.

When you receive the article walk a few steps toward the stage, then stop with your *right* side towards it, holding the article in both hands, and looking at the stage.

NO. 3. — MATERIALS, CUE NOW.

When you receive the article walk a few steps towards the stage, then stop with your *left* side towards it, holding the article in both hands, and looking at the stage.

NO. 4. — MATERIALS, CUE QUICK.

When you receive the article turn your back to the stage, holding the article in both hands, so as to keep them out of sight of your secret partner.

NO. 5. — MISCELLANEOUS, CUE BE QUICK.

Walk a few steps towards the stage, stop, facing it, holding the article in the right hand, the left swinging naturally by your side, and looking towards the stage.

NO. 6. — MISCELLANEOUS, CUE WHAT NOW.

When you receive the article walk towards the stage, stop with the *right* side towards it, at the same time holding the article in the right hand, the left by your side, and looking at the stage.

No. 7. — MISCELLANEOUS, CUE NOW WHAT.

When you receive the article walk towards the stage, stop with the *left* side towards it, holding the article in your right hand, the left by the side. Look at the stage.

No. 8. — MISCELLANEOUS, CUE LOOK NOW.

When receiving the article turn your back to the stage, holding the article in the right hand, the left by your side.

No. 9. — NUMBERS, DATES, ETC.

When you receive the article do as before, stop and face it, looking at the article, which is to be held in the *left* hand, the right hanging by your side.

No. 10. — COUNTRIES.

Walk, etc., and stop with the *right* side toward the stage, holding the article in the left hand, right hand by the side, and looking at the article.

No. 11. — COUNTRIES, CUE NOW.

When you receive, etc., stop with the *left* side toward the stage, looking at the article, which is to be held in the left hand, the right hand by your side.

No. 12. — SITTINGS, CUE SETTINGS.

When you receive the article turn your back to the stage, hold the article in the left hand, well in front, at the same time showing your secret partner your right by some natural movement.

No. 13. — LETTERS, CUE SAY.

Show the article to a gent on your right as you face the stage.

NO. 14. — LETTERS, CUE YES.

Show the article to a gent on your left as you face the stage.

To repeat a number, walk nearer the stage, both arms by your side. To repeat again take a step backwards.

To show that the next article you receive is of the kind as that of the last, show it to a lady on your left as you face the stage.

To show that the next article you receive is in the same exercise and of the same question, but a different sub-cue, show it to a lady on your right as you face the stage, then give the movement to show the number of the sub-cue.

If a coin is received, do not make the movements for the cue be quick, fourteenth question, etc., but start with the country, and be it understood that it is always a coin. If it should be a bill or anything else that you wished to name the country from whence it came, why you will have to make the movements necessary to give the name of the article first.

Upon receiving an article from a gentleman or a lady, as you stoop to take it, remain in that position until you have determined in your own mind the numbers of the first, second, and third movements. For instance, a Florida bean.

The first number is five for the exercise cue, twelve for the question, one for the sub-cue. Then step forward a step or two, stop and face the stage, hold the article up in the right hand, as if you intended that all should see it, at the same time looking at the lady on the stage. Your secret partner notes this as number five, and telegraphs it to your lady immediately; she then waits for the next signal, meanwhile thinking under what cue five comes.

When you have given the cue five, transfer the article to the

left hand, drop the right by your side, and turn your back to the stage and step back to the party who gave you the bean. As you transfer the article to your left hand and turn your back, your secret partner telegraphs it; the lady then knows that it is a bean; she then waits to learn what kind of a bean it is.

As you step towards the party who gave you the bean, turn as you reach him and face the stage, holding the article in both hands, and look at your lady as if you were impatient to receive the answer. Your secret partner notes your position as you turn, and telegraphs it; he waits a second, then gives a quick double pressure on the button, to indicate that you want the answer, which is easily given by her, in fact as easily as if you had asked the question outright. It takes far less time to do this than it does to read it.

