

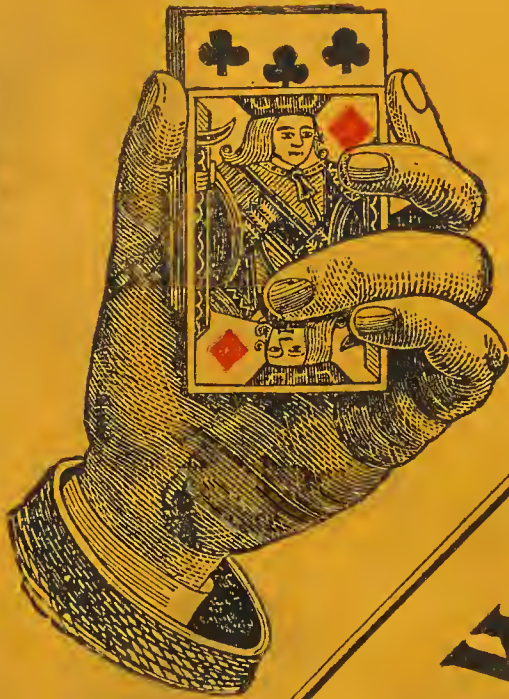
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HOFFMANN'S



Tricks with Cards  
ILLUSTRATED.



EXCELSIOR PUBLISHING HOUSE

McKEON & SCHOFIELD, Proprietors,  
8 MURRAY STREET, NEW YORK.

# TRICKS WITH CARDS.

CONTAINING

EXPLANATIONS OF THE GENERAL PRINCIPLES OF SLEIGHT-OF-HAND APPLICABLE TO CARD-TRICKS; OF CARD-TRICKS WITH ORDINARY CARDS, AND NOT REQUIRING SLEIGHT-OF-HAND; OF TRICKS INVOLVING SLEIGHT-OF-HAND, OR THE USE OF SPECIALLY-PREPARED CARDS; AND OF CARD-TRICKS REQUIRING SPECIAL APPARATUS.

BY

PROFESSOR HOFFMANN,

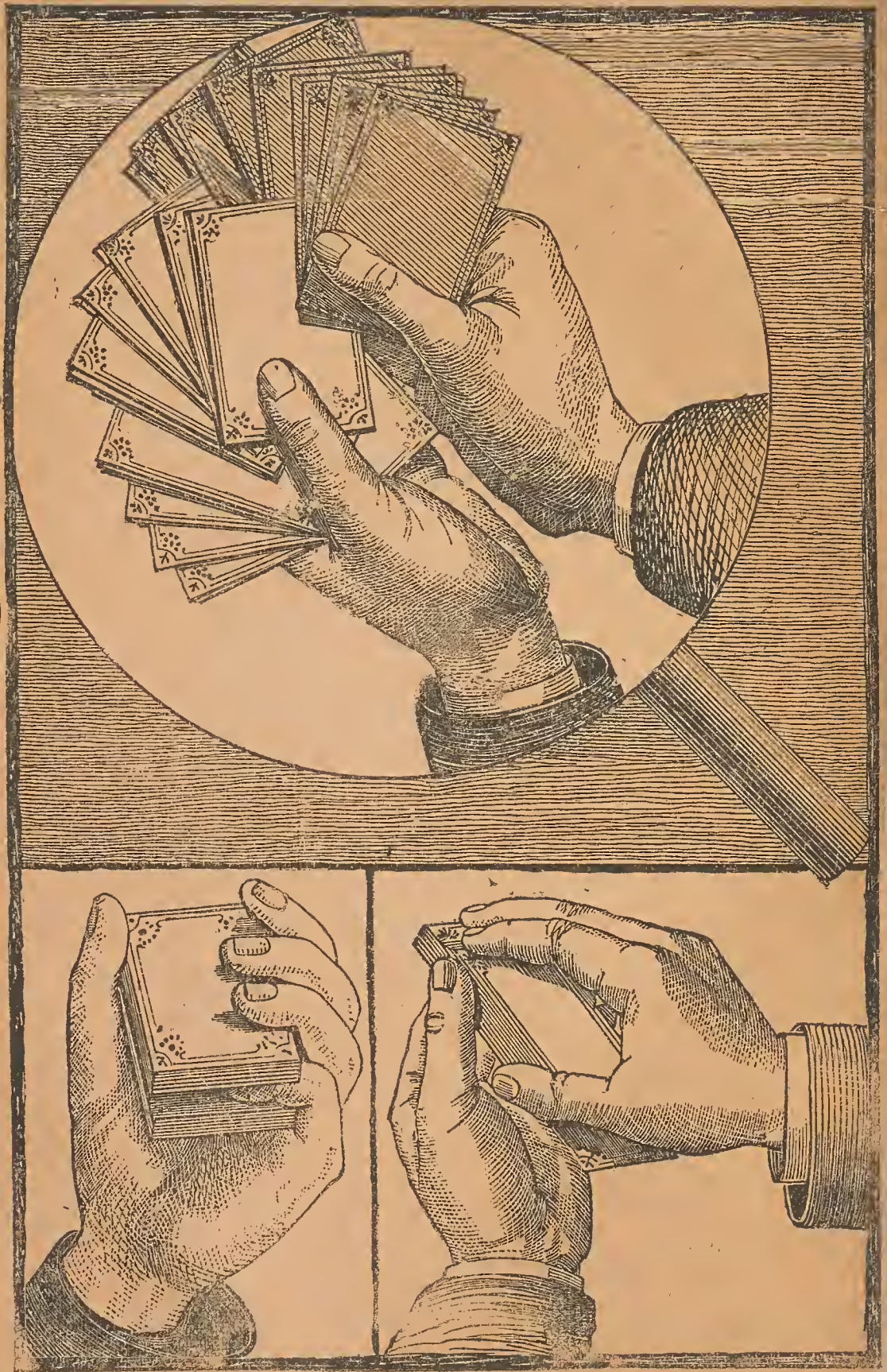
AUTHOR OF "MODERN MAGIC," ETC., ETC.

