

# Herrmann the Magician

His Life; His Secrets

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BY

H. J. BURLINGAME

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ILLUSTRATED

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*A thorough understanding of the human mind  
is the necessary key to all successful conjuring.*

—ROBERT HOUDIN.

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W. J.  
CHICAGO

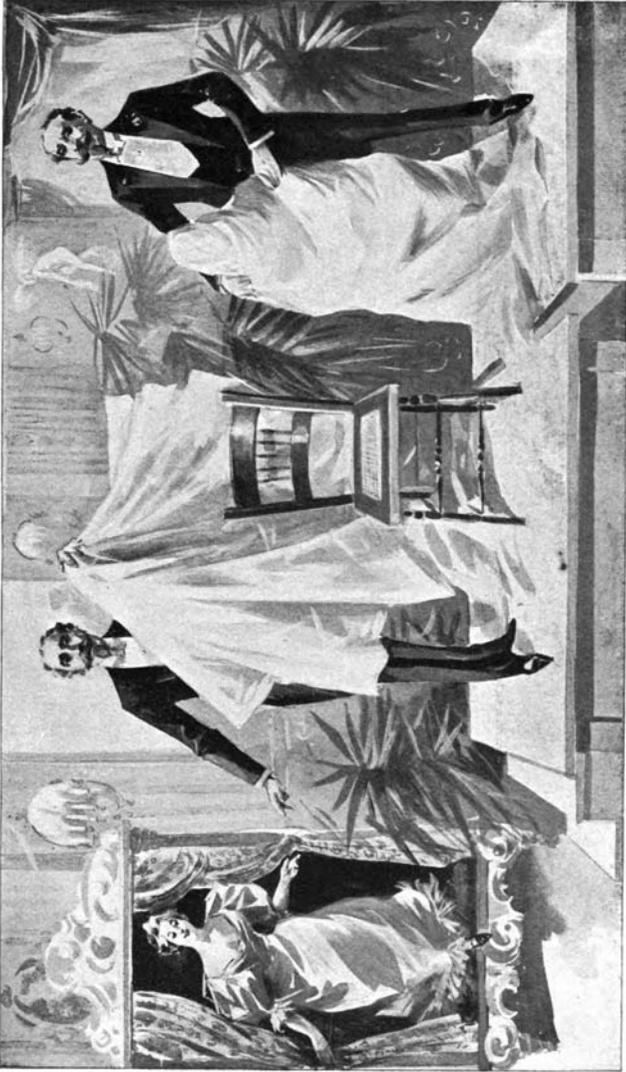
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The Vanishing Lady

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The Last Program of Herrmann the Great in Chicago,  
January 15, 1896.

## PREFACE

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*Having devoted a number of years to the inventing, manufacturing and sale of many of the most popular magical apparatus made in this country, I now present to the reader, biographies of the two great conjurers known to the world under the names of Carl and Alexander Herrmann, both equally famous in their specialties. The main portion of the book is devoted to clear, compact and illustrated descriptions of the best tricks performed by the two Herrmanns, whom I unite under the appellation of Herrmann the Magician, and by other celebrated performers, such as Cazeneuve, Kellar, Vanek, Heller, Samuels, Robert-Houdin, etc.*

*I call the attention of the reader to the fact that several of the tricks herein described are easily executed in a private parlor, without cumbersome apparatus, thus affording a pleasant pastime for the home circle. The book contains, also, a number of most curious revelations concerning famous stage tricks that have been puzzling the whole world.*

THE AUTHOR.



# HERRMANN THE MAGICIAN

## INTRODUCTION

### **Psychology of the Art of Conjuring**

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[By Dr. Max Dessoir, with special reference to the feats of mediums, by  
H. J. Burlingame.]

I still remember how I felt when I saw the first magical performance. As soon as the doors were opened I took my seat and waited a full hour for the moment when the curtain would rise in front of this world of wonders. And when the performance began, when eggs changed to dollars, dollars to pocket-handkerchiefs, when bird cages disappeared in the air, and empty boxes held numerous presents, I felt as if I was living in a land of dreams, far away from the earth.

Now books without number, from the cheap "sell" of a ten cent pamphlet to a finely bound and fully illustrated edition, offer to initiate you into the mysteries

of the black art. But all these books and directions, with but few exceptions, say only in what the trick consists, not how it is done, without regard to the fact that the most interesting tricks are kept secret by the adepts or only revealed in consideration of an extra high price. Apparatus and explanations do not reveal the "kernel" of modern magic. If you know how a conjurer causes a dollar to disappear, you know nothing, and you will be deceived hundreds of times by this same trick; and if you practice it exactly according to directions, the chances are that you will have only mediocre success in performing it. What makes prestidigitation the art of deception, is not the technical outward appearance, but the psychological kernel. The ingenious use of certain soul faculties weighs incomparably heavier than all dexterity and machinery. To prove this fact and to analyze it theoretically is the task of this article. We must first however introduce the reader to the society with whose doings we wish to make him acquainted.

The history of jugglery forms an important part in the long history of human deception. The first period in which the production of seemingly impossible occurrences makes a claim to higher powers, reaches from the beginning of the Egyptian priesthood to the beginning of

the middle ages. Followers of this seriously deceiving tendency are to be found in our days in the spiritualistic mediums. To a second period belong the jugglers of the middle ages and modern times, for they admit that everything is done in a natural way. The third period dates from the beginning of our century. For the first time, the conjurers appear on the stage, they are received in society, they exclude all jugglerism from their programmes, and work with cards, coins, handkerchiefs and other ordinary objects. Of course the jugglers did not disappear altogether, but they retired to the villages, and had nothing to do with the better class of their professional brothers. Only occasionally was such a nomad heard from. One of them was Signor Castelli, who travelled through Europe in the '20s, going by wagon and using a portable stage. He attracted great attention by announcing his intention of devouring a living person at each performance. The solution of the riddle was that the rough fellow would invite a volunteer from the audience and having secured one, would begin by biting his neck which caused the subject to retire precipitately, making the execution of the trick impossible.

The conjurers of the better class were mostly French or Italian, and called themselves *physiciens* or *escamo-*

*teurs*. The name of prestidigitateur comes from Jules de Rovere. He belonged to the masters of that old school, to which belonged also Olivier, Prejean, Brazy, Comus, Chalons, Adrien pere, Courtois and Comte, not to mention Lichtenberg's famous Pinetti. The most important was undoubtedly Comte. A Frenchman from head to foot, he did most extraordinary things with rare taste and great amiability. All of his illusions, meant for small audiences, carried the impress of finest humor. For instance, he would assure his audience he was going to steal all the ladies present, the gentlemen were a little frightened and somewhat amused; Comte reassures them that he will do it to their satisfaction; he waves his hands in the air and produces a quantity of the most beautiful roses out of nothing. He continues: "I had promised to take away and metamorphose all these ladies, could I select a more graceful and pleasant form? In metamorphosing you all to roses, do I not offer the copy to the model? Don't I take you away to give you back yourselves? Tell me, gentlemen, did I not succeed?" Then he begins to divide the flowers among them; "Here, mademoiselle, is a rose you make blush with jealousy." In front of another pretty girl he changes the rose into an ace of hearts, and the gallant

wizard says: "Will you please, madam, place your hand on your heart? you have only one heart, am I not right? I beg your pardon for this indiscreet question, it was necessary, for though you have only one heart, you might have them all." Such gallantries are told about Comte by the hundred. An important progress in the development of the art was made by Philippe and Torrini. The latter especially possessed such extraordinary dexterity in handling cards and such an incredible boldness of execution that the audience was involuntarily carried away to admiration without suspicion. His piquet trick stands alone of its kind. In other respects also he showed admirable boldness. He was an Italian nobleman, who had, by adverse circumstances, been driven to take the career of a conjurer, and once while staying in Rome, he was invited to give a performance before the pope. The day before, he happened to see in a jeweler's window a very valuable watch, which was said to be the only one in existence like the celebrated watch of the Cardinal X. This one had but just arrived the day before from Paris. After Torrini had ascertained that the cardinal would be present at the performance he bought the chronometer for the respectable sum of

twelve hundred francs, and made the watchmaker promise to keep silent about the matter.

At the close of his performance he asked for any very costly object, which if possible was the only one of its kind in the world. At the pope's order and with evident reluctance, the cardinal handed his watch to the artist. Torrini took a mortar and pestle and pounded the beautiful piece of mechanism into a thousand atoms, to the horror of the audience. The cardinal announced with a trembling voice that his watch had not been exchanged, as he could recognize it in the pieces. In reality the watch had been destroyed. Torrini used this moment of general excitement to slip the genuine watch unobserved into the pocket of the pope's robe. As soon as quietness was restored, he asked the audience to name a person who was sure not to be in secret understanding with him. As he expected, everybody pointed to Pius VII. "Very well," continued Torrini, making some mysterious motions, "I want to reproduce the watch and it shall be found in the pocket of His Holiness." The pope immediately felt in his pocket with signs of incredulity and blushing with excitement took the watch from his pocket, which he handed to the cardinal in a great hurry as if he was afraid of it, or might burn his

fingers with the mysterious thing. One can imagine what a sensation this caused in Rome. Torrini never repented this expensive but original advertisement.

A conjurer must be able to show a varied pedigree. On his mother's side he must be a direct descendant of the witch of Endor, on his father's side he must descend from the magician Merlin, he must have had Zornebogh and Sykorax for god-fathers and count Faust's witch among his cousins. In other words he must be born to his profession. The modern wizard must possess in a high degree the same quality as a physician. He must inspire confidence. The audience must believe him when he says he holds an orange in his left hand, even if it has passed long before into his right hand. The capability to win at the start the sympathy of the public, in order that the audience without exception be willing to follow the intentions of the artist, cannot be acquired, and yet the chief help of the prestidigitateur lies in just this mood of the public. It is not by dexterity alone that he accomplishes his wonders. The word prestidigitation is not well chosen. A good conjurer makes the uninitiated believe that he does everything so skillfully and rapidly that you cannot be deceived. In reality however he makes the necessary

motions with great calmness and slowness. The perfection lies in the art to influence the spectator to such an extent that you can do anything before his eyes without its being noticed. An expert must of course have a natural talent for this second requirement of his profession. We see many amateurs who could have achieved good results if only they had not had the foolish vanity to boast of their "dexterity." The charm of this art does not lie in the power to surprise the spectator with ape-like rapidity, but the capability of making him go home with the feeling that he has spent an hour in a real world of wonders. The last effect is, from an aesthetic point of view, much higher than the first, and raises prestidigitation above the level of jugglery. The reason for this is that persons from the best circles of society, take to conjuring without hesitation, but would never think of producing juggling tricks.

The caution for less haste has another reason. The audience needs time to see the movements and understand their meaning. If for instance in some transformation, the second phase takes place without the first being properly announced, say, if in the changing of an orange into an apple nobody noticed that the first object was really an orange the whole trick is of course a failure,

Therefore the real conjurer must have that perfect repose which is not given to everybody. Besides a presence which inspires confidence and an imposing address, he must have the faculty to surround himself with a magical atmosphere in which the spectators believe the most incredible things possible and take the most simple as wonderful. In this direction lies the psychological importance of many little devices which the practical man generally uses. For instance he does not ask for the needed dollar, but charms it out of the nose of some stranger. He does not put his gloves in his pockets like ordinary beings, but rubs them away between his hands. At last the spectator does not know how to get out of such a labyrinth of witchcraft, and is in a frame of mind which makes the conjurer's task an easy one.

The main secret of all prestidigitateurs, however, lies in the power to direct the thoughts of the audience into such a groove that a solution of the trick seems for the moment the natural result of the artificially underlying causes. The public must think the card has been transformed by a breath; in this way following the train of thoughts which has been suggested by the conjurer in all possible ways. Then reason turns up and says: It is impossible that a breath can transform an ace of hearts

into a jack of spades, and from this logical contradiction of two simultaneous ideas, results the unpleasant consciousness of illusion. Self consciousness is the subjective condition of this psychological foundation of the conjurer's art. From the moment he takes the cards in his hands, the artist must believe firmly that he can do as he pleases. Every expression must fall from his mouth as though it were a real magic sentence, and his own false assertions must seem truth to himself. Only he who is convinced convinces. Much depends on the skillful grouping of the trick. In this way a comparatively simple trick may be used profitably as a pedagogic preparation for a greater wonder, and thought connections can be produced which are very favorable to the success of the experiments.

The most important in the art of performing however is the language and the gestures. No rules can be given, but perhaps an example can explain what is required. Let us take for instance the vanishing of a dollar. Directions say: Take the dollar between the thumb and middle finger of the left hand, take hold of it seemingly with the right hand which is then immediately closed, then you open it and shown it empty to the audience against their expectations. The whole

trick consists in dropping the dollar into the palm of the left hand where it remains concealed. This is done at the moment you pretend to take hold of it with the right hand. One should see this simple trick performed by some first-class artist like Prof. Rouclere. He takes the dollar and throws it repeatedly on the wooden table top, to prove as he says, that it is a genuine dollar. In reality he gives every one the impression that a thing which makes so much noise cannot disappear noiselessly, an impression which increases the effect of the trick. Then the clear vibrating sound confuses the spectators to such a degree that they follow further developments in a sleepy condition. He then takes the coin in his left hand, looks closely at the right hand, as if it were the most important, and takes hold of the dollar. This trick is so convincing that you would be willing to swear the right hand held the coin, the position of the fingers adapts them naturally to this supposition. As soon as he has taken hold he moves his right hand sideways, away from the left hand, the whole body follows the movement; the head bent forward, the look in his eyes, everything forces the spectator to follow this hand. In the meantime the two first fingers of the left hand point to the right hand, while the two other fingers

hold the coin which is covered by the thumb. By such shading and particularly by the constant talking of the artist the whole attention is concentrated on the right hand, and everybody makes up his mind to pay close attention, to see how the dollar will disappear from this hand. He makes little backward movements with the fingers, by which they move gradually away from the palm of the hand, and apparently deeply interested in the phenomenon, he says, "see how the dollar grows smaller and smaller, there, it has disappeared entirely, melted away." He opens the fingers wide, straightens himself up, and the sparkling eyes seem to say, "how queerly that disappeared, it is strange!"

How can one be educated to become such a wizard? the reader will ask. First of all practice, practice constantly. You go from the simple tricks to the more difficult ones by practicing first the single part, then the whole. This first stage, which can be learned from teachers and books, contains but few psychologically important elements. As soon as the technical side of a trick is mastered to perfection, the student must turn to the dramatic, which is the most important as far as the effect is concerned. Hence in order to acquire the greatest possible naturalness it is better to practice in

front of a mirror. In doing so the conjurer must do really what he later on only pretends to do. He must observe closely the positions and motions of his hands, and imitate them with great accuracy, that there may be no difference between reality and illusion.

First of all he must become accustomed to following with his eyes the hand which seems to hold the object, as it is the surest means to draw the attention of the audience in the same direction. From the preceding we can see that touch and sight are the most important senses in the execution of our art. Methodical cultivation is the chief object of the studious prestidigitateur. It is a good plan to practice the juggler's art in order to learn the accommodation of motion. In researches in so-called Myology we have had much to do with jugglers, and must admit that the fine sensibility of these people for the slightest vacillation of balance and the adaptation of their movements are almost incredible. A Japanese performer juggled once four differently weighted balls in the air, and at the same time read aloud from an English paper; he must therefore calculate exactly what motions to make with his hands, though his eyes and attention were occupied in another direction. The French conjurer Cazeneuve possesses an equally

wonderful sensibility of touch. He is able to take from the top of a pack of cards, by placing his fingers at the ends of the cards, any number he wishes at one grasp. You ask for six cards, he takes the cards off and gives you exactly six, without stopping to look at or count them himself. You ask for twenty, he does the same, thirteen, thirty, twenty-four, always the same success. What fabulous sensibility is necessary for these slight differences in height can best be learned by trying the same experiment.

Robert Houdin gives important hints for the development of sight. He had always admired in pianists the capability of looking over a large number of black dots; he saw that this appreciative observation could be carried further if based on intelligence and memory. He began a series of exercises which can be explained in a few words. Nearly all normal persons can give the number of a few objects at a glance, mostly five. Whether there are three, four or five coins lying together, one can see without thinking but as the number increases a little reflection is necessary. Houdin, with his son Emile, undertook to cultivate their perceptions to such a degree that they could calculate the number of domino stones which were taken at random from a set.

After some weeks' practice the maximum had reached 12. Now he changed the experiments to include objects of different kinds. For this purpose they took daily walks through the streets together, when they came to a show window filled with different articles, they looked in attentively, then walking away stopped after going a few steps, and made notes of the objects they had seen in that short time. At first they only saw four or five distinctly, in a few months they had carried it to thirty, the little one even sometimes to forty. With the help of this abnormal power of perception, Houdin was enabled to do most of his brilliant tricks, among others the experiment called "Second Sight"

Now-a-days we can easily explain this so-called Second Sight, which in the '40's and '50's attracted the attention of the whole civilized world. The father collected on a table a number of objects, say twenty, and turned around for half a minute in such a way that the boy could see them, then he was able to tell the number of objects and describe them; what was missing could be helped out by an ingenious code of signals. This was specially used when the articles were wrapped up. In this case Houdin would draw the giver into a short conversation, using the time to bore a little

hole in the wrapping paper with his thumb nail which he kept sharp for that purpose, and to examine the contents with the eagle eye of the former mechanic. It is astonishing to hear that experiments were made in this way which were almost wonders. We are also told that he profited by his studies in another direction. This practicing had given him the faculty of following simultaneously two different ideas or things; he would think of what he was doing and what he was saying, two very different operations with the conjurer. It is a very important thing for the artist to make the play of his hands quite independent of the motions of his body, and to perform the trick without moving the parts of the body not in use. The fingers must form a mechanism by themselves, which works quite independently. Only then is the conjurer able to observe the faces of the spectators with sufficient care to avoid threatening dangers. So armed he will be invincible. The practiced artist never fails in his tricks. The facility of execution is the only thing that depends in a certain way on the public. The ignorant are more difficult to deceive than the educated. The former sees in every "tour" a mistrust in his intelligence, an attempt to dupe him, against which he fights with all his might, while the latter gives himself

up willingly to the illusion, as he came for the purpose of being deceived. But it is almost incredible what "naivete" the best educated often display. We have seen a professor who when speaking of the well known linking ring trick, swore high and low that he had examined all eight rings, though in reality he had held but two in his hands. The explanation of this lies in the two elementary functions of our psychological organism; association and imitation.

The laws of representative reproduction are the leading points for the mechanic of consciousness (thoughtful mechanic). Modern psychology teaches that when representation A, has been simultaneous with representation B, or immediately preceded it, B has a tendency to return to consciousness as soon as A returns. It is then said that B is associated with A. The sight of a knife handle awakens in you immediately the idea of the blade always seen with it, and the flash of lightning always produces the expectation of a thunderbolt. The simplest type of deception consists in that certain expectations are not fulfilled by unusual outward circumstances. When I can feel with crossed fingers more than one round object, where there is only one, I can be convinced only by seeing that I have but one sphere. The experience

was made a thousand times that what is felt double is also double produces in this case an illusion. It happens sometimes when you are travelling that early in the morning you lift your water pitcher in such a manner that it almost flies up to the ceiling; the reason is the carelessness of the chambermaid, who has forgotten to fill the pitcher. The weight of the pitcher and the required exertion are associated together in a peculiar way. The reader has surely already seen the puzzling trick of breaking several borrowed rings and loading them in a pistol, which is then fired at a box, from which are taken half a dozen others in the innermost of which are found the rings. Without stopping to explain the first part of this trick we shall examine the second part. The artist places a large box on the table, he unlocks and opens it, in it is found a smaller box which is taken out, opened and found to contain a third box. When the conjurer has shown to the public that 2 came out of 1, and 3 out of 2, he can easily take the last and smallest box from the ledge of the table in such a manner as if it came out of the next largest box. The observer is fully convinced of the truth by the reality of the first circumstances and never doubts that 4 came out of 3. The psychological foundation of deception lies in the ingenious use

of the usual association. The taking of a box, and the taking of this box out of another box are two representations, between which the cleverness of the conjurer has artificially drawn a close connection. The spectator is led to draw a logically correct conclusion from two first causes, also in the third case, where the suppositions do not take place as in the first and second cases. We have herein a new principle in conjuring. It is first, to really do that which you want the observer to believe you have done. In fact this rule is often followed in reality: First, the artist really throws a few dollars into the hat before he prevents the others by palming, from following their predecessors; he actually places one card on the second pack, before he slides the other four into his sleeve.

The disappearing of an orange in the air is a classical illustration of this fact. You sit at the head of a table, throw an orange about two feet high, catch it with one hand and drop this hand below the table top as you do so, the orange is again thrown up, and this time about 4 feet, it is again caught and again the hand goes down below the table for a third throw, but the orange this time is dropped on your lap and without a moment's hesitation the third throwing motion is made. Nine-tenths of

the public see the orange disappear in the air. In this simple and instructive experiment there is no covering as in the trick of passing the coins into a hat mentioned above, and there is no apparatus as in the trick with the boxes. Everything depends on the subjective conditions of deception not on any outward means. Some small tricks are to be understood in the sense of psychological measures. Suppose that a coin left in the right hand passed seemingly into the left hand. If the conjurer would open the left hand immediately and show that the coin was not in it, the spectator would easily find the proper explanation, namely that the dollar never passed into the left hand. But if he waits one or two moments before he shows the hand open in order that the spectators get used to the thought that it holds the coin, and if he rubs the palm of the left hand gently with the right hand, he not only gives the latter a proper occupation but also gives the spectators an impression that the mysterious movement of the right hand is in some way the cause of the disappearance of the coin. One must experience how such trifles can deceive sharp and competent observers. The spectator knows in the abstract very well that the rubbing of the palm with the fingers of the other hand is no adequate reason for the disappear-

ance of the coin, but as the disappearance is beyond a doubt, the mind involuntarily accepts the explanations offered indirectly.

The really senseless "ruffling" of cards works in the same way. Suppose the case when the conjurer puts a certain card in a certain place in the pack necessary for the trick without the spectator being aware of it. First he shows that everything is in its proper place, he ruffles the cards and most spectators believe that the transposition took place at that moment and will understand less about the trick than they would otherwise. This last trick can be counted among those belonging to the category of diversion of attention. By awakening interest for some unimportant detail, the conjurer concentrates the attention on some false point, or negatively, diverts it from the main object, and we all know the senses of an inattentive person are pretty dull. The pickpocket is psychologist enough to select theatres and exhibitions for the field of his exploits, because he is sure that in such places people pay little attention to watch and pocket-book. Just so the conjurer never reveals in advance the full nature of a trick, that the spectator may not know where to center his attention. The French conjurer Decremps gave a similar rule. When causing the disap-

pearance of some object the conjurer counts one, two, three; the object must really disappear before three, not at three, because the attention of the public being directed to three, they do not notice what happens at one or two. Personally we have often wondered at our own unpretentious performances before friends how men of deep research can be so blind, to what takes place before their eyes. The course of thought of the uninitiated never goes the natural way. He cannot imagine that the conjurer works with such simple means and such boldness. He looks for the most complicated hypothesis, or leads everything back to a favorite performance, as for instance, the disappearing of the object up the coat sleeve, which is very seldom used in practice. But no matter what he does it will always be possible to divert him for the moment so that the coup can be made unnoticed.

A specially successful method of diversion is founded on the human craze for imitation. We are inclined to imitate all actions we have witnessed. If we see somebody yawn, we yawn also, if we see him laugh, we feel a tickling in the corners of our mouth, if we see him turn around we have the same wish, if he look upwards we do the same. The conjurer counts on this in many cases. He always looks in the direction where he wants the

attention of the public, and does everything himself which he wants the public to do. If he looks pensively at the ceiling, the heads of all present turn with an audible movement upwards, and it is a funny sight during this to see how the fingers exchange cards quietly or perform some other manipulations. If the trick is in the left hand the conjurer turns sharply to the person to his right presuming correctly that the spectators will make the same movement and will not notice what is going on in the left hand. In a great number of tricks he must bring a card to the top of the pack that has been placed in the middle of the pack. Naturally it would be wrong to make the necessary movement as soon as he has the card, because even the quickest and most skillful execution would be noticed by the spectators. On the contrary the conjurer holds the pack quietly and after a short pause asks the one who drew the card: "You are sure you will recognize the card again?" As soon as he begins to speak everybody will involuntarily look at his face and he can then "make the pass" in an easy manner. Every sharp short remark will for a moment at least divert the eyes from the hands and direct them to the mouth, according to the above mentioned law of imitation.

Enough of the results of theoretical research for the

practice of magic. The relations to scientific psychology are numerous and varied. Let us look at the series of experiments by Houdin which were based on momentary perception and counting of different objects. These objects deserve attention because they show a new way to class the higher actions of the soul-life numeratively. Psycho-Physics has confined itself till now to the lower psychical functions of the senses with the reaction in motions or judgments. Mr. Ebbinghaus some years ago began to put down complicated processes in numbers. This searcher examines how many words or syllables a person can remember, after hearing them once; further how often he must repeat a certain number of words to know them, how often he must repeat the same process after a few hours or a few days and what practice has to do with it. The same thought underlies Houdin's series. It treats of the slowly acquired faculty of giving the number of objects after looking at them once without any conscious addition, in other words it treats of that peculiar faculty of developed beings which can be called unconscious counting. According to the French conjurer and to the occasional communications of Mr. Preyer and others, the limit of momentary calculation lies between 5 and 6, and that would correspond with the limit

beyond which we cannot remember one syllable words by hearing them only once. This shows a new possibility which deserves consideration, to put the mystery of our inner life in numbers and dates. When besides the number a description of the object is asked for, the task is complicated in a way which makes the solution much more difficult. Then the "interest" comes into play. A lady who can scarcely remember four equal objects at once can describe accurately the toilet of a lady who passed her in a carriage. Therefore the psychologist will be able to do but little with Houdin's second series. The trick to make an orange disappear in the air, looks at first to be a positive hallucination. We mention the peculiar fact that even in quite normal persons artificial representations can be produced which have the character of outwardly induced perceptions, without there being anything in reality to bring them forth. The apparition however requires first a preceding attraction of the senses which removes it from hallucinations and brings it near to the so-called perception of repetition, and secondly there is no outward attraction. There is no object flying up as substitute for the false conception of the orange, but only a motion. But the impression on the senses made by the motion is sufficient to pro-

duce the repeated picture of the associated object. We have to deal with an illusion, the subjective interpolating of a given object of perception. Mentally and physically healthy persons have illusions, especially when fear or other feelings excite the imagination. Those who understand hypnotism know that the concentration of all soul faculties on one certain effect will produce this effect subjectively. Whilst there are no positive hallucinations to be found in the realm of deception, there are enough negative hallucinations. A positive hallucination makes you see something which does not exist, a negative causes you to see where there is something. Who has not happened to look for an object which was right before his eyes? The impression on the senses exists, is received, but not taken into consciousness, and in this way a momentary condition of soul-blindness is produced in which negative hallucinations are possible. The conjurer produces artificially such abstractions and uses them systematically for his purposes. Mr. Moll says very correctly that "the perception of objects can be prevented in hypnotized people by suggestion." Look at the conjurer's hands and pay close attention, and you will see how he conceals objects, makes the pass, and how he exchanges cards right before the eyes of the spectators.

The conjurer however knows how to attract the attention by adroit speeches, so that even those who see the hands are not able to explain the transactions. The exchange of cards for instance is seen by the spectator, the sense is excited, but it does not touch consciousness. We could go further yet than Moll has done in citing analogies between the psychology of hypnotism and of pretidigitation.

In conclusion we will mention a contribution which magic gives us for the compression of free will. The well known trick of having a card drawn from a pack and to correctly name the card immediately, consists in that the spectator believes he is choosing one himself, while the conjurer confines the will and forces it into a certain direction, mostly by putting the card to be selected in an easy place, or by moving it forward at the moment when the fingers of the person reach for it. There is probably no better illustration for the determination of all our actions; and in playing the cards of the game of life, we do not seize haphazard any card but select those which some unknown law prescribes for us.

“Spiritualism is magic.” You often hear this explanation made by those who do not know, and a number of harmless fellows try to prove it by “anti-spiritualistic

demonstrations." The kernel of the thing is not reached thereby, as is proved by the ever increasing number of the followers of the new doctrine, and by the number of scholars who persist in the defense of mediumistic facts notwithstanding all exposures.

The principal reason seems to be the following: In our age of natural science, religion and philosophy do not offer the masses support enough to gain clearness about the problem of life. Still the metaphysical need of all deeper minds drives them over the materialistic desert; spiritualism in the armor of exact science steps in and says: "I will prove to you, that there is life after death." Can it be wondered at that such experimental ethics find a loud echo in thoughtful people, and that a social stir takes the place of the seeds of those beliefs which have existed at all times and with all nations?

The circumspect science is powerless against such streams. He who believes with all his heart in spiritualism cannot be convinced by reasoning; logic always succumbs before feeling and humors. It will therefore be useless to throw a few drops of water upon the fire of the psychological epidemic.

Side by side with the fanatics of the spirit belief are many who consider it their duty to examine with an un-

prejudiced mind all remarkable reports and all phenomena. For those only are meant the following remarks as a sort of application of the foregoing explanations.

We owe our knowledge of mediumistic apparitions almost without exception to written reports. In other words, we never know what has happened somewhere, but only what certain persons believe to have experienced.

There is a great difference between the two, as we have seen. A person sees an orange disappear in the air, without being able to explain the wonder; he believes to have examined eight rings, while he only had two in his hands; he believes to have drawn a card according to his own free will, while it was put in his fingers; he believes to have held an object continually while it was in quite a different place for some minutes. When later on he describes these tricks to a third person the latter considers them incomprehensible. It is extremely naive when the reporters attempt to render exactly the objective transactions in describing their subjective observations.

Davey's experiments are a proof of the reverse. This gentleman who is a member of the London Society for Psychical Research and was a prestidigitateur from in-

clination, acquired by constant practice such a perfection in the well known slate writing, that he gave successful performances before numerous people. He never told the guests that he had communications from the spirits, nor that it was magic; he let everyone think whatever he pleased. After the seance, which was given free of charge, Mr. Davey requested those present to send him on the following day their impressions in writing. He published the letters received which sound so extraordinary that one could believe in secret forces.

Writing on slates which were closed and kept carefully secluded; writing on slates which were pressed by the witnesses against the lower surface of the table or held by them near the table; answers to questions which were written secretly on double slates; correct quotations from books which had been chosen at random by other witnesses, sometimes only in thought, when the books were not even touched by the medium and the slates carefully watched; messages in different languages unknown to the medium.

Although self-writing pieces of slate pencil were heard and moving pieces of chalk were seen, none of the spectators saw the most interesting phenomenon, namely, the writing of, and by, Mr. Davey.

The sources from which come such exaggerated reports can be classed in four groups. First: the observer interpolates a fact which did not occur, but which he has been forced to believe has occurred; he imagines he has examined the slate, when in fact he has not. Second: he confuses two like ideas; he says he has examined the slates thoroughly when in reality he only did it superficially or without a knowledge of the main points. Third: the witness changes the order of events according to a very easy deception of memory. In his opinion he examined the slates much later than he really did. Fourth and last: he overlooks certain details which he has been purposely told were of no consequence, he does not mention that the medium asked him once to close the window, by which the trick was made possible. You cannot remember everything, much less write it down. How difficult it is to write in unobjectionable completeness an every day occurrence, how much more difficult to describe an event which bears the character of the inexplicable and which, by its skipping appearance, makes a constant observation almost impossible.

Added to this, most people go to the seances expecting wonders. Mr. Davey has proved by experiments that of equally able spectators, those are better capable of

seeing through the *modus operandi* who know that magic is at work. It is easy to understand how expectancy, the charm of mystery and the crude illusions to the most sacred affairs of the heart (by citing dead relations) must excite the nerves and impair the sharp eye. Besides the medium is specially careful to leave the audience in doubt as to the interpretation of what has been seen and heard and this psychical condition of the spectators holds the key for many otherwise inexplicable events. Every rustling passes for a rap, every light reflection for a spirit form, every accidental touch for the manifestation from higher spheres. The spectator overlooks the natural, physical explanation on one side and, on the other, creates wonders out of nothing. He infects others with his excitement and is in his turn influenced by them.

The same form which is recognized by a spectator in cold blood as the skillfully draped figure of the medium, is taken by the audience as the faithful image of different persons who in their lifetime had no resemblance whatever.

An American naturalist tells us he had to put his hands to his head when he heard the same puppet addressed as "grandmother," "my sweet Betty," "papa," "little Rob." Everybody sees what he expects to see, and

what touches his interests most closely. Create a belief and the facts will come of themselves.

When an object disappears or changes its place, the spiritualist sees in the fact a sign of supernatural influence, like the Papuan who suspects a spirit behind every cannon-ball. Because he does not know powder, he lacks certain knowledge without which it is impossible to judge rightly.

Common sense alone does not entitle a person to judge competently of the safety of fetters; only the man who is familiar with the technic of knots and the different ways of tying can express an opinion. To decide whether a closure is right or not, requires technical knowledge. Most people imagine that they can go unprepared to a spiritualistic seance and pass a correct opinion on the existence or non-existence of prestidigitation. This standpoint is as childish as when a layman expresses himself on the genuineness of the seal of the middle-ages or on the nature of a nervous affection.

Let us explain this with an example.

The conjurer often uses the trick to make an occurrence of greater importance by referring it to a heterogeneous hearer. The trick to make "any watch a repeater," consists in that a little watch carried in the pocket

makes the sound, and the manipulations with the watch are only apparently made. Those who do not know this, will hardly think that the harmonica of Monk and Home, played by invisible hands can be explained in the same way. A constant number in Dr. Monk's program was to put a musical box on the table, to cover it with a cigar box and to make it play and stop as desired. General explanation: "Spirits." In reality the sounds proceeded from a musical box, which concealed by the wide trousers was carried above the knee and set in motion by being pressed against the table. Here also the old psychological rule proves true: "the simpler a trick, the harder it is to find it out."

A great advantage for the deceiving medium lies in the fact that he makes "conditions for his success," and at the worst puts the blame of a failure on the audience or on the spirits. We hear that half-darkness is very advantageous, because it is 'positive,' that we must never look where something is in its development, and other nice things. Mrs. Sidgwick, the wife of the well known Cambridge professor of philosophy and president of the Society for Psychical Research counts five reasons for doubt in Shade's performances; his efforts to divert attention, his position which always allows him to manip-

ulate the slate with his right hand, the vague character of his communications, the limitation of the spectators to two or three and the way he places them, which excludes all possibility of their looking under the table.

She might have added, that according to the observation of Seybert's commission, Slade and other mediums with the genuine conjurer's craftiness, perform the tricks before they announce what is going to happen.