Your movements must be made perfectly natural, slow and deliberate, and you must act as if they were not done intentionally. This can only be attained by continual practice.

Now take a coin from Bermuda, W. I. The numbers are 10, 5, and 5. Make a step or two forward and stop with the right side toward the stage, holding the article up in the left hand and look toward the stage. Now turn and face it, transferring the article to the right hand. Next drop the hand a little and step forward.

Then the answer is given: That is a coin; it is a West Indian coin, — Bermuda, I think.

While the answer is being given, you should notice if it is right, at the same time look at the date and think of the movements necessary to telegraph it. Suppose the date is 1822, the numbers of the necessary movements are 9, 2, and 2.

To do this, transfer the coin to the left hand while the answer is being given. Then turn with the right side toward the stage, look-

ing in that direction as you do so, and holding the coin in both hands. Wait a second, then look at the coin, and made a step forward. As you make the first movement, which is for 18, your secret partner presses the button nine times, at the same time watching for your next, which soon follows; he then presses the button twice. Your next movement repeats the last, and is telegraphed. He then waits a second before giving a quick double tap. The answer then follows — 1822.

There is one thing to take note of, and that is, never think but what you are alone and that you are not observed by anybody, for such is the fact, in one sense of the word. Nearly all are looking toward the lady on the stage, who, by the by, should sit with her back to the company, and very few notice what you are doing. Nevertheless, you must strive to cover your movements as much as possible, which are, however, so perfectly natural, if you make them so, as to be imperceptible to those who are watching you.

Supposing the last article described had been a watch, and the next thing received was also a watch, your first movement would be to show it to a lady on your left as you face the stage.

If it was handed you by a lady on the right, step across the aisle and show it to the first lady you come to.

If the watch was given you by a lady on the left, walk toward the stage some five or six seats, then show it to the first lady you come to.

By this movement it shows your assistant that you have another watch. It also saves considerable time. If the watch should be a Waltham, and you wished it described as such, assume the second position as soon as the lady has examined the watch. This is telegraphed, and, being the second, your lady knows that you are done with that part; she then tells what the article is.

As soon as she is done telling what you have in your hand, you make the movements necessary to tell the number. When you have finished, step back to the party who gave you the article, to show your assistant that it is all.

Or, to be a little more explicit, suppose the number is 1340: after you become familiar with this portion of the work you will not find it necessary to give the cue to indicate that you want the number in such a case as this, for you will all learn that the number will follow the *third* cue; but if there should only be the movement for the cue and the question without any sub-cue signal, then you must, of course, for the third signal give the ninth movement, which will indicate that you want the number. I think you will say that it might indicate the ninth question as well. Oh, no! not in this case, for you have already given the movement for the question. Well, but it might indicate that nine was the first figure in the number. Not so; for it was not preceded by any sub-cue.

When you have made the signal nine, follow it by one, which is immediately telegraphed. This should be done as fast as you make the signals, great care being taken that they are right, and that one number does not follow the other too quickly. You now finish by stepping back to the person who gave you the watch. This is telegraphed by the very quick double tap, to let the lady know that you have finished; so she gives the number 1340.

From this it will be seen that the secret telegraph may be used and put into requisition whenever you choose. In fact it is much easier than one would suppose after reading the description, which is much more difficult than it is to perform.

As I said before, if your secret partner is familiar with the first part of this work he can take his seat in the auditorium. All you have to do is to run the wires to the seat.

The seats each side of him should be occupied by two persons who are in the secret, and who can keep it. The advantage of having him in the audience will be clear to you when I say that you need not make the movements herein described, except for dates, numbers, countries, and sometimes neither of these, for, if you have him seated on the side that you are working, the article can be shown him quite often.

If you receive an article from a person four or five seats behind him, walk down the aisle until you are near enough for him to see what it is; he can then telegraph it and nobody will be the wiser. Of course the button should be placed in such a position as to enable him to have an easy control over his movements. Under the front part of the seat is the best place. Let the wires be fastened to the leg of the chair.