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*WITH ILLUSTRATIONS.*

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## CHAPTER I.

GENERAL PRINCIPLES OF SLEIGHT-OF-HAND APPLICABLE TO  
CARD TRICKS.

AMONG the various branches of the conjuror's art, none will better repay the labour of the student, whether artist or amateur, than the magic of cards. It has the especial advantage of being, in a great measure, independent of time and place. The materials for half its mysteries are procurable at five minutes' notice in every home circle; and, even in the case of those tricks for which specially prepared cards, etc., are requisite, the necessary appliances cost little, and are easily portable—two virtues not too common in magical apparatus. Further, the majority of card tricks are dependent mainly on personal address and dexterity, and, as such, will always be highly esteemed by connoisseurs in the art. Before very large audiences, indeed, the spectators being at a distance from the performer, much of the effect of a card trick is lost; which is probably the reason that, of late years, tricks of this class (with a few exceptions) have been rather neglected by professors; and that many feats which in the [times of Conus and Comte were numbered among the sensations of the day, are now almost entirely forgotten. We shall endeavour in the following pages, after explaining the principles of sleight-of-hand applicable to cards, and giving instructions for some of the best of the more commonplace feats, to revive the recollection—and, we hope, the practice—of some of these brilliant performances.

*The Cards.*—The adept in sleight-of-hand should accustom himself to the use of every description of cards, as frequently none but the ordinary full-sized playing cards may be available. Where, however, the choice is open to him, he should use in the actual perform-



ance of tricks, cards of a smaller and thinner make. The common French cards answer the purpose very well. Among cards of English make, some of the best for the purpose are the small cards of the French pattern made by De La.Rue & Co. for use in France, and those known as the "Tankerville" cards, both imported by Peck & Snyder, 124 Nassau Street, New York City, which are thin, well made, and of small size, but of the English pattern. In any case, it is well to use only the piquet pack of thirty-two cards (the twos, threes, fours, fives, and sixes being removed), the complete whist pack being inconveniently bulky for sleight-of-hand purposes.