To the accomplished magician and conjurer it is comparatively easy to explain the smallest fractions of spiritualistic experiences through the psychology of magic. I mean to say that they can be traced to deceitful manipulations, and to the use of known means. In reaching this conclusion, diametrically opposite to that of Dr. Dessoir, I am not only expressing my own opinion but also that of many persons of many years experience in spiritualistic circles.

## THE CONJURING HUSBAND.



The nicest husband in the land  
Is one who lives by sleight-  
of-hand.  
At morn, for instance—  
one, two, three,  
Coffee and cream are flow-  
ing free;  
And with a few more  
magic thumps,  
He fills the sugar-bowl  
with lumps,  
While sausage, rolls and  
all of that,

He takes, of course, from his old hat.  
Though there may be of wood a dearth,  
He builds a fire upon the hearth;  
And turns a pair of worn-out shoes  
To beef as good as one could choose.  
All else that at a feast would please,

He from a nightcap takes with ease;  
And without trouble or  
ado,  
Himself can roast, or boil  
or stew.  
At noon and evening 'tis  
the same,  
She cares for naught, the  
lucky dame.  
Whate'er is needed for her  
use,  
His magic wand will  
quick produce;  
Fresh toilets in the newest  
style  
Are ready in a little while,



Wraps, gold and jewels; in short, all  
That she may long for, great or small.  
Scarcely has she the wish complete,  
Before he lays it at her feet.  
And yet—you'll wonder it should be—  
The two will sometimes disagree,



And whatso'er he may  
provide,  
She will remain unsatis-  
fied.  
In such case, as in others,  
too,  
His sleight-of-hand will  
help him through;  
If unendurable grows she,  
A cloth thrown o'er her—  
one, two, three—  
And silently she disap-  
pears;  
The household war no  
more one hears.



The following tribute to the memory of Alexander Herrmann appeared in the *New York Journal*, December 19th, 1896 :

### **The Magician's Art.**

Saint Peter sat at the gates of gold,  
And the Winter's night had gone,  
He was thin and old, and the earth lay cold  
And black with December dawn.

But presently over the hills of snow  
A heaven-bound spirit came,  
It paused by the Saint, and bending low  
It whispered a mystic name.

Saint Peter started. "What! Herrmann, the Great?  
Then, why do you pause?" said he.  
"Your magic might open the firmest gate  
With never a word from me."

"Not so, Saint Peter," the shade replied,  
"My magic was but of earth;  
It was well enough on the other side  
But here it has lost its worth."

But the good saint answered, with earnest air,  
"I pray you will have no fear,  
For you practiced another magic there  
That counts as well up here."

"You offered hope to the weary heart  
In Charity's sacred name;  
You brightened the world with a blessed art  
That counts up here the same."

Saint Peter mused by the gates alone,  
And his face looked old and thin,  
As he thought of the dearth of the art on earth  
That had let the magician in.

**ALBERT BIGELOW PAINE.**

*Born, February 11, 1843.*

*Died, December 17, 1896.*



*A. H. ...*

The following tribute to the memory of Alexander Herrmann appeared in the *New York Journal*, December 19th, 1899:

### The Magician's Art.

Saint Peter sat at the gates of gold,  
And every winter's night had gone,  
He was then and old, and the earth lay cold  
And black with December's dawn.

But presently over the hills of snow  
A heaven-bound spirit came,  
It paused by the Saint, and heaving low  
It whispered a mystic name.

Saint Peter started, "Who art, Herrmann, the Great?  
Then, why do you pause?" said he.  
"Your magic might open the finest gate  
With never a word from me."

"Not so, Saint Peter," the shade replied,  
"My magic was but of earth  
It was well enough on the other side  
But here it has lost its worth."

But the good saint answered, with earnest air,  
"I pray you, still have a care,  
For you have led to the magic there  
That came to me with a fair."

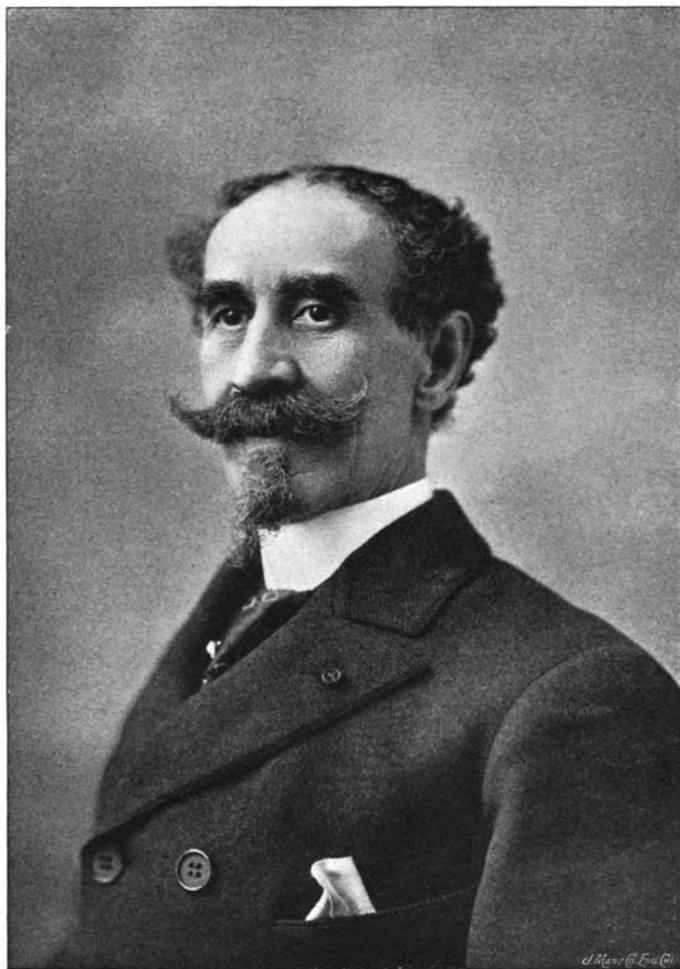
"You offered here with a weary heart  
In Century's great name;  
You brighten'd the world with a bright art,  
That came to me with the same."

Saint Peter bowed by the gates alone,  
And he said, "I bid on you, thin,  
As the world has the heart of the art on earth  
It is yours, the magician in."

ALBERT BRIDGOT PAINE

*From the New York Journal, 1899.*

*Reprinted in the New York Journal, 1899.*



*J. M. Smith*



## CHAPTER I.

### **Birthplace of Alexander Herrmann; his Family. The Career of his Famous Brother, Carl Herrmann.**

“There he goes!” “That’s him!” “Who?” “Why Herrmann, the Great Magician.” “He looks it. Doesn’t he?”

Thousands upon thousands of times in every land and tongue where civilization has so much as made a track, have such remarks as that, and much more of the same kind, followed the wonderful conjurer, Alexander Herrmann, and the other great ones of his guild who preceded him. There is ever an atmosphere of mystery about the magician, and for the most part it is not himself that makes it. It is the product of the fame of his art, and fame is the babble of tongues, and that which is the echo of thought and talk, print and pictures.

It is human nature to exaggerate and the love of mystery is instinctive. In ordinary conversations if we desire to picture how small anything is we describe it with the closest possible approach to the thing we can think

of that is littlest, in reason, and the same course is followed in the matter of great things. Thus it is that he who kills a snake makes it a monstrously large one or an infinitesimally small one, as best suits his purposes for the occasion, and yet he never thinks that he is doing his character for veracity any violence whatever.

The love of mystery is very similar in its expression and it has enabled persons to see ghosts and swear to the fact, when every reasonable man knows there is no such thing as a ghost.

What man brought up in the country, and especially in a country town, does not remember his boyish speculations as to what mysterious place the circus came from and to what mysterious place it went? What strange and wonderful people those performers were, in their flesh-colored tights and the tinsel of their dress. What a curious world there was under the great white canopy where the vast arena of seats, and the magic circle of the sawdust ring had sprung up in a forenoon, actually changing the air and aspect of the locality! So strange was it all that for days after the show was gone, boys, and sometimes their girl companions haunted the deserted ring, and the places where the sideshows and the dressing rooms, and even the stables, had been, to muse

upon the vanished wonders and mysteries, and to hunt for little bits of tinsel, or a nail, or anything that might have belonged to the "old clown," or the "active man," or the beautiful lady who rode the arch-necked horse so daringly. Finding them, how long they were kept as highly prized souvenirs of the great mystery, that came out of the horizon in a long and grand procession one beautiful morning and disappeared into the unknown during the night.

And from that enchanted hour, the fortunate boys who had actually seen the circus, would rival each other telling other boys who had not seen it, what was done there, and stretching to the extreme limit the distance that a vaulter had jumped, and increasing the number of horses that he had thrown a "summerset" over; lying in each other's faces about it all, and yet without a qualm of conscience, for did they not actually believe, themselves, that it was so near truth that the little variation made no difference? And it did not, for it was human nature—boy human nature.

And in this, as in everything else, the boy is father to the man. Not only boys, but men, and not only men, but great kings, emperors, philosophers, doctors and savants, have been mystified by the magician, and have

showered upon him fame, fortune and favor, and all for the love of mystery—mystery made so much more mysterious by the exaggerations of the narrator. Now-a-days, however, notwithstanding the fact that there still exists as much as before a love of mystery and a tendency to exaggerate, and that the magician wins money and applause just the same by his art, magic is no longer a secret nor is the conjurer's calling a myterious profession. The magician is applauded for his deftness, for his ingenuity, for his scientific attainments and his general cleverness, and he becomes famous just as the successful physician, the able lawyer, the brilliant writer, the clear statesman, the bright inventor, and all others who attain high places in any respectable and helpful calling. The magician is no longer an ignorant charlatan who performs his tricks in star spangled gown or imposing turban, and with the aid of strange and far-fetched words, the gyrations of dervishes and the "hocus-pocus" of the ancient fakir.

The magician of to-day appears before his audience in the conventional attire of a well-dressed gentleman at an evening party and his performances are the results of intelligent invention, long study, profound devotion to his profession and patient, never-wearying practice.

Such a magician was the late Alexander Herrmann, whose life, career and leading professional secrets are related in this work, for the first time; a man of whom volume after volume might be written, relating his thousand-and-one adventures, his good-natured pranks, the amusing incidents originated by him, the good deeds he performed, urged by his generous nature, and which often were without further magical association than the happiness he frequently brought to the needy or distressed.

Alexander Herrmann came of a race of high class conjurers. The information concerning the family is meagre, however, for its fame really dates from the time of Carl Herrmann, the (much) older brother and instructor of Alexander, and the greatest magician of his time. They had an uncle who had made some reputation in the art, but their father, while accomplished in it, did not practice conjuring as a profession, and was strongly opposed to having his sons do so. Carl's persistence in his chosen career caused him to be discarded by his parent who had mapped out for him a different life's occupation. The father was a German Jew and a doctor of medicine and the mother a pure Breton Frenchwoman; they had sixteen children in all, of whom Carl was the oldest of the

boys—of whom there were eight,—and Alexander the youngest. As stated above, the father, while not giving himself up to the profession, often performed before very distinguished audiences and was a prime favorite of the Sultan of Turkey, who often sent for him and paid him princely sums for his entertainments. He was also the intimate of Emperor Napoleon, who frequently befriended him and at one time presented him with a beautiful and costly watch, affectionately and wittily inscribed by direction of the great Corsican. This watch descended to Alexander who carried it until the day of his death and it is now in the possession of his widow.

Carl Herrmann, whose real given name was Compars, was born in Hanover, January 23d, 1816, though it is often said he was born in Poland. He died at Carlsbad, July 8th, 1887, being then in his 72d year. His career as a prestidigitateur began in 1848, and he soon earned the title of "Prince of Conjurers."

While yet a boy Carl accompanied his family to Paris and was already intent upon the practice of magic, but his father succeeded for a time in keeping the youth's penchant in abeyance. He was sent to school at the Paris University and studied medicine and then for a time lived in great poverty in the Quartier Latin. Event-

ually, however, he shook off all trammels and definitely assumed the profession of a magician, which ultimately brought him fame and a vast fortune, besides a large and wonderful collection of curios and rare antiques from all parts of the world. Carl Herrmann's tours extended



CARL, HERRMANN.

over the whole world, and there was probably not a single royal court in Europe before which he did not perform. The unfortunate Sultan, Abdul Aziz, was among his warmest admirers, and used to pay him a thousand pounds Turkish for every representation. Dur-

ing one of these performances, he exhibited two pigeons, one white and one black, and managed to place the white head on the black pigeon and vice versa. This pleased the Sultan greatly, and he asked Herrmann to try the same trick with a black and white slave, but the conjurer declared that that was beyond his powers. On another occasion he took a rare and valuable watch from the Sultan and pretended to throw it into the sea, his Majesty, of course, finding it again in his own pocket. The Czar Nicholas also bestowed great favors on Carl Herrmann, who, it is said, received a million rubles for one Russian tour. He was very charitable—this is indeed a family trait—and only a few days before his death sent 1,500 francs for the relief of the victims of the Opera-Comique conflagration which horrified Paris in 1887. In Vienna, where he resided, he was very popular, and when he celebrated his seventieth birthday, a distinguished company assembled in his residence to congratulate him. His second wife, who survived him, was a Frenchwoman, named Mlle. Ernest, whom he met in Gibraltar. His first wife, from whom he was divorced, was a Vienna prima donna, Madame Czillag, who is still living and is a teacher of vocal music. She is the mother of Herrmann's daughter, the well known

opera singer, Blanche Corelli. Shortly after the death of Carl Herrmann, a close friend of his wrote to a newspaper the following letter concerning him:

"If the announcement that Herrmann has written his memoirs is to be taken literally, the prince of Conjurers must have abjured a very singular whim prior to his death. He took a curious pride in the current report that, although conversant even to colloquialism with most of the spoken languages of the world, he was unable to sign his name, and he certainly did his best to substantiate it; few, if any, of those who, like myself, have been intimate with him for many years ever knew him to put pen to paper. Should those memoirs appear I venture to say that no more remarkable record of experiences in every phase of mundane affairs will exist.

"If Robert Houdin was the father of modern magic, elevating it from vulgar jugglery to an art which calls to its aid the resources of all the sciences, substituting the apparent impossibilities that go with ordinary evening dress for the clumsy devices of a mock magician's robes and wallet, my dear old friend Herrmann was, indeed, no unworthy successor of the famous Frenchman. Not only were his inventions numerous, but his variations and elaborations of many of Houdin's feats

betrayed an originality little less than startling. Tall and singularly spare of figure, nature seemed to have cut him out for a conjurer. At a children's performance, given with his never-failing generosity, at the Colon Theatre in Buenos Ayres for the benefit of the Italian Hospital, I saw him go down amongst the audience with a huge bowl of sweetmeats. After he had distributed these, he reeled out from a seemingly empty basin several hundred yards of paper ribbons, and then, rolling these up and tearing them asunder, 'produced' four live geese! No new principle was involved in this, but I mention it as an instance of his immense power of concealment about his spare frame. The environment of all his tricks was pre-eminently artistic. His canary bird vanished, not like a 'copper up the sleeve,' but with a weird shriek, and a cloud of yellow feathers left uttering to the ground. His tact and audacity were as magnificent as his manipulation. After bringing out four globes of gold fish (larger than any other conjurer has been able to work with) from a cloth, he would go down into the stalls and request spectators to prod his sides and examine his coat-tail pockets, then producing the fifth bowl, which had been lying in the hollow of his back. If he had a specialty, it was the management

of living animals, but he could never overcome his horror of serpents sufficiently to allow him to introduce two young boa-constrictors which I tamed for him. Herrmann was a capital palmist, and the most dexterous and accomplished pickpocket. He would remove a gentleman's watch, slip a ring on the chain and replace the watch, while engaged in conversation, or would undertake a hat trick before he had been five minutes in a room full of people, and would turn out of it, with the most laughable address, something belonging to each person present. He made and lost a hundred fortunes, for he was an inveterate and unfortunate speculator. On one occasion, I know, he received ten thousand pounds for forty performances under certain conditions from a company of entrepreneurs. His name has been borrowed by many lesser lights of the stage; but he had a brother, thirty-one years junior to himself, in the same profession. (It was Alexander Herrmann, the subject of this book.)

"The prettiest trick I ever saw was done by Carl Herrmann while at lunch with a brother conjurer in the hotel at Montevideo. Five people were seated at the table (not his own, be it observed), and there was apparently an entire absence of any possible preparation.

Taking a pear from the dish he told us to mark it. One of the guests left four punctures from his fork in it, another dropped a spot of ink on the rind, I pushed an American three-cent piece into the soft substance of the fruit until it disappeared, next a large slice was cut out and eaten. Herrmann then took it and tossed it towards the lofty ceiling. "Catch it yourselves," he cried, as the pear was whirling in mid-air. It fell into my outstretched hand, prong-marked, ink-spotted, and with the three cent bit still imbedded in its tissue—but whole!"

Alexander Herrmann writing to the London "Era" concerning his brother Carl shortly after the death of the latter, said:

"In your issue of June 11th, which has just reached me, I notice a paragraph alluding to the recent death at Carlsbad of my brother Carl Herrmann, and giving some few particulars of his life and career. The news of his death reached me while filling, in this city, (New York) the closing engagement of my past season, and was in truth a very great shock to me. Between Carl and myself there always existed a warm and brotherly feeling, and I am only too well aware of how much I owe to him for any success which may have attended my own career. Unfortunately the cablegram announc-

ing his death, which appeared in the columns of nearly every American paper of importance, merely spoke of Professor Herrmann, and I have subsequently found that in many parts of this country the idea has gained ground that it is I myself who have "joined the great majority." With a view of, in some way, dissipating this erroneous impression and also of supplying you with a few perhaps not uninteresting details of my brother's and my own career, I may, perhaps, be excused from trespassing on your space.

"My brother Carl was born in Hanover, our father being a native of Berlin and our mother of Hamburg. I myself and the sisters who belonged to our family were born in Paris. In 1854, when I had reached the age of eight years, my brother had established his fame as a conjurer, and was performing at St. Petersburg, where I joined him, remaining with him as his assistant until 1862, in which year, thanks to my brother's teaching and my own constant practice, I was able to start out on my own account and responsibility. I did not again see my brother until 1867, when we met in Vienna. While there, we formed a partnership, and determined to appear together in America, which we did, in that same year, at the Academy of Music, New York. After a

long engagement we again separated, my brother having determined to make a tour through the Western and Southern states, and I myself returning to Europe and visiting all the principal European cities. It was during this tour that I appeared for over a thousand nights—from 1871 until 1874—at the Egyptian Hall, London. We did not again see each other until after a lapse of eighteen years when, in 1885, we met in Paris, in which city I was filling an engagement at the Eden Theatre. While together in Paris, an arrangement was entered into between us by which my brother was to confine his performances to Europe, myself to America. In pursuance of this agreement, I returned to America, and in due course became naturalized, a step rendered necessary by my wish to purchase a home in this city, which plan I have duly carried out. I am about to sail for Europe with my wife for a few weeks' visit, and shall return to this country in the early autumn to commence my next season, during which I shall visit all the principal cities in the States. I must again apologize for trespassing on your valuable space, but trust that some of the facts I have related may be of interest to your readers.

Yours obediently,

A. HERRMANN.

334, West 45th Street, New York, June 30th, 1887.

A more perfect cosmopolitan never lived than Carl Herrmann. He was literally at home anywhere as he spoke nearly all the leading languages and was familiar with the manner and customs of all civilized people. Thus it has been said of him that he knew Mexico as well as he did his own city of Vienna and was as much at home in any village in Spain as in his native country. For many years, in the domain of magic, Carl Herrmann reigned supreme, in Germany and Austria especially, and there was scarcely a European court where he was not a welcome guest. He took much pride in exhibiting to his friends the invitations of potentates, written by their own hands, bidding him, in the most flattering terms, to come to them.

Carl was the constant recipient of costly and superb gifts from the wealthy and powerful everywhere, and from notable people in the city of New York he received many handsome souvenirs, among which, in acknowledgement of a charity performance, was a gold medal as large as an ordinary tea saucer. He had a passion for making collections of rare and curious relics, and these collections he frequently lost, sometimes by accident and sometimes by financial stress. But no sooner was he deprived of one collection than he began to make an-

other. Several times he lost his fortune—once in the financial panic of 1873—but he would quickly regain his wealth and, finally, died a millionaire.

His charities were proverbial and his life was open, free and honest. He was well informed, was a voluble and interesting talker, and although he carried the look of one who was not to be cozened, he had a good-natured and mild manner that was exceedingly attractive. A French gentleman and journalist once exclaimed upon first seeing Herrmann; "Mephisto bon Enfant!" ("A good sort of a Mephisto.") I think it interesting to give herein the programme of one of Carl Herrmann's last entertainments, as all the tricks on his programme were his own inventions and were done without mechanical apparatus or paraphernalia whatever.

CASINO AT WIESBADEN.

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Monday evening, July 19, at 8 o'clock.

Extraordinary Performance of the Celebrated Prestidigitateur, Prof. C. Herrmann,  
of Vienna.

—:—:—:—:—:—:—:—

1st Part.

1. Everybody's Card.
  2. The Canary Islands.
  3. The Chinese Egg.
  4. The Miser.
  5. A Mistake.
  6. The New Creation.
- :—:—:—:—:—:—:—

2nd Part.

1. The Obedient Cards.
2. The Flying Watch.
3. The Omelette.
4. Quicker than Lightning.
5. The Ring in Danger.
6. Catching Fish and no Fish.

In this connection the author deems it proper to introduce here an extract from the "Reminiscences of Professor C. Naethke," a well known writer who speaks at some length concerning one of Carl Herrmann's most remarkable achievements in magic. He says:

"Perhaps no illusion in modern times created such interest or sensation in the professional world, among physicians, chemists, scientists and others as did the "Aerial Suspension," while all amateurs stood and looked on with a bewilderment, which clearly betrayed that they could not grasp the secret. Of course all efforts were made to keep the inside-workings of this production from being made public and to keep it out of the hands of people who would be likely to betray it. Professor Carl Herrmann, of Hanover, who died July 8th, 1887, in Carlsbad, and who was one of the most celebrated conjurers of all times, was the first performer who introduced the Aerial Suspension or "Horizontal Floating by the means of Chloroform" in the Royal Theatre in Berlin. His stage, which was his own idea and property, formed a perfectly closed and elegantly decorated room without wings or flies and with a closed top or roof. There was a door at each side through which Herrmann entered or passed out. Instead of having a large table covered with a

drapery reaching to the floor, he used, in the middle of the stage, a very elegant, gold-finished, rococo table, and on either side were placed two very small light stands on each one of which was a candelabra with five candles. Across the background was a small shelf on which were placed some apparatus and some more candles. The stage was covered with a very expensive carpet, which played a most important part in many of his mysterious productions. Such strikingly simple arrangements made an extraordinary contrast with those of Professors such as Becker, Bills and others, who always made an imposing show of apparatus. Herrmann was the first one in Berlin to appear in an evening costume made of black velvet, which attracted a great deal of attention and gave him the opportunity of making the following remarks on his presenting himself upon the stage:

“‘Being a born Hanoverian, he was, of course, a German, but in consequence of his long travels and residence in foreign countries, principally in the Orient, he had forgotten a great deal of the German language and was not fluent in it; he would therefore request the spectators to pay attention to his hands and not to his language or words.’

“His productions were all entirely new, brilliant and

unusual. He did not introduce a single experiment that was performed by any other conjurer, and his appearance and outfit were so unique that he always created a great sensation and the house was sold out in advance, night after night. Although all his experiments showed an extraordinary genius and skill, they came to a climax in his "Horizontal Suspension" and its execution. He placed the rod apparently free on the stage, and after the illusion was over, he took the rod and the very young child who was his assistant in this number, and without separating them, walked into the parquet with them and there placed the rod on what is called the 'rundown,' which was only about 3 feet wide, and bridged the space leading from the footlights across the orchestra to the seats in the parquet and formed a direct connection from the audience to the stage. The result was an extraordinary one, and no one has yet penetrated his secret of how he placed the rod, supporting the child, in any apparently desirable spot. That remained his own secret.

"Chloroform, which was supposed to cause this wonderful effect, had then just been discovered and only a very few knew anything about it or its properties further than having heard its name. Knowing thus so little about the drug, it was generally accepted that such

otherwise inexplicable aerial suspension could be ascribed to the use of chloroform, and this generally accredited opinion served to make the matter all the more interesting and mysterious.

“Carl Herrmann had already given quite a number of performances of this graceful trick, and the public was showing an increasing interest in it, when one day the following advertisement appeared in the leading newspapers:

“‘Prof. Herrmann is forbidden to execute the Horizontal Suspension in the Royal Theatre until he has furnished sufficient proof that the experiment is not harmful to the health of the child. (Signed)

President Royal Police.’

“The following day, Prof. Herrmann announced that, according to the command of the President of the Royal Police, the Horizontal Suspension would not be carried out in the next few performances. After some days had passed, the following advertisement appeared in the papers:

“As Prof. Herrmann has furnished undoubted proofs that the experiment of the Horizontal Suspension is in no way injurious to the health of the child, the further presentation of same is hereby allowed. (Signed)

President Royal Police.’

“Herrmann could not possibly have conceived a better advertisement in favor of the performance. As a result, the theatre was full every night and Mr. Herrmann gave fifty representations there without a break.”

Mr. Naethke further relates the following interesting occurrence about the representation of this same illusion:

“I was performing with a small theatrical company in an interior town in Germany, when there appeared before my manager a certain Julius Markus, who was quite well known as a show-man. Markus said: ‘Will you buy my Horizontal Suspension? It is the only apparatus of the kind in Germany. I got it from the same factory in London where Herrmann got his. Herrmann has gone out of the country, consequently, there is no opposition to you. You can make a barrel of money with it, and the apparatus is so strong that you can hang up an ox on it. The woman, whom I have used with it, has skipped out and I will have nothing more to do with women in that line. I want to go to Hamburg. I can not use this apparatus any more, and if you will take it off my hands, I will let you have it for \$40.00, which is dirt cheap. I will go and bring it inside of an hour

and you get that \$40.00 ready; it is a tremendous bargain; you can support an ox with it.'

"The manager knew that I had seen this experiment introduced by Herrmann and asked my opinion of it; as I thought it was suitable for our performance, I replied that it was just the thing for it. He then ordered Markus to bring the apparatus, but without promising to purchase it. 'That is not necessary, my dear fellow,' said Markus, 'you need not promise that. I will go and get it anyway.' And off he galloped on his hectic Rosinante to his travelling wagon, and in about an hour he returned with the apparatus under his arm, wrapped up in an old apron, carrying both rods, tied to a string, over his back like a weapon. 'Here I am again,' said he. 'That was quickly done. I need the money.' With these words he entered the room and went to work demonstrating how to use the apparatus, doing so with such ridiculous remarks that he set us all laughing. The business was finally closed, and with forty hard dollars in his pocket, Markus took his departure. Of course in our next performance it was announced as:

**THE HORIZONTAL SUSPENSION**  
**by means of Chloroform.**

"The experiment was carried out successfully, particularly the chloroform part, but as the ratchet in the arm pit of the suspension apparatus made such a racket that the noise could be heard all over the hall, a prominent spectator called out loudly, 'What's this cracking? That is not what it is represented to be.' As instructed to do in just such a case we began examining the lower part of the rod to attract the attention of the spectators to the lower part of it, and, in so far, we succeeded; but the public received the production rather coolly and it did not meet with the applause we expected. When we were alone, the manager said to me: 'We have thrown away that \$40.00.' It appeared the same to me, and it appeared further to me that Julius Markus had come to this conclusion earlier in the day. The next question was how were we going to stop the racket of this ratchet. That was soon fixed by my lining the slots in the ratchet with chamois, with the fortunate result that it did not 'crack' any more.

"As the peculiar qualities of chloroform became more generally known, we soon saw we would have to intro-

duce the 'Mise en scene' in a different manner, particularly from the fact that our manager had allowed spectators to stand on the stage during the performance of this illusion. Those who generally appeared were chemists, physicians and apothecaries. One night, during this experiment, one physician said to another, behind the wings on the stage: 'My dear colleague, I do not believe in that chloroform business because the drug would betray itself by the smell, and I miss that in spite of our standing right close to it. It is certainly a secret that must depend upon electro magnetism.' I heard this, although the words were spoken very low, and it set me up thinking at once about the electro magnetic force. 'May we be allowed to examine the arm on which Miss Augusta rests?' was the next question asked. The manager said they could and he threw up the wide sleeve of the Grecian costume in which the lady was dressed; he held concealed in this sleeve the iron arm which formed her support and allowed the gentlemen to examine the arm of the lady. As nothing was discovered there, and her pulse was found to be in a perfectly normal condition, the gentlemen withdrew, shaking their heads and remarking that the affair was certainly very puzzling. Of course after this I protested energetically

about having any more visitors on the stage and the proceeding was stopped.

“At the next place where we exhibited the illusion I made the most I could of my pretense of using the electro magnet by winding the connecting wires around the rod and carrying the ends back behind the wings; after that our bills read:

### **SUSPENSION**

**by means of the Electro Magnet and Chloroform.**

“Then we used to hear the following expressions in the audience: ‘We can see the connections all right, but we do not hear the rolling of the induction apparatus, although this room is small.’ A few days later the spectators heard, with great satisfaction, the rolling or drumming of the induction apparatus, which was caused by the whirling of a ratchet in the hands of our assistant behind the scenes. Thus we succeeded in deceiving the sharpest of professionals.

“Of all the people who witnessed it in those early years in Germany, only one well known individual, namely, Fritz Reuter, the celebrated novelist, was the one who, at the first glance, succeeded in lighting on the

correct explanation, which we gathered from the following remark made by him after seeing one of our performances: 'The Horizontal Suspension has left in me a most wonderful aesthetical impression and I admire the ingenious mechanism which is the basis of this experiment.' I could make no reply to this remark."

But few persons are aware of the fact that Queen Marie Henrietta of Belgium is one of the cleverest conjurers in Europe. When, in 1882, Carl Herrmann arrived at Brussels on his way to the sea baths at Ostend, one of the queen's chamberlain's called at his hotel and inquired if he was the same Herrmann who had formerly given sleight-of-hand performances at the palace of the queen's father, the Archduke Palatine of Austria. On ascertaining this to be a fact he informed him that her majesty would be glad to receive him in private audience the next day. The queen received him most kindly, and after talking of old times expressed a wish to learn sleight-of-hand. Herrmann gladly consented to teach her his tricks, and during the following four weeks he spent several hours daily in initiating her into the mysteries of conjuring. Of course, these lessons took place with locked doors, the professor having made a point that nobody else should be present beside his royal pupil

and himself. The queen displayed a remarkable talent in acquiring the art, and many were the tricks she subsequently practiced for the recreation of her family and attendants.

It has often been said that it had been Carl Herrmann's early ambition to become a physician, a fact already alluded to in these pages, but the preponderance of evidence is that in studying medicine he was simply making a slight effort to escape his own predilections and to conform to the wishes of his father. Soon wearying of the struggle and its attendant privations, Carl finally resumed the work of a magician and speedily attained the highest rank. Making but little use of complicated apparatus, he depended chiefly upon sleight of hand and address, and the extraordinary skill thus developed won for him the title of "first professor of magic in the world." the justice of which no one seemed able to deny. In 1848 Carl made his first appearance before an English speaking audience at the London Adephi, where he produced his "second sight" demonstrations, copied in part from Houdin of Paris. Early in the '60's he made a tour of America, meeting with great success, and it was at his farewell performance in this country that he intro-

duced his brother Alexander as his legitimate successor in America.

Subsequently his tours extended over the entire civilized world, and he was so great a favorite at the various courts that the decorations he received as a mark of esteem were sufficiently numerous to fill a trunk. The Czar Nicholas was specially kindly to him, and it is said that on one Russian trip he cleared a million rubles. Having amassed a large fortune, Carl went into retirement in Vienna. At his death he left a large fortune and a collection of antiques to his second wife, a French lady. Thus passed from the stage of life the original Herrmann, and now Herrmann the Great, as Alexander was wont to be called, is to form the sole subject of this narrative.

## CHAPTER II.

### **The Life and Career of Alexander Herrmann.**

Immediately following the death of Alexander Herrmann which occurred suddenly December 17, 1896, in his private car at Great Valley, N. Y., and was due to a heart trouble of long standing, the press of the world became crowded with matter concerning him. Innumerable biographical sketches and thousands of anecdotes and incidents of his remarkable career were printed within a week. His family and his personality was discussed. Much that was true and much that was false, was given to the public, but it was all done in a kindly spirit and largely eulogistic.

From this mass of documents and from his own personal knowledge, the author has compiled the facts with regard to Alexander Herrmann, in a painstaking and conscientious way, and from the best possible sources, as to reliable details this life-sketch was made.

There have been a diversity of statements concerning the birthplace, parentage and real name of Alexander Herrmann, but probably of all these the man's own state-

ment is most to be trusted and reasonable people would prefer to accept it, especially as there never existed any cause for his adopting an alias. He lived an honorable and innocent life and his career has been public property as to the facts, ever since he was a small boy. It has been stated that in a law-suit which he once had, it came out that his real name was Nieman, and that he had been adopted by Carl Herrmann because he was a remarkable lad in Herrmann's business, and having become even more proficient than his tutor, adopted the family name of Herrmann. Nearly all of the evidence is to the contrary, however, and a name in a lawsuit, under many circumstances, is no more significant than "John Doe" or "Richard Roe," fictitious names that are as old in court as the English Common Law itself. Concerning his life Alexander Herrmann is said to have made the following statement about a year before he died, which was printed at that time in a San Francisco newspaper. It is a reiteration of what he had said on the subject many times before, and is substantially the statement that was made by newspapers and other publications all over the world, at the time of his death. He said:

"I was born in France on February 11, 1843, but am of German parentage. My father who had practiced

medicine in Germany, moved to Paris several years before I was born, and became one of the most noted prestidigitateurs of his time. He had sixteen children, eight of whom were boys. I lived in Paris until I was 10 years of age, when my eldest brother, Carl Herrmann, who had become well known as a magician, kidnapped me, taking me to St. Petersburg to teach me his art. My father was strongly opposed to this procedure. However, I remained with my brother until he took me to Vienna. Then my mother came there and insisted on my return with her to Paris, where I remained until I was 12 years of age, when my brother again took me back to Vienna.

“I showed an inclination for magic from early childhood. The talent was born in me, and developed into a passionate fondness and an intense desire to master all the intricate mysteries of necromancy and prestidigitation. While at Vienna I attended college, where I became possessed of books containing accounts of Balsamo and others, the perusal of which were of great benefit to me in my subsequent career. I would often closet myself for hours to master some sleight-of-hand trick I had read about or witnessed at a public performance.