THE BOOK MYSTERY.

'To perform this trick as it is explained by Mr. Wright on page 23, it is necessary that you should learn to force a card.

In offering a pack of cards for a person to select one from, you must cause him to take such a card as you wish in spite of himself. This is called forcing a card.

The performance of this is not attained without considerable difficulty and address; so before attempting this feat, it should be practised until you are thoroughly confident of its success. Until you are sure of it, it would be well for you to use what is called the hanky-panky pack, or in other words a pack that is all of a kind, — say all eights or nines.

To force a card, it will be readily understood that it is by no means enough to come forward and coolly present a particular card to a spectator in order to induce him to draw it; on the contrary, he must be so influenced that he may himself select the card that you wish from the pack. Thus he will be more fully convinced that he has drawn the card of his own free will.

To prepare a pack for forcing, you should first place the card which you desire to have drawn in the centre of the pack, at the same time care should be taken to keep the little finger between the two portions of the pack. This of course is done secretly.

The cards being thus arranged, which can be done very quickly,

step up to a person and ask him to *take* a card from the pack. The party thus addressed prepares to comply with your request; he then fixes his eyes on the cards, and seeing them but little spread, he puts forth his hand and hesitates, as though to ask you to make the matter easier for him. As soon as you get to this part of the trick you should very quickly spread the cards a little more, taking care to leave the card to be forced a little more exposed than the others. This slight additional surface thus shown will catch his eye, and his thoughts will naturally follow the direction of his eyes.

It would now be a great mistake on your part if you immediately put forward the card to be drawn, for it would excite his suspicion, but let it remain until his hand almost touches the pack, then pass six or eight cards rapidly in front of his fingers, as though offering any one of them to him. At the very moment you observe he is about to take a card you should push forward the card you want him to take and he will naturally grasp that card, unless he is familiar with the trick. In order to avoid any possible chance of his changing his mind, the moment his fingers touch the card you should immediately draw the pack away and ask him to name it.

It is much better to ask a young lady to select the card, for she would be easier to operate on than a gentleman, and not so likely to be posted on the trick.

I will now endeavor to describe the book trick. Previous to the entertainment, you should take a pack of blank visiting cards, on one of which write three figures; now under these three place three more, taking care to make them appear to be written by another person; write three more under the others, then place this card on

the bottom of the pack, face down; first copy the figures on a piece of paper.

Having done so, add them up and divide the sum total by the number of the spots on the card you intend to force, taking care to have a remainder.

We will suppose that the numbers you have written on the card are as represented in the following example, and that the card you intended to force is the nine spot:—

$$\begin{array}{r}
 956 \\
 743 \\
 505 \\
 \hline
 9 \overline{)2204} \\
 \hline
 244-8
 \end{array}$$

Having completed the above, you take three or four books and turn to the 244th page of each. Before going any further I must describe the bag, which plays a very important part in this trick.

This bag is arranged in two compartments, in one of which there is placed a lot of little cards, each with a different number on them. This is shown to the audience. The other is not to be shown, and it contains the same number of cards, all having the same number on them.

To use this bag, which is about twelve inches square, keep the side that has the cards in to be shown next to you. Open the bag by the first two fingers of each hand, at the same time press to the front part the partition which divides the bag in two portions, and request a person to take a handful of the cards and examine them. When he returns them to the bag, ask him if they are all different.

Upon receiving the answer in the affirmative, turn to another person and ask him to select one. As you turn, slip the second finger of each hand on the other side of the partition and press it back; this will open the part that contains the numbers that are alike,—say the number twelve.

The number twelve indicates the line on the 244th page of each book, so count down the page until you come to the twelfth line. The remainder eight is for the word. Now, commence with the eighth word, twelfth line, and 244th page of one of the books, and write on a slip of paper the balance of the sentence, commencing with the eighth word; then write the title of the book above the sentence. Do this with each book.

Having done this, your lady should memorize what you have written, great care being taken not to confound the sentences, and have them come under the wrong titles.