**TO MAKE THE PASS.** (*Sauter la coupe*).—The effect of this

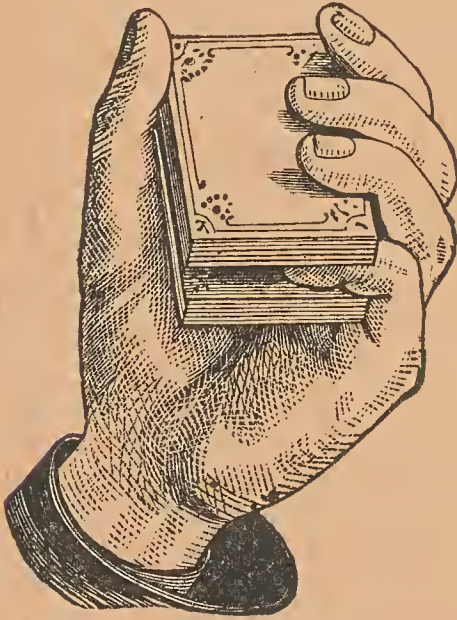


FIG. 1.

sleight, which is the very backbone of card-conjuring, is to reverse the respective positions of the top and bottom halves of the pack, *i.e.*, to make those cards which at first formed the lower half of the pack, come uppermost, when those cards which at first formed the upper half will of course be undermost. It is used by card-sharpers, immediately after the cards have been cut, to replace them in the position which they

occupied before the cut, and from this circumstance derives its French name. There are various methods of producing this effect, some requiring the use of both hands, some of one hand only. These we shall describe in due order.

*First Method.* (With both hands).—Hold the pack in the left hand, lengthways, with the face downwards, as if about to deal at any game. In this position the thumb will naturally be on the left side of the pack, and the four fingers on the other. Insert the top joint of the little finger immediately above those cards which are to be brought to the top of the pack (and which are now under-

most), and let the remaining three fingers close naturally on the remaining cards, which are now uppermost. (See Fig. 1.) In this position you will find that the uppermost part of the pack is held between the little finger, which is underneath, and the remaining fingers, which are upon it. Now advance the right hand, and cover the pack with it. Grasp the lower portion of the pack lengthways between the second finger at the upper and the thumb at the lower end, the left thumb lying, slightly bent, across the pack. Press the inner edge of the lower packet into the fork of the left thumb, so that the two packets will be as shown in Fig. 2. Next draw away the upper packet, by slightly extending the fingers of the left hand, at

the same time lifting up the *outer* edge of the lower packet, till the edges of the two packets just clear each other (see Fig. 3), when by the mere act of closing the left hand they will be brought together as at first, save that they will have changed places. Do this at first very slowly, aiming only at neatness and noiselessness of execution. At the outset the task will be found somewhat difficult, but gradually the hands will be found to acquire a sort of sympathetic

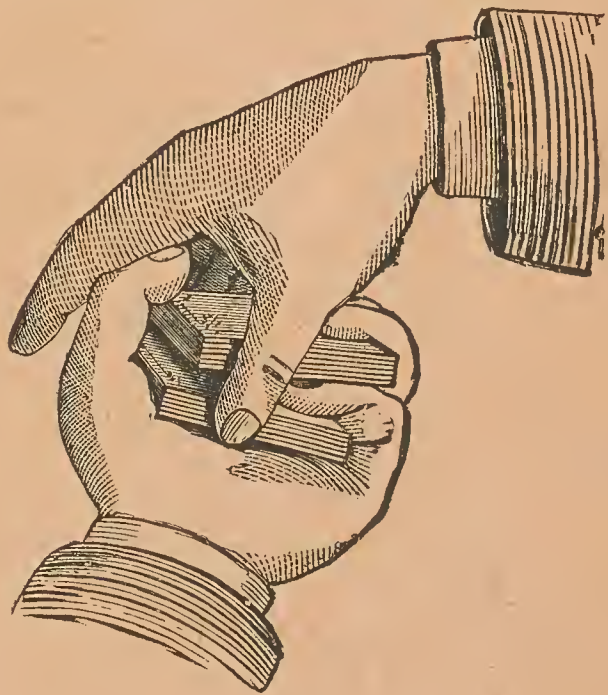


FIG. 2.

action; the different movements which we have above described will melt, as it were, into one, and the two packets will change places with such lightness and rapidity that they will seem to actually pass through each other. A slight momentary depression and elevation of the hands (apparently a mere careless gesture) in the act of making the pass will completely cover the transposition of the cards, which in the hands of an adept is invisible, even to the most watchful spectator.