“I remained with my brother until 15 years old. Then

I went to Spain, where I made my first appearance before Queen Isabella II. Since then I have appeared as a magician in nearly every country of the civilized world. I came to America in 1861 and have since made it my home. In fact, I am an American citizen, as I was naturalized in Boston in 1876. I made my American debut in conjunction with my brother Carl at the Academy of Music, New York, during the season of 1860-61. We played there for seventy-five nights to large profits. My brother and I then made a tour of the world. In 1867 we formed a second co-partnership, and made a most successful tour of this country, after which my brother returned to Europe. He died in Carlsbad in June, 1887, at the age of 72. He had a great gathering of friends of his life time on his seventieth birthday, which he made the occasion of his professional retirement. He made and lost several fortunes, but died a millionaire.

“After my brother’s retirement I visited the principal cities of Europe and South America, returning to the United States in 1874. It was during that tour that I began in 1870 an engagement of one thousand consecutive nights at the Egyptian Hall in London. I had learned in America the value of making the press and

public talk about a public performer. So, shortly after my arrival, I set about to devise a genuine sensation. Asking two friends to accompany me, I walked one morning down Regent street. Getting into a crowd with two policemen close behind me I stepped up to a gentleman in front of me and picked a handkerchief out of his pocket in a most clumsy fashion, and at the same time purloined the watch of his companion as adroitly as possible. The two policemen saw the handkerchief lifted and grabbed me as the thief. My two friends offered to vouch for me, but just then my second victim discovered the loss of his watch and insisted that I must have stolen it also. I insisted on the other hand that I had not stolen the watch and a search of my person failed to reveal it. Then I suggested that the two policemen should search themselves. The handkerchief was found in the pocket of one of them and the watch in the pocket of the other. My friends tried in vain to make the constables look upon the whole affair as a magician's joke. They declared that they were not to be fooled in that way and marched me off to the police station. There I was recognized and set at liberty. I had accomplished my object. The London papers made a sensation of the inci-

dent, and the whole town was laughing at the practical joke I played on the bobbies.

“I made several tours in the United States and Canada until 1883. Then I went to Brazil and other countries of South America. Don Pedro was greatly interested in my entertainment, and, on my departure, he presented me with the cross of Brazil. From South America I made a tour of Russia, which extended through Siberia. My reception in St. Petersburg was most flattering. While there I was invited to a banquet tendered to the Spanish minister. The banquet was attended by the most distinguished members of Russian society. In the course of the evening they drank my health, and in giving the toast it was suggested that I should henceforth be known as ‘Herrmann the Great.’ And that is how I came to adopt the title. From Russia I went to London, where I repeated my former success. In 1885, I returned to America and have continued to give my entertainments here since then, although I made \$157,000.00 on my foreign tour. My annual tours become more profitable from year to year. I get the best terms conceded to any star on the road, and make from \$85,000 to \$95,000 profit on each annual tour. But I am not a rich man for all that, as I lost nearly everything on outside investments

that did not materialize as satisfactorily as magic does."

In person Herrmann looked the magician and notwithstanding that he was one of the kindest and gentlest of men he had much of the facial appearance that fancy gives to "the gentleman in black," his Satanic Majesty, the Devil. A newspaper writer in Chicago, in 1887, in a pen picture of the great magician described him in this way:

"Even off the stage, Commandeur A. Herrmann, the famous doctor of diablerie, has a mephistophelian aspect. His long, straight nose, his sweeping mustachios, his keen black eyes, his pointed imperial, all suggest that fascinating and eccentric gentleman with whom our fears for the future, Gounod's music, and Bailey's hyperbolic verses have made us familiar. But Herrmann lacks one of the most notable characteristics of his Satanic Nibs—he has no sneer. Instead, he possesses a very pleasant smile indeed, which he flashes on one suddenly, as a boy flashes a mirror in the sun, though with less disturbing effect. But again, in the slender, nonchalant figure, in the flexible, gesticulating fingers, in the frown, in the facetiousness there is a hint of Faust's argumentative friend. Like Mephistopheles, also, Herrmann is an extensive traveller. It is true that he does not fly from the

snowy peaks of inaccessible mountains to the most discomforting portion of Sheol in the twinkling of an eye; he does not hold revels on hag-haunted plains one hour and the next perch on the point of some glittering star to spread discord among the music of the spheres; but still for a man of his age he has gone up and down the face of the earth quite a bit, not seeking whom he might devour, but merely looking out for good paying houses. In short, he has been around the world three times. He is a thorough cosmopolitan and makes all countries his own. 'I speak seven languages,' he says, with that strong French accent which the reader can imagine more easily than it can be written, 'and I have the passport to all countries by so doing. I played in Russia not long since. Ah, that is the difficult language, yet I learned it pretty well. See, the late Emperor, he gave me this.' He took a large, elegantly-wrought watch from the dresser. The chain was of heavy twisted strands of gold and of astonishing weight.

"I have jewels from almost every sovereign in Europe,' he went on. I have two crosses from the late King of Spain, one from the King of Belgium, a ring from the King of Portugal, and another from the Prince of Wales; and other jewels given me in Austria, Italy,

and Brazil. Mexico? O, yes, I've been all over Mexico. I liked the people there. They are very enthusiastic. President Diaz is a good friend of mine. He entertained me most generously, and gave me an escort of twenty-five men to travel all over the country with me. It was not very safe travelling there then. All through Mexico and the South American countries they greatly admired my art. I have just received a letter from South America this morning asking me to go to Buenos-Ayres and Montevideo, and offering a very generous sum. They never do anything by halves down there. But I shall refuse. Mme. Herrmann is not willing to go far away from home so soon again. We have just got us a home in New York, and madame would like to be somewhere near it. Our home is very interesting. We have filled it with curiosities gathered from all parts of the world. Wherever I go I collect. Collect what? O, everything! Antiquities, jewels, rugs, swords, saddles, books—whatever there is. I have shawls from India, rugs from Persia, bric-a-brac from Japan. Did I ever get any of my tricks from Japan? Well, no. The Japanese are clever jugglers, but they are not good at legerdemain. All of their tricks are old, and the reports of what they do are greatly exaggerated. I would never

think of offering such tricks as theirs to an audience.' Mr. Herrmann spoke of his many friends among the actors, and grew enthusiastic over the drama. 'Salvini's Othello and Booth's Hamlet are the most wonderful pieces of acting that the world can see at present,' he said. 'I know Salvini well—a very simple man! He has no vanities that show themselves in private life, and he is as gentle as a woman with his friends. His home is a wonderful place—so beautiful! A palace, in fact, and yet, for all that, his way of living is simplicity itself. Another of my friends is Patti. Ah, how she likes my witchcraft! She is never over laughing at my tricks! A pleasant woman she is, too, and so wonderfully well preserved. Yes, I know a great many actors in all countries, though I do not see much of them, for we are always hurrying here and there. And wherever I go Mme. Herrmann goes. We have been married twelve years now and we are never apart. I do not believe I could work without her now, I am so used to her help. She is quite a woman of business too. She ran over to Paris on some important business for me the other day and did it better than anyone else could have done. And on the stage she is almost as necessary to the success of the work as I. Do I ever fail in my tricks? Why, yes, sometimes, but then

I always get out of it some way, and the chances are that the audience never knows that I have made a mistake. This new act of mine called the 'Black Art' has taken a good deal of practicing, and I am working up 'The Cocoon' now. Don't know what that is? Well, I have the stage cleared. Then a square of tissue paper mounted on a wooden frame is brought in. On this I draw the picture of a cocoon. Suddenly, through this, there bursts a magnificent butterfly (my wife), glittering in a dazzling butterfly dress made with wings.'

"M. Herrmann relates that he began the study of the art very young. Indeed, he was in a manner born into the mystic world of illusions. 'Come and see me in my 'Black Art,' urged the magician. 'I have everything mysterious and dreadful. We have a devil on the stage. I cut off my wife's head. I—in short, I raise the devil. Come and see me. I am sure you will enjoy yourself.' And as the reporter left Herrmann was seen in his great feat of converting a cigarette into smoke."

Herrmann used to say that he lost \$100,000 in his Broadway house. Herrmann had a theatre half completed in Brooklyn when a part of it collapsed. The place was never finished and the small fortune the magician put into it was wiped away. The variety company

known as Herrmann's Transatlantic Vaudeville Company was his one paying venture during his managerial career, and even that afterwards went to pieces

Herrmann was married in 1875 to Adelaide Sersey, an accomplished ballet dancer, who has added much beauty and grace to his entertainments. The Mayor of New York performed the marriage ceremony, and it is often related how the groom produced a roll of greenbacks from his Honor's sleeve to pay the wedding fee. He met Miss Sersey, for the first time, on an ocean steamer while coming to this country from England. There were no children born of the union. The home of the couple was a fine old manor house on the tip of Long Island Sound. On the spacious verandas of this residence the magician would sit during the summer and lazily whiff his cigarette, of which he was very fond. He certainly was the most prominent figure in his line in this country, and he looked the great necromancer that he was. The stories of his wonderful tricks performed at odd times and in an impromptu manner would fill volumes. Once, about three years ago, the wizard was a guest at the Whitechapel Club, that rendezvous for Chicago Bohemians so well remembered for its strange doings. On the night in question a venerable Japanese

archbishop was also present. In the course of the evening Herrmann picked up a deck of cards and asked some one to select one of the pasteboards. This was done and proved to be the seven spot of clubs. This was shown to the spectators, but not to the magician. The card was replaced in the deck, which was shuffled, and then scattered about the room.

"Now, gentlemen," said Herrmann, "if one of you will kindly unlace the archbishop's shoe you will find there the card which was drawn from the pack."

After a brief protest by the kind-faced and gentle old man he unlaced the shoe and there, to the amazement of all, was found the seven spot of clubs. The look of wonder on the face of the old Japanese prelate afforded the wizard much pleasure.

During the dinner he would insist upon being allowed to pour out his own wine and would throw the bottles in the air and chuckle at the amazed expression on the waiters' faces as the bottles disappeared in air. At the height of the fun he stooped forward and addressing Charles Perkins, president of the club, now dead, "My feet are getting cold," he declared. "You've had my shoes long enough," and he reached out his hand and removed his shoes from Perkins' shirt front. It was

a surprising thing. No one could conceive how he had removed the shoes undetected, or how he palmed them in taking them from Perkins. On another occasion, during a visit to this same club, Herrmann took two packs of cards, and putting them together, announced that he intended throwing one of the cards in such an accurate manner that it would stick under the woodwork lining the upper ceiling. The space into which the thin card must be thrown was almost invisible, and the distance from where Herrmann stood was perhaps twenty feet. After exhausting every card in the two packs but one he glanced slyly about him, and then, by a quick, deft movement, lodged the card in the little crack, where it remained until the club went out of existence. So startling were the performances to "Tom," the chief colored waiter, that his dread of the magician became almost pitiful, and to the president he said at last: "Please, Mr. Perkins, do git somebody else to wait on dat man. I'se afeard of him. Dat man's kin to de devil." Herrmann saw Tom's distress and gave him two silver dollars which the boy tremblingly took and gripped them very closely. "Now," said Herrmann, "wouldn't you rather have four dollars than to have just two?"

"No, sah! no, sah! Dis is enough," said Tom in much alarm.

"Well I'll make them four anyhow," said Herrmann, and when Tom opened his hand, sure enough he had four dollars instead of two. But Tom went straight to the cashier and got the dollars exchanged for four others that Herrmann had not manipulated.

"I was afeard," said Tom, "dat he might take er notion to change 'em into nickels er leather wads, er some-thin' er ruther dat warn't no 'count. An' dem dollars didn't do me no good. I spent 'em jis as quick es I could, lessen I mightn't git a chance to spend 'em at all."

At the Chicago Press Club when visiting his newspaper friends there, Herrmann frequently changed water into wine to the great satisfaction of those about him. But he would sometimes change the wine into water and that was not considered so good a trick. Such feats as pulling live chickens, rabbits and guinea pigs out of the pockets of his friends were of common occurrence with him. So, too, was the one of picking \$20 gold pieces from the hat bands and shoe tops of his acquaintances, even while chatting socially on the streets.

Remenyi, the great Hungarian violinist, was an intimate friend of Herrmann, and the latter often had

much good natured fun at the expense of the celebrated fiddler. At St. Paul, Herrmann dropped in on Remenyi just as the latter was about to partake of his midnight lunch of limburger cheese, pumpernickel and apollinaris water.

"Had your luncheon yet?" asked the magician of his friend.

"No, just going to order it."

"Well, never mind doing so, I've got everything all ready for you," and without more ado the magician pulled a large and odorous cheese from the coat tail pocket of the violinist, a chunk of pumpernickel bread from Remenyi's breast pocket and a bottle of appollinaris from beneath his chair.

Remenyi fell to and was heartily enjoying the joke, as well as the repast, when he was visited by the proprietor of the restaurant, who stated that the other guests objected to the herculean odor emitted by the cheese.

"Oh, well, we can fix that all right," said Herrmann, and by a quick movement he abstracted from the tail pocket of the proprietor's coat a large bottle of cologne, which he uncorked and placed upon the table. The

room was as fragrant as a flower garden within a few moments.

Once, in the City of Mexico, he came upon a friend drinking a decoction of sherry and egg.

"Here, take the mother of that egg along with the drink," said the magician, who procured from some unknown region a live chicken, which perched on the drinker's shoulder.

"How do you do those things?" was asked by a witness of the trick. "Do you carry those chickens around with you?"

"I do not carry them about with me, as you can see," answered Herrmann, unbuttoning his coat and rolling up his sleeves.

"You are the ones who do the carrying. See here," and picking up his friend's hat from an adjacent chair, he shook out a rabbit, which scampered away. Such impromptu tricks as this were Herrmann's chief delight, and he was endowed with the grace that made him a friend to all men. His acquaintance extended to every class, and he never forgot a person once met, nor failed to recognize in the street or elsewhere the humblest of acquaintances. He was a remarkable raconteur, a continual cigarette smoker, a brilliant conversationalist, and

wherever he might go, a marked personage because of the conspicuous Mephistophelian appearance that, coupled with undoubted abilities as an actor, was of inestimable value in his professional work.

A huge volume of entertaining stories might easily be written concerning his impromptu and private feats of conjuring and a few of them will be recounted here before proceeding to some illustrations of his wonderful performances on the stage. Herrmann being a man of great keenness with a full appreciation of the value of advertising, took care that the places he visited had reason to remember him. His tricks on citizens, hotel clerks, policemen, and others were always exploited in the newspapers, and as a boomer for himself he had few equals. His stories, however, had one merit which the yarns of the press agent of today seldom have. They were invariable accounts of something that had actually happened. It wasn't necessary for Herrmann to exploit fakes. He could make stories too easily himself. All he had to do was to walk into a barroom or into a group of people on the street, play a trick on somebody, and the story was made. But outside of business considerations Herrmann loved a joke for its own sake. He would frequently go out alone and spend hours in

localities where even his mephistophelian features were not known, amusing the natives with the most astonishing performances.

Bill Nye, the humorist, once had a lot of fun with Herrmann. Nye was traveling with James Whitcomb Riley at the time, and Herrmann was showing in the same town. They stopped at the same hotel and sat next to one another at the table. Herrmann didn't know Nye at all, and the humorist only knew the magician by sight. In the middle of a meal, one night, Herrmann leaned over and separating the lettuce leaves on Nye's plate, disclosed a large diamond ring there. "Dear me, how careless," exclaimed Herrmann, expecting to see Nye start back in surprise. But Nye didn't do any such thing. Coolly picking up the gem, he remarked:

"I'm always leaving things like that around. Here, waitress, here's a little present for you," and he handed it to the girl who was waiting on the table. Herrmann had to get the proprietor of the hotel out in the kitchen before he could get the stone back again, the girl absolutely refusing to give it up. Herrmann always enjoyed telling the story on himself, and he and Nye were great friends up to the time of the latter's death.

In March, 1894, Herrmann gave a performance one Sunday evening at the Tabor Opera House, Denver, for the special entertainment of Louis Morrisson, the actor. While the two had been friends for 20 years they had never seen each other on the stage. Herrmann agreed to play Sunday night for Morrisson if Morrisson would give a special Wednesday matinee for him in return. The bargain was made. During Herrmann's performance he was astounded on turning around to see Mr. Morrisson made up as Mephistopheles standing in the centre of the stage. The applause was tremendous, Herrmann joining in the mirth occasioned by the bringing of the two famous Mephistos together. The curtain had to be rung down on account of the uproar.

A favorite illusion of Herrmann's was practiced while enjoying a social wine-glass with a friend. A health would be proposed, and just as the magician would lift his glass to his lips, both glass and wine would absolutely vanish, only to reappear again a moment later intact, to the great confusion of every observer. At street stands, he would buy apples or oranges and feign the most genuine surprise upon finding money inside the fruit. The story of Herrmann's introduction to President Ulysses S. Grant is a familiar one, the magi-

cian promptly taking a bunch of cigars from the whiskers of the amazed President. Once Herrmann was the guest of the Marquis of Acapules. The Marquis had a taste for partridges, a weakness of which Herrmann was aware, so when the conversation drifted around to edibles, the old nobleman began to rave about partridges and express a wish that he had provided some.

"Oh, we'll have some anyway," said Herrmann.

"I'd like to know where we'll get them," said the nobleman with a laugh; "there's not such a thing in the house."

"Nothing easier," said Herrmann, rising and picking up a hat. "Just this way," and he dug his hand in the hat and brought up a brace of fine birds.

Adelina Patti, the famous prima donna, was a cordial friend and ardent admirer of Herrmann, and besides being sometimes her guest at Craig-y-Nos they often met in the world on their professional tours. Once in San Francisco, when Patti was taking her departure from that city, Herrmann was invited to a seat in her carriage while going over on the Oakland boat to take the East bound train. On board the boat, an incident occurred that seemed to have been ready made for the magician's advantage. Arditi, the composer, who was

Patti's musical director, poked his head inside the carriage and said:

"Surely, madame, you ought to be afraid to have that man (pointing to Herrmann) so close to you. Why, he will purloin every valuable you have about you."

A triumphant light gleamed in the eye of the saturnine conjurer as he smilingly retorted:

"Madame, I am no thief; but Signor Arditì here is the pickpocket, and carries his plunder about with him." Herrmann here quickly placed his hand in the lapels of Arditì's coat and withdrew three gold watches, one after the other. The trick was done so suddenly and adroitly that the composer of "Il Bacio" was fairly dumbfounded and seemed extremely crestfallen. The conjurer looked around with a triumphant smile, Mme. Patti screamed with laughter, and Nicolini almost choked the precious Chihuahua dog in his merriment. Then the assembled crowd gave a roar of applause, and Herrmann was the hero of the hour.

It was a favorite game with Herrmann to surprise policemen, and, time and again, did he play tricks on bluecoats in many cities. One night, several winters ago, he got mixed up in a crowd which was watching a street fakir in Union Square, New York. He

picked out as victims two young men who seemed to be together and were all eyes for the fakir and his wares. Then he waited until a policeman came along and when the officer was close by he gently extracted a watch from the pocket of one of the young men, leaving the chain dangling from his vest. Having disposed of the watch as he saw fit, he reached over and gave the chain a yank. Then as the young man discovered his loss and looked up, Herrmann pretended to be very much confused and started to edge away. Of course the young man grabbed him, and also, of course, the policeman placed the magician under arrest. That was part of Herrmann's program, and he enjoyed the march to the station house immensely. Subsequent events showed that he was not idle during that time either. At the station house a formal charge was preferred against Herrmann by the man whose watch was missing. Herrmann was searched from head to foot, but not a trace of the watch was found. The owner of the watch declared most emphatically that he had seen Herrmann take his property, and he was equally sure that the thief had not had time to dispose of it. Herrmann smiled at this last statement, and, addressing the Sergeant at the desk, said:

"These men who accuse me seem to be very friendly with the policeman. Why, they have actually purloined his belongings! I will show the officer that these men are not what they pretend to be. Where is your badge, officer?" The policeman looked down at his coat, and sure enough his badge was gone. He turned pale, for it is a serious thing for a policeman to lose his badge.

"I will tell you where it is, officer," went on Herrmann. "This man who accuses me stole your badge. I saw him take it."

"You're a liar!" promptly exclaimed the complainant, but Herrmann only smiled and said: "Search him and see." The policeman didn't have to search the youth. He began rummaging his own pockets and pretty soon, with a look of absolute amazement on his face, he hauled out the badge.

"You see," said Herrmann; "I told you so. And now, officer, see what else is gone. A man who'd steal a badge would take anything." Holding on to the young man with one hand, the policeman began searching his pockets with the other. Suddenly he hit himself over the hip and exclaimed:

"My pistol's gone!"

"I suspected it," said Herrmann; "the other fellow's got that, I'll bet."

They didn't have to search the other fellow, either. He suddenly hauled the policeman's pistol out of his pocket, looking as surprised as his friend had over the discovery of the badge.

"And now," said Herrmann, "this watch business. This man says the thief had no time to dispose of it. You have searched me, now search the others." The policeman searched both young men, but found no trace of the watch.

"Now search yourself," said Herrmann, and when he insisted the officer did so and found the watch in his inside coat pocket.

"You see, sir," exclaimed Herrmann, "I am the only honest man among them all."

"I see," said the Sergeant, who had witnessed the searchings without comment, "and I'd like your name."

"Herrmann, Alexander Herrmann," said the magician. "I'm an honest performer, and—"

"Yes, I know," interrupted the Sergeant. "You did this pretty well, Mr. Herrmann, but, in future, you'd better not joke with policemen. You may go." And the magician walked out, leaving the Sergeant to ex-

plain matters to the astonished group he left behind. Herrmann has worked this trick with variations in a dozen different cities. Sometimes he did it for amusement and sometimes for the advertisement he got out of it, but always with remarkable effect.

Once in San Francisco, Herrmann's attention was called to an habitue of the Palace Hotel who constantly carried about, concealed on his person, a savage bowie knife. The man had acquired the habit of feeling at short and regular intervals to ascertain if the knife was in its place. Herrmann abstracted it deftly from its sheath and almost immediately its owner noticed its loss. He looked for it in vain, but casually glancing at a mirror saw the reflection of the keen blade sticking through his hat where Herrmann had placed it without being observed.

Sometimes, as in the incident mentioned in which Bill Nye figured, the magician would get caught in his own trap. During an engagement at McVicker's theatre in Chicago, some years ago, he entered the veteran manager's office one day, in a jovial mood, and the two fell into a bantering conversation. Mr. McVicker had a silver Mexican piece of money lying on his desk. Taking it up, he handed it to Herrmann and said: "Here, let's see

what you can do with this." Herrmann looked at it for a moment, took it in his fingers, closed his hands, snapped his fingers, and opening it showed a \$20.00 gold piece. "What's the matter with that?" he asked. "Nothing, that's capital," said Mr. McVicker, and grabbing the \$20.00 gold piece he put it in his pocket and Herrmann didn't get it back either.

As a manipulator of cards in every way, except in gambling, Herrmann excelled, and even in that way, as has been shown, he could beat anybody playing if he resorted to his magic, but that he never did except for amusement, and then he would always return his winnings.

Speaking to a friend about his street tricks he said. "Few people have any idea how much fun a magician can have by the exercise of his art for his own amusement, so let me tell you a true story of a harmless practical joke it enabled me to play the other day. I was passing an itinerant vender of provisions,—an aged colored woman,—when I stopped and inquired the price of her eggs.

"'Two fo' five,' she replied, 'an' dey's good an' fresh, I tell yo', honey, case I done biled 'em myself.'

"Give me two," I said, laying down a nickel. Divid-

ing one of the hard boiled eggs with my penknife, I disclosed a new 25-cent piece. The eyes of the old negress and those of the two or three bystanders seemed starting from their sockets as I transferred the coin from the egg to my vest pocket. Breaking open the second egg in the same way, I revealed a gold dollar nestling in each half of the hard boiled yelk.

"I'll take two more of those eggs," I said, and again I found quarters and half dollars and transferred them to my pocket as before.

"Why, Auntie," said I. "I like those eggs so much that I think I'll take two or three dozen of them. What will you sell them to me for by the dozen?"

"'By de dozen! Fo' de good Lohd's sake, honey! Why, you couldn't buy anodah ob dem eggs fo' all de money yo's got. I'se gwine right home to smash all dem eggs, and ebery cent deah is in dem done belongs to me!' And the last I saw of the good old soul she was hastening to her home with an egg-basket on each arm, eagerly intent upon smashing 'dem eggs,' and carrying in the bottom of one of those baskets, unawares, a bill which I had slipped into it, both as a reward for the amusement she had unconsciously afforded me, and to

insure her against loss from the destruction of her 'hen fruit.' ”

Now and then it pleased Herrmann to show up the falsity of alleged spiritualism, and the trickery resorted to by professional show “Mediums.” Illustrative of this, he once appeared before a great audience of intelligent and critical people at the Academy of Music in New York, and at the opening of the expose, said:

“I recognize the fact that there are more things, in heaven and earth, than are dreamt of in our philosophy, and on this occasion I do not propose to be so impertinent as to denounce spiritualism as a creed. But I hope to show how the tricksters of spiritualism impose upon the credulity of the public by their pretended performance of miraculous things through spiritual aid.”

He then began his work and his first move was to expose spirit and slate writing. He got three men in the audience to write three different sentences on a sheet of paper and then had the writing read out. They were: “Life is short and sweet,” “So is my love,” and “When will the stock market go up?” The reading created much merriment. Obeying Herrmann’s instructions, one of the men tore the sheet in half and put one part in his pocket. Another gentleman folded up the other portion,

and, sticking it in Herrmann's wand, set it on fire. While it was burning a district messenger boy came down the aisle with a mammoth envelope and handed it to Herrmann. It was addressed to Joseph J. O'Donohue. Herrmann sent it into Mr. O'Donohue's box. Mr. O'Donohue tore it open and found another envelope addressed to Commodore Dickson.

This was thrown back to the Commodore, and he in turn found a smaller envelope addressed to Judge Kilbreth. Judge Kilbreth tore open his envelope and got a tiny note addressed to Herrmann. Herrmann opened his epistle and brought out the identical piece of paper that had apparently been burned up by one of the men in the audience. The two parts were put together by Judge Kilbreth and read aloud to the audience. The people present had followed the action of the conjurer closely and were amazed. Herrmann, when the applause subsided, explained that he had substituted another piece of paper for the torn portion and had passed it, without being observed, to D'Alvini, who was his associate at the time. D'Alvini put it into the smallest envelope and that was in turn put into the others and sent around to the messenger boy.

Next Herrmann produced two common slates, and,

after washing them with a sponge, tied them together with a rope, and had a man sitting beside Dr. Lawrence hold them over his head. Nine people in the audience were given slips of paper to write questions on, and Herrmann promised to have a reply appear on the slates. The slips of paper were folded up by the writers and dropped into a hat. A lady was invited to take one of the slips out, and Judge Kilbreth read the question aloud. It was: "Who will be the next Democratic candidate for Governor of New York?" A jolly fellow yelled out "Berry Wall," and everybody laughed. Then the Judge was handed the slates, and, untying them, read out the message written upon one. It was: "Let us say Grace for David B. Hill." Herrmann explained that, instead of allowing the nine questions written by the people in the audience to go in the hat, he had dropped in nine of his own. They all had the same question, and the lady could not help taking out the one he wanted her to take. There had been a false flap on the lower slate, which he had dropped out when they were being tied, and the answer was there before the questions were written. Herrmann next had five men come on the stage and endeavor to hold down a fifty pound table upon which he put his hand. One of the

men was a reporter. They struggled with the table, but it rose up nevertheless and whirled around till one of the five, a stout, gray-haired man, was sent sprawling on the floor. Then the professor explained that the man opposite him at the table was a confederate of his, and both of them had hooks up their sleeves. He showed the hook and lifted the table with it so easily that it looked as if there must be some hidden power.

The second part of the entertainment opened with a cabinet manifestation. A big black post was brought out, which had handcuffs on two sides and ropes attached to them. The post was screwed to the bottom of the cabinet, and Mme. Herrmann was handcuffed to it and her arms tied and the knot sealed by another committee of five. The committee were instructed to watch around the cabinet to see that there was no outside assistance, and then Herrmann drew the curtain over the front of the cabinet. In an instant tambourines were played inside the cabinet and bells were heard ringing. Within five seconds, Herrmann drew back the curtain and the audience saw his wife still manacled and tied to the post. The same thing was tried half a dozen times with similar results, sometimes the bells and tambourines flying out of the top of the cabinet. One of the commit-

tee asked to be allowed to go into the cabinet. Herrmann acquiesced, but insisted upon blindfolding him. A moment later he came out of the cabinet head first, minus his coat. The coat was around Mme. Herrmann, her arms being in the sleeves, although her wrists were still handcuffed and tied to the post. The man looked red in the face and wanted his coat. The curtain was drawn again and the coat came flying through the top of the cabinet. Herrmann explained the trick a few minutes later, after having the committee examine the handcuffs and the seals, and having them vouch that the seals were exactly as they were at first. Mme. Herrmann pressed a spring at the bottom of the post and the handcuffs came out of the post as nice as could be. The spring was not noticeable to the naked eye. The man who went into the cabinet, Herrmann said, stepped on or touched an electric battery, and got such a shock that he hardly knew what he was doing. When he took his coat off Mme. Herrmann put it on and replaced the handcuffs in the post.

The third part was "The Black Art", so well known as part of Herrmann's regular stage business. The necromancer had hands, people, chairs and tables come out of the air and capped the climax by cutting his

wife's head off. Then the devil came on and Herrmann fell afoul of him; three angels appeared from above in robes of snowy white, with beautiful wings. They came down and trod the stage, to the wonderment of the audience. Part four, the denouement, was rather sensational. Dr. Lawrence, who was in a front seat in the orchestra, rose up and protested against the sacrilege several times, but was squelched by Herrmann with great regularity. It was in this scene that Herrmann promised to produce oil paintings, just as the notorious Mme. Diss Debar pretended to obtain them from the spirit-world. A gentleman in the audience came on the stage after a dozen or more had been invited, and was given by Herrmann an apparently virgin canvas to hold over his head. The magician asked him if he was a Spiritualist. The gentleman replied: "I'm a certain kind of a Spiritualist." His florid complexion and carmine-hued proboscis bore testimony to the fact.

The orchestra played spirit music and Herrmann passed his hand over the canvas while the man had his back turned to the audience. He turned around and there was an oil painting on the canvas. Herrmann said he purchased the picture at Mme. Diss Debar's studio himself and covered it over. The gentleman was next

given a 3x3 canvas to hold above his head, and Herrmann turned him around. It was not ten seconds after the man put the canvas above his head when the audience saw a fine oil painting of Dr. Wolf, the oil being still wet. This was accomplished by the dropping of a panel, which consisted of a false canvas. Another picture was produced by Herrmann in full view of the audience by removing the preparation of China white by rubbing his hands over and rolling it up into a ball and slipping it up his sleeve. Dr. Lawrence got up and howled. Herrmann came down to him and said: "Doctor, you know how it's done better than I do. Here are the pictures just as Mme. Diss Debar produced them. I am doing this to show the public how a man can be swindled through this trick. If I can't do by trickery what you claim to do by spirit power I'll retire from the business."

Herrmann then said that to show the people that oil paintings could be produced legitimately within fifteen minutes, Matt Morgan had volunteered to paint the portrait of any one in the audience within that time. After introducing Mr. Morgan, he asked who wanted to sit for his portrait. The gay boys in the audience howled for Berry Wall, while voices from the gallery demanded

Mrs. McGuinness's pig and other pleasant pictures. The bulk of the audience shouted "Grover Cleveland" and "Our Next President." Finally Richard H. Newcombe, who was in the box nearest Mr. Morgan, consented to sit for his picture, and the artist went to work. In a little more than thirteen minutes the canvas bore a fine picture of the lawyer in oil. In many respects it was superior to the spook pictures in the Marsh collection.

While Mr. Morgan was at work Herrmann was explaining how the spirit pictures are produced. To wind up the show, Herrmann said he would bring out a few spirits of his own. The house was darkened and the spirits appeared. Some played musical instruments, while others talked to friends they had left on earth. The orchestra played "Johnny Get Your Gun," and one of the male spirits danced to the tune. The sight of the alleged spook dancing around, wobbling its head and going through all sorts of contortions in company with the music set the audience wild. The lights being again turned on, Herrmann said he hoped he had offended no one by what he had done, and, on the contrary, he believed he was doing his duty as an American citizen in exposing these frauds. He was cheered to the echo.

Notwithstanding that Herrmann was of foreign birth

and education and was much in other lands at intervals during his entire life, he was very enthusiastic in his Americanism. He had an education of excellent breadth and was a most proficient linguist. He was highly versed in physics and in chemistry. He was also a Free Mason of high rank and a member of the Benevolent Protective Order of Elks as well as of several other fraternal associations. Making fortunes easily, he spent money lavishly and much more for the pleasure of others than himself. While on its tour, the itinerant Herrmann family consisted of Madame, Monsieur the Occult, and Fidget the impossible, the latter member being a shivery Dandie Dinmont dog of impressionistic proportions and scattered nervous forces. At home, there was more of the curious family, including bow-legged ducks, blue monkeys, strutting pigeons, ambling geese and birds of strange feather on speaking terms with cats of haughty mien. Mme. Herrmann always traveled with her husband and she was with him at the time of his death. The two appeared on the stage together,—Herrmann, as the master of magic, the inscrutable Mephisto, weird and uncanny, while his wife, with her fresh beauty, served as a foil to her husband's supernatural appearance. At a wave from her husband's hand, or a

shot from his pistol, she disappeared and reappeared in the most unexpected places and the two were the wonder and delight of the rising generation as well as of the older theatre patrons. There are probably but few men who have been on the stage during this generation who have been more talked about than has Herrmann. Stories of every improbable sort were circulated about his prowess and the practical jokes he had played on every one, from the late Czar of Russia to the gambling shark that infests the railroad trains. And no one who has ever attended one of Herrmann's entertainments and watched things vanish and spring from nothing ever thought of doubting the most improbable of these anecdotes. Herrmann was particularly fond of children and his entertainments were never complete without some trick or illusion intended particularly to mystify and amuse the youngsters in the audience. He loved to go to public institutions where children were cared for and to give impromptu entertainments for their pleasure, showering among them sweetmeats in the tricks with which he astonished and delighted them.

Herrmann made his last public appearance in Rochester and spent there the last day of his life, Wednesday, December 16, 1896. This last engagement of the wizard

was marked by deeds of kindness and charity on his part that his sudden death made conspicuous. Arriving there Thursday afternoon, his first act was to pay a visit to the State Industrial School and to give an entertainment to the young inmates. He was not content to do "a few sleight-of-hand tricks," as the superintendent suggested, but insisted upon sending to the theatre for his apparatus and giving a really first-rate entertainment. He closed it by inviting the boys and girls to attend his Wednesday matinee. Considering the number of the guests and the size of Herrmann's Rochester audience, this was no inexpensive kindness. Naturally this visit and invitation were great events in the school, and made the magician the hero of the inmates. When the news of his sudden death reached Rochester Thursday afternoon there were no more sincere mourners than the youngsters of the State Industrial School. The morning exercises Friday were turned into a sort of impromptu memorial service for one whom all the children thought of as a good friend of theirs.