The next thing to be done is to number the books in any order you choose, that is, in your own minds; then place them on the stage and let them remain until you are ready to use them. Book is the cue instead of number when you execute the trick and ask your lady to tell the audience the title of the book selected.

To perform this experiment, you first call the attention of the company to the pile of books that have been in full view during the entertainment. You should then say, —

“Will some gentleman be kind enough to select a book from this pile? Ah, thank you, sir! Will you tell the name of the book, or would you prefer Miss —— to do it? You’d rather she would name it? Very well. Miss ——, what’s the name of this book, if you please?”

“That is ——.”

“Right. Now will some other gentleman write three figures on this blank card?”

Here you produce the cards, and show that they are all blank by spreading them out. The prepared card, of course being the bottom one, the figures which you previously wrote on them being on the bottom, cannot be seen by the company. You then continue, —

“I should like some lady to write three figures more under the first three. Will you have the kindness, madam? Thank you. Beg your pardon, sir; but will you write three more under the first two?” Turning at the same time to some gentleman on the opposite side of the aisle. “Now you will all observe, ladies and gentlemen, that there are nine figures on this card, and that three different persons have written them. Now it is necessary for me to have some gentleman add them up. Will you accommodate me, sir? Thank you.”

As you step toward the party, place the card that the three persons have written on on the top of the pack. Then say, “I suppose, sir, that you can add them up without making any mistake, for it is necessary for the successful ending of this experiment that they should be correctly added up.” As you make the above remark, the attention of the audience is called away from the pack, and you can easily turn the pack over, thus bringing the prepared card on the top. You then offer the gentleman the pack, from which he will take the prepared card and commence to add the figures which you placed there.

While he is doing this, get your forcing pack from your table, and force a nine spot, previously showing that the cards are an ordinary pack of fifty-two.

Having done this, request the party to retain the card for a few

moments ; you then obtain a number from the bag in the manner already described.

By this time the gentleman has added up the figures ; you then continue, —

“Will you give the sum total of those nine figures, sir, or will Miss ——? You would rather the lady give it, very well. Miss —— will you please tell the gentleman the sum total of the figures he has added?”

“The total is 2-2-0-4, two thousand two hundred and four.”

“Is that right, sir? Very good. Miss ——, will you tell the denomination of the card that this gentleman has selected? Go on.”

“That is the nine of diamonds.”

“Will you please divide the sum total by nine,” you continue, turning to the party who is doing the figuring.

“Have you finished, sir? Thank you. Now Miss, ——, what is the result of the sum total when divided by nine?”

“2-4-4, two hundred and forty-four, and eight remaining.”

“Will the gentleman who holds the book now turn to the 244th page, while the gentleman who drew the card from the bag tells us the number on it. Beg your pardon, sir, but did I understand you to say it was twelve. Yes! thank you. Now will you please count down to the twelfth line,” you continue, turning to the party who holds the book, “and look at the eighth word in that line and Miss —— shall tell you what it is.”

Your lady thereupon names the word, and at your request repeats the rest of the sentence.

After the applause, you should say, —

“Ladies and gentlemen, you will please take notice that all the figuring, selecting a book from this pile that has remained in full

view of you all during the evening's entertainment, the drawing of a card from an ordinary pack previously examined by you, and the selecting of a number from a bag containing others all different, we have defied the laws which govern all natural powers and given you a specimen of the supernatural by naming the word in a book, which is *impossible* for a person to learn by heart in such a manner as to enable them to read a sentence produced by the means employed by us this evening."

THE EGYPTIAN CRYPTIC.

THIS trick has an extraordinary effect, and is an additional proof of your supernatural power. Its successful execution requires considerable dexterity and address. Indeed, all tricks demand a perfect manipulation to give them the desired brilliant finish and effect.

The cryptic is, as its name implies, a hidden secret. So well is the secret hidden that it defies detection, and creates a feeling of superstition in the minds of some people. This experiment should only be performed on a regular stage, and has the following effect : —

“Before commencing this experiment, ladies and gentlemen, I wish to obtain a specimen of Miss ——’s writing. Would you accommodate me ?” you ask, turning to your lady.