The above is the most orthodox and the most perfect method of

making the pass, and if the student be proficient in this, he need trouble himself very little about the remaining methods, which are inserted chiefly for the sake of completeness, being very inferior in all respects. Wherever in the course of this book the student is directed to make the pass, this first method will be considered to be referred to, unless otherwise specially expressed.

Before quitting the subject of this method, we should mention that it is sometimes necessary to cause the two halves of the pack to 'kiss,' *i.e.*, to bring them face to face. This is effected by turning the original upper packet face upwards in the act of bringing the transposed packets

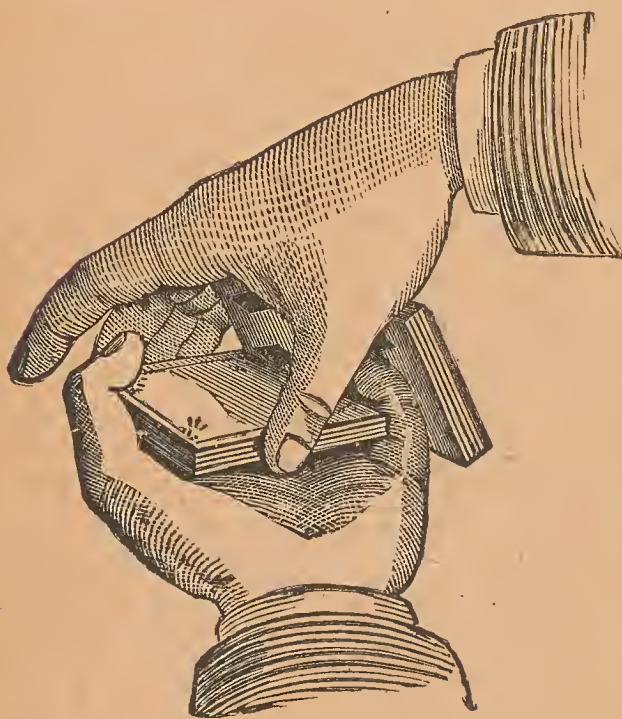


FIG. 3.

together. When the pass in the ordinary form is fairly mastered, this slight variation will occasion no additional difficulty.

In this, as in all other branches of prestidigitation, the student will find it of the greatest possible advantage to practise before a looking-glass. By this means, better than any other, he will be enabled to judge how far his movements succeed in deceiving the eyes of a spectator. One caution

may here be given with advantage: the student of legerdemain must learn to perform all necessary movements *without looking at his hands*, unless for some special reason he desires the spectators to look at them also. In every case, wherever the performer desires his audience to look, his own eyes must take that particular direction; and wherever he desires his audience not to look, he himself must carefully abstain from looking. Let us suppose, for instance, that a person has drawn a card, and has replaced it in the middle of the pack. The performer desires to bring it to the top, for which purpose it is necessary to introduce the little finger above the card in question, and to make the pass, as above

described. When the card is replaced in the pack, the eyes of the drawer are naturally directed towards it; and if the performer were himself to look downward at the cards, it would multiply tenfold the chances of detection. He should pause for a moment, and, looking full at the person who drew the card, ask, "You are certain that you will know that card again?" or make any similar observation. As he speaks, a natural impulse will draw the eyes of the audience to his own face, and he may then make the pass without the slight necessary movement attracting the least attention. It is hard to believe, until tested by actual experience, what apparently obvious movements may be executed under the very noses of an audience, if only their attention is diverted at the right moment by a dexterous use of the eye and voice of the operator.