Wednesday afternoon Herrmann supplemented this act of kindness by another. An unsuccessful attempt to revive "Our American Cousin" had been made by a traveling company at one of the local theatres. The en-

agement was a "frost," and several members of the company were stranded without a cent to pay their hotel bills or their fares home. Herrmann happened to hear of their straits, and, without solicitation, paid the bills of the whole party, provided them with railway tickets and pocket money, and sent them on their way rejoicing. This was done without any ostentation, and it became known to the public by sheer accident. The two incidents made a strong impression on the public mind and a local newspaper voiced the sentiment in an editorial remark that no man could make a much better record for his last day on earth than that made by the good-hearted wizard who had given his final hours of life to visiting those who were in prison, comforting those who were in affliction and helping the helpless. On the evening of his last day Herrmann attended, after his performance at the Lyceum theatre, Rochester, a banquet tendered him by the Genesee Valley Club. He was in high spirits and entertained his friends until a late hour with his anecdotes and tricks. A party accompanied him to his car and saw him start on his journey to Bradford, Pa., where he was to have appeared the following night. In the morning, however, an attendant found him ill in his stateroom of the private car. Assistance was summoned

and physicians were telegraphed to meet the train at Salamanca, but Alexander Herrmann was dead when that city was reached. His last words were addressed to Mme. Herrmann.

"I guess that I'm not to get over this," he said. Take the company back to New York. Be sure about that."

The body was taken to New York city and on Sunday day, December 20, the funeral services were held at the Masonic Temple in the presence of an immense gathering of friends and admirers. Rabbi Silverman, of the Temple Emanu El, made an address, and masonic exercises were performed by Munn Lodge, of which the dead magician was a member. Sittings were reserved for the Lambs, the Elks, the Phoenix Club, and other organizations with which Herrmann was affiliated. The pall bearers were Jacob Hess, Henry Dazian, Charles Henry Butler, Maurice Grau, Samuel Carpenter, Henry Rosener, Michael Coleman, Charles C. Delmonico, Frank W. Sanger, Al Hayman, William H. Crane, Julius Cahn and James H. Meade. The ushers were D. H. Schuhmann, H. A. Rockwood, Jacob Nunnemacher, Harry Mann, Thomas Shea, J. Charles Davis, Fred C. Whitney, Andrew A. McCormick, Max Hirsch, Henry E. Dixey, Joseph E. Brooks, Will H. McConnell, Louis

Aldrich and Fred Rullmann. The interment was at Woodlawn Cemetery.

There was a strange fascination in the personality of Herrmann, a certain magnetism that impressed not only his audiences but those with whom he came into contact socially. Much of his success was due to this unusual endowment, in addition to which he was gifted with an absolute genius for the magic art.

In nearly every great city of the civilized world Herrmann had a host of personal friends who deeply mourned him and who will sorrowfully miss his annual visits, and the breeze of good humor that came with him, one of the greatest of mortal magicians, who has gone to solve the mysteries of the Life Beyond.

## CHAPTER III.

### HERRMANN'S SECRETS.

Alexander Herrmann, in his tricks, looked the typical Mephistopheles. Instead of the usual evening dress adopted by the majority of modern conjurers, he always appeared in court dress, with knee breeches, low waist-coat and court slippers. The conjurer's coat is provided with two special pockets placed in the skirts of the coat and known as "profondes." He also has two small pockets ("pochettes") in his trousers near the hips. In the upper part of the coat, in each side, is a pocket cut down perpendicularly. These are called "loading" pockets. This constitutes the details of the performer's dress. As an invaluable assistant, he carries a little wand in his hand.

Let us look for a moment at his stage, the setting of which consists of a handsomely ornamented center table, with two neat side tables and usually a couple of chairs. Each of these little tables has a small shelf behind it and contains traps in the table top through which any small object can be caused to vanish.

If the reader desires to emulate Herrmann in some of his best tricks he must be able to palm a coin or small object or force a person to draw any card he desires to have drawn from the pack. If unable to do the latter, he must resort to prepared packs of cards, generally called "forcers", which contain either all one kind of cards or are divided into three, four or five sets of five, eight or ten cards each. In using cards such as these, of course the performer will make sure that the persons drawing the cards will select the card intended for them. If it is necessary to give these cards for examination, they can be easily exchanged for another pack of the same kind.

I will now proceed to give, in detail, a description of the most famous tricks performed by Alexander Herrmann, with all such indications that will allow anyone to successfully perform them—after sufficient practice and with the necessary paraphernalia.

#### **No. 1. Herrmann's Best Handkerchief Trick.**

One of Herrmann's favorite tricks he often called "The Transformed Handkerchief" and sometimes "Le Mouchoir Serpent," from a fancied resemblance to a

snake which the handkerchief is made to take at one stage of the trick. The performer comes forward and requests the loan of a lady's handkerchief. While one is being produced, he brings out a lemon from some spectator's beard or hair, which he tosses across the stage to his assistant. He held this lemon palmed in his hand as he came forward. The inside of the lemon had been scooped out and then a duplicate or rather a dummy handkerchief had been placed inside of it. Of course this lemon is never given for examination. As he turns to toss it to his assistant he takes a little bundle of small pieces of cambric, each piece about four inches square, from one of his numerous pockets. He conceals these pieces in his hand, and taking the borrowed handkerchief, he rolls it up into a ball between his hands and apparently hands it to someone to hold (in reality he substitutes the pieces of cambric). He turns and takes a step or two towards his table, meanwhile slipping the borrowed handkerchief into another pocket. Then suddenly turning to the person, exclaims: "My dear sir, what are you doing? I never told you to do that. You are ruining the handkerchief." The innocent assistant looks up in amazement and is told to open his hand and the handkerchief, and, to his astonishment, he finds the

handkerchief in pieces. After tantalizing him for a few moments, the performer takes the pieces back, rolls them together in his hands, drops one on the floor, and in the act of stooping down to pick it up, exchanges the little pieces in his pocket or under his vest for a long piece of cambric about four or five feet long, rolled into a small roll, which he now hands to the gentleman to hold, telling him to rub his hands together gently and "thus sew the pieces together." But the person no sooner starts to do this than the performer says: "Stop, stop; not that way. You will spoil it all. You are making matters worse. Now open it again." He does so and finds it in a long strip. The performer takes this and offers it to the owner of the handkerchief, who naturally refuses to accept it in this condition. He then loads the long strip into his pistol, or rather blunderbuss, and looking around for a target, spies the lemon and shoots at that. Taking a knife, he picks up the lemon and cuts all around it, throwing the rind carelessly on the floor, and takes the handkerchief from the lemon which is supposed to be the original one. He offers this to the lady, but stops and says: "Ah! excuse me, madam, you prefer a little scent on it; I have some here." Stepping to his table he picks up a plate and a small scent bottle.

He puts the plate on a little stand near the footlights and drops the dummy handkerchief on it. Then, while facing the audience, he pours some scent on it, and as soon as he does so, his assistant, who has a lighted candle in his hand, sets fire to the handkerchief which blazes up brightly at once, the blue flame showing the scent was alcohol. Now arises a make-believe quarrel between the conjurer and his assistant for such stupidity. Finally he offers the handkerchief in this condition to the owner who, of course, refuses to accept it. He then usually says: "Well, I will wrap it up in paper for you." He steps one side or to the table and gets two pieces of paper. Taking the ashes from the plate he rolls them up in the papers, which he bursts open at almost the same instant, and inside finds the original 'kerchief uninjured, which is at once returned to the owner, the ashes having vanished. These papers are prepared like a bag, one of them consisting of a double paper pasted together like a bag around three of its sides only. In this bag or sack thus formed the professor places the original handkerchief which he took from his pocket as he stepped to the table or behind the scenes for the paper. The handkerchief thus lies between two thicknesses of paper and when this is rolled up and torn open from the

outside the 'kerchief may be removed without disturbing the ashes of the duplicate one which remain inside the paper. This was one of Herrmann's best tricks, as it displayed his skill in palming to the greatest advantage. There are very few amateurs who care to attempt this trick, as it requires more sleight-of-hand ability than the majority of them possess.

**No. 2. Handkerchief Produced from Bare Hands  
and then Caused to Vanish.**

This is the latest trick in the manipulation of handkerchiefs and is now used by nearly all conjurers. It consists principally of an imitation finger which is hollow, made of brass in the shape of a finger and painted flesh color. The brass on the upper and lower side at the lower end, extends out a little to enable the finger to be placed in between two of the other fingers of either hand and remain in that position. In performing this trick three silk handkerchiefs of different colors are used, usually red, white and blue; also a large white linen handkerchief, and what is known as a "handkerchief vanisher." This handkerchief vanisher is a small tin or brass tube, about 1 inch in diameter and about 2

inches long. One end is closed in conical shape with a small hole through this end. An elastic cord is passed through this hole and the end remaining on the inside of the tube is tied in a big knot to prevent the elastic from slipping through the tube. This elastic is from 10 to 12 inches long. The other end is attached to the back of the conjurer's vest near the collar, and the tube is then brought around and placed upright in the right vest pocket. Some performers prefer to have the elastic cord come down the right sleeve and of such length that the little tube is about two or three inches inside the mouth of the coat sleeve. When concealed there the performer can reach it with his fingers by resting his hand upon his hip, which will bring the vanisher down to his finger tips where he can take hold of it without its being noticed.

A further preparation consists in having an opening in the outside seam of the trousers on the right leg about half way between the hip and knee. In this opening is fastened a small pocket. A small black button is attached to two of the handkerchiefs by a short piece of black thread. These two handkerchiefs are then rolled up and inserted in this small pocket in such a way that the small button hangs down outside the pocket. There

is another pocket, exactly the same, in the left trouser leg. In this pocket three duplicate silk handkerchiefs of the same color are placed. These are all tied together with a piece of thread, in a little ball, and a small button is attached to this. When ready to commence the trick, turn up the sleeves and then place the false or imitation finger between the middle fingers of the right hand. In this finger you must have previously inserted one of the silk handkerchiefs. Now begin gesticulating, moving the hands about easily and carelessly and the additional finger will not be noticed. Show there is nothing in the hands, displaying back and front of each hand, and then place them together with the back of the left hand towards the audience. This hides the imitation finger which you now reverse and slowly produce from it the handkerchief. Lay this handkerchief on the back of a chair, and as you do so, drop the finger on a little shelf attached to the back of the chair. Now take up the white handkerchief, wave it in front of you, and as your hands pass by the little button attached to the handkerchief in the trousers, take hold of it and pull it out, at the same time twisting this bundle of handkerchiefs up inside the white handkerchief which you slowly unroll, producing the silk handkerchiefs from it. Now to cause these to

vanish, roll them up, one at a time, and either drop them on the shelf of the table as you pick up your wand, or get down the vanisher into your hand, that is concealed in your sleeve, and holding it between the hands, standing sideways to the audience, work the handkerchiefs up into it slowly, and, at the proper time, let go of it and it will fly up the sleeve or in under your coat without the spectators being able to see it. Call attention to the disappearance of the handkerchiefs and state you will reproduce them. Shaking the large handkerchief out, you catch hold of the button hanging outside the little pocket in the left trouser leg. Pull this out under cover of the white handkerchief and wrap the bundle thus produced in the white handkerchief the same as you did before, which you soon unroll, showing that you have reproduced them all after they had vanished.

### **No. 3. The Vanishing Handkerchief.**

To cause any handkerchief to disappear while it is held in the hand is a very interesting trick and is used by many modern professionals. Among those who probably used tricks of this kind the most are Prof. Buatier, the Hungarian conjurer, who appeared in New York

City some time ago, and the American conjurer, Prof. Harry Kellar. Herrmann was also an expert at it. The apparatus used in this performance is either a small metal cup somewhat like an egg in

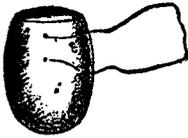


FIG. 7. THE VANISHER.

shape and about one inch long and  $\frac{3}{4}$  inch in diameter, with one end of it cut off; or a little cloth sack or bag can be used instead of the metal cup. If the latter is used it must be painted flesh color which should also be the color of the sack or bag. Through the sides near the opening are two small holes through which is passed a very thin piece of copper wire or a very fine silk thread, or what is still better, a piece of very thin fine catgut, the ends of which are fastened together on the inside of the cup or sack, leaving a loop about two inches long on the outside (Fig. 7). Slipping the thumb of the left hand through the loop thus made you can hold the cup or sack in the palm of the hand. Use a handkerchief about 12 or 15 inches square, and holding one corner between the palms of the hands, allow the balance of the handkerchief to hang over the hand. Moving the hands upward and downward you, in the meantime, push the handkerchief into this little cup. When it is all pushed

in, turn your right side to the audience and with the right hand work the cup over onto the back of the left hand where it will hang down suspended by the loop over the thumb and be invisible to the audience, the right hand concealing the appearance of it behind the back of the left hand. When it is hanging on the back of it, however, exhibit both palms outward, without lowering them to the audience, and they will appear to be empty (Fig. 8).

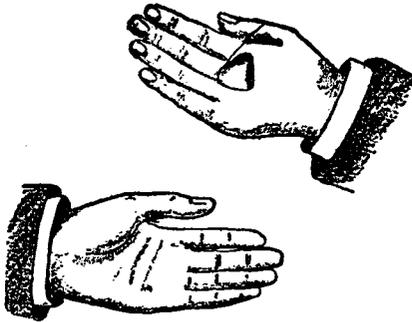


FIG. 8. THE VANISHING HANDKERCHIEF.

No person would imagine for a moment that the handkerchief is hanging from the left thumb on the back of the hand. At the proper time this is allowed to drop off into any suitable receptacle, unseen by the audience, and a duplicate handkerchief can be made to appear in some other place, thus making it seem as though you

had with bare hands caused the handkerchief to vanish, only to make it re-appear somewhere else.

#### **No. 4. The Color Changing Handkerchief.**

To make a handkerchief change color while passing through the hand is another pretty handkerchief trick and one that is not known to many professionals although it is by no means new.

The apparatus used is somewhat similar to that described in the last trick. A small pink silk sack is used and the edges of it gummed around the sides of a small hollow cylinder, something like a tiny barrel, in such a manner that the outer or full end of the sack can be pushed into the barrel or out again. Two small silk handkerchiefs are necessary, one blue and one red. Before introducing the trick one of the handkerchiefs is rolled up and put into the little sack inside the cup, but a loose corner of the handkerchief is left out. As you are about ready to introduce the trick the little barrel is palmed, with the handkerchief concealed in it, and taking the other colored handkerchief in your hand, and shaking it out to show the audience there is nothing peculiar about it, you state it will change into any color

they may mention. Of course several prominent colors will be named and you must make the selection yourself. Placing the two hands together with the visible handkerchief hanging over them as in the preceding trick, you work the arms up and down, gradually pushing the handkerchief in at the top of the little barrel with the left thumb, and with the right thumb bent under you gradually work out the corresponding portion of the other handkerchief. Hence it appears to the audience that as the one handkerchief disappears in at the top of the hands it comes out below of a different color. Continue this motion until the first handkerchief is safely pushed into the bag of the little barrel, which, when fully in assists the withdrawal of the other handkerchief, and seizing it with the left hand you pull it out entirely away from the right, at the same time palming the little barrel with the other handkerchief in the right hand, and as the opportunity offers, dropping it into your pocket. The audience will marvel how in simply pushing the handkerchief down through the hands it changes color. The main point of this trick is to draw the one out from below just as fast as you cause the one at the top to disappear; practicing two or three times will regulate this exactly.

**No. 5. Another Method of Making a Silk Handkerchief Change Color.**

This is also a very neat trick and necessitates two pieces of apparatus.

Taking up one of the red silk handkerchiefs previously produced, the performer remarks that for his part he prefers green and that he will try to change it to that color. Taking it by one corner between his hands, the remainder hanging down over his fingers, he waves the handkerchief about, gradually drawing up the slack into his hands from above. Simultaneously, however, the fabric re-appears hanging down beneath the hands, but it has changed color, being now a lively green. The hands are opened and found otherwise empty.

The trick is effected by the aid of a special piece of apparatus, consisting of a thin tube of thin brass, japanned black, two inches in length and one quarter in diameter (Fig. 9). It is open at each end and is pivoted at the center between the arms of a wire fork, so that either end can be turned outward at pleasure. Inside this is adapted a little black silk bag, of the same diameter as the tube, but only half its depth. The edges of this bag are attached to the center of the tube so that

its closed end can be pushed to either end of the tube at pleasure.

The fork is attached to a piece of elastic cord of such a length that when the opposite end is looped over the performer's rear trouser button on the right side, the

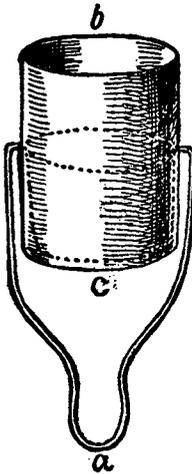


FIG. 9. A HANDKERCHIEF CHANGING COLOR.

tube can just be brought out (but no more) through the left armhole of the vest. In order that it may be readily and secretly get-at-able when required, an ordinary dress hook should be sewed point downwards to the lower edge of the vest, on the left side, just where a cloth front joins the cotton back. The tube being drawn down, and the cord slipped under the hook; the "fake"

is instantly get-at-able, while the downward pressure at once releases it and leaves it free (but for the pull of the elastic) in the hand that grasps it. It is prepared for the trick by pushing a green silk handkerchief into one end, which we will call "b", of the tube, hereby forcing the little bag to the opposite end, which we will call "c."

The tube is then reversed so that the end "c" is outermost, and lastly, the cord is hitched under the little hook.

When he desires to show the trick, the performer, as he picks up the visible handkerchief from the table with his right hand, gets the tube into the opposite hand. Then standing with his left side to the spectators, in which position the elastic is hidden from view by the arm, he begins to work the visible handkerchief into the end of the tube. This forces out the green one from the opposite end, changing, apparently, the one into the other. When the red handkerchief is fairly housed and the green one fully produced, he makes a slight forward movement of the hands, and at the same time releases the tube which instantly flies, drawn by the elastic, under the coat and up to the armpit.

#### **No. 6. Changing a Handkerchief into a Billiard Ball.**

There are several ways of changing a handkerchief into a billiard ball, but the following is probably one of the best, and Herrmann used it most cleverly.

Remarking confidentially to his audience that the worst of the magical handkerchiefs is that under the

slightest friction they turn into something else, he took one of them, (a red one preferred) spread it over the palm of the left hand, and rubbed its center with a circular movement with the palm of the right hand. After a few moments the handkerchief disappeared and in its place was seen a fair-sized billiard ball, red, of course, to correspond with the color of the handkerchief.

The secret here lies mainly in the billiard ball, which is hollow, with an opening about an inch in diameter, or a little more, in one of its sides. This ball, placed beforehand in a convenient pocket, or elsewhere handy, is secretly gotten into the left hand, and the handkerchief laid over it, with its center just over the opening of the ball. A circular rubbing movement of the opposite hand upon this part of the handkerchief causes it to work itself gradually into the ball, the center going in first, and the corners being the last to disappear. When the last corner has found its way inside, the hands are opened, and the ball is exhibited in the right hand, the opening being next the palm, and therefore invisible.

To give a proper finish to the trick the operator should be provided with a duplicate ball, similar in appearance, but solid. This should be hidden under the

vest, or in a convenient pocket. While the eyes of the company are all drawn to the ball just produced in the right hand, it is an easy matter to get this ball secretly into the left hand. The performer now makes the movement of transferring the ball shown to the left hand, but in reality palms it in the right, and shows the one already in the left hand, which is then handed for examination.

If the performer considers this last achievement beyond his powers, his best plan is to place the ball just shown at once on the table (hole downwards or to the rear) and proceed briskly to some other feat.

**No. 7. Making a Solid Billiard Ball Vanish from  
a Glass of Water.**

This is a very neat addition to all Billiard Ball tricks and has been known for some time to but few professionals

The solid ball last shown may be used for the purpose of another very effective trick. The additional apparatus consists (Fig. 10) of a clear glass-shell exactly covering one-half of the ball, and a tumbler with or without a foot, but of such size and shape as to accommodate the

ball comfortably in its lower portion. The performer explains to the company that this ball, though apparently solid, is not so in reality, being in fact merely a silk handkerchief materialized into that form. To show how unsubstantial it really is, he proposes to place it in a glass of water, when it will be found to disappear. He fills the glass two-thirds full accordingly, and leaves it standing on the table. As it will be necessary to cover it for a moment, he asks the loan of a lady's handkerchief. While this is being procured he takes the opportunity to slip the glass shell (which may be "vested," as already described) over the ball. The shell, being transparent, shows the color of the ball through it and is not noticeable at a very short distance. When the handkerchief is handed to him he throws it over the ball, which must have the shell uppermost, and then, with the opposite hand, takes hold of (apparently) the ball through the handkerchief. As a matter of fact, however, he lifts the glass shell only within the handkerchief, the ball itself remaining, unknown to the spectators, in the hand which first held it, and being dropped into a pocket at the first opportunity. Meanwhile, the handkerchief drapes itself around the glass shell, looking exactly to the eye as if the ball was still beneath it. Holding it in

this fashion, the performer brings the handkerchief over the glass, and drops the supposed ball into the water.

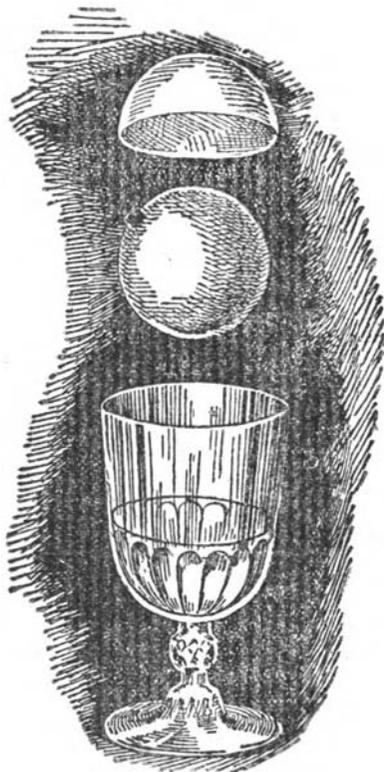


FIG. 10. THE VANISHING OF A BILLIARD BALL.

All, as they believe, hear it fall in, but what really falls in is of course merely the glass shell, which, as soon as it reaches the bottom, turns over, and adapts its own

convexity to the concavity of the tumbler. In this condition it is quite invisible, being disguised by the pattern on the tumbler. The handkerchief being now removed the ball is found to have vanished.

If the performer has any knowledge of sleight of hand, he may proceed to produce the lost ball (which in that case he retains palmed in the hand) from a lady's muff or a gentleman's beard. This is, however, by no means necessary, its mere disappearance being a sufficiently effective termination to the trick.

#### **No. 8. The Multiplying Billiard Balls.**

During the last few years tricks with billiard balls have become quite popular with the majority of conjurers and especially so with amateurs.

The balls made for the purpose usually go in sets consisting of one solid ball and two half shells of zinc or brass, enameled like ivory, which are hinged together on one side. These hollow hemispheres fold over and inclose the solid ball; hence, according to the position in which it is held in the hand the operator can show one, two or three balls, i. e., the two shells are shown to the audience with the rounded side towards them. With only

ordinary skill it is easy to show first one ball, then two, —the two half shells,—then three,—the two half shells and the solid ball. Letting the top solid ball fall behind the shells, a change is made from three to two, and closing the shell, which is from two to one, or an instant change can be made of from three to one by letting the solid ball fall behind the half shells which are immediately closed over it.

A marked improvement in billiard ball tricks is that of making them apparently change color at will. This is known as

#### **No. 9. The Chameleon Billiard Ball.**

Have three balls, one red and one parti-colored. These parti-colored balls are made with a groove around the center of each, for the thumb and forefinger to fit in, and each side of different color. Have one of the parti-colored balls in one of the “profondes” pockets. Have the other one palmed in the right hand, one half of this ball being red. Pass the solid red ball for examination, and as you take it back in the left hand from the audience you bring up the right hand which contains the parti-colored ball. Place this ball in the left hand, which you

close very quickly, and at the same time pass the hand containing the red ball into your pocket, of course leaving the ball there. Now bring the hand out of the pocket quickly as if desirous of having them see you make this motion, saying at the same time: "Ladies and gentlemen, I shall now command the ball to——" Stop and look around and say: "I beg pardon, I thought some gentleman said I put the ball in my pocket. Now I assure you such is not the case as you all observe the ball is still here." Then you hold the ball in your hand, inclosed by the thumb and forefinger in such a manner that the audience sees only the red side. Continuing so——"I can assure you, ladies and gentlemen, I have no intention of making it vanish. I was merely about to command the ball to change its color, and, like the chameleon, take a fresh one." As you are talking thus you turn the ball around in your hand as you rub it with your fingers. Then show the other side which they see is of a different color, and while their attention is attracted by this change in color, you have an opportunity to get the second parti-colored ball from your *profonde*, with which you now make a skillful substitution of the balls while pretending to rub them very hard, placing the ball just used in your *profonde*

pocket, then showing one-half of the third ball which you again cause to change color by turning it around in your hands as above mentioned.

**No. 10. Samuels' Improved Chameleon Billiard Ball.**

A valuable improvement in Chameleon Billiard Balls was brought out some time ago by Prof. Samuels, a very skillful sleight of hand performer. Anyone with a fancy for tricks of this kind can easily prepare this and become expert with only a small amount of practice. Procure a hollow rubber ball, cut it into exact hemispheres, paint the outside of both portions red, to correspond with the ordinary red billiard ball, which is given for examination. Then paint the inside of one of these rubber shells white and the inside of the other light blue. These shells, when desired, are turned inside out by pressing on the convex side. Do not turn these, however, but fit in these shells a solid parti-colored ball and then you have an apparently solid red ball in your hand. Place your hand over this and slip off one of the rubber shells which turn quickly to the other side and replace it over the parti-colored ball; then show it has changed

color. After this has been done slip off the other shell in like manner. Replace it and again show the different color. While doing this you can tell the audience, while generally rubbing the ball, that it might fly away and you have to keep applying magnetic pressure to it. While rubbing it, get both covers off of the solid ball, place one inside of the other and keep them palmed in the left hand. Fix the parti-colored ball in position for the next change and keep rubbing it with the fingers of the left hand. While all eyes are upon the newly covered ball, pocket the shells in the left profonde pocket, and by quick movement you can again change the color of the ball by simply turning it around in the hand. You either conclude the trick here or else, while every eye is watching the last color, take another shell covered ball from your pocket, made similar to the one just described with the difference, however, that the outside shell shall correspond in color to the last color seen by the audience and the inside of the shells and the last solid parti-colored ball shall have each a proportion of an entirely different tint to that previously seen. By this means and with this simple and good improvement not less than ten different colors can be shown with apparently one—although in reality two—mechanical balls.

**No. 11. Rising Cards.**

Among the best effects in card tricks are those tricks where cards having been previously selected by any members of the audience, are placed in either a glass of some kind or a card holder, and then rise up out of the holder on command.

Prof. Herrmann was particularly expert in introducing this trick. He had several combinations in connection with it. Sometimes he used a bouquet (which will be explained further on), sometimes he used a glass, and, at other times a small card holder, suspended in the air by means of ribbons,—the principle of the trick being the same in each case. The following is probably the best method for a small stage or parlor:

Any ordinary glass that will hold a pack of cards will do. The cards, of course, are examined by the audience and then three cards are selected and returned to the pack, which is then shuffled, after which it is placed in the glass and the selected cards rise, one after the other as called for. In doing this trick two packs of cards are necessary. One of these packs of cards is prepared as follows: Use a piece of fine black thread. Attach one end of it to the top of any card and place one of the cards to

be drawn next to it with the silk thread under the bottom of the card. Next to the latter card place any card, leading the thread up over the top of it and down its back. Then on the thread place another one of the three cards that is to rise. Lead the thread under the bottom of it and up over the back. Then another indifferent card on top of the thread and so on until the last of the three cards are arranged with the bottom of each one lying on, or resting against, the thread as per illustration (Fig. 11)

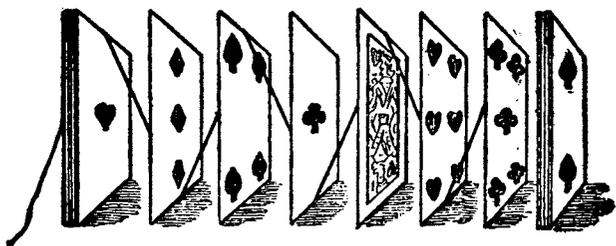


FIG. 11. RISING CARDS.

Now place these six cards in the center of one of the packs, which we will call pack No. 1, with the thread projecting from the top. To the end of this thread you have previously fastened a bent black pin. Place this prepared pack of cards on your table behind a handkerchief or book. Now allow the audience to draw three similar cards from pack No. 2, either forcing them onto

the persons or using a forcing pack of cards. Have the drawn cards returned to the pack and the pack shuffled. Return to the table with this pack, to pick up the empty glass from your table. As you do so you drop pack No. 2 on the table, behind the handkerchief or book, and pick up pack No. 1, which you place in the glass after calling attention to its being empty. Now,

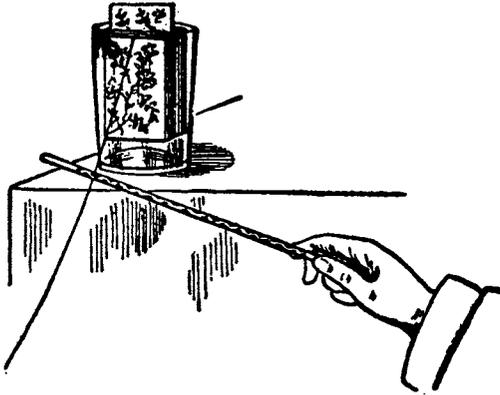


FIG. 12. CARD RISING FROM A GLASS.

standing behind the table, it is an easy matter for you to attach the bent pin, to which the thread is tied, to your vest or your coat. Then taking up your wand in your right hand, you ask the ladies or gentlemen to name their cards and they will rise at your command. Ask for the first card drawn, which was the last card arranged on the thread, and when the name of it is given to you,

you call for it to rise from the glass, and as you do so you press slightly with the wand on the silk thread in front of you, which causes the first card from the back of the pack to rise (Fig. 12.) When the card has risen to its full length, take it out and show it to the audience, calling their attention to it, and then proceed to the other two in the same manner.

It makes a very good effect to have the last card to arise be a Queen, and when you call for it, it does not rise. This gives you an opportunity to say: "Oh, yes, we should exercise a little more courtesy when addressing a lady! I forgot that this was the Queen of Hearts, to whom we should always say 'please.' 'Now, madam the Queen of Hearts, will you please rise?' and you see, ladies and gentlemen, she comes up quickly."

When the three cards have made their appearance, you step to the front of the table and take out all the cards, pulling the thread off from the card to which it was fastened and let it drop. You can then hand the glass and pack for examination.

#### **No. 12. The Bouquet and the Rising Cards.**

One of Herrmann's many masterpieces was that known as "The Obliging Bouquet." A bouquet of real

flowers is handed to a lady in the audience and three or four cards are chosen from a pack. These cards are made to disappear, when, one by one, they are seen to rise from the bouquet which is still held by the lady. This trick requires such an amount of skill and daring that few persons care to attempt it. A little tin case is used of a size to hold eight cards. It is painted green and is open at one end. This case fits inside the bouquet. The cards to appear from the bouquet are arranged as described in the preceding trick and then placed in the case. When the case with the cards thus prepared is placed inside the bouquet, the first card to rise lies against the thread, the end of which hangs down outside the bouquet. When the trick is to be performed the performer has duplicates of the cards in the case and by skillfully manipulating them causes some of the spectators to draw them from the pack. He then hands the bouquet to some lady near the footlights, requesting her to hold it up in her hand so all can see it. Then collecting the drawn cards he pretends to pass them into the bouquet (really palming them only to vanish into one of his numerous pockets.) Then taking hold of the bouquet again, he requests the lady to hold it up a little higher. This gives him an opportunity to get hold of the silk thread. He then asks

the first card to rise, and by waving his hand, which holds his wand and conceals the thread, he pulls a little on it and the card comes up slowly. As it comes up to full length he takes it out and asks the next one to appear and continues in this manner until all have appeared. He



FIG. 13. A CARD OUT OF A BOUQUET.

then takes the bouquet and stepping back to his table, drops out the little tin case, asks another person if the flowers are not genuine and returns and presents the bouquet to the lady with his compliments. As each card

rises and the thread becomes longer, a step backwards is necessary to take up the slack. (Fig. 13 )

### No. 13. The Magic Card Bottle.

The following is a very interesting and effective trick either for the parlor or stage. Bore a small hole in a flint glass bottle a little distance from the bottom. If you wish to have wine in the bottle you can stop up the hole with wax until enough wine has been poured out of the bottle to bring the wine inside below the level of the hole. Take a piece of thread of the same color as the bottle and pass one end through this hole and out at the mouth of the bottle. Bring this upper end down alongside the bottle and attach it to the middle of a card, say the Queen of Hearts. Place this card under the bottom of the bottle, to be held there unseen. The other end of the thread comes out of lower hole and leads off to an assistant. Now have some one in the audience draw a Queen of Hearts. Have it replaced in pack and pack shuffled. Then you show the Queen of Spades which you lay on the table and stand the rest of the cards up against the bottle. In doing so you move the bottle slightly and mix with these cards the card that is attached to the

thread. Now set the Queen of Spades on top of the bottle and say: "To spare her royal limbs from fatigue, she must feign lay down on the flat of her imperial back; she cannot stand upright on top of the bottle." "Ah! who spoke? Oh! did somebody say the Queen of Hearts? You do not understand why, after having been selected by the audience, the other Queen should have stood, —I beg pardon,—you mean lain over all their heads. Well, ladies and gentlemen, may the wrong personage contest that exalted position with her rival?" You then wave your wand, and after struggling a little, the Queen of Hearts flies to the top of the bottle and is then taken off the thread and handed to the person to identify. Your assistant causes this effect by pulling the thread easily and slowly as you wave your wand.

**No. 14. Card Printed on a Handkerchief by a  
Pistol Shot.**

Borrow a Handkerchief and place it on the table. Ask a person to select a card from the pack, which card you take, tear to pieces and load in pistol; throw the handkerchief in the air or let some one do it for you, shoot at it, and the card in the pistol will be found printed on the handkerchief.