“Yes, indeed,” she replies ; “but you must unblindfold me first.”

“Certainly” ; at the same time you comply with her request.

She then faces the audience and writes a few words on the card which you hand her. After she has done this, request the company to select some gentleman from their midst whom they are confident is in no way your confederate. This is done ; you then give him the card to hold, then return and blindfold your lady, seating her with her back to the audience.

A small flat iron box is then shown. It is about four inches long, by three wide, and one and a half thick, the lock of which is a Yale padlock. This box is then to be examined by the company until

they are satisfied that there is no possible chance for its being opened after it is once locked. When they are fully convinced of the above fact, give a blank card to the same gentleman previously selected and ask him to mark it in such a manner that he will have no doubt as to its identity when he sees it again. You then request him to place it in the box, lock it, retain the key, and seal the keyhole with sealing-wax. When this is done to the entire satisfaction of the company, give the box to your lady.

Another blank card is then given to the same gentleman, accompanied with the request to write a short sentence on it and place it in a small envelope, which you give him for that purpose. When he has done this you take it, read it (you need not read it unless you wish), and step up to the foot-lights of the stage, set it on fire, and place it on a plate to burn.

While it is burning you call the attention of the company to the fact that you have not been near your lady since the card was written. "Even though the card was read by me," you continue, "it was necessary, for, in order to enable her to read it, you will remember, ladies and gentlemen, that this mystery bases itself on the action of two sights, — my sight first, Miss — second: hence we name it the second sight."

By this time the card is burned and nothing remains but the ashes. You then take the ashes in your hand and command them to pass into the box held by your lady; at the same time request her to read the sentence as she writes it on the marked card in the box.

She then is observed to write, and as she writes she reads the sentence which was written on the card you have just burned, and which was written on by the gentleman.

At the moment she pronounces the last word, you step up to her

with a tray and ask her to place the box on it. This is done, and you carry it to the party who has so kindly helped you, and ask him if the seal has been broken. His reply must necessarily be in the negative, *for it has not been touched*.

You then ask him to see if he can open it without breaking the seal.

"No, sir; it cannot be done," is his reply.

"Then please break the seal, unlock the box, and see if the ashes are there with the card you marked. Be sure before you answer, sir."

"The ashes are here; also *the* card with the sentence written on it."

"But are you sure," you ask, "it is the same card which you marked before locking it in the box?"

"Yes, sir, I am positive."

"How does the writing compare with that on the card which Miss — wrote on at the beginning of this experiment?"

"I should say that they both were written by the same person."

The cards and the box are then passed around for examination, and nothing can be detected in the box that would give a clue to the mystery of finding the correct sentence written on the marked card locked in the box previous to the sentence being written. Furthermore the cards are pronounced to be written by your lady.

Explanation. — In the first place, the box is an important feature in this trick. By consulting the diagrams the whole arrangement will be made clear.

FIG. 1. — Shows the style of the box, and the manner of locking it. The whole secret lies in the hinge of the box, and is shown in Fig. 2.

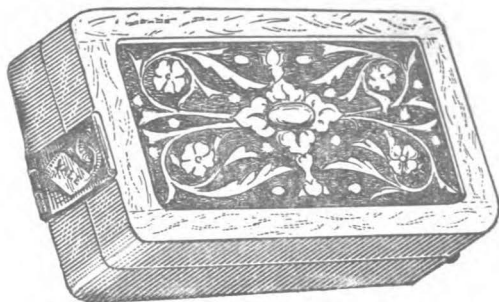


FIG. 1.

Fig. 2, A, A, A are three small bolts, instead of the regular rod which is used to join the two parts of a hinge together. By pressing a piece of wire against D it throws the bolts back, and allows the two parts C C and B to be pulled apart, as shown in Figs. 3 and 4; thus the box can be opened. The clasp which is used for locking the box acts as a hinge in opening it from the back. The two right-hand bolts are kept in place by springs, as represented in the engravings.