*Second Method.*—

(With both hands).—

Holding the pack in the left hand, as directed for the first method, grasp as before the lower portion of the pack lengthways between the second finger at the upper end and the thumb at the

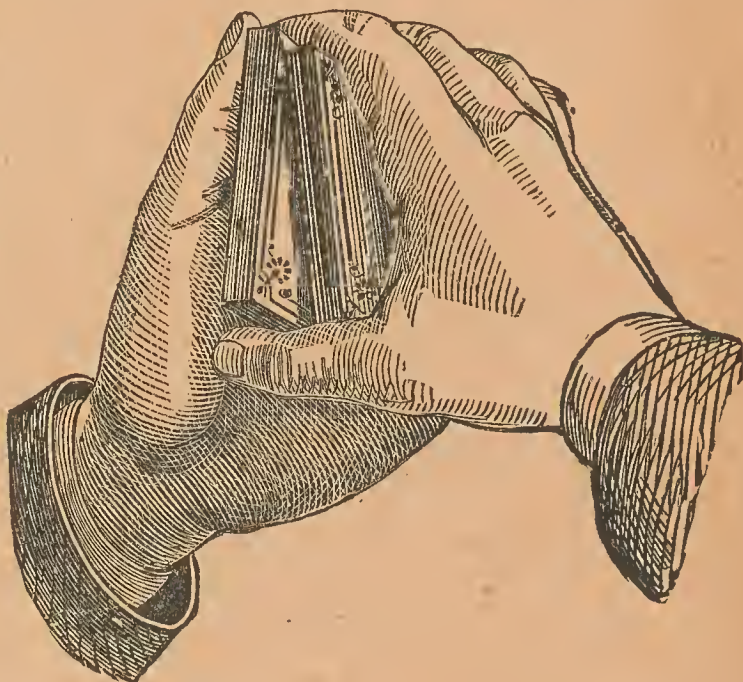


FIG. 4.

lower end; move the left thumb, which now takes no part in the operation, a little below the pack to be out of the way. Then slide the lower half of the pack a little to the left, and the upper half to the right till they just clear each other (*see* Fig. 4), when you will be enabled to place what was originally the upper half undermost, and *vice versa*. This is the theory of the process, but in practice the necessary motions are not nearly so distinct. As you grow more and more expert, the necessary movement from right to left should become gradually smaller and smaller, until at last it is almost imperceptible. You must study to reduce this movement to the very

minimum ; and in order to do this, endeavour, after you have once seen clearly what it is you have to do, to keep the hands *together* as much as possible. Let the edge of the palm of the right hand rest gently, but firmly, on the first three fingers of the left hand, and let the contact thus made form a kind of hinge or fulcrum for the movement of the hands. When you become expert, you will find that the mere outward movement of the two hands upon this imaginary hinge (the cards being held lightly, and allowed to accommodate themselves to the movement) is sufficient to produce the effect.

We have above recommended you to keep the hands *together* as

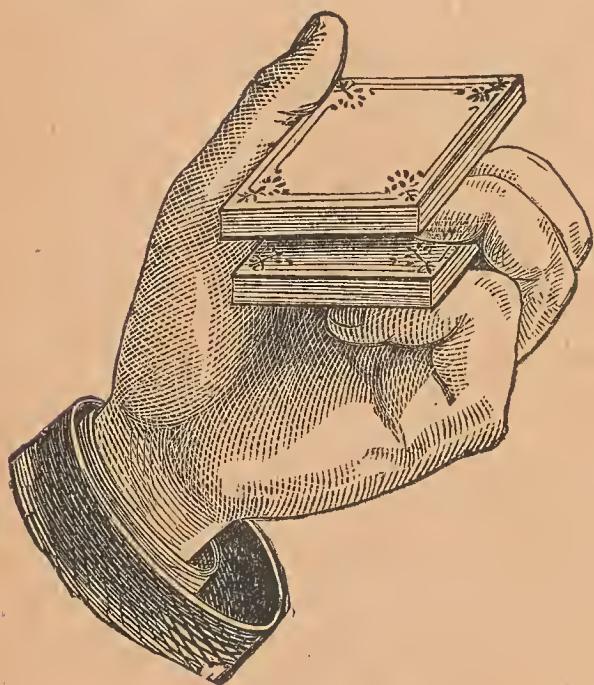


FIG. 5.