**Secret:** Have the figures of a card printed in relief on a small board or rubber stamp; rub the figures of this with powdered vermillion if the card is red; if black, take soot or blacked cork. Some parties paint the figures with the same colors dissolved in water, but you must be very quick in doing this trick on account of the short time that these colors keep moist. The safest way is to put oil colors on these spots which would not spoil the handkerchief. The board thus prepared is placed on your table behind some object or sunk in flush with the table top. When you place the handkerchief on the table to fold it up, you simply press it on this stamp; the rest is clear; throw up handkerchief and shoot; then unfold it to show the card which, of course, was a forced one.

**No. 15. Any Card Thought of Disappears to Reappear Elsewhere.**

Ask any person to think of a card, then deal out the pack in three packs or heaps on the table, putting one card on each pile alternately to the end of the pack. You ask the person who thought of the card to tell you in which pile it is; you take the pile indicated and put the two others underneath it. Do this three times in succes-

sion, always putting the pile indicated on top of the others. The third time the card is on top, that is, it is the first of the pack indicated. When you take up the cards quickly the audience does not notice where the one thought of goes, and does not imagine that you know it already. Then instead of naming the card, palm it off and let the pack be shuffled; while they are doing so put your palmed card in your pocket. Then tell the person who has the pack to hold it tightly between his fingers and you say: "Sir, I know not only the card and can name it, but I will make it disappear from the pack." Tap on the pack with your wand, ordering the card to leave it and pass into your pocket. After it has been named, you show it, or by putting it into a card box which you fetch while they are shuffling the cards and first show empty, then hand to some person to hold, you can on taking it from him, show the card thought of inside the box, or can make any other ending you see fit.

#### **No. 16. The Bottle and the Flag.**

A very pretty trick is sometimes called "All Nations in one Bottle." This was also a favorite of Herrmann's. A small stand with a top only one inch thick is placed

in the center of the stage near the footlights. On this is placed a black bottle and two glasses. Two gentlemen are invited from the audience to join the performer in a social glass of wine or beer. They take seats one on each side of the little stand and a glass is handed to each one. They are asked what they would like to have. It does not matter what they ask for, the liquor is all of one kind in the bottle and a little is poured out into each glass. They are then served with a drink and, of course, announce their appreciation of it. Then replacing the bottle in the center of the little table top the professor asks what flag shall be taken out of the bottle. Anyone can call for the flag of any nation and the professor then strikes the bottle with his wand and holding his fingers on top of the bottle, takes out of it a small silk flag, rolled up, which he immediately unrolls and shows to the audience. He then pours more liquor out of the same bottle for the gentlemen. This he continues until a very large number of flags have been produced, occasionally treating his company to an additional drink from the bottle. This trick, so pretty in effect, is very easily executed. The table or stand has only one leg, a center pillar. This is hollow and is placed on the stage over a small hole in the floor, up which a little rod can be shoved. The bottle has

a hollow tube running down through the center of it, open at the bottom and top, and when placed on top of the stand the hole in the bottom of it must be directly over the hole in the top of the table. The assistant underneath the stage has a large number of small silk flags tightly rolled up. As soon as he hears the professor call for a flag he takes the one desired and puts it on the end of a long slender rod, and when he hears the rap of the wand on the bottle, which is the signal for him that the finger of the professor is at the top of the bottle to catch the flag, he shoves the stick up through the floor, through the leg of the table and into the bottle, and when he feels the resistance of it striking the fingers at the mouth of the bottle, he pulls down the stick and the professor takes out the flag and shows it to the audience. Herrmann sometimes made the trick more effective by having a confederate in the audience call for a Chinese flag which few people think of, much less see. This gave him a chance to ask the person if he would know a Chinese flag when he saw it. He would, of course, produce one from the bottle immediately.

**No. 17. Herrmann's Ring and Bottle Trick.**

This was for some time a great favorite with Prof.

Herrmann, and it is a very entertaining trick for the parlor or stage.

First procure a bottle with the bottom knocked out, an implement which you can easily make with any sharp tool. Then paint the inside of the bottle black. Get a small tube, the shape of the upper half and neck of the bottle, which will look like an inverted funnel. Have this filled with one or two glasses of wine. Fasten this up in the neck of the bottle, which can easily be done by having a thread tied around the top of it and coming up outside of the bottle and then tied around the bottle. Have a round piece of black cardboard to fit the bottom of the bottle. Procure three little bouquets of real flowers with a ribbon tied to each. Have all these in the hands of your assistant. Have a small piece of paper screwed up into a little bundle as though containing some rings. Have this lying on your table, covered with another piece of similar paper. Now borrow three rings, and picking up the papers on the table together, wrap the three rings up in the top piece of paper. Exchange this for the piece of paper already wrapped up as you go to drop them into a glass on the table, but stop before you do that, ask the assistant for your pistol, and as he hands it to you, you take it with the same hand in which you hold the bor-

rowed rings, wrapped in a piece of paper, which he takes from you as he hands you the pistol. As soon as he receives them he walks off and ties them onto the small bouquets by the ribbons attached thereto, and puts these three bouquets into the bottle, fastening the cardboard cover on the bottom, then bringing the bottle forward on a tray with a couple of glasses. The performer in the meantime has loaded the piece of paper, supposed to contain the rings, into his pistol, killing time with proper talk until the assistant appears. He then shoots at the bottle, from which he first pours some wine, and hands it out for consumption. Of course the spectators "de-claret gin-u-wine." He then breaks the bottle and finds in it the rings attached to the bouquets and restores them to their original owners with his compliments.

In tricks like these it is generally more effective to have somebody else do the shooting and this will give the performer a chance to occupy more time in working up the trick and to show how skillful he is in devising the proper patter or talk to accompany it. For instance, if he secures the aid of a young gentleman to assist him in doing the shooting part, he can say to him: "Now I wish you to demonstrate one of your aims in

life," and after he has done so it will give the performer an opportunity to make such remarks as: "Are you not tickled to death to think you are still alive?"

### **No. 18. The Famous Rabbit Trick.**

Another favorite trick of Herrmann's was the Rabbit Trick. This probably created as much laughter as any performance in his repertoire. He first borrowed a silk hat, and then suddenly turning around, swung it in the air and took a rabbit out of it. He generally placed this one on the floor, stooping down to do so, and as soon as he stood upright he found another rabbit in the hat, thus having two. These were in his coat pockets and in turning around it was comparatively easy to drop one into the hat without being noticed. The second one was dropped into the hat when in the act of stooping down to place the first one on the floor. This sudden production of two live rabbits from a borrowed hat always created a ripple of laughter which he intensified by suddenly pointing to a person in the audience and asking him if he would like to swallow the rabbit. The party addressed might or might not make a reply and Herrmann would say: "Well, you think I can't make you

do it; I will show you; I will rub one rabbit into the other and you swallow one. You don't believe it? Now look out!" Stepping back to the table and placing the rabbits on it, beside each other, he would, while pretending to rub one into the other, push one through a hole in the top of the table; then firing his pistol and picking up the remaining rabbit by the ears, he would call attention to the apparently increased size of the rabbit, which all of them show when held up in this manner. Then suddenly dropping it, he would rush pell-mell at the gentleman spoken to before and seize him by the collar. The party would object and there would be a lively time between them for a few moments. Finally pulling him up onto his feet and running his hand down into the gentleman's coat, Herrmann would pull out a rabbit to the intense amusement of all the spectators. This rabbit was necessarily like the other one and was put in the inside pocket of the gentleman who would take a certain seat before the performance began. This person was usually one of his company, his secretary or his property man, but sometimes outside help was called in to hold the docile bunny.

A brother professional once played a severe practical joke on Herrmann in this trick. It was at Rochester

some years ago and the gentleman happened to occupy the seat next to the confederate who held the rabbit in his coat. Our friend was not long in discovering it, and desiring to show Herrmann a trick he had not seen, prevailed upon his neighbor to go out with him at the first intermission "to see a man," the rabbit trick appearing later on the programme. Our friend found the confederate enjoyed a glass of dark liquor and plied him with quite a number of them until he was in such a condition very soon that he could not return to his seat. Herrmann went on with the programme, going through with the rabbit trick up to the time when he had rubbed one into the other, and then rushing down to the seat where the man should have sat with the duplicate rabbit, discovered he had disappeared. This of course threw Herrmann into a furious rage, and picking up his pistol he fired it at the floor several times, saying he wished he had the man there who had played him that mean trick and he would "do him up." The audience enjoyed his discomfiture and it is needless to say he never found out who the one was that had spoiled the trick.

During one of his recent performances Herrmann was again left in the lurch by one of his assistants, an old employee at that. One of his tricks was to borrow a

twenty dollar bill and have the number of it noted by a gentleman present. He would then make a few passes and the bill would disappear only to reappear in the hands of the sable assistant who would bring it forward, he being off the stage at the time the bill was being manipulated by the professor. The disappearance of the money had always been very successful, but he had never been able to make both bill and negro disappear so successfully as he did that time. He had a full house and the trick was performed as usual, the bill shown and the number put down. Then taking it in his hands it soon disappeared. This was easy so far; the trouble came when he attempted to make it reappear. He began calling for his sable assistant who was known on the stage as Gumbo, but Gumbo came not. The professor waited a few moments, killing time by doing some fancy shuffling of cards; still the negro came not. The professor began to get uneasy. The two minutes became three, then five passed, and it was ten minutes; still no Gumbo although repeatedly called for. Then getting excited Herrmann excused himself and rushed off the stage in search of his assistant. He found that Gumbo had totally disappeared and with him the money. Returning to the stage the professor paid back twenty dollars to the gen-

tleman from whom he had borrowed the bill and then went on with his programme. Although he afterwards invoked the aid of several detectives to aid him in completing the trick and returning the money and negro, he could not find either.

### **No. 19. The Multiplying Coins.**

A very old trick called "The Multiplying Coins" Herrmann placed in his programme under the name of "The Detroit Banker." In doing this trick he borrowed a hat and by skillful palming pretended to catch a number of coins which he threw into the hat, one at a time. He placed the coins in the hat when he borrowed it. After he had apparently secured quite a number he brought out a large nickel plated oblong tray or server. He held this in one hand and had a spectator count out onto the plate fifteen of the coins. He then requested the person to hold his hands together and he would pour the coins from the plate back into his hands. This he did and then asked the person to hand him five of the coins. This being done, Herrmann took the five coins into his right hand and pretended to pass them into his left—in reality palming them in his right hand and soon dropped

them unobserved into his right pocket. The person was asked how many coins he had at first; the reply was fifteen. "Correct," said Herrmann, "and how many did you give me?" The answer was five. "Very well," replied the professor, "then you have ten left. Please count them out onto the plate, one at a time, so all can see." This was done, and to the surprise of all, fifteen coins were counted out,—the original number. This simple trick was worked by the plate having a hollow space in the bottom of it, open at one end. Five coins were placed in this space, and when the coins were poured into the person's hands of course these coins fell out with the others from the plate which was held down low. (Fig.

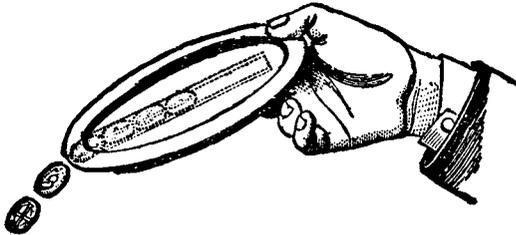


FIG. 14. THE MULTIPLYING COINS.

14.) This would put twenty coins into his hand and after he had handed back five to the performer, he thought he had only ten left, but had fifteen.

**No. 20. Herrmann's Flower Production.**

This also was one of Herrmann's most effective tricks—the producing of a large number of flowers from a paper cone which was repeatedly shown empty. This was not the invention of Herrmann as many people supposed. It was invented by Buatier some ten years ago and since then has been in the repertoire of nearly every conjurer, some of whom have elaborated it to a far greater extent than did Herrmann, although his manner of producing it was very clever and the immense number of flowers he produced made it very interesting. The solution of the trick is almost as simple as it is effective. The flowers are made of very fine tissue paper in assorted colors. Each has a small spring in the center which causes it to open in the shape of a rose or tulip as soon as this spring is released. In ordinary use twenty-five to fifty are put together in one small package and fastened by a band of paper around them, or by little metal holders the same size and color as the outside leaf of the flower. Usually three of these packets are produced, one placed in the profunde on each side and one just inside a small wicker work basket, lying against the side. The performer shows a large piece of ordinary

paper and rolls it into the shape of a cone and places it on the table with the mouth towards the audience. He then, with his right hand, picks up the work-basket, with the fingers on the inside of the basket, inclosing the packet of flowers lying there. He immediately transfers the basket to the left hand, showing the basket empty. As he does so he palms the little packet of flowers in his right hand, with which he now picks up the cone by slipping the fingers inside the mouth of the cone, with the thumb outside, and taking hold of the pointed end of the cone with his left hand. At the moment he does this he drops the palmed packet in the cone from the right hand. This packet of flowers falls to the bottom of the cone, which is now pressed together tight by the left hand. This allows him to show the cone empty. Now standing with his left side to the audience, the cone in his left hand, he shakes the flowers out of it into the basket. As he is doing this his right hand slips into the right *profonde* and palms the little packet of flowers in that pocket. As soon as he has shaken the first packet of flowers out of the cone, he raises it up, mouth towards the audience, to show it is empty. As he does so, he puts his right hand at the mouth of the cone, with his fingers inside and thumb outside. This leaves the palmed packet

of flowers just inside the cone, where it drops as soon as he removes his right hand. The performer now takes hold of the lower or pointed end of the cone with his right hand, and turning his right side to the audience, shakes these flowers out of the cone into the basket. As he is doing this his left hand drops into the left *profonde* and palms the little packet of flowers concealed there, which he introduces into the cone in precisely the same manner as he did the second packet in the right hand as mentioned above.

In introducing it in this manner one hundred and fifty flowers are generally used, fifty in each packet. Herrmann, however, used a somewhat different method in producing the flowers. He generally produced the first hundred as above described and poured them into the basket, which he had placed on one of the side tables and moved to the center front of the stage, he standing behind it, holding the cone in his right hand, and while pouring them out into the basket, he picked up with his left hand a packet of flowers from the shelf on the little table, and introduced these into the cone when he had placed his hand at the top of it to show it empty or while pretending to pull the flowers out of the cone into the basket.

**No. 21. Flower Production on an Empty Plate.**

This is a very effective trick to produce a large bouquet of real or artificial flowers on any ordinary plate without covering. Take any ordinary china, glass or metal plate and have a tiny hole drilled through the center of it. Make up any kind of a bouquet that will lie tolerably flat. Attach a strong silk cord to the lower center part of the bouquet. Pass the free end of this cord through the hole in the plate, from the top of the plate down. Carry the cord up the right sleeve, across the back, and down to the left wrist, where you tie it around the wrist or forearm. Adjust this cord to such a length that when the arms are extended in front of you, the bouquet will lie flat on the plate. Now contract the arms and pull the bouquet up under the arm, under the coat, or just under the armpit outside of the coat, where you can hold it by pressure of the arm, holding the plate in front of you, and waving it around slightly to show it is empty. Now if you suddenly extend the arm quickly and forcibly, the bouquet will instantly fly to the center of the plate, and a strong pull will break the thread. The bouquet can then be handed out for examination, and, if it consists of real flowers, they can be distributed to the audience.

**No. 22. The Great Shooting Trick.**

This is a very simple trick, but, at the same time, there is always danger in introducing it. It is one of the oldest tricks known and has made the fame of more than one conjurer. There are many different ways of introducing it.

In the novel method which Herrmann employed it depended entirely upon the cartridges containing the solid bullets being changed for cartridges containing imitation bullets. These imitation bullets are generally made of wax, formed like a bullet, and coated with plumbago. Herrmann made a great sensation with his trick by having a file of soldiers in full uniform on the stage. The officer in command of them would examine each gun and allow others to inspect them, after which he would return them to the soldiers who stood up in line. The officer would then take the cartridges which would be handed out for examination and if desired they could be marked for identification afterwards. He would then collect these cartridges on a plate and hand one to each soldier. On command, they would load their rifles and step out in line. The performer, in the meantime, taking a plate in his hand, would step to the other

side of the stage, holding the plate in front of him. On command from the officer, the soldiers would fire and the performer would catch the bullets on the plate and hand them out for examination. When executed in this manner, the officer is the confederate, and while returning to the stage he changes the solid cartridges for the dummies, and these are the ones the soldiers hold up to view and afterwards load into their rifles. The officer steps off the stage for a plate, leaving the loaded cartridges in the hands of an assistant who quickly extracts the real bullets and hands them to the performer who holds them concealed in his hand behind the plate on which he drops them as the rifles are discharged.

Practically speaking, this is a foolhardy experiment and has resulted in the death of more than one person. A slip can occur at any time by the person handling the cartridges not changing a sufficient number, or getting them mixed, and it has been known that even the soldiers would substitute a real cartridge for a dummy—death being the result.

In this manner a sad catastrophe darkened the latter years of the conjurer De Linsky, who enjoyed a considerable repute on the continent at the beginning of the present century. On the 10th of November, 1820, he

gave a performance at Arnstadt, in the presence of the family of Prince Schwartzburg-Sondershausen, and wished to bring it off with as much eclat as possible. Six soldiers were introduced, who were to fire with ball cartridges at the young wife of the conjurer, having previously rehearsed their part, and been instructed to bite off the bullet when biting the cartridge, and retain it in the mouth.

This was trusting too much to untrained subordinates, and the result justified the apprehensions of Madame De Linsky, who is said to have been unwilling to perform the part assigned to her in the trick, and to have given way reluctantly to the persuasion of her husband.

The soldiers drawn up in line in the presence of the spectators presented their muskets at Madame De Linsky and fired.

For a moment she remained standing, but almost instantly sank down, exclaiming, "Dear husband, I am shot."

One of the soldiers had not bitten off the bullet, and it had passed through the abdomen of the unfortunate woman, who never spoke after she fell, and died on the second day after the accident. Many of the spectators fainted when they saw her fall, and the catastrophe gave

a shock to De Linsky which, for a time, impaired his reason. He had recently lost a child, and his unfortunate wife was expecting soon to become a mother again when this terrible event deprived her of life.

During the '60's many conjurers were introducing in their performances the "Bullet Proof Artist", and many of them created quite a sensation. One particularly, Prof. Epstein, of Germany, drew full houses with this attraction.

The fear and anxiety for the magician's life, as well as curiosity to see how the shot was fired at him, without doing any injury, attracted the public to these performances.

The magician realizing that to keep curiosity alive would be the means of pecuniary success to him, proceeded to utilize his knowledge to the best advantage, and in this he succeeded. But the secret of the trick had finally become known and this had caused it to lose much of its attraction.

While at a watering place, Prof. Epstein was taken sick and it was soon rumored that he had been accidentally shot during one of his performances, and that his case was almost hopeless.

A great deal of sympathy was entertained for him,

especially by those who had witnessed his performances. Everybody talked about the accident and expressed sorrow for the unfortunate professor. He was mentioned as being a very skillful performer, etc.; in a few days the papers published, as quasi-official, the fact that Prof. Epstein had been accidentally shot during one of his interesting exhibitions.

It is unnecessary to state that this was only an advertising scheme to attract public attention. At first it worked like a charm; in those days people were unaccustomed to the exaggerations of the press. When it was reported that the professor's recovery was expected in the near future, friends, to show their sympathy, commenced making preparations for his reappearance. The Casino was not large enough to accommodate the spectators, and instead of one performance, three had to be given.

Epstein thought it advisable not to exhibit the shooting trick on this occasion, and the hero (?) of the evening entertained and amused his appreciative audience with other experiments of his skill.

When the magician made his appearance at other places, though, things were different; the public grew suspicious, felt itself deceived and did not quite believe in the resurrection of a magician who had been shot.

From that time Prof. Epstein was "dead to the world."

An easy manner of introducing the shooting trick, is by the use of an old-fashioned genuine muzzle-loading pistol. When presented in this way the audience knows the pistol is genuine and has no special preparation, and if you ask people to come up and load it with powder and ball, you surely convince them, and yet this is most easily managed. Kamouchi, the lady magician, introduces it in this manner, which is the one that has been used for a great many years. It is necessary that the bullets be about two sizes smaller than the barrel of the pistol. The ram rod is of either iron or steel, about 6 or 8 inches long, and tapers slightly at each end. A small piece of metal tube, polished or painted to resemble the ram rod and closed at one end, is made to fit tightly upon either end of the ram rod and also to fit loosely in the barrel of the pistol. This little tube is concealed by you where you can get at it easily and quickly. Have your powder and bullets handy. Allow the pistol and ram rod to be passed to the audience for examination. When they have examined it, request a person to assist you in loading it. Hand him the bullets and request him to have one of them selected and marked in order to identify it. Allow two or

three people to mark this bullet, and while they are doing this you get the little tube in your right hand, between the fingers, and holding the pistol in the left hand, carelessly place the muzzle in the right hand. This movement will allow you to slip the tube into the barrel of the pistol, the closed end going in first. We should have remarked that before doing this you allow the person to put a small charge of powder in the pistol. The bullet now having been marked, allow the person to take the pistol, handing it to him in an upright position, and drop the bullet in it. Then hand him a small piece of paper to serve as wadding which he inserts in the barrel. Then hand the ram rod to him to push it down with, which he does. The bullet, of course, has fallen into the small tube followed by the little piece of paper, and as the ram rod is shoved into the pistol tube, it is pushed down tight into the tube containing the bullet and the tube becomes attached to it and is pulled out with the ram rod. Before the person has finished this loading it is better to have the performer take this pistol and ram rod from him and continue to ram it down once or twice, finally drawing out the rod with the right hand. Slip this hand down to the end to cover the tube. He can now throw this to one side, off the

stage to an assistant, who picks it up, and removes the tube to get possession of the bullet, or the performer can carry the ram rod off with him as he goes to bring on a plate or get a box of caps. The moment he is behind the scenes the tube is removed and the bullet extracted. The performer then returns to the stage with a plate of caps and hands one to the person holding the pistol to attach to the nipple, asking him as this is being done if he is a good shot and has plenty of nerve. You then step to one side with the plate, holding the bullet concealed under it by your fingers, and tell him, when you count three to shoot directly at you. You hold the bullet between the first and second fingers, against the rim of the plate, which you hold up perpendicularly for the person to fire at. When you have counted one, two, three, he fires. You release the bullet quickly, turning the plate into a horizontal position, when the bullet will be heard to strike the plate. You then hand the bullet for identification. There is no particular danger in producing the trick in this manner, but on no account should the performer drop the bullet on the plate before he hears the report of the pistol, as was done once by Kamouchi, in New York city, who caught the bullet in her mouth and let it fall onto the plate. In this instance

she let it fall onto the plate when she heard the report of a pistol which had been fired by a person in the audience, the one in the hands of her assistant not having been fired off. This, of course, left her in a very embarrassing position.

The latest method of introducing the shooting trick is that of using a revolver with five or six chambers, allowing any person from the audience to empty this revolver at the performer who catches each bullet in succession. This is also easy of execution and quite simple from the fact that very few persons think two revolvers are used in it; in fact, one revolver is used, but two chambers are used, one of which is empty and is shown around with the revolver. A duplicate chamber has already been loaded with dummy cartridges, made like an ordinary cartridge, but the bullets are merely wax tips that have been cast in a small mould and coated with plumbago to look like an ordinary revolver bullet. These are concealed in one of the pockets of the performer. When the empty chamber has been examined and also the cartridges, a gentleman is selected to load it. The performer then takes it to hand to the gentleman holding the revolver to insert in same, and as he does this he must exchange this chamber for the one he has

containing the imitation bullets. The performer retires a moment to secure possession of the bullets and to bring a plate and is then ready to have the revolver fired at him, with the usual result of catching all the bullets in rapid succession.

**No. 23. Herrmann's Rice, Cone and Orange Trick.**

This was one of Herrmann's favorite tricks and is a very pleasing one inasmuch as it seems to be left to the choice of the spectators how the trick shall be performed.

The performer shows two metal cones and a handsome vase with a bag or box of rice. He allows a cursory examination of the vase, removes its cover and pours the rice into it; then places this vase upon the table or a chair. Stepping down among the audience, apparently for the purpose of borrowing a tall hat, he suddenly produces an orange from a gentleman's whiskers, generally with the remark: "Thank you; just what I need for the trick." Returning to the stage he places the hat on a chair and the orange on one of his tables. The two cones are on the table, and stepping behind

this he draws attention to them and asks the audience which one they will select, the right or left. He takes the one selected and places it upon the hat. He says he will put the other one over the orange, showing it to be empty and handing it out for examination if need be. Then addressing the audience he states that he will cause the rice to pass under the cone upon the hat, and the orange, which is under the second cone, to pass into the vase in place of the rice. He raises the second cone and puts the orange under it, but apparently does not, for as he turns around he makes a feint of putting it in his coat tail pocket. Pretending to hear a murmur he faces the audience and says he would not deceive them that way, and lifting the cone, shows the orange under it. Then reconsidering the matter he says he will not use the cone at all, but will place the orange on the table and not cover it with anything. After doing this he orders the rice to pass from the vase under the other cone which he had placed upon the hat, which cone he raises at once, showing a large pile of rice on the crown of the hat. He then puts his hands around the orange and apparently picks it up and holds his hands as though they contain the orange. He rubs his hands together over the top of the vase into which he says he

is passing the orange. He then removes the cover of the vase and shows the orange in it, the rice having totally disappeared. This is really a very old trick, the changes depending entirely upon the mechanism of the apparatus. The vase is made of brass and nickle-plated. Inside of the vase is a wire rod working on a piston or spiral spring, the pressure being downward. Figure 15

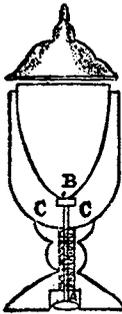
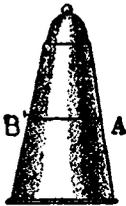


FIG. 15. RICE AND ORANGE TRICK.

explains the construction of the vase. The lower end of the rod is attached to a metal plate A at the base of the vase. The upper end is attached to a plate somewhat concave in shape, which is about one inch in diameter, and forms the bottom of the vase, see B. There is a double space,—C, C,—and around the vase which forms a cavity sufficiently large to hold the rice which falls into this space as soon as the plate B is raised by the pressure of the fingers at A. The cones are made of brass, nickle-plated, about eight or nine inches high and about four or four and one half inches in diameter at the base. One is perfectly hollow with no special preparation. The other one (Figure 16) is divided into two parts by a hinged flap which is round and just fits in

neatly at about half way of the cone, hinged on one side of A and caught by an ordinary catch at the opposite side, B. This catch is in connection with a small stud or button on the outside of the cone, which, on being pressed, will allow the flap to fall down.

To work the trick the upper part of this cone is filled with rice and the flap secured by the catch. Then an orange is placed inside of the vase. The cones are placed upon the table or upon the floor, the prepared one



being on the right of the performer who comes forward, and taking up the vase, removes its cover and pours the rice into it on top of the orange which it will thoroughly conceal. Then placing on the cover

FIG. 16. RICE AND ORANGE TRICK. he presses the piston in the base of the vase with his fingers which causes the flap in the bottom of the vase to rise and the rice to fall into the space beneath, which it does very rapidly. This vase is then placed upon a table or chair. The performer then goes down amidst the audience, holding an orange palmed in the hand, which he had taken from the shelf on the table or from one of his pockets, and while he is borrowing a hat he suddenly

produces this orange from some person's whiskers. Returning to the stage he places the hat on the side table and the orange near it. Then standing behind the cones he asks the audience which they select, the one on right or the one on the left. Whichever it is he takes the one on his right as that of their choice and puts it upon the crown of the borrowed hat, at the same time pressing the catch which causes the flap to fall and the rice to pour out upon the hat. Leaving the cone there he returns to the other table and takes up the second cone which he places over the orange. When he has done this he addresses the audience telling them that he will cause the rice to pass from the vase to the cone and the orange into the vase. Then lifting the cone covering the orange he apparently takes it and makes a feint of putting it into his pocket, replacing the cone. Pretending to hear a murmur to the effect that the orange had been taken from the cone, he says: "I would not deceive you in this manner", and lifting the cone shows the orange still beneath it,—then adds: "I will not cover the orange with the cone, but place it here on the table where you can all see it." Having shown the cone to be hollow he steps to one side. Apparently picking up the orange, he pushes it into a trap in the table. He walks

over to the vase, and rubbing his hands together finally shows them empty. He then removes the cover of the vase and shows the rice has disappeared. He pours out the orange, and stepping to the cone on the hat he lifts it up and out pours the rice.

**No. 24. Herrmann's Kling Klang Trick.**

This was one of Herrmann's favorite tricks and he always professed to expose it on the stage, but the fact is he did not expose it completely. It is a very clever trick, although considered one of the "Old Timers." It consists of making an egg, placed in a glass, change places with a silk handkerchief, the egg appearing in the performer's hand instead of in the glass and the handkerchief disappearing from the performer's hand and appearing in the glass. (Fig. 17).

The necessary requisites are two small silk handkerchiefs exactly alike. Then a larger silk handkerchief, an ordinary glass goblet, a hollow metal egg, painted white, with a small hole cut out of the side of it, and a blown egg shell. In place of the blown egg shell performers generally use a solid wooden egg, there being no danger of breakage. This egg shell, or wooden egg,

whichever is used, is attached to a short piece of silk thread the other end of which is sewed to the center of the largest handkerchief in order that when this handkerchief is lifted up by any two corners, the egg is also

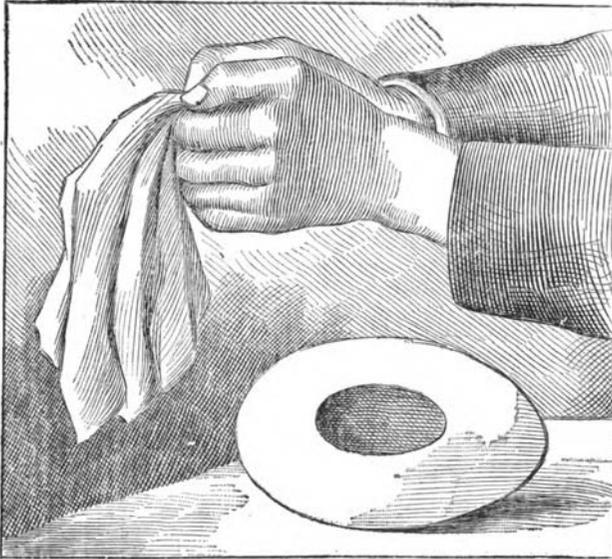


FIG. 17. THE KLING KLANG TRICK.

lifted up and remains hidden behind the handkerchief.

The performer uses any person to assist him, generally taking one from the audience. One of the small silk handkerchiefs lies on your table, concealing the hollow egg. The other small silk handkerchief must be

rolled up and palmed in your left hand. The large silk handkerchief, to which is attached the egg, is lying on your table with the egg on top of it in full view of the spectators. Pick these two up together, the handkerchief in the right hand, the egg in the left hand in which is palmed the small silk handkerchief; call attention to the egg and the large handkerchief, but do not hold your hands far enough apart to allow them to see that it is attached by a thread. Step to the person who is assisting you and to whom you have previously handed an empty glass goblet. Tell him to hold it up a little higher and you will place the egg in the glass, which you do, at the same time letting the palmed small silk handkerchief fall in the glass first with the egg on top of it and at once cover the glass with the large handkerchief. Do all this simultaneously. Then tell him to shake the glass a little and he will hear the "Kling Klang" of the egg in it against the sides of the glass. Now proceed to your table and pick up the small silk handkerchief lying there, picking up the hollow egg with it. Wave this handkerchief about slowly, and placing your hands together, gradually work the silk handkerchief, by means of your fingers, through the hole into the hollow egg, every few seconds asking the

gentleman to "Kling Klang" or shake the goblet so the egg can be heard in it. When you have worked the handkerchief fully into the egg, hold the egg up in your fingers to the audience, showing that the handkerchief has disappeared and is replaced by the egg. Then, stepping over to your assistant, take hold of the large handkerchief in the middle, over the glass, and lift it up, when the egg will come away with it, being concealed inside the folds of the handkerchief, exposing to view the duplicate silk handkerchief in the glass, which, of course, the audience takes to be the one they have seen disappear from your hands.

#### **No. 25. Herrmann's Fish Bowl Production.**

The production of glass bowls of water and gold fish from under a handkerchief or shawl is one of the most entertaining tricks in the repertoire of any amateur or professional conjurer. Perhaps Prof. Herrmann was asked more often how he did that trick than anything he ever did and yet it is one of the oldest tricks known and was introduced in England over a century ago by conjurers in Chinese costume, this costume affording

better facilitates for concealing the bowls than the modern costume does. In effect the trick is as follows:

The performer appears in evening dress and from several handkerchiefs he produces several bowls of water with or without gold fish as he may elect.

These bowls are generally about seven inches in diameter and two inches deep. They are filled with water and when the performer has gold fish these are, of course, added. A strong rubber cover, specially made for this purpose, is stretched over the top of each bowl. The performer usually has pockets in the back of his vest, one on each side and on the inside of the front of his vest. Each pocket contains one bowl. More bowls can be carried in the coat tail pockets and in the upper breast or loading pockets of the coat, but very few performers care to produce more than three or four bowls. A large handkerchief is taken, shaken about to show there is no preparation about it and then thrown over the left arm. Under cover of this the bowl is taken out of the pocket with either hand, whichever is the most convenient for the performer. Holding the bowl under cover of the handkerchief in one hand, he removes the handkerchief with the other hand, taking hold of the edge of the bowl from the outside through

the handkerchief, nipping into the edge of the rubber cover and pulling it off inside the handkerchief. He then immediately throws both aside and shows the bowl filled with water. Picking up another handkerchief he produces the second bowl in the same manner. Prof. Herrmann generally produced two or three bowls and wound up the trick by producing the last bowl with an ornamental metal foot to it, the bowl standing about six inches high on this foot. This foot is in three pieces which fold up against the sloping sides of the bowl and remain in that position until taken from the pocket when the three pieces drop down together, and by means of a catch in their center, fasten securely, but there is always danger of these feet catching in the clothing of the performer. Carl Herrmann was particularly expert in this trick and would come down among the audience and allow gentlemen to feel his arms and under his coat to show that he had nothing concealed there. Then taking a very large handkerchief he would let two gentlemen hold it up against his breast and from it would produce an extra large bowl, probably larger than that produced by any other performer. He carried this bowl concealed under the front of his vest where it was supposed to form part of his anatomy. When it is not convenient to pro-

cure the regular rubber covers anybody can make their own covers by buying at any rubber store sheets of thin rubber, such as dentists use, and fastening them with a strong rubber band on any ordinary glass bowl. Small bowls should be used at first until the performer becomes skillful in handling them.