When you take the card from the party who writes the sentence, hold it up, at the same time drop your right hand by your side and take from a shallow pocket sewed to your pants just under the coat a similar card previously placed there. Palm the card, then bring your two hands together and change the cards as you step to the foot-lights, burning the false card. The one that is written on you drop behind the rail, which is always around the front part of a theatre stage, on a small trap in the stage. (This trap must be arranged by yourself.) When you drop the card, your secret partner gets it and carries it to another trap in the stage, which opens

SECOND-SIGHT MYSTERY.

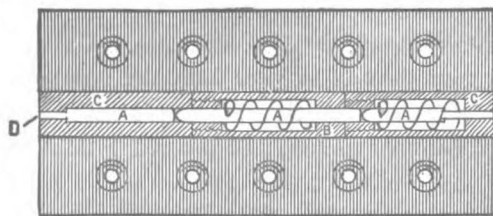


Fig 2.

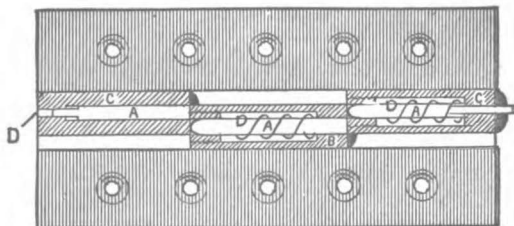


Fig 3.

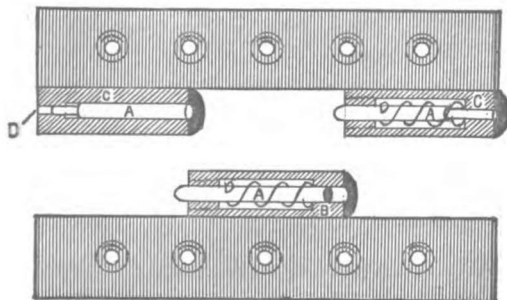


Fig 4.

directly in front of your lady, and which is hidden from the audience by her dress.

When you gave the box to your lady, she fastened a string, — which she had previous to the entertainment placed in her pocket, — by means of a hook to the box, and lowered it through the trap in the stage to your secret partner, who opens the box. When he gets the card from you he takes it out of the envelope and attaches it with the marked card to the string. The lady then draws it up, reads the sentence written by the gentleman, and writes it on the marked card. Even though blindfolded, if properly done, she can see to write as well as if she was not blindfolded.

When she has done this (there is no danger of her being seen, for the audience are watching you and listening to what you say, and you should time your remarks so as to give your lady and secret partner time enough to do their work) she lowers the card she has written the sentence on, retaining the one the gentleman wrote, to your secret partner, who immediately places it in the box with the ashes of another card, which he has handy. He then fastens the string to the box, it is again drawn up and the string is unhooked and dropped through the stage by your lady. All this takes but little time.

When you think they have had time enough to perform their part of the trick, you take the ashes from the plate in the left hand, make believe pass them to the right, though in reality you retain them in the left hand, dropping it by your side. You follow the motions of your right hand with your eyes ; this will also compel the company to do the same. As you say pass, open the hand and show it empty.

Finish the trick as explained on page 119. It may be readily understood that when your lady is seen to write the sentence she merely goes through the motions of writing.

CONCLUSION.

A FEW practical hints may be of some value to the student in the performance of the second-sight mystery.

The various gestures and movements described in the secret telegraphy, which constitute the dramatic portion of this art, should not be used in this part alone, but throughout the whole performance.

It is, as I have said before, necessary for you to act your questions both in tone of voice and in manner, thus enabling you to exercise a powerful influence over the minds of your spectators, and at once appealing to the eyes and imagination, and make them more susceptible to the various deceptions of the art.