**No. 26. Cazeneuve's Card in an Orange.**

When the celebrated French conjurer, Commandeur Cazeneuve, toured this country, years ago, he introduced a number of popular tricks with oranges and other fruits. One of his neatest effects was the finding of a card, which had been selected by one of the audience, inside one of two oranges. When introducing this trick he would bring forward two oranges, handing them to ladies for inspection, saying that he would do a trick for them only. He then allowed a lady to draw a card which was torn and placed in his pistol. One of the oranges was selected and after shooting at it he would take a fruit knife and cut the orange into two halves and the previously selected card, or a card of the same kind in miniature would be found in the orange.

Take any orange and cut out the black or stem part

of it very neatly with an ordinary pen knife, and then with a pen holder or small stick make a hole through to the opposite side of the orange, being careful not to cut the skin. Use a small card, or, if necessary, split the card in two in order to roll it up into a small tube, which you push into the hole in the orange. Then put in the little piece or plug of the orange that was cut out and rub a little burnt cork around the cut edges and it will not be noticed. After the orange has been examined cut through the center of it and take out the card and show it. Of course the cards that the ladies draw must be forced cards or drawn from the pack of forcing cards. Prepare both oranges alike.

#### **No. 27. The Flying Cage.**

This celebrated trick, which still creates most profound amazement, has made the reputation of more than one conjurer. (Fig. 18.) The cage is of brass or nickel plated wire and contains a live canary. While held in the hands of the performer it instantly vanishes, leaving no trace behind.

This cage, be it known, while apparently quite sub-



FIG. 18. THE FLYING CAGE.

stantial, is really of the most flimsy construction. (Fig. 19.) All of its joints are hinged, the corner pieces and cross bars being attached together by having the ends sewed loosely round each other. Set this cage upon a table and it will fall flat of its own weight.

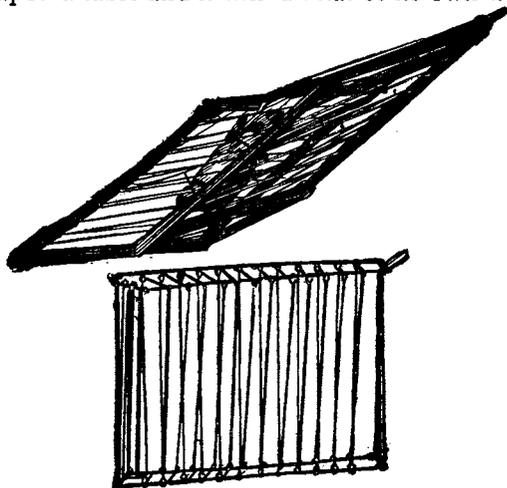


FIG. 19. THE FLYING CAGE.

Hold one end and pull upon the other and it may be elongated to twice its normal length. When the operator holds the cage before his audience, therefore, he must hold it firmly and steadily with both hands. Passing up one sleeve of the operator, across his back and down the other sleeve, is a strong cord. (Fig. 20.) One end is fastened to his left wrist, the other to one

corner of the cage by his right hand. When he says "Presto" and waves his arms towards the ceiling the string is drawn tight, and, the distance between his hands when his arms are outstretched being so much greater than when his arms are held closely by his

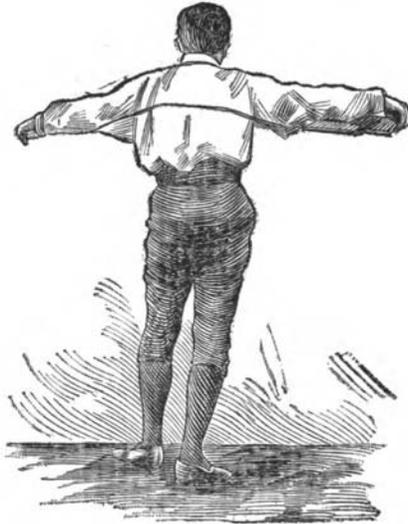


FIG. 20. THE FLYING CAGE.

side, either the string must break or one end of it must fly up his sleeve. The latter is precisely what happens, and while the eyes of the spectators are looking toward the top lights, the cage collapsing when the operator's hands are withdrawn from its support, flattens out, elongates and follows the end of the string

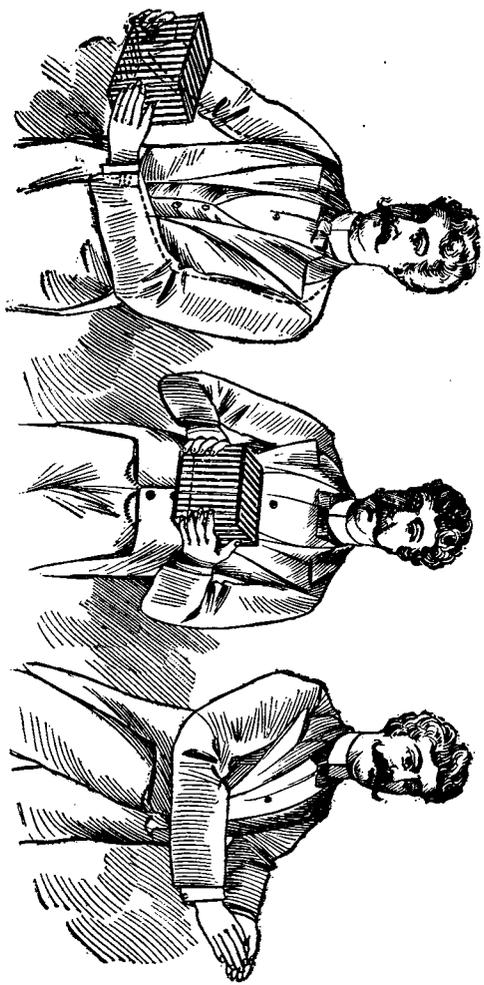


FIG. 21, 22, 23. THE FLYING CAGE.

up the operator's sleeve, lodging between his elbow and shoulder. (Fig. 21, 22, 23.) It thus secretes itself very quickly, and the audience is greatly mystified thereat. (Fig. 24.) The bird? It does not leave the cage. It, too, goes up the operator's sleeve. The



FIG. 24. THE FLYING CAGE.

wires of which the best cages are made are thin and elastic and give sufficiently to avoid squeezing the bird to death. In the old style cages the bars were rigid and a bird's life was the forfeit for every production of the illusion, unless a stuffed bird was used, which was generally done.

**No. 28. Chronological Catastrophe and Candle of Mephisto.**

“My next experiment will be one of the very latest suggestions. For its success I shall need the loan of some gentleman. Will someone kindly step on the stage? You, sir? Very well, come on, I shall not detain you any longer than is necessary,—just a matter of three or four hours;—quite a consolation, I presume. I have a piece of paper here which you will please inspect, madam. You are satisfied there is no deception about it? Please write a question or a few words on it,—no matter what. Now I wish some gentleman would lend me his watch. Thank you,—a very nice one. I must be careful of it. (Return to stage and give watch to gentleman to hold.) Will you please hold this time-piece for a moment? Now, madam, have you those few lines written? Thank you. Now, I wish to call your attention to the fact that I use no mechanism whatever in this illusion. (You have a piece of paper palmed in hand.) Here I have a cleft stick. (Show it.) Please examine it minutely. It appears to be an ordinary piece of white wood, but it has a charm in it which I cannot describe. I have reason to believe it grew in another

world, as it is known to all magicians as Charon's Rod and it is quite possible that it grew on the banks of the river Styx. Now, madam, please tear the paper you have written on in two pieces, and fold those up. Yes, so; now fold them up once more. Allow me— (Take and fold them up and exchange as you do so with the palmed paper and have stick returned.) Now, please place in this envelope and place the envelope in the cleft portion of this stick. (Return to stage and give it to the gentleman to hold in exchange for watch. Drop watch in a small double bag, one pocket having no bottom, the other containing a dummy watch. It falls into left hand. Palm off the watch and hand the bag to him to tie up. Pochette watch; hold dummy in bag up to ear and say:) "Excuse me, sir, but was your watch in good order when you gave it to me? It was? Well, it has stopped now; something is wrong; you had better have it. (Let it drop.) Now something is wrong; that's too bad; (Up to ear.) what! it's all right; it's going now; no, stopped again; better shake it a little; the works need oiling. (Hammer violently.) Well, I guess I pounded it too much. What is done cannot be undone,—no, undone, I mean; you must not leave without a time-piece if I have to give you a sun dial or a

tower clock. (Fold up and lay parcel in full view.) Now, sir, have you held the envelope all the while? Well, you should not have done so; it was the stick you should have held. (The man says he held the stick.) Oh! all right then. Madam, will you please hold this? (Give stick to lady.) And you, sir, please hold this mighty implement of Vulcan. (Give him a hammer.) Here are two candles, both lit as you see; take care they don't light out. Will some person please select one of these candles? One moment, please. I ask you to choose one because I wish to command the note, or rather the pieces of it in yonder envelope, to instantly vanish and fly into either of the candles you choose; choose either one, please. This one,—very well,—this is in truth a (s) candle (ous) affair or rather experiment. This is the one then. (Extinguish both.) Now, sir, (to gentleman) please step up here, take this knife and cut this candle in six pieces as even in size as possible. It is done; now select any one of the pieces. This one? Very well. (Have piece containing paper palmed in right hand, take selected one in left, make tourniquet pass and show your piece.) Now, sir, please take the hammer and break this package; (Bang on parcel supposed to contain watch.) Open it, give it to me, please; now be seated a moment,

Are you feeling well? You look pale; will you try a little medicine? One of my patent doses? It won't hurt you,—just open your mouth and swallow the remains of the watch. (Make tourniquet pass in left hand in which have the borrowed watch.) Here you go,—look out! (Throw at him,—a motion.) How was it, tasteless? (Pat him on back and fasten watch there by bent hook.) Perhaps you swallowed it too far down; see if it is behind you.” (Gentleman turns around and watch is seen. Return it and excuse gentleman. When you go for the candles put paper in piece of a hollow candle and seal over the flame of one; then vest or pochette it. First have question written, make a change and leave it in full view; go for candles, fake piece as above; borrow watch, have it put in faked bag (one inside the other), tie and seal; wrap empty one in paper and give to gentleman to hold, drop one containing watch on shelf of chair and go on as above.)

**No. 29. Mind Reading by Impression.**

Have a figuring block with carbon paper between the sheets. Commence: “Ladies and gentlemen, in introducing my next experiment I wish to call your attention to

the psychological affinities existing between kindred minds, but first I would like to have any gentleman or lady write a question on a slip of paper. Will you kindly do so? Here is a pencil. Write any question you please, —very plainly. Thank you. Just tear it off, fold it up and put it in your pocket. Keep your mind fixed on what you have written.” You take the figuring block back and toss it to your assistant who takes out the copy, writes the answer to it on the same kind and size of paper and puts it with the copy in a double envelope and holds ready “To better illustrate what I mean by psychological affinities, I might instance what Goethe, the celebrated German poet, tells in his “*Elective Affinities*” of two renowned philosophers who had a high regard for each other. The time arrived when they were to part, each going to foreign lands, but they first agreed that when they found themselves thinking intently of each other they would make a memorandum of it and afterwards compare notes. They did this and both found that when their thoughts of each other were most vivid they were both thinking of each other at the same time. No doubt many of you have experienced the same thing when, ‘in the days of your youth,’ you were enjoying the sweet delights of ‘Love’s young dream’. Now

in this experiment I am not obliged, like all poor conjurers, to borrow something, and as that reminds me of a funny story, I must tell it to you:

“There was a certain Mrs. Murphy who was always borrowing and who sent her boy Jack over to Mrs. O’Brien’s to borrow some tea, sugar and a plate of butter. Mrs. O’Brien was very busy and had no inclination to lend to neighbors who never returned anything they borrowed; at the same time she did not care to offend them. ‘I’ll be glad to accommodate ye,’ she said politely, ‘but I’m in a hurry and haven’t the time to wait on ye; I’ve other fish to fry jist now.’ The boy returned to his mother and reported that Mrs. O’Brien was too busy to attend to him and had other fish to fry, etc. ‘An’ why didn’t ye wait,’ asked his mother breathlessly, ‘go back and tell Mrs. O’Brien you’re in no hurry and your mother will be obliged to her for a plate of fried fish.’

“But ‘Let us return to our mutton,’ as the Frenchmen say. To continue our experiment I must have a few envelopes.” Go for them, get a faked one and a plain one from assistant who tells you question and answer. Show faked one empty and put slip of blank paper in it, seal it and put it in a second envelope and then hand to a

gentleman from the audience to hold. Have a black-board handy, ask two gentlemen to come on the stage and have them face each other. Do a pretended mind reading act and write the question on the board and the answer at the same time. Now have the first gentleman burn up the question and rub ashes on the envelope. Open the envelope and find the original question and answer therein. Have it identified by the writer and dismiss them.

**No. 30. Mind Reading. Cards and Questions.**

A communication is written on a small thin card or paper and then sealed up in an envelope, the performer not holding either the cards or envelope. The performer now takes a blank card or envelope, hands them for inspection, has it sealed by one of the audience and holds it between the hands of one of the company. The performer now requests both persons, the one holding the communication and the one holding the envelope containing the blank card, to face each other and to look each other in the face intently. The performer now commences to scan their faces as though trying to read their thoughts, especially the one holding the question. After

considerable by-play such as holding the hand of one to the forehead, etc., he slowly commences to read the contents of the sealed letter which is still held by one of the audience and as he reads it he writes it on a blackboard. He now writes a suitable answer on the blackboard, requesting the person holding the blank to impress the answer firmly on his mind. The performer now asks that the envelope be opened and contents read; they correspond with the one on the blackboard and there is an answer on the blank card, in black ink, corresponding to the answer on the blackboard. The question is now burnt up by the one holding it and the ashes rubbed over the surface of the blank card. The answer is also burnt and the ashes rubbed over the same card the ashes of the question were. The card is then split in two and on the inside of one half will be found the answer and on the other half the exact handwriting of the question.

This trick is good and dumbfounds an audience, especially in private circles. Buy of a stationer a book containing tracing paper, i. e., between each leaf there is a black (carbon) sheet of paper. When the first page is written the impression is sent through the black paper onto the next page or sheet; or you can make it by

spreading a thin solution of gum arabic over a sheet of paper and then some lamp-black over that. Take a board about six inches square, place it on a piece of white paper, the black next to it and over all a white piece. This is the board to hold the card on while writing. When the card is written the board is carelessly tossed onto the stage and it is carried off by an assistant who tears off the paper coverings and removes the duplicate of the question. He cuts it out of the large sheet the same size as the card, takes a blank card and writes an answer in ink on it. He then pastes both cards together and this is the card which is afterwards split. He now takes another blank card and writes the answer on it with sympathetic ink, the heat of the hand being sufficient to bring it out.

### **No. 31. Spirit Calculator.**

A number of pieces of paper are taken by the performer and are shown to the audience as all blank. One of them is given to someone in the audience to fold up and place in the pocket. Another piece is passed around among the audience and several persons are asked to write three figures each upon it. It matters not what

figures they put down, when the total is summed up it will amount to a number which will be found on the blank paper in the first gentleman's pocket

Explanation: Hand a piece of blank paper to a gentleman to fold up and put in an envelope and tell him to put it in his pocket. Have a similar piece of paper palmed with the number 1495 on it. Take the blank slip from the gentleman, tell him he does not fold it properly, and fold it yourself, at the same time dexterously changing it for the palmed paper which you place in the envelope and give to the gentleman to put in his pocket. Now have another piece of paper prepared on which a series of numbers are written the total of which amounts to 1495, thus:

140
147
323
654
231
<hr style="width: 10%; margin: 0;"/>
1495

Have this paper palmed in the other hand. Now give a similar piece of (blank) paper to the audience, telling several of them to write three numbers each on it. Then

take this back from the audience, exchange it for the one palmed which give to some other gentleman to add up. He does so and of course it amounts to 1495. Ask the first gentleman to open the envelope. When he does so he finds the paper inside with 1495 thereon. As a finale another blank paper is handed to some one else, while the trick is going on, and is changed in the same way as the other,—in process of folding,—for one having 14 marked on it which one you place in another envelope, the audience thinking it is a blank card (or paper). Give it to a gentleman to place in his pocket the same as you gave the envelope to the first gentleman. The paper on which is written 1495 is now given to someone else in the audience and he is requested to erase either the first two or the last two figures. If he should erase the last two it would leave 14; if the first two it would leave 95 which he is asked to add, also making 14 which corresponds with the figures on the piece of paper in the pocket of the gentleman before referred to.

**No. 32. Heavy Weights from a Hat.**

Herrmann was noted for his ability to produce large quantities of different articles from a hat and especially heavy cannon balls. One of the modern additions to

the hat trick is the production of three heavy 25-pound weights. These weights are in size and shape the exact counterpart of the 25-pound weights usually employed by scale men to test the bearing capacity of scales. (Fig. 25.) They are made of heavy tin, each



FIG. 25. WEIGHT FROM HAT.

side cut out separately and soldered together to form a square. The top part is also separate and soldered onto the rest. Another piece is soldered onto the top piece. This piece has a large oval ring attached to it. This ring is made of thin tubing bent round in the

proper shape to show an apparently solid handle. The bottom of each side is turned slightly inward to form a  $\frac{1}{8}$ -inch lip. A flap is attached to one of the lower sides and folds up inside. This flap is also made of tin and is so arranged as to fall down, thus apparently showing a solid bottom. These weights are all Japanned black inside and out, the figures "25" appearing on the face in any appropriate color, the idea being to make them exactly the same as an ordinary 25-pound weight. No. 2 fits inside of No. 1 and No. 3 fits inside of No. 2. Weight No. 3 can be loaded with small articles for production from the hat, such as baby clothes, flowers, etc. The ring or handle on top of each weight must be folded down flat before they are placed one inside of the other. The flap at the bottom of the weight opens inwardly, permitting each weight to be placed one inside of the other, and when being produced from the hat these flaps fall into their place at the bottom, the lip around the inner edge preventing the flap from falling outwardly. The weights, when placed one inside of the other, are placed on the shelf of the side table upon which the hat is placed for a moment. In the act of moving the table to one side the weights are loaded into the hat. The production

of the small articles then follows, ending with the production of the weights. Figure 25 shows weights packed one inside of the other and also shows the flap by the dotted lines.

**No. 33. How to Lift a Bowl Full of Water With the Hand in the Water.**

Show a bowl empty and pour a pitcher full of water into it. In this pitcher of water there is concealed a little fake that falls out with the water into the bowl. This little fake is made of sole leather, the edges of it painted white and a disc of white oil or enameled cloth on top of it. There is a hook for the finger to catch onto. This hook is a flat piece of brass spring extending up from the center of it and is about  $\frac{3}{8}$  inches wide, with a piece of brass soldered in the middle  $\frac{1}{8}$  inch thick, and with a threaded hole to admit the screw which secures the countersunk washer to the leather. The hook for the finger is painted flesh color. This does not take up much room, does not rattle in the pitcher and is not easily seen. After it is in the bowl simply insert a hand in the water, catch the fingers onto the hook, press it down in the center of the bowl, then lift it up and you

can carry it around with the hand in the water and allow the people to look into the bowl.

#### **No. 34. The Magi's Wand.**

This very clever trick was invented by a young American conjurer, and in the course of time, a few years ago, the secret of it was sent to Europe where it met with considerable approval, especially in France, some of the conjurers using it very often, and writers on magical tricks quoting it as a French invention, which has been the case with a good many other tricks first invented on this side of the water.

Select a piece of hollow brass rod, or any other material will do for that matter, which should be about  $\frac{3}{8}$  inch in diameter and 16 or 18 inches long. Two small balls made of brass or any other ornamental material of about one inch in diameter are made to screw one on each end of the rod or they can be made to merely slip closely over the end of the wand. A very small hole must be drilled through each ball, only large enough to allow a fine silk thread to pass through (Fig. 26.)

To prepare the trick for exhibition take a fine needle, thread it with a long piece of fine black silk thread; pass

the needle through the balls clear through the wand and attach a bent black pin to each end of the thread. The thread should be long enough to reach under each arm when the arms are extended in front of the body, and still be slack enough so that the wand can be held in



FIG. 26. THE MAGI'S WAND.

the hand in a perfectly natural position like the baton of an orchestra leader. The bent pins at the ends of the thread are attached to any convenient part of the coat, preferably near the arm pits. The performer pretends

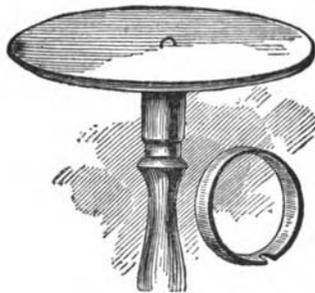
to magnetize or mesmerize the wand by passing his hands over it, gradually extending the arms from the body and allowing the thread to go in between the second and third fingers of each hand, gradually separating the hands at the same time and bringing them closer to the body, when the wand will remain suspended in the air, on the thread, at a distance from the hands. It can then be held in a horizontal or vertical position and the performer can move about without any danger of the thread being seen. The wand can be passed for examination at any time by simply breaking the thread without attracting attention, and if the wand is properly and nicely made, it will bear minute inspection without anyone discovering the secret.

### **No. 35. The Floating Hat, Wand and Table.**

This combination of three excellent tricks is very easily executed. The performer shows a small black wand or ruler, which he allows the audience to examine, and as soon as it is returned to him it sticks to the palm of his hand or the extended fingers without falling off and without any visible attachment to his hand or fingers. He then borrows a stiff hat and when he places his

hand on the top of it, it clings to his hand. He walks around among the audience with the hat in this position and allows any person to take it from his hand, they being unable to discover how it clings to the palm of the hand. He then introduces a small stand or table, and showing his hands to be without preparation, places them on the center of the table, and lifting it up sways it about, clinging to the palm of his hand. Both table top and hands can be examined and nothing can be discovered. This lifting of the table has been used for some years as an anti-spiritualistic effect. For some time, Prof. Herrmann used to explain this trick during the performance of it and allow a person from the audience to do the trick, but he soon found that nothing was gained by doing that and he dropped the explanation.

There are several ways of managing the floating wand. One is by a slight attachment held between the fingers, which fits over the wand like a little clamp, and it can then be held in position, but probably the best manner is to have a long loop of fine black thread thrown around the neck of the performer, or it can be attached to a button or button hole of the coat or vest. After showing the wand or cane (which should always be black), the performer, when it is returned to him,



FIGS. 27 AND 28. THE FLOATING TABLE.

passes it through the loop and the wand is held in a supported position by the fingers pressing against it. This is easily executed, and with a little practice can be made quite interesting, as it can be passed from one hand to the other and at any time handed out for examination.

In the hat lifting, the performer wears a ring in which a little notch has been cut about 1-16 or  $\frac{1}{8}$  of an inch deep,—say one half the thickness of the ring. The performer has a long black pin in the lapel of his coat, and as the hat is extended to him, his hand secures this pin, and in passing the hat from the left and into the right hand, he pushes the pin through the center of the crown of the hat, and as he turns to go to the stage, his left hand bends over or clutches the sharp end of the pin inside the hat. Then placing his right hand on the hat, and pretending to mesmerize it with a few mesmeric passes with the left hand, he takes care to engage the head of the pin in the slot in the ring, and he gradually lifts the hat up and waves his hand about, passing his left hand over and around the hat to show that no threads are used. Then walking down to the audience, he waves the hat, still apparently attached to his hand, close to the faces of the spectators, finally allowing the

owner to remove the hat from his hand, and as he does, he pulls the pin out of the hat and with his thumb he pushes the pin out of the slot in the ring and lets it drop on the floor.

He can then show there was nothing on his hands, first turning the ring a little with his thumb in order that the slot in the ring be concealed between the fingers.

In the table lifting, any ordinary table or stand may be used. It is only necessary to drive one or two strong black pins into the top of the table, leaving the head of the pin or pins projecting about 1-16 of an inch above the table top. One ring on one hand will lift a small table. A ring on each hand will enable the performer to lift a large and heavier table. If the table top is of a dark color it is not necessary to have any cover on it because the black pin cannot be seen. Attention is called to the table being an ordinary one without preparation. The hands are passed over it as though mesmerizing it, and as one end or side of it is being raised by pressure of the hand, the slot in the ring is slipped in under the head of the pin. The performer can now proceed to lift and swing the table about. When the table is lowered to the floor, the pin is pulled out in the same manner as it is from the hat, a little jerk being sufficient, and the

pin dropped on the floor by being pulled out of the slot as above mentioned. Some performers, to show that the table was not in any way prepared, place a borrowed silk handkerchief over the top of the table, and smoothing it out, press hard enough on it to force the pin head through and then proceed as above described.

In introducing this Prof. Kellar was wont to wind up the trick by using an ordinary wood seat kitchen chair having a pin in the seat of it and also one driven in the under side of the seat. The chair could thus be picked up with the right hand on the seat of the chair, and while held suspended in the air, the left hand could be placed underneath the seat of the chair and the chair held suspended with the opposite side down attached to the left hand.

These are three tricks that can be easily executed, and when well presented always attract considerable attention and speculation as to how they are done.

### **No. 36. The Artist's Dream.**

This wonderful and charming illusion is meeting with great success in England. A large frame with a curtain in front rests on a three step platform on the stage.

The artist pushes aside the curtain, removes canvas with picture of lady on it from frame, turns canvas and frame around to show that no one is concealed anywhere about the frame and canvas. The canvas is then replaced in the frame, the curtain drawn in front of frame and the artist, seating himself on a chair, apparently goes to sleep and dreams that the picture came to life. While in pretended dream, the curtain opens and a living lady steps from the frame; the artist awakens and sees her; they exchange a few words, then she goes back into the frame; the artist says, "Has my model come to life or have I dreamed it?" He goes to the frame, opens the curtain and there finds only his painted canvas, the lady having vanished.

The canvas with the painting on it is on a separate frame or stretcher which is very heavy, the top piece of this frame is hollow and contains a roller on which the canvas rolls up. On the back of the stretcher on each side is a handle, these handles are apparently placed there for the artist to lift the frame in and out by. But they serve another purpose which will be stated below. At the top corners of the stretcher are fastened two wires which lead up to the flies, over a pulley and then down

behind the screens to the assistant; when the wires are slack the stretcher may be turned around just the same as if they were not there. The large frame is on rollers and may be turned around to show that there is nothing concealed in or behind it. After showing frame and back and front of canvas, the artist sets the canvas back into the frame. When the canvas stands on the floor in position to replace, the lady comes up through trap door behind the canvas which conceals the movement, she takes one of the handles referred to above in each hand and places her feet on the lower part of the stretcher which projects enough for her to get a passable footing. The artist now raises the canvas back into the frame. The wires attached to the stretcher are pulled by an assistant, this makes the lifting of the stretcher with the lady on it easy enough. Now all the lady has to do is to unfasten the canvas and let it roll up into the stretcher; she now steps out on the stage from under the curtain. After she goes back she lowers the canvas and hooks it. The artist then pushes aside the curtain and finds only the painted canvas.

**No. 37. The Vanishing Lady.**

In recent years one of Herrmann's many masterpieces was the illusion known as the "Vanishing Lady," a full view of which is given as a frontispiece to this book. This brilliant trick created more talk and speculation than has any other trick of the past decade. In Herrmann's hands it proved a strong at-

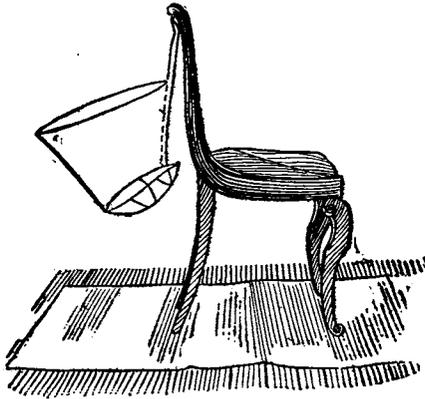


FIG. 29. THE VANISHING LADY.

traction as he could introduce it on a brightly illuminated stage or in his representation of Black Art.

The ordinary manner of working the trick of the vanishing lady is to have a chair made so that the seat lets down backwards or sideways on spring hinges that throw it back into position, after the person has gone through. (Fig. 29.) A little lever on the side

of the chair underneath keeps the seat solidly in position. The back of the chair is either upholstered, or of thick double cane, in order that it can not be seen



FIG. 30. THE VANISHING LADY.

through. Hanging down the back is a wire frame which can be thrown up over the back of the chair, to

represent the head of the person when it is covered with cloth. When this cover is removed the frame is thrown back behind the chair back. In some chairs this must be done with the hand, in others it is done by

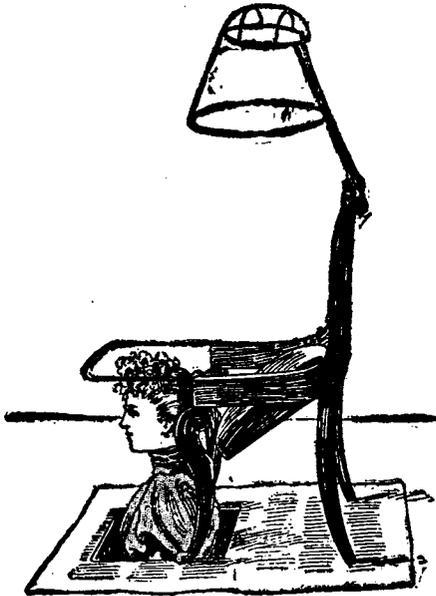


FIG. 31. THE VANISHING LADY.

stepping on a lever at the back of one of the hind legs of the chair, which works a wire or a string stapled up the back of the chair, and thus throws back the framework of the head and shoulders. A newspaper is cut

to fit the trap in the stage, and laid on the floor, the other uncut half of it is pulled over to the front and chair placed on the cut part, which is cut around only three sides of it.

Lady seats herself on the chair, and the performer covers her with a large silk covering, that conceals her and chair completely (Fig. 30); at the moment of covering she lets the framework come up over her head, and pulls the lever under the chair, at the same time rising slightly to let her own weight off the chair, and the seat goes down with the trap (Fig. 31), she with it through the trap, which is shut at once, the performer in the meantime standing or holding on the silk covering to prevent it being blown up by the wind from trap. At the proper moment he takes the cover off and the lady has disappeared to come on smiling from the side.

#### **No. 38. The Spiritualistic Sack.**

This trick has been used by a great many so-called mediums in their spiritualistic performances, and of late has been used more and more by conjurers. There are several methods of performing it. We will mention two

of the best known. Prof. Herrmann used it when he did his Trunk Mystery, which will be described later on. This trick is equally as good for the stage as for the parlor.

A large sack, made of cheap muslin, is handed out for examination. When it is returned an assistant is placed in it. The mouth of the sack is gathered up around his head and securely tied and sealed. A screen is placed in front of him and in a few moments the assistant comes from behind the same, carrying the bag with him with the seal unbroken and everything intact.

The secret of this is that there are two sacks. One is examined by the audience and found to be perfectly sound; the other is secreted up the back of the assistant's coat, mouth upwards. When the first sack is returned it is held open and the assistant steps into it. When the assistant gets into it he takes the one from underneath his coat, and gathering up the mouth as if to tie it together, passes it up through the mouth of the sack in which he is, and as the performer is drawing it together to be tied, he takes hold of this inner sack and gathers the mouth of the outer sack around it, leaving the mouth of the inner sack protruding, holding the hands about the folds of the outer sack to hide this from view, or as

generally managed, ties a handkerchief around the sacks at this point, which prevents the junction of the sacks being seen. Now the mouth of the sack (really the inner sack) is securely tied with strong cord and sealed with wax. Then a screen is placed in front of the person in the sack. All he has to do is to pull the sides of the outer sack down and push forth the second sack, making his exit. He either conceals the first sack under his coat or throws it behind the scenes and comes forward carrying the second sack, which is the one the audience or the committee sealed and to which they now give their testimony that it has not been disturbed.

The second method, which is not so generally known, is the following:

The performer uses an ordinary sack of cotton or burlap. The bottom of it has been taken out entirely; the sack turned inside out and the seams sewed up with long stitches with a strong cord which has a large knot at one end, the other end being left loose in the seam. The bag is then turned back into position. When the conjurer wants to get out of it, he simply pulls out the cord, taking hold of the knot, and the bottom of the sack then falls out. The sack can be examined without fear of detection.

**No. 39. Decapitation by Vanek.**

A San Francisco writer gives the following description of the decapitation introduced by Vanek:

“The first illusion of this sort seen here was that shown by a man calling himself Professor Vanek. He was a German and spoke very little English, while in the decapitation act he appeared in an Oriental costume and spoke none at all. The hall was darkened, a strain of weird music was wrung out of the piano, which in those days “went with the hall,” and to its rhythm the magician marched slowly on to the stage, accompanied by a pale-faced youth. The attendant laid himself upon a table in the center of the stage, and was there sent to sleep by being subjected to mesmeric passes. The magician then drew a small box from the recesses of his robes, and from it took a pinch of powder, which he sprinkled on the youth’s face and neck. A cloth was then arranged about the victim’s neck, and everything being ready, Vanek drew a scimeter, or tulwar, sent it hissing through the air, and with one sweep drew the blade across the youth’s neck, separating it from the body. The head was lifted up with the blood streaming from it, and placed upon a salver to be handed around for the company to examine.

“The examination was not superficial nor hasty, people being invited to put their fingers in the open mouth and move the closed eyelids. The ghastly death’s head was then taken back and joined to the body, the magic powder being once more brought into requisition, and the subject, being awakened, sat up, looked dreamily around and backed off the stage.

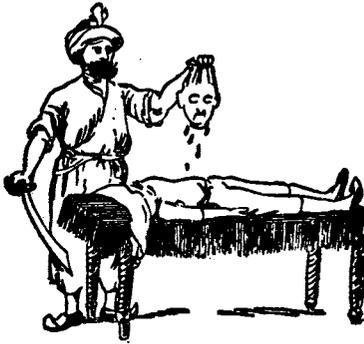


FIG. 32. DECAPITATION BY VANEK.

“The explanation is as follows: The table was really a long hollow box, covered on the top and sides with black cloth and with the interior painted black. In the top of the table, and under where the head and shoulders of the youth would lie, was a trap-door, which gave way under pressure and swung downward like a door, and which was closed by a spring as soon as the pressure was removed. Everything being black it will be clear

to the reader that it might be opened or closed without any one in the audience being the wiser.

“Before the trick was introduced the trap was depressed and a rubber head placed in the cavity of the table. This head was a work of art. It had all the lividity of death, was fitted with real teeth, real hair, glass eyes, a flexible tongue, movable eyelids, and was soft and clammy to the touch. The assistant was Vanek’s

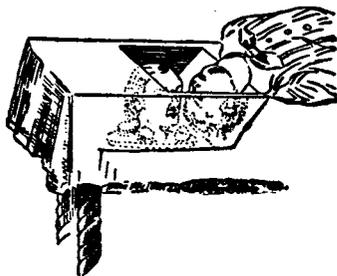


FIG. 33. DECAPITATION BY VANEK.

son, and the head, made by a celebrated French artist, was a striking likeness of the lad. The head was placed on a plate on the table, having for companion objects a lump of ice to give the head the requisite clamminess, and a sponge dipped in ‘property’ blood. The ‘subject’ for the experiment having been laid on the table, the magician, standing with his back to the audience, seized his son by the hair with his left hand, and as the scimitar

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went whizzing through the air, pressed down the trap until his son's head was below the level of the top of the table and brought the sponge and rubber head up to take the place of the living. The scimitar was then drawn across the victim's neck—only just above it—and the rubber head was held aloft with the blood dripping from the pressed sponge. The head was then boldly passed about, the magician shrewdly counting upon the darkness of the room and the aversion of the audience to handling dead things as sufficient guarantees against detection. The rest of the trick simply consisted of putting the head back in the table, bringing the victim's head up to the proper level and removing the cloth which had conveniently hidden the line of deflection in the neck and the slight sinking of the shoulders. It will be seen from this explanation that the trick was simple enough, but like all simple tricks it was very effective, and in this particular instance was realistically horrible."

**No. 40. Decapitation by Herrmann.**

For a number of years the masterpieces of Alexander Herrmann have been his two decapitations. The first

one he generally used in his magical sketch where a countryman with "a sorter buzzing" in his head has it cured by cutting off the offending member. The subject takes a seat in a high back, upholstered chair. The long back of the chair is thickly padded and has two silk cords running crosswise on it, one from the inner edge of either arm up to the top corner of the opposite side, thus



FIG. 34. DECAPITATION BY HERRMANN.

making a broad X. The subject being seated in a chair, a large helmet or "receiver" is placed on his head. This helmet is of any bright metal, has a visor in front, and is open at the back. After it is placed over his head the visor is lifted to show that the head is there, but in reality a dummy head is seen, made up to represent the subject. As the performer closes the visor he tilts the helmet for-

ward a little, while the subject at the same moment draws his head out of it and presses it back against the back of the chair, which gives way under the pressure and a triangular space opens, the two sides of which are formed by the lower portion of the X in the padding, the base being on a line with the chair arm, where this swinging portion of the back is hinged on. On this flap,

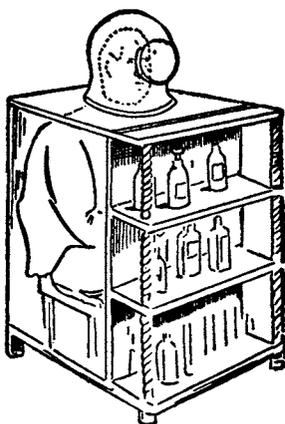


FIG. 35. DECAPITATION BY HERRMANN.

the opening of which is concealed by the receiver and a towel placed in front of it to hide the blood (?), rests the head of the subject. The receiver is now removed and placed on a small cabinet, the towel being left at the neck of the subject in the chair. In a moment the receiver is removed from the top of the cabinet, and

the head is seen resting there; it moves and speaks, and is the head of another person made up to represent the first one, and who sits behind the mirror in the cabinet, and pops his head up through a hole in the top of it as soon as the receiver is placed there. This cabinet is shaped like a safe, and contains several apparently deep shelves. In reality the shelves are shallow, a mirror of proper size being placed in it, in such a position as to leave about four-fifths of the cabinet vacant.

#### **No. 41. The Indian Mail.**

This astonishing trick has made the fortune of many a conjurer and has been exhibited in many ways, some of them very complicated; some necessitating the use of a trap in the floor of the stage and a trunk made with great accuracy in order that the secret door or opening in it may be invisible. This door or opening usually swings on a pivot and is kept closed by means of a spring. The effect of the trick is generally as follows:

The conjurer is put in a bag, which is then tied together and securely sealed. The bag, with its contents, is placed in the trunk, usually resting on two chairs or trestles. The trunk is generally fastened with

two good locks and is also tied round with any quantity of rope desired. (Fig. 36.) The screen is usually placed in front and behind it, and spectators can stand on each side of the screen to show that no person can escape behind them. In a few moments the conjurer claps his hands and at this signal the screen in front is removed and the audi-



FIG. 36. PERFORMER PLACED IN TRUNK.

ence see the conjurer standing by the side of the trunk, outside of the sack, with the ropes and seals of the trunk intact. Again the screen is placed in front of the conjurer and in a few moments a stifled voice asks that the screen or curtain be removed, which on being done, it is found that the operator has returned to the inside of the trunk and bag, neither of which show the appearance of having been opened. The spectators are

allowed to untie the ropes, break the seals, unfasten the locks, and lift out the conjurer in the bag. (Fig. 37.)

The arrangement of the trunk or box, which can also be used, is not complicated. The bottom of it must be arranged in the following manner. Supposing that the bottom is about  $4\frac{1}{2}$  feet long, it should be divided into three parts or three boards, each of which is about  $1\frac{1}{2}$  feet

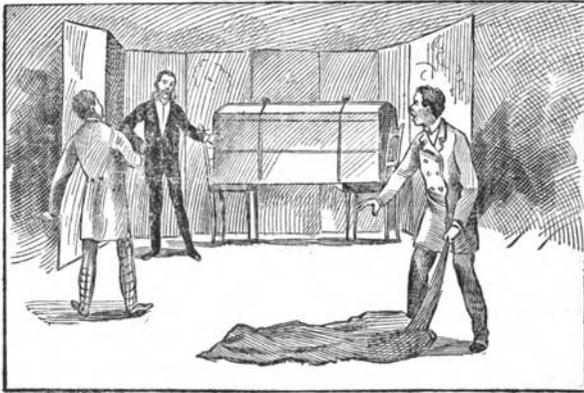


FIG. 37. PERFORMER OUTSIDE OF STILL CLOSED TRUNK.

long. Then at each end, to right and left, that is A and B (Fig. 38) are securely fastened by nails driven in on three sides. This will leave a space of  $1\frac{1}{2}$  feet between them in the bottom of the trunk. On the inner side of these end pieces, that is, towards the middle of the trunk, the sides are grooved, and in between these

slides the center piece (c), which is tongued and fits exactly into the grooves on each side. Dummy nails are in the bottom of this, along the end, which makes it look as though it was nailed to the bottom sides of the trunk as it should appear. To get in or out the conjurer simply sticks the point of a knife or a nail into a small hole at one end of this middle board and slides it out. Of course the ropes which encompass the trunk must

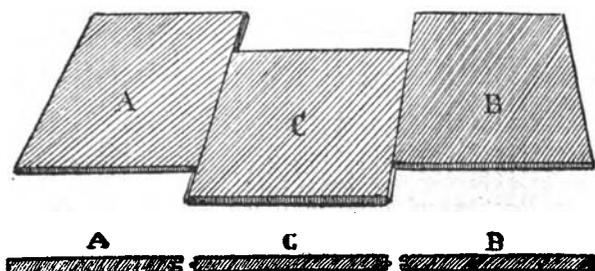


FIG. 38. THE INDIAN MAIL.

not interfere with the sliding in or out of this board. One, two, or three trunks can also be made to work on this same principle each one fitting inside of the other. Some conjurers take the trouble to sew the bag up again after they re-enter it, but this is a difficult as well as a useless task for the bag is never fully examined a second time. The audience simply believe that the conjurer comes out of it when he only goes through it. Of course

it is unnecessary to add that the operator gets out of the bag while the trunk is being tied, locked and sealed.

#### **No. 42. Modern Black Art.**

This modern effect, in the repertoire of a conjurer, is one of the best and most brilliant magical effects that have been introduced during many years. It was first introduced by a German artist in Berlin, who has had better success with it than any of his followers, owing principally to the fact that he introduced appropriate and sensational features into it that any of his imitators.

The next one to introduce it was the Hungarian conjurer, Bunsler, who took out a patent in England on some appliances and in fact first introduced it at Expositian Hall, London, with the assistance of the well-known firm of Maskelyne & Co. of London. From there it soon came across the water to this and New York and has been introduced on a great many stages in the United States, but no performer who has as yet produced it, except perhaps, the Great Herrmann, has endowed it with all the attractions that can be used in it.

The name "Black Art" not only shows that it belongs



Fig. 42.—Modern Black Art.



to magic, but expresses it perfectly, as everything about it is black except the articles which appear, and these are white. The stage setting of this act is entirely black; the walls, floors and ceiling of the stage are all draped with black velvet, and not a spot of color is to be seen. Around the sides and across the top is a row of brilliant lights, with reflectors throwing the light into the face of the audience. As soon as the curtain has gone up the performer makes his appearance suddenly and mysteriously, and it seems hard to understand where he came from. He is dressed in a robe of white silk or cassimere, —generally in the eastern style with the robe held together at the waist by a belt or sash. Some performers merely adopt an evening dress costume of white satin.

The performer, after making his opening remarks, discovers that his magic wand is missing. Raising his hand, he calls for the spirits to produce the same, and the wand is immediately seen in the upraised hand. He then orders two small tables to appear and they are suddenly seen standing, one on each side of the stage. Now, at his command, the spirits send him two vases which appear one on each table. The conjurer shows that they are empty, and requesting the loan of a watch for a few moments, he drops the watch into one of the vases, which

is immediately raised and turned towards the audience in order that the watch may be plainly seen in it. The vase is then returned to the table. The conjurer moves across the stage to the other vase, into which he thrusts his hand and draws forth the watch which he returns to the owner with thanks. Now he can again show the vases empty, and if desired, he will produce coffee and cake from either one of the vases after first pouring into one sugar and into the other cream. When he is ready to produce the sugar and coffee from them he asks for the silver service, and behold! there stands at his side a table with a complete silver tea or coffee service. The conjurer serves the coffee to the spectators, or it is handed out by his assistant. While the assistant is doing this another assistant can appear with a tray of cakes or bonbons that are also produced from the vases that held the coffee or the sugar, the vases being shown empty after each production. After the refreshments are served the performer produces from the vases doves and rabbits and throws them in the air, when they instantly vanish. He can then introduce a large basket or hamper, and securing a child from the audience, he places it in the basket, ties the cover securely, and taking one or more sharp swords, which have been handed to the audi-

ence for examination, he thrusts them through the basket in all directions. This action is accompanied by screams that seem to come from the child in the basket. The swords are brought forth covered with what appears to be blood. The cover is removed and the child lifted out smiling, not even having been scratched.

The performer now taking a shawl, swings it in the air, and produces from it a lady. The lady asks for a chair, which request is immediately granted by the performer waving his wand and the chair immediately appears. She seats herself, and the performer, swinging a large knife, immediately decapitates the lady.

Carrying her head across the stage, he places it on a pedestal which makes its appearance on the other side. The head moves and speaks and the headless trunk is also seen to move. In a few moments the conjurer raises the head and carrying it back across the stage, replaces it on the body, when the lady arises, bows her acknowledgments and instantly disappears.

All these startling effects are very easily executed. The stage being draped entirely in black and lighted only by the reflectors on the side and front, the center and back of the stage cannot be seen by the audience. The articles to appear are placed behind black screens

or are covered with black velvet. It is only necessary to remove the cover or pull the screen quickly to one side, when the objects appear or vanish as may be desired. The conjurer, his assistant and the objects, all being in white, show out of the blackness in bold relief. During the performance the attendants or assistants of the conjurer are, of course, invisible to the spectators and move freely about the stage. They are completely enveloped in black velvet, wear black gloves, and have over their head and neck a large black hood with little openings for the eyes, but even the eyes are covered with fine black veiling, preventing the lustre of the pupils being noticed by the audience, but allowing them to see well. These assistants carry black cylinders, which they place in the vases, and in these are placed the watches, sugar and other things that are to appear or disappear. If they are to disappear the black cylinder is removed with its contents and carried to the other side of the stage and placed in the vase there. Thus it is that in the first trick usually performed of causing the watch to disappear from one vase and appear in the other, as soon as the conjurer has placed the watch in the vase, his invisible assistant removes it, and stepping noiselessly across the stage, places it in the other vase from which it is produced a few

seconds later. The coffee trick is performed in the same manner. After the vases have been shown empty, the invisible assistant drops a black cylinder into each vase. The sugar and other things are poured into these and not into the vases. These are then quickly removed by his assistant and replaced by others containing the coffee, cream and whatever else is necessary. The production of the doves or rabbits is in the same manner,—merely removing the cover or letting them fall out of a black sack. The production of the tables, chairs or lady is caused by the removal of the black velvet screen. In this manner of introducing the Indian Basket trick, the basket in which the child is placed contains a large piece of black velvet, which the assistant wraps around the child, completely enveloping her, in order that she may be removed before the cover is tied on. She can then be easily lifted out and carried away from the basket behind the screen. While the assistant is carrying her away, the attention of the audience is attracted by allowing them to examine the swords.

The blood that appears is a colored preparation, concealed in the handles of the swords, which are arranged to open by the pressure of a spring, allowing the liquid to run down the blade of the sword.

In the decapitation the lady wears a form or double costume made over her own. Her inside costume is all of black, and as she sits down she slips out of the double or outside costume and slips through or behind a black screen which extends across the stage and is just the height of her neck. Her head is held over this screen by the performer and thus he apparently carries the head across the stage to place it on the other pedestal, while the lady really walks along with him, but behind the screen, and the pedestal on which the head is placed is cut out in an oval shape at the back to allow her to rest her head apparently on the top of it.

Prof Herrmann always executed this very cleverly when using his wife as his subject.

Of course the assistants in black must be very careful not to pass between the lights and the performer or between the performer and the tables or chairs. With a little ingenuity it will be readily seen what marvelous effects can be introduced by means of this Modern Black Art.

Prof. Bancroft was introducing, in his performances, Black Art on precisely the same style as recently shown by Prof. Herrmann. In it he introduces an illusion of changing a lady to a lion. He calls for a shawl

and one appears in his hand. He waves it in the air and from under cover of it produces a lady dressed in white. They come down to the footlights and then retire to the centre of the stage, where he covers her over with the shawl, which he immediately removes and the lady has disappeared, and at the same moment the black screens are pulled open, showing in place of the lady a large cage containing a live lion. On this same principle European performers have produced the appearance and disappearance of a horse and rider, but such large effects as these do not meet with success because the distance for the screens to travel is so great that the illusion is not perfect enough. It cannot be worked quickly enough to prevent the audience from seeing that the change is caused by merely removing a cover or a screen.

**No. 43. The Escape from Sing Sing.**

For this illusion you have two cages, each 7 feet high, 4 feet wide and 4 feet deep. Each cage rests on 4 legs which elevate them eight inches above the stage floor. The sides and the door have dark red curtains and the back has a curtain of the same color as the stage is draped with; usually a dark grey to represent a cell.

The sides, front and back of the cages also have wooden rods running up and down. These are blackened so as to look like iron, they are about half an inch thick and are set in the framework of the cage about 4 inches apart. Three or four of these rods are loose at the back and can be moved so the prisoner can come through. Each cage has a small shelf at the back for the assistant to stand on. To work this illusion you require two men dressed alike as prisoners and one dressed as a policeman or guard. When the stage curtains go up, the cages are standing well back on the stage. Cage number 1 has all curtains up and the performer walks behind this when entertaining. Number 2 has back curtain down and as it is of the same color as the stage background, the audience do not see it nor do they see the guard who stands on the shelf behind it. Now prisoner number 1 rattles chains in the wings and comes running on the stage. Performer stops him at the point of a revolver and puts him in cage number 2, closes the door and pulls down the curtains. Soon a voice is heard calling, "let me out"; the performer opens the door; the prisoner has gone and there stands the guard. At this moment the prisoner comes running in through the audience to the stage. Performer and guard seize him and

put him in cage number 1; then close doors and draw blinds of both cages. Fire pistol. Open cage door and blinds of both cages and behold the prisoner is seen in cage number 2. You see that when the performer puts the prisoner in cage number 2, he removes the back bars, lets down the curtain and changes place with the policeman, who raises the curtain, puts back bars and then calls to be let out. The other prisoner then rushes in through the audience. Now when they put him in cage number 1, he gets behind the curtain and the prisoner in cage number 2 comes into the cage and leaves the back curtain up.

**No. 44. The Enchanted Organ or the  
Unexpected Supper.**

This very interesting trick is of modern invention and when properly introduced by a clever performer, produces a very agreeable and satisfactory effect upon the audience, particularly upon those who are invited to partake of the articles produced in the trick.

When the curtain arises two chairs or trestles, a short distance apart, are seen upon the stage. A large sheet of glass rests on the top of them, and six metal

cylinders, each about 15 inches high and 5 inches in diameter, are upon the glass in a row. (Fig. 40.)

Upon entering, the performer tells the following story:

In returning from his journey around the world he had visited the island of St. Helena, where an Italian

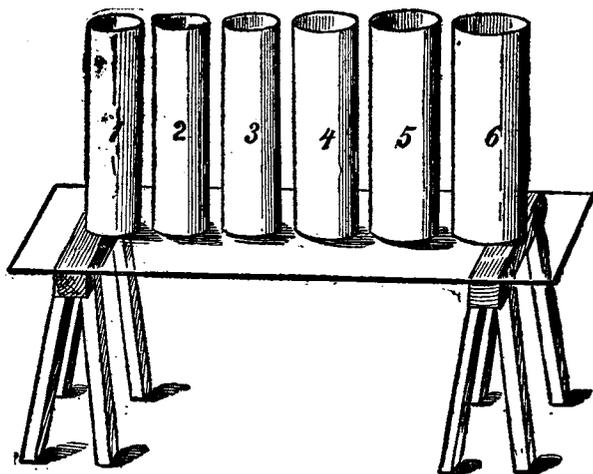


FIG. 40. THE ENCHANTED ORGAN.

ship had been wrecked and only one of the crew had been saved. This man had been an organ builder by trade and had managed to save some organ pipes, which he had with him. He had been engaged to make an organ for a foreign city, but the shipwreck

had brought his journey to a sudden and unexpected close and disappointed his hopes. The performer endeavored to comfort him and assured him that he would never be in want as long as he kept the pipes with him, for these pipes, in addition to the soft harmonious tones concealed in them, contained all that a human heart could desire. To prove this he had passed his wand over the pipes and immediately pro-

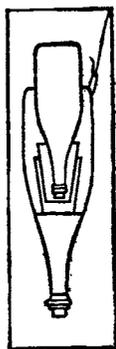


FIG. 41.  
THE ENCHANTED  
ORGAN.

duced from them many beautiful articles. After he had taught the poor man how to do this, he had cut the pipes through endwise and had presented half of each to the organ builder in order that he might never more know want.

The performer then introduces the trick, passes the pipes to the audience for examination, and then places them as before upright on the glass plate. He then invites two persons to dine at his table and proceeds to set it with the following, which he takes out of the cylinders while his sleeves are rolled up: A table cloth, napkins, plates, knives, forks, some fresh eggs, a loaf of bread, a roasted duck, two bottles of wine,

one of brandy, two glasses, a whisky glass, a vase of flowers, etc.

The tubes are made of metal, numbered, and all fit, one over the other. They are all of the same height and stand on the glass plate in the order shown. The tubes No. 2, 3, 4, 5 and 6 contain false insides or cylinders, made of tin without bottoms. All the articles are hung in the cylinders by small flat hooks attached to the article, the upper end of which fits over the top rim of the cylinder as shown in the illustration. The performer shows tube No. 1 empty, lifts up tube No. 2 with its false cylinder and places it over No. 1, leaving the inside of No. 2 remaining in No. 1. He again lifts up and off tube No. 2 and shows it empty. He proceeds with all of the other tubes in this same manner, remarking as he does so that each tube fits over the other. Thus out of the tube just shown empty he can take or produce any quantity of articles after he has placed over it the following tube, which is to be taken off first and placed alongside. When one tube is empty he can proceed with the next in the same manner. (Fig. 41.) Shows the flat hook for suspending the articles, and also the manner in which bottles and glasses are hung in the cylinders.

**No. 45. The Mystery of She.**

This illusion, the first one based on the character of "She" in Rider Haggard's well-known work, was first introduced in London. It is much the same in principle as the well-known Sphinx or Talking Head which was invented many years ago.

An ordinary platform on four legs is placed on the stage, and around the platform is placed a three-fold screen. On the platform is then placed a small ornamental brass table and a bowl. Some incense is thrown into the bowl and set on fire. As the smoke arises, the performer stretches a silk curtain or flag across the front opening of the screen and drops it almost instantly on the floor, when a lady, dressed in white, is seen behind the stand. She moves about and speaks. The performer again stretches the curtain between the front ends of the screen and almost instantly lets it fall, when it will be seen the lady has disappeared. Any committee can go on the stage before and after the performance of the illusion without discovering the secret of it.

The platform is about one foot high and the screen, which is placed around it, rests on the floor. The screen, the carpeting on the floor and the platform are all of one color. There is a trap in the center of the platform

which is placed directly over the trap in the stage. As soon as the screen is put around the platform the assistants beneath the stage open the trap and shove up two mirrors which are joined together at an angle of 45 degrees. These mirrors are shoved up against the bottom of the platform and cannot be seen by the audience because they reflect the sides of the screen which are of the same color as the floor and back ground. When ready to appear the lady stands on a lifting trap beneath the stage and is shoved quickly through the trap in the stage, through the trap in the platform, making her appearance on the same. This can be done in a few seconds. Of course she disappears in the same manner and the mirrors are drawn down underneath the stage, giving opportunity for examination of the platform and screen. The carpet on the stage and platform is of variegated pattern, which prevents the openings of the traps being seen.

**No. 46. Modern Metempsychosis.**

This wonderful illusion is also known as Walker's Illusion and is similar to or identical with the Blue Room of Prof. Harry Kellar. It was patented in England and the United States in 1879, by John Henry Pepper and

James John Walker of London. The apparatus was really the invention of Mr. Walker who first introduced it at the Royal Polytechnic Institution in London in 1879. It met with instantaneous success and was probably praised by the press more than any illusion of modern times. For awhile, owing to the unfortunate affairs of Mr. Walker, the presentation of the illusion was not pushed to any great extent, but a few years ago it was taken up again by him and produced in the proper manner. Some three or four years before Prof. Herrmann died it was rumored that he had purchased or would purchase the Walker Illusion, but Mr. Walker's price at that time was something like \$2,500 and the patent only having a few years to run, no performer in this country felt like investing so much money in it. With this illusion the following effects can be performed:

No. 1. Living forms walk bodily out of blank space and step to the foot lights, afterwards changing into other shapes and finally vanishing in the thin air.

No. 2. A ghost gradually becomes visible and develops into a living person, walking about the stage. Then slowly or quickly, as may be desired, returns to its former ghostly state.

No. 3. Any solid substance may be gradually changed into any other solid substance.

No. 4. Impalpable images can be materialized or the reverse.

No. 5. A woman can be visible and gradually metamorphosed into a man or the reverse.

The patent states that the object of the invention is by a peculiar arrangement of apparatus to render an actor or object gradually visible or invisible at will, and also to substitute for an object in sight of the audience the image of another similar object hidden from direct vision, without the audience being aware that any such substitution has been made. For this purpose there is employed a large plate of glass which is transparent at one end and more and more densely silvered in passing from this towards the other end. This plate is mounted so that it can at pleasure be placed diagonally across the stage or platform. As it advances, the glass gradually obscures the view of the actor or object in front of which it passes and substitutes the reflection of an object in front of the glass, but suitably concealed from the direct view of the audience. When two objects or sets of objects thus successively presented to view are properly

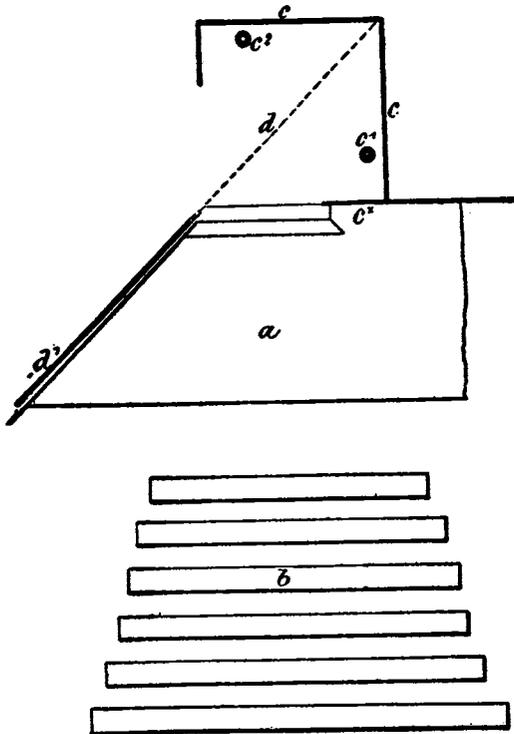


FIG. 42. MODERN METEMPSYCHOSIS.

placed and sufficiently alike, the audience will be unaware that any change has been made.

Figure No. 42 represents a plan view of an arrangement such as described above. A. is the stage of either a lecture room or theatre; B. B. are the seats for the audience in front of the stage. C. is a small room 10 or 12 feet square and 8 feet high. This will be sufficiently large, although, of course, it can be of any size. If deemed advisable, one or two steps may be placed in front of it, in which case the room or chamber must be raised a little off the stage. D. is a vertical mirror passing diagonally across the chamber, C. dividing it into two parts which are exact counterparts of each other. The mirror "D" is so arranged that it can be rapidly and noiselessly withdrawn whenever desired, which can be done by running it in guides and upon rollers to a position D where it is hidden by a screen or part of the stage scene, which limits the view of the audience in this direction or the mirror can be raised and lowered vertically. It is not necessary for the mirror to pass entirely across the chamber C. If the chamber is of large size it can pass only partly across it. In consequence of the exact correspondence of the two parts of the chamber C, that in front and that behind the mirror, the audience will

observe no change in appearance when the mirror is passed across. The front of the chamber is in some cases partly closed at C X, either permanently or whenever required. This is done in order to hide from direct view any object which may be at or about the position C. I.

The illusion may be performed in various ways, for instance, an object may, in sight of the audience, be passed from the stage to the position C 2 and there be changed to some other. This is done by providing beforehand a dummy at C 1 closely resembling the object at C. 2. Then when the object is in its place the mirror is passed across without causing any apparent change, but when hidden is changed for another object resembling the first. The mirror is then withdrawn and the audience may then be shown, in any convenient way, that the object now before them differs from that which they saw at first. In many cases it is preferable not to use an ordinary mirror at D, but one of graduated opacity. This may be produced by removing the silver from the glass in lines, or if the glass be silvered by chemical deposition, causing the silver to be deposited upon it in lines. Near one side of the glass the lines are made fine and open and progressively in passing towards the other side they become broader and closer until the com-

pletely silvered surface is reached. Other means may also be used for obtaining a graduated opacity and reflecting power. In order that the edge of the glass mirror may not be observed as the mirror is moved across the chamber C, the forward edge of the mirror D is in some cases formed in steps, say about one-eighth inch in depth, in place of having it with a square or straight end or edge. The edge will thus, as it were, be broken up into a number of comparatively narrow edges, each one of which is practically invisible at the distance from which the spectators view it. The objects at C1 and C2 may be alternately illuminated by any suitable bright light, at the same time the glass D is pushed forward into the chamber which will cause one object to dissolve into the other like the dissolving view effects in the magic lantern.

This is a very attractive illusion and can be used in scenic productions where a gas light effect is required. The only objection to it is the expense and danger of transporting such a large glass.

#### **No. 47. The Great Flight of Objects.**

This trick is one that is seldom introduced by modern professors, although effects of this kind were used in the

first half of this century by nearly all the leading conjurers to make themselves more prominent and increase their fame. Pinetti, Robert Houdin and other modern conjurers have not hesitated to use tricks of this character requiring confederates. Prof. Herrmann probably used more confederates in his performances than any modern conjurer. This was particularly noticed at the time he played his engagements at Paris, and on that account he incurred the displeasure of all the French conjurers. The trick was generally introduced in this manner.

The performer borrows a wrap or hat from a lady or a gentleman in the audience. Let us suppose he borrows a hat. He wraps this up in a large handkerchief, places it on one of his side tables, and covers it with a vase or a cone. He then announces that he will cause the hat to disappear, to be found in the theatre, in the town hall, or any place in the town where wanted, and in order to avoid all dispute, chance alone shall decide where it is to be found. Any spectator who desires to do so is therefore asked to write a destination on a piece of paper which is handed to him. All the papers are then folded and collected in a little bag or sack, and to prevent a thought of collusion, a child is allowed to draw one of these papers

from the bag. Carriages are at the door ready to take the committee to find the hat that is to disappear and be found at the place named on the paper which is drawn by the child. The performer returns to the table, shows the hat once more, then wraps it up a second time and covers it as before. Taking the wand, he raps on the cone or vase and commands the hat to go to the place mentioned on the paper drawn from the bag by the child. The performer then lifts the cone or vase covering the hat, but nothing appears to be gone. The audience still see the package lying there. They usually begin to murmur, and as the performer appears undecided what to do, the murmuring increases and the noise becomes general. Evidently the magician has failed in his trick. He acts awkwardly and seems to be in a "fix." The audience, as a rule, laugh at his embarrassment, some applauding, some hissing. Finally stepping forward with a good conscience, he stretches forth his arms to calm the storm, and obtaining silence, he asks in what way he has displeased his audience. This gives him an opportunity to have a little fun with a confederate placed among the audience, who tells the performer to put his question to the package on the table. He asks why. The man in the audience replies: "To reproach it, of course, for still

being there." "But it is in nobody's way." "Well, did you not promise to send it to the place written on the paper?" "Yes, when I announced this I said I would make the hat disappear, but I did not say I would do the same with the handkerchief around it." Then grasping the handkerchief the performer shakes it to show it is empty and the hat has gone on its way as promised. The audience then, of course, applaud in good faith, and usually a committee of the most inquisitive are appointed to start out in search of the hat and see if it is really in the place selected, which, of course, is always found to be the case.

The inventor of this manner of working the trick tells a very good joke on himself. He first made an agreement with a servant of one of the leading merchants of the town where he was performing to place a lady's hat in his master's bed. The servant was induced to do this, believing it was only an innocent joke and being further mollified by the receipt of a five dollar bill from the magician. This merchant was a widower, very fond of sport and considered somewhat of a ladies' man. A stylish confederate of the magician sat in one of the first boxes on the night of the performance with a bonnet on exactly like the one which had been concealed in the bed of the

gentleman. When the performer asked for a hat or a bonnet, the ladies were in no great hurry to hand theirs over, but the confederate, however, took hers off and handed it to the performer with an amiable smile. The bonnet was folded in the handkerchief, the parcel being tied rather tight and placed on a trap in a table standing next to the side scene of the stage and was then covered up with an empty cone. The assistant behind the scene opened a trap in the same, put his hand through, opened the trap in the table, took out the package, and substituted another one, wrapped up in the same manner with the same kind of a handkerchief, and held in the same shape or position by two pieces of very fine bent wire laid crosswise. Then the performer announced what he intended to do with the bonnet and asked the audience to write the name of a place on a few square pieces of paper which he distributed. When the names of the places were written and the papers rolled up they were all put together in one pocket of a small double sack; the other pocket in the sack contained a number of small rolls of paper on each one of which was the same inscription, namely,—in Mr. Blank's bed. When the sack was ready a child drew one from this pocket. A committee was immediately sent in a carriage to the merchant's house, and, sure enough, in

his bed was found the bonnet, of course an exact duplicate of the one the lady had handed to him from the box. This trick made such an impression on a large portly gentleman who was on the committee, that on perceiving it in the gentleman's bed, he immediately fainted.

#### No. 48. The Cocoon.

The most ingenious illusion introduced of late years was certainly that of the Cocoon, and its perfection is due, in a great measure, to the mechanical skill of Mr. Maske-lyne, of London. This has been and is still a leading feature with all prominent conjurers. A patent for the same was taken out in England, but not in this country. Several explanations of it have been given from time to time in the press, but none of them have been correct. The true explanation of it is as follows.

The performer stretches a ribbon across the stage, looping it over a hook at each side. To each end of the ribbon is attached a small bag filled with sand, which has previously been examined by the audience. He then calls their attention to a framework of light wood or cardboard about three or four feet square and a foot deep. There is no cover to it, and the bottom is formed by a large piece of plain paper

stretched over it. After this is also examined it is placed in the center of the stage, the ribbon is pulled down at about the middle of it and is fastened to one or two hooks in the top part of the frame, which is lifted up. The sacks at the ends of the ribbon apparently keep it suspended horizontally in the air, some distance above the floor. The performer draws on the paper a sketch of the silk-worm,

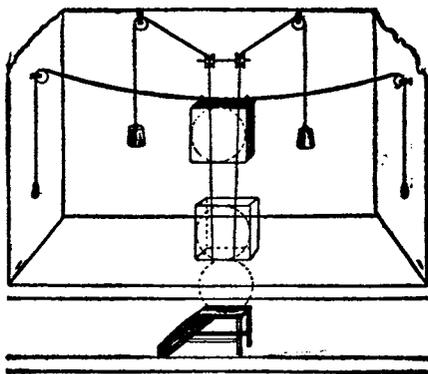


FIG. 43. THE COCOON.

and as soon as he waves his wand the paper bursts and a large, bright, silk cocoon is seen in the frame. A stool is placed underneath it, the frame lowered by slacking up the ribbons, and as soon as it touches the stool it bursts, and from the inside of the cocoon appears a charming woman dressed in the costume of a butterfly.

The cocoon is made of fine silk and is stretched over an oval, or rather round, framework of iron. It is large enough to allow a person to sit in it Turkish fashion, and opens on one side. This cocoon is hung on two fine wires, on the other ends of which are fastened the proper counterweights to balance the woman and the frames. These wires lead up through the stage to the flies and over rollers or pulleys to the counterweights. After the performer has placed the ribbon in position he places the framework on which the paper is stretched in the middle of the stage on the carpet, and while he is pulling the ribbon down to fasten it, the assistant below opens a trap in the stage floor, and a flap cut in the carpet, and pushes up the cocoon which contains the woman and which the performer fastens in the framework. Now he has only to touch his hand to the framework and his assistants pull down the counterweights, thereby raising the framework and the ribbon, which now apparently supports all. The rest is clear. At the proper signal the lady bursts the paper and the assistants lower all onto the stool, and the trick is done. Some performers use a windlass to wind up the wires. When proper wires are used on a brightly illuminated stage, they are absolutely invisible.

**No. 49. Silent Thought Transmission.**

One of the most mysterious and entertaining feats of late years has been the act, known under the above title, in which a person, preferably a lady, is blindfolded by the performer. She remains on the stage while the performer goes amidst the audience and when anything is handed or shown to him he merely glances at it, then points his finger at the lady medium on the stage when she immediately describes what he has seen although he does not speak a single word. Any request whispered in his ear is immediately carried out by the lady without a word being spoken by either of them. When properly introduced, this act is a perfect one of its kind and cannot be duplicated except by people who have an understanding of this kind of business, and even then they could not duplicate it without much ingenuity in devising the silent code of signals which is used. Especially does this seem miraculous when it is considered that the lady is apparently thoroughly blind-folded.