You naturally present the second-sight as a supernatural power, possessed by you to an unlimited degree, and it would be mere folly for you to do it in a casual, haphazard manner; therefore endeavor to carry out the illusion by acting it as does a good actor act his part. If he should come on the stage and simply speak his lines in a school-boy fashion, what would his acting amount to? Nothing. Thus it is with the second-sight mystery. To acquire natural movements and to execute them in a quiet, easy manner (the make-believe action should be a precise copy of the reality), practise them before a looking-glass.

Besides these gestures and formal movements to which I have just referred is the story told by the performer, the discourse, the speech, in fact, to tell your story in such a manner as to give the spectators the impression that the power possessed by yourself and

together. Then let him prepare some little thin glass globes containing one drop of sulphuric acid. Now if you sprinkle some of the powder on the stage and drop one of these globes, which must be concealed in the hand, on the powder, it will break, the acid will ignite the powder and make it flash up in a very mysterious manner. Do this as you say "*Hell*-er-ism," at the same time stamping your foot. As you turn to leave the stage, let your assistant burn some red stage fire, then drop the curtain.

CLOSING SPEECH.

"GALVANISM, somnambulism, spiritualism, rheumatism, victimism, hypocrisy, nor is-um-isum, but *Heller-ism* is the word. Now, if any of you have succeeded in seeing how it is done, then the mystery is a mystery no longer, and with this knowledge the pleasure of witnessing this peculiar art is gone. But if, on the other hand, you have *not* succeeded in seeing how it is done, you must then admit that it is mighty well done, and that the mystery is greater than ever before. Thanking you for your kind attention in behalf of myself and Miss —, I bid you a happy good night."

As you set fire to the powder, let your lady take her cue by the stamping of your boot and pull the handkerchief from her eyes, then take her place by your side as quickly as possible, under the cover of the smoke.

A word or two more and my task will be completed.

1. Do not prolong the second-sight act to more than three quarters of an hour, or an hour at the most, — say fifteen minutes with the questions, fifteen without, and fifteen or twenty with the "book mystery" or the cryptic. It is a well-known fact that attention too long sustained often causes weariness and spoils the whole entertainment.

2. If you are naturally witty, so much the better; if not, endeavor to be your own natural self, and meet the public in a hearty, genial manner.

3. If an article is given you, and you are not prepared to give a full description of it, or you cannot think of the question neces-

sary to give the cue, or your lady cannot think of the answer, do not on your part hesitate too long, but ask her the metal, material, or anything to partially cover up your inability to ask the proper question. If the fault lies with her, do not ask the question two or three times, but ask her to try again, at the same time giving her the cue to tell the metal, date, country, or whatever is necessary to describe it ever so little. At the same time hand the article back to the party who gave it, and say,—

“I beg your pardon, sir, but have you a watch?”

Then take his watch and give the number of it; this will cover up any ill-feeling. Or let him ask the questions about the watch, and be it understood between yourself and lady that in such a case it is always a watch for the first time, then a ring for the second. If you should ask her the question two or three times when you are in the above predicament, your audience will soon see through it, and will very readily understand that your question gives her the cue; therefore, make up for the failure by coolness, animation, and dash; the audience will be misled by your self-possession, and think that you intended to end it as you did.

4. If you see an article which you cannot describe any way, do not take it; pay no attention to the party who holds it, but pass by him in a careless and indifferent manner and take some other. It will not be noticed.

5. Make your movements and gestures in the secret telegraphy in an easy, simple, and natural manner. Do not exaggerate. If the wrong answer is given, raise both hands as if in astonishment. Your secret partner must then give several very rapid taps; your lady will then exclaim, “No! no! that is wrong Let me see—” She stops and listens for a repetition of the signals; the move-

ments for which you must make over again. You should exclaim, "Ah! the spell seems to be less powerful to-night." Extend your remarks so as to give her the cue, then say, "Try again." This slight defect in the performance will invariably give you a hearty encore upon receiving the right answer.

6. Before commencing to perform in public, take Davy Crockett's famous motto, "Be sure you are right, then go ahead."

FINIS.