The blind-folding is a "blind." Any handkerchief can be used. It is folded over in the ordinary manner and placed directly over the eyes and partly on the forehead of the lady; then tied at the back of her head as is usually done in such cases. If the lady wrinkles her forehead two

or three times, the handkerchief will rise sufficiently for her to see the performer in the audience, provided she inclines her head backward which she must do as though she was listening intently to something he was about to say. She, being on the stage, is elevated several feet above him, making it easy for her to see his movements. This is the main point, and an ordinary blind-fold in this manner, with any handkerchief, by any person, will not prevent her from seeing him, provided he does not go too far away from her or above her range of vision.

The next important part is the signals by means of which he is able to communicate with her. These each person can, when he understands the act, arrange to his or her own liking. For convenience, we arrange in sets the most common articles that a performer is liable to meet with,—ten numbers or articles in a set, and we give particulars of ten or more sets, thus making one hundred articles and more of the most common kind generally met with. During the ordinary performance, not more than from twenty-five to thirty-five articles or requests will be made. It is well though for performers to extend the sets which they commit to memory to comprise about two hundred or three hundred articles.

Now that we have the first principle explained in the blind-folding, and the second in how the articles are learned, we will take up the manner of communicating the number of the code and article. This is done by a code of signals.

When not communicating a signal, the performer stands with his right hand hanging at his right side and with his left hand and forearm resting behind him, a natural position.

Signals.—The first signals are made by raising the right hand and pointing directly at the medium; this movement must be made in as many different ways as you have sets of objects, or you can have a certain number of these gestures for a certain number of sets and an additional number of sets may be used, the numbers of which can be communicated by a signal given by the left hand, which is the hand that communicates the number or name of the article in each set.

For instance:—Let us look first at the manner in which the signals are made by the right hand to communicate the number of the set. The forward movement of the right hand can be made in many ways and Second Sight Artists will no doubt be able to arrange or modify these signals to suit themselves.

For Set No. 1:—Face the medium, your left hand at your back, raise the right hand up to a level with your head and point with forefinger extended directly at the medium, the other three fingers and thumb remaining closed. She sees at a glance this position and knows it means Set No. 1.

Set No. 2:—Repeat the motion for No. 1, viz: Face the medium, your left hand at your back, raise the right hand up to a level with your head and point with forefinger extended directly at medium, with the difference that for set No. 2 you take one step forward simultaneously as you make the motion. This is set 2.

Set No. 3:—Repeat No. 1, namely: Face the medium, your left hand at your back, raise the right hand up to a level with your head and point with forefinger extended directly at medium, but take one step forward—first—before making the motion.

Set No. 4:—Extend the right hand away from the right side about 18 inches—about one-eighth of a circle, then bring it forward and up in front of your head and above it, the same hand and fingers held in same position as for No. 1, viz.: Forefinger extended directly at the medium and the other three fingers and thumb remaining closed.

Set No. 5:—Same as No. 4, viz.: Extend your right hand away from the right side about 18 inches, describing one-eighth of a circle, then bring it forward and up in front of your head and above it, but take one step forward—simultaneously—as you make the motion.

Set No. 6:—Repeat No. 4 by extending your right hand away from the right side about 18 inches describing about one-eighth of a circle, then bring it forward and up in front of your head and above it, but taking one step forward—first—before making the motion.

Set No. 7:—Extend your right hand away from the right side and bring up on a level with your shoulder, thus describing one-fourth of a circle, then swing your right hand around in front of your head.

Set No. 8:—Repeat No. 7 by extending right hand away from the right side and bring up on a level with your shoulder, thus describing one-fourth of a circle, then swing right hand around in front of your head, but taking one step forward—simultaneously—while in the act of raising the hand and pointing at medium.

Set No. 9:—Repeat No. 7 by extending right hand away from the right side and bring up on a level with

your shoulder, thus describing one-fourth of a circle, then swing right hand around in front of your head, but taking one step forward—first—before making the motion.

Set No. 10:—Raise your right hand upward along and close to your body till forearm and hand is resting on a level with your waist line, then throw or point it directly out in front of you while standing still.

Set No. 11:—Repeat No. 10 by raising your right hand upward along and close to your body till forearm and hand are resting on a level with your waist line, but taking one step forward—simultaneously—as you throw or point your hand at medium.

Set No. 12:—Repeat No. 10 by raising your right hand upward along and close to the body till forearm and hand are resting on a level with your waist line, but taking one step forward—first—before pointing at the medium.

Set No. 13:—Raise your right hand upward along and close to your body till it reaches your cheek, then throw or point it out in front of you, while standing still.

Set No. 14:—Repeat No. 13 by raising your right hand upward along and close to your body till it reaches your cheek, then throw or point it directly out

in front of you, but taking one step forward—simultaneously—as you point at the medium.

Set No. 15:—Repeat No. 13 by raising your right hand upward along and close to your body until it reaches your cheek, then take one step forward—first—before pointing at the medium.

Set No. 16:—Repeat No. 1 by facing the medium, your left hand at your back, raise the right hand up to a level with your head and point at medium, but with the addition that your hand is open and held with palm downwards, finger and thumb fully extended.

Set No. 17:—Repeat No. 2 by facing the medium, left hand at your back, raise right hand up to a level with your head, extend arm toward medium, palm down and hand open, while at the same time taking one step forward—simultaneously—as you make the motion.

Set. No. 18:—Repeat No. 3 by facing the medium, your left hand at your back, raise right up to a level with your head, extend your arm, hand open and palm downward, but take one step forward—first—before pointing at the medium, with your open hand.

Set No. 19:—Repeat No. 4 by extending the right hand away from the right side about 18 inches, de-

scribing about one-eighth of a circle, then bring it forward and up in front of your head and above it, your hand open and palm downwards, pointing at the medium.

Set No. 20:—Repeat No. 19 by extending the right hand away from the right side about 18 inches, describing about one-eighth of a circle, then bring it forward and up in front of your head and above it, with your hand open and palm downwards, but taking one step forward—simultaneously—as you point at the medium.

Set No. 21:—Repeat No. 19 by extending the right hand away from the right side about 18 inches, describing about one-eighth of a circle, then bring it forward and up in front of your head and above it, take one step forward—first—before pointing at the medium.

Set No. 22:—Repeat No. 7 by extending the right hand away from the right side and bringing it up on a level with your shoulder, thus describing one-fourth of a circle, then swing your right hand around in front of your head, hand open and palm downwards.

Set No. 23:—Repeat No. 22 by extending your right hand away from the right side and bring same

up on a level with your shoulder, thus describing one-fourth of a circle, then swing your right hand around in front of your head, hand open and palm downwards, but taking one step forward—simultaneously—as you point at your medium.

Set No. 24:—Repeat No. 22 by extending your right hand away from the right side and bring it up on a level with your shoulder, thus describing one-fourth of a circle, then swing hand around in front of your head, hand open and palm downwards, but taking one step forward—first—before pointing at the medium.

Set No. 25:—Repeat No. 10 by raising your right hand upward along and close to your body till forearm and hand are resting on a level with your waist line, then throw or point it directly out in front of you while standing still, your hand open and palm downwards.

Set No. 26:—Repeat No. 25 by raising right hand upward along and close to your body till forearm and hand are resting on a level with your waist line, then throw or point it directly out in front of you, with hand open and palm downwards, but taking one step forward—simultaneously—as you point at the medium.

Set No. 27:—Repeat No. 25 by raising your right

hand upward along and close to your body till forearm and hand is resting on a level with your waist line, hand open and palm downwards, but take one step forward—first—before you throw or point your hand directly out in front of you at the medium.

Set No. 28:—Repeat No. 13 by raising your right hand upward along and close to your body till it reaches your cheek, then with hand open and palm downwards, throw or point it directly out in front of you while standing still.

Set No. 29:—Repeat No. 28 by raising your right hand upward along and close to your body till it reaches your cheek, then with hand open and palm downwards, take one step forward—simultaneously—as you throw or point your hand directly out in front of you at your medium.

Set No. 30:—Repeat No. 28 by raising your right hand upwards along and close to your body till it reaches your cheek, then take one step forward—first—and with hand open and palm downwards, throw or point your hand out in front of you directly at your medium.

The above signals give thirty sets, that number generally being sufficient.

Having mastered this easy beginning, we have now to

learn the signals to be given by the left hand in conjunction with above signals. We only need ten signals expressing the numbers 1, 2, 3, 4, 5, 6, 7, 8, 9 and 0, the cipher meaning 10.

Number one of each set, left hand hanging down along the left side in its natural position.

Number 2, left hand at bottom front of dress coat on a line with the bottom of the vest, hand closed over edge of coat.

Number 3, left hand in same position as in Number 2, viz., holding bottom front of dress coat, but about three inches higher up, say on a level with middle button of vest (performer supposed to be wearing a three button low cut vest.)

Number 4, same position as in Number 3, namely, hand enclosing front left side edge of coat, but three or more inches higher on coat, being just above the level or line of top button of vest.

Number 5, with left hand enclose bottom front of dress coat on a line with the bottom of the vest, hand closed over edge of coat, but grasping the right flap of the coat at about the bottom.

Number 6, repeat Number 5 by grasping with the left hand the right flap of front edge of dress coat about

three inches or more above bottom, say on a level with the middle button of your vest.

Number 7, repeat Number 5 by grasping with the left hand the front right edge of dress coat, but hold edge about three or more inches higher, being about on a level with the top button of your low cut vest.

Number 8, left arm and hand akimbo, hand resting on hip, on the outside of dress coat.

Number 9, left arm and hand akimbo, hand resting on hip, but with the front and left side of coat pushed behind the left arm and hand which is resting on the hip.

Number 0, or (10) left hand extending down along the side with thumb in trousers side pocket, hand in front of tail of coat.

These signals are all that is necessary to learn except for very complicated tests and for things not in the sets, execution of which will be explained further on.

As far as possible performer should always use the center aisle to work in. The medium walks about the stage, facing the audience all the time, and if the performer goes into a side aisle, she walks to that side of the stage in order that she may have a front view of the performer while he is giving the signals.

As far as possible the performer takes requests from persons occupying end seats or second or third seats from the aisle. He should always be in front of the person for whom the medium is about to describe something. Then this person cannot see him make any motion with his left hand.

The tests should be done as rapidly and as quickly as possible, not giving persons a chance to press you for detailed descriptions until you are thoroughly "well up" in the act.

If your lady medium has difficulty in memorizing the majority of the sets, you can have them engraved or printed in small characters on any suitable material and fastened on her fan or the sides of her fan, which she carries and moves about in her hands. Thus if she forgot a certain number of a certain set she could see it by glancing down along her nose while holding the fan in a line with it.

The sets are arranged in an appropriate manner naming such articles as naturally come together. This is done for convenience in memorizing.

It is, of course, understood that the performer first gives with his right hand the signal for the number of the set and follows this immediately, without changing

his position, with the number of the article of the set, given with the left hand.

**Set No. 1. Articles of Wear, Ornaments.**

- |                |              |               |
|----------------|--------------|---------------|
| 1. Bracelet.   | 4. Charm.    | 8. Ring.      |
| 2. Breast pin. | 5. Ear ring. | 9. Scarf pin. |
| 3. Chain.      | 6. Hair pin. | 10. Watch.    |
|                | 7. Necklace. |               |

**Set No. 2. Articles of Wear, Ornaments.**

1. A. O. U. W. Emblem.
2. Masonic Emblem.
3. Musical Emblem.
4. National Union Emblem.
5. Ornamental Emblem.
6. Odd Fellows Emblem.
7. Knights of Pythias Emblem.
8. Royal Arcanum Emblem.
9. Stud.
10. Society Emblem.

**Set No. 3. Articles of Wear.**

- |             |                    |
|-------------|--------------------|
| 1. Boot.    | 6. Sleeve button.  |
| 2. Button.  | 7. Shoe.           |
| 3. Cane.    | 8. Umbrella.       |
| 4. Muff.    | 9. Umbrella cover. |
| 5. Parasol. | 10. Whip.          |

**Set No. 4. Articles of Wear.**

- |            |                  |             |
|------------|------------------|-------------|
| 1. Bag.    | 4. Cuff.         | 8. Necktie. |
| 2. Belt.   | 5. Fan.          | 9. Ribbon.  |
| 3. Collar. | 6. Glove.        | 10. Veil.   |
|            | 7. Handkerchief. |             |

**Set No. 5. Articles of Wearing Apparel.**

- |           |             |           |
|-----------|-------------|-----------|
| 1. Cap.   | 4. Dress.   | 8. Cape.  |
| 2. Cloak. | 5. Hat.     | 9. Shawl. |
| 3. Coat.  | 6. Hood.    | 10. Vest. |
|           | 7. Muffler. |           |

**Set No. 6. Articles of Sight.**

- |                      |                      |
|----------------------|----------------------|
| 1. Compass.          | 6. Opera glass.      |
| 2. Eye glass.        | 7. Opera glass case. |
| 3. Eye glass case.   | 8. Spectacles.       |
| 4. Magnet.           | 9. Spectacle case.   |
| 5. Magnifying glass. | 10. Telescope.       |

**Set No. 7. Pocket Articles.**

- |                |                  |                    |
|----------------|------------------|--------------------|
| 1. Bunch keys. | 4. Memo. book.   | 8. Key ring.       |
| 2. Card case.  | 5. Playing card. | 9. Knife.          |
| 3. Comb.       | 6. Purse.        | 10. Visiting card. |
|                | 7. Key.          |                    |

**Set No. 8. Pocket Articles.**

- |              |               |                  |
|--------------|---------------|------------------|
| 1. Bill.     | 4. Letter.    | 8. Pocket book.  |
| 2. Book.     | 5. Newspaper. | 9. Programme.    |
| 3. Envelope. | 6. Paper.     | 10. Shoe string. |
|              | 7. Pamphlet.  |                  |

**Set No. 9. Pocket Articles.**

- |                 |                       |
|-----------------|-----------------------|
| 1. Capsule.     | 6. Old coin.          |
| 2. Chalk.       | 7. Prescription.      |
| 3. Fish hook.   | 8. R. R. ticket.      |
| 4. Money order. | 9. Street car ticket. |
| 5. Pass.        | 10. Theatre ticket.   |

**Set No. 10. Pocket Articles.**

- |                        |                         |
|------------------------|-------------------------|
| 1. Bullet.             | 6. Revolver.            |
| 2. Cartridge.          | 7. Shot.                |
| 3. Horn.               | 8. Surgical instrument. |
| 5. Musical Instrument. | 9. Tuning fork.         |
| 5. Powder.             | 10. Telegram.           |

**Set No. 11. Pocket Articles.**

- |                 |                |               |
|-----------------|----------------|---------------|
| 1. Button hook. | 4. Eraser.     | 8. Rubber.    |
| 2. Cork.        | 5. Pen.        | 9. Tablet.    |
| 3. Cork screw.  | 6. Pen holder. | 10. Tweezers. |
|                 | 7. Pencil.     |               |

**Set No. 12. Fruits.**

- |            |            |               |
|------------|------------|---------------|
| 1. Apple.  | 4. Cake.   | 8. Pear.      |
| 2. Banana. | 5. Lemon.  | 9. Peach.     |
| 3. Candy.  | 6. Nut.    | 10. Pop corn. |
|            | 7. Orange. |               |

**Set No. 13. Fruits.**

- |                |                  |                   |
|----------------|------------------|-------------------|
| 1. Apricots.   | 4. Grapes.       | 8. Raspberries.   |
| 2. Cantaloupe. | 5. Plums.        | 9. Currants.      |
| 3. Cherries.   | 6. Water melon.  | 10. Gooseberries. |
|                | 7. Strawberries. |                   |

**Set No. 14. Liquors.**

- |             |              |              |
|-------------|--------------|--------------|
| 1. Ale.     | 4. Gin.      | 8. Water.    |
| 2. Beer.    | 5. Lemonade. | 9. Wine.     |
| 3. Cordial. | 6. Milk.     | 10. Whiskey. |
|             | 7. Rum.      |              |

**Set No. 15. Liquors.**

- |               |                 |               |
|---------------|-----------------|---------------|
| 1. Angelica.  | 4. Mixed drink. | 8. Sherry.    |
| 2. Champagne. | 5. Muskatelle.  | 9. Tokay.     |
| 3. Claret.    | 6. Port wine.   | 10. Cocktail. |
|               | 7. Rhine wine.  |               |

**Set No. 16. Money.**

- |               |                    |
|---------------|--------------------|
| 1. Bank note. | 6. Deed.           |
| 2. Bond.      | 7. Gold.           |
| 3. Check.     | 8. Nickel.         |
| 4. Currency.  | 9. Postage stamps. |
| 5. Copper.    | 10. Silver.        |

**Set No. 17. Smoker's Set.**

- |                  |                      |
|------------------|----------------------|
| 1. Cigar.        | 6. Cigarette case.   |
| 2. Cigar case.   | 7. Cigarette holder. |
| 3. Cigar holder. | 8. Cigarette paper.  |
| 4. Cigar cutter. | 9. Match.            |
| 5. Cigarette.    | 10. Match box.       |

**Set No. 18. Smoker's Set.**

- |               |                   |
|---------------|-------------------|
| 1. Pipe.      | 6. Tobacco box.   |
| 2. Pipe rack. | 7. Tobacco pouch. |
| 3. Snuff.     | 8. ....           |
| 4. Snuff box. | 9. ....           |
| 5. Tobacco.   | 10. ....          |

**Set No. 19. Sundries.**

- |            |             |           |
|------------|-------------|-----------|
| 1. Buckle. | 4. Lock.    | 8. Screw. |
| 2. Cord.   | 5. Measure. | 9. Tack.  |
| 3. Hinge.  | 6. Nail.    | 10. Tool. |
|            | 7. Rule.    |           |

**Set No. 20. Miscellaneous.**

- |                   |              |                |
|-------------------|--------------|----------------|
| 1. Brush.         | 4. Pin.      | 8. Thimble.    |
| 2. Looking glass. | 5. Scissors. | 9. Tooth pick. |
| 3. Needle.        | 6. Shears.   | 10. Thread.    |
|                   | 7. Spool.    |                |

**Set No. 21. Miscellaneous.**

- |             |            |           |
|-------------|------------|-----------|
| 1. Bottle.  | 4. Doll.   | 8. Plate. |
| 2. Bouquet. | 5. Flag.   | 9. Soap.  |
| 3. Cup.     | 6. Fork.   | 10. Toy.  |
|             | 7. Flower. |           |

**Set No. 22. Miscellaneous.**

- |              |                 |             |
|--------------|-----------------|-------------|
| 1. Album.    | 4. Clothes pin. | 8. Package. |
| 2. Basket.   | 5. Crutch.      | 9. Picture. |
| 3. Calendar. | 6. Ink stand.   | 10. Spoon.  |
|              | 7. Napkin.      |             |

**Set No. 23. Watches.**

- |                          |                       |
|--------------------------|-----------------------|
| 1. American Watch Co.    | 6. Elgin Watch Co.    |
| 2. Dueber Watch Co.      | 7. English Watch Co.  |
| 3. Tobias Watch Co.      | 8. ....               |
| 4. Swiss Watch Co.       | 9. ....               |
| 5. Springfield Watch Co. | 10. Waltham Watch Co. |

**Set No. 24. Fabric.**

- |             |             |          |
|-------------|-------------|----------|
| 1. Chamois. | 4. Lace.    | 8. Wool. |
| 2. Cotton.  | 5. Linen.   | 9. ....  |
| 3. Fur.     | 6. Leather. | 10. .... |
|             | 7. Silk.    |          |

**Set No. 25. The Setting.**

- |              |            |                |
|--------------|------------|----------------|
| 1. Amethyst. | 4. Garnet. | 8. Sapphire.   |
| 2. Diamond.  | 5. Opal.   | 9. Topaz.      |
| 3. Emerald.  | 6. Pearl.  | 10. Turquoise. |
|              | 7. Ruby.   |                |

**Set No. 26. Material.**

- |            |           |            |
|------------|-----------|------------|
| 1. Bone.   | 4. Coal.  | 8. Marble. |
| 2. Bronze. | 5. Glass. | 9. Stone.  |
| 3. China.  | 6. Ivory. | 10. Wood.  |
|            | 7. Lava.  |            |

**Set No. 27. Metals.**

- |            |            |           |
|------------|------------|-----------|
| 1. Brass.  | 4. Iron.   | 8. Steel. |
| 2. Copper. | 5. Lead.   | 9. Tin.   |
| 3. Gold.   | 6. Nickel. | 10. Zinc. |
|            | 7. Silver. |           |

**Set No. 28. Of What —**

- |            |               |               |
|------------|---------------|---------------|
| 1. Animal. | 4. Drawing.   | 8. Lady.      |
| 2. Boy.    | 5. Gentleman. | 9. Landscape. |
| 3. Child.  | 6. Girl.      | 10. Sketch.   |
|            | 7. Group.     |               |

**Set No. 29. Countries.**

- |             |             |            |
|-------------|-------------|------------|
| 1. America. | 4. France.  | 8. Mexico. |
| 2. Canada.  | 5. Foreign. | 9. Russia. |
| 3. England. | 6. Germany. | 10. Spain. |
|             | 7. Italy.   |            |

**Set No. 30. Colors.**

- |           |            |            |
|-----------|------------|------------|
| 1. Black. | 4. Green.  | 8. White.  |
| 2. Blue.  | 5. Grey.   | 9. Yellow. |
| 3. Brown. | 6. Purple. | 10. Drab.  |
|           | 7. Red.    |            |

**Descriptive Set.**

- |               |              |             |
|---------------|--------------|-------------|
| 1. Colors.    | 3. Fabric.   | 6. Of What. |
| 2. Countries. | 4. Material. | 7. Setting. |
|               | 5. Metals.   |             |

Signal to tell your medium that you are about to give number of a Descriptive set; smoothing back your hair with your left hand.

Sets numbers 24-25-26-27-28-29 and 30 are used only for fuller description of the articles presented to you, but you can avoid giving fuller details if you desire, by rapidly proceeding to the next experiment.

The Descriptive Set we keep separate and have same numbered from 1 to 7 and anything in any of these seven sets must be signaled to your medium by the left hand, after you have given the number in the set of the article and while the right hand is still pointing at her.

To let her know that you are about to give her a signal for a further description of the article, you, after giving her the number of the article in the set, raise your left hand and brush your hair back, which notifies her to look for the next signal you are about to give her, which will be one of these seven sets. Then drop left hand for an instant to your side and immediately give her the signal for the number in the set.

For instance: You desire to have her describe a Gold watch made by the Elgin Watch Co. With your right hand you have given her signal for set No. 23, while holding this hand in position, with the left hand you sig-

nal No. 6 in set 23 to her, she immediately says: "A watch made by the Elgin Watch Co."

While she is saying this you turn your head, meaning you are about to give her the set number for the metal which is No. 27, which you signal to her, following it immediately with the number 3, which means Gold, and she says further, "it is a Gold Watch."

#### **Set of Numbers.**

- |                       |                           |
|-----------------------|---------------------------|
| 1. Hundreds.          | 4. Hundreds of thousands. |
| 2. Thousands.         | 5. Millions.              |
| 3. Tens of thousands. |                           |

Signal for the set, meaning, "I am communicating numbers." Touch your Collar or Neck-tie with your left hand.

Suppose you wish to communicate to her the number of a Bank note 2,367,405; when you have given the signal for this set with your left hand as above described, you give your signal for No. 5 in this set which is Millions, then communicate to her the regular number two, and she says 2 millions, you go right ahead giving the Nos. 3-6-7-4-0-5 and she continues calling Three hundred sixty-seven thousand, four hundred and five. Thus

you see all her answers must be slow, and in descriptions of articles, naming them first and describing them afterwards.

The following set can be omitted if your medium does not care to sing, dance, whistle or laugh:

- |                      |                          |
|----------------------|--------------------------|
| 1. Annie Laurie.     | 6. Sweet Marie.          |
| 2. America.          | 7. Paradise Alley.       |
| 3. Dance.            | 8. Sit Down.             |
| 4. Home, Sweet Home. | 9. Sidewalks of New York |
| 5. Laugh.            | 10. Whistle.             |

Above set for you to use when your medium is requested to sing a verse of a song, dance, whistle, sit-down, etc., etc., as may suit yourself. In communicating to your medium that you are about to give her a number in above mentioned set, point at your medium with your left hand, using forefinger, and having the other three fingers and thumb closed; on seeing this she knows you mean that for the set of songs.

#### **Set of Actions.**

1. Tie knot in person's handkerchief.
2. Take watch out of gentleman's pocket and place in another's.
3. Write down time by gentleman's watch.

4. Write any number selected, on a card.
5. Take a cane or umbrella and put in hands of another person.
6. Find any certain thing in a person's pocket.
7. Take any certain thing from a person's pocket and give to another, or place in another's pocket.
8. Remove any certain ornament or article of wear from one person and place on another.
9. Write autograph on program person holds.
10. Give time shown by this watch.

In signaling to your medium that you are about to communicate a number contained in the set of Actions, extend your left hand towards your medium with hand open and palm downwards, then proceed to give the number in the set.

In above set, when it is necessary for your medium to remove a certain object from a person's pocket, you should see that the questioner has everything else removed from that pocket but that one particular object, then it is easy for her to get it, and the pocket you designate by placing your left hand on the corresponding pocket on your own person; do this while standing in front of the person and, as she comes towards you, step back and touch the person, then step back till she is

through, or go and stand in front of the person to whom the article is to be conveyed.

In tests of this kind always use persons occupying end seats.

If an article of wear is to be removed, touch that article on your own person as she comes towards you, and proceed as above described.

The above sets are sufficient for all ordinary performances.

Do not let a person think long before giving you a test, then go to some one else and a good many requests you ignore entirely, not doing too many at one performance.

Where odd things are offered not in any of your sets, and you feel you must give them, you must have recourse to a spelling code which you arrange in the following manner. Number the alphabet as follows: The first ten letters A to J are numbered 1 to 10 consecutively, the second ten letters from K to T are numbered from 1 to 10 consecutively, and from U to Z are numbered 1 to 6, this makes two divisions of 10 each and 1 of 6. Learn thoroughly the letter represented by each number.

**Letters.**

1st Set.	2nd Set.	3rd Set.
1. A.	1. K.	1. U.
2. B.	2. L.	2. V.
3. C.	3. M.	3. W.
4. D.	4. N.	4. X.
5. E.	5. O.	5. Y.
6. F.	6. P.	6. Z.
7. G.	7. Q.	
8. H.	8. R.	
9. I.	9. S.	
10. J.	10. T.	

The signal "I am spelling," is the signal for set No. 1 with the addition that your head is turned to the right, presenting the left side of your face to your medium. You then proceed to give the numbers for the letters with your left hand.

When you are spelling a word by giving the number in the first set of letters (first set of 10 letters), keep your face turned to the right.

When you are giving a number for a letter in the second set, face your medium, when giving a number for a letter in the third set turn your face to the left.

In presenting the above act to your audience, you should make some remark to the effect that Miss —, your medium, will while blindfolded be able to describe anything shown to you while amidst the audience, or she will do any reasonable act desired of her, such as finding or moving objects in the audience, whistle, sing any popular song without your speaking a word to her and without any means of communication.

Any person can blindfold her,—pause here a moment,—and as usually no one offers quickly to do this, you take out your handkerchief and do it yourself, letting the audience see how you fold the handkerchief, which you do in the usual manner.

**No. 50. A Comedy of Errors.**

Necessaries: Two umbrellas, long gloves, cards, a chair at right entrance, parcel paper, handkerchief vanisher and shears on side table. Vanisher up left sleeve, handkerchief palmed, small glove under left vest, big glove right vest or in pochette, shred handkerchief and strip handkerchief. Assistant on the alert. Commence:

“For my next combination I shall need some assistance. Yes, if you wish, come right up; please be seated. Do not get nervous but make yourself at home. I pre-

sume you are an expert conjurer. Ah! I thought so, your having such a knowledge of the black art will be of much assistance to me. Will some lady or gentleman please lend me a handkerchief, a white one, please? Thank you, this will do. (Make exchange, hold it up in left hand, hand him dummy handkerchief in his right hand, get rid of borrowed one to assistant behind back of chair.) Now please hold it up high in full view of our audience. (Assistant behind tells gentleman to take up shears and cut handkerchief in strips quickly. Assistant has dummy umbrella ready and open and at first opportunity ties handkerchief to ribs.) The reason I do not use my own handkerchief for this trick is simply because I do not perform this illusion myself, but my admirable assistant, whom you see seated before you does it all. Will some lady or gentleman please lend me a pair of kid gloves? These will do. Thank you. (Hold them at arm's length, take paper from table and wrap them up, making change for dummy parcel, as you do so, from table or vest. By this time a laugh from the audience. Walk forward, half surprised, without looking at gentleman. After a while look around and find him with cut handkerchief. As you look around pull down vanisher, start back and let wrapped-up handker-

chief up sleeve if not already exchanged on table.) Sir, what have you been doing? As a joke this is funny, but this is by no means a joke. (Hold it up.) Do you want our entertainment to end abruptly? Please hold these gloves up high and give me the shears. It was cruel for you to cut up a lady's handkerchief. (Turn to audience.) This young man has destroyed my illusion. I fear I cannot do as I desired. (Eye gentleman suspiciously.) You had better not cut up those gloves too. Will you accept this handkerchief thus? No? Well, I did not think you would,—perhaps you wish it in one piece. Well, sir, (Take gloves from him and pass them to assistant behind chair.) Please make this into one piece. What! you can't do it? There is no such word as "can't"; let me see what I can do. (Roll up, palm off and get long strip in hand.) Now take hold of this corner and we will sew it up; here goes! (Pull out and walk off with your end.) Here it is, madam, as you desired, in one piece. (Assistant tells gentleman on chair to open parcel you left with him. He does so and there is laughter.) Pray accept it. What! not have it? Why I thought you wanted it in one piece. Oh! of course you do not want it in one strip. I ought to have known better. (Roll up and lay on table in full view.) I will

leave it here for the present. Now, sir, please let me have the gloves. (He offers you small ones.) No, no, not those, not yours, the lady's gloves I gave you. What! these the same pair, this is strange. (Get down large glove.) Surely, madam, you did not give me these. I thought not. They were somewhat larger, were they not? I thought so. They were somewhat larger? Suppose I make these a little larger? I think I can. What size do you wear,—about  $6\frac{1}{2}$ ? (Rub violently.) Yes, they are growing. (Thrust small ones in larger ones.) Ah! yes, here they are (unroll) but this is 13s. Oh! yes, if you cut it in two it will make a pair of  $6\frac{1}{2}$ . Will that do? No? Well, they must go with the handkerchief. (Lay on table with handkerchief.) But I must not delay the programme—I mean the performance. (Introduce cards.) Please select one, sir (or madam). Thank you. Please write something on it that you may afterwards identify it. Please return to the pack. (Look at gentleman, turn half around, make pass and palm card and hand out to be shuffled, putting card in right pochette.) Now, sir, please hold them in view of audience. No, not that way. (Go behind chair and assistant gets card out of your pocket) this way,—so. Now, ladies and gentlemen, I wish to call your attention to the fact that you

noticed me give the cards instantly to this gentleman to hold, — (while walking, or rather talking across the stage, stumble against the umbrella lying on the floor near the chair.) Well, well, here is the very thing I was looking for. I thought I had lost it. I lose so many of them; the old story, you know. (Open it out.) I can never keep an umbrella over a week. I have had this one almost a week, but have lost it three times already. You see this is a very cheap one. When I lose one like this I don't miss it so much as I would a silk one. I must tell you what a time I had buying this one. I bought it at Siegel, Cooper & Co's. (Lay down umbrella half open, and openly place all articles in paper in it and bring over right hand, taking in left a newspaper.) On entering I saw a bright-eyed young lady behind the counter. I said: "Please give me an umbrella." She smiled and said: "Yes, sir, what shade do you require?" Well, now it was a warm day. "Why, now, my good girl," I said, "I require the shade of the umbrella of course." "I mean," she said, "what shade do you want?" "Why," said I, "I expect the umbrella to give me the shade I want." I thought I heard her mutter angrily under her breath that the Lunatic Asylum was what I wanted, but I am not

certain, as she hurried off quickly to get several, but on her return she said it was the color of the umbrella she had asked me about. Of course I apologized and bought this one. (We should here explain first you gather up shreds of handkerchief, long gloves, wrap them in paper, go over to gentleman, take pack of cards and make a change behind chair, leaving paper parcel and taking another like it in which is wrapped the covering of an umbrella. This you give to boy to put in pocket or you make a change while wrapping up on table. Then go and get a newspaper, trip up against umbrella, taking it in hand, and giving the newspaper to the boy, you make a change of umbrellas with assistant behind chair.) I presume, sir, you find this rather monotonous and would like to read the evening news. Place the cards on this plate and place this package in your coat pocket. Now button up your coat. Talking of umbrellas reminds me of a funny story or a funny piece of business that occurred to me a few days ago, while coming from New York. I had an exquisite silk umbrella (leave fake umbrella by chair) which I had, as usual, left behind in the train. As I was walking up town some hours afterwards I saw a sign in a shop window with the startling announcement:

**Umbrellas Recovered in Two Hours.**

"I'm in luck" I thought. As I looked at my watch I saw it was four hours since I had left the train. I entered the shop and noticed a rusty individual smoking a pipe. I said: "My dear sir, you are my best friend. Have you got my umbrella?" "Vat is?" he replied gruffly. "My umbrella," I said. "Vat for von vos it?" "For keeping off the rain," I said. "Ugh," he said, "no humbugs; vat sort of von vas idt, describe idt?" "Oh!" I said, quickly, "a dark green silk, paragon frame with silver buckle on it in which was engraved the simple word, Bamberg." "Vell," said he, "ve shall see." And he left the shop, returning almost instantly, saying: "No, zur, dere is no ombrella like dot here." "How is that?" I exclaimed. "You vas sure it vas here you lefd idt?" (Assistant tells gentleman to open parcel.) "No," I said, "certainly not; I left it in the cars." "Vell, vat for you comes here mit your humbugs? You bedder clear outd right away. How do you egspect ve coodt haf idt?" "See here, my good friend," I urged, "do you not have a sign in your window 'Umbrellas recovered in two hours'?" I lost mine over four hours ago,—why you—" And he gave vent to a long loud laugh as he blurted out: "Dot ish not vat idt meens; idt ish umbrellas recovered

in two hours." (Audience laughing. You look at gentleman with cover of umbrella open, then look at cards and then at umbrella and exclaim:) "Here, what in the world have you been doing?" (Open umbrella to find all pendant, call attention to card, rush off gentleman, feeling much obliged for his valuable assistance.) On opening the umbrella there are the bare ribs. Hanging to them are restored handkerchief, and gloves stuck in slit in top or end is the card.

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**15, 1896.**

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