much as possible ; but there are circumstances under which an ostentatious *separation* of the hands is equally effective. Thus, holding the cards as above directed, you may make the pass by (apparently) merely cutting the cards, lifting, in truth, the under instead of the upper half, the latter making way (by a slight and momentary extension of the left hand) to allow it to pass. You may also, when holding the cards as just cut (*i.e.*, half the pack in each hand),

make the pass in the act of bringing them together. To do this you should hold the right hand packet in such manner that the thumb and second finger may project a full inch beyond the face of the cards. At the moment of bringing the two packets together (which should be done with a sidelong motion of the right hand from right to left) this thumb and finger grip the other packet, and slide it out towards the left shoulder, leaving what was originally the right hand packet in the left hand. If this is done neatly, the movement is so subtle that the **keenest eye** cannot detect that the two packets have changed hands. Having effected the change, you may take your own time as to placing

the now uppermost packet on the other. The circumstances of each trick will indicate the cases in which it may be desirable to adopt either of these variations.

*Third Method.* (With both hands.)—This is very similar to the first method, but much less neat. Take the cards, as in the former case, face downwards in the left hand, but instead of the little finger, insert the second and third fingers immediately above those cards which are to be brought to the top of the pack, and draw the first and fourth fingers below the pack. (See Fig. 5.) In this position,

the lower half of the pack is held as in a forceps between the second and third and the first and fourth fingers. Now cover the pack with the right hand as directed for making the pass by the first method, but in this instance grasp therewith (between the first and second fingers at top and the thumb at bottom) the *upper* half of the pack. Raise this upper half slightly, to allow room for the movement of the lower half, and at the same moment slightly extend the fingers of the left hand. (See Fig. 6.) This will

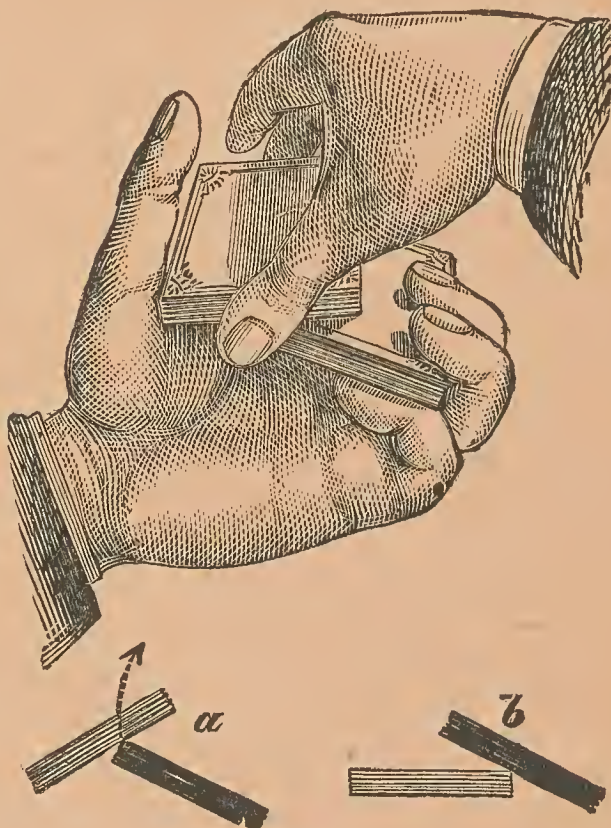


FIG. 6.

make the lower packet describe a quarter of a circle. As soon as it is clear of the upper packet, by reversing the motion (*i.e.*, closing the fingers of the left hand, and at the same time lowering the right hand), the two halves of the pack will be again brought together, but that half which was originally undermost will now be uppermost. The movement will be understood more clearly on an inspection of the diagrams *a* and *b* (Fig. 6), *a* representing an end view of the two portions of the pack in their original position, and *b* of the same in their transposed

position, the original lower portion being in each case indicated by the darker shade.

*Fourth Method.* (With the left hand.)—This is almost the same as the method last described, save that the left hand only is used. The upper packet, instead of being held in the right hand, is in this case clipped between the ball of the left thumb and the point where the thumb joins the hand. In other respects the movement is the same.

*Fifth Method.* (With the left hand.)—Take the cards in the left hand as before. Insert the *third* finger above the cards which are to be brought to the top (and which now form the lower half of the pack), and close the remaining three fingers on the top of the pack. (See Fig. 1, but suppose the third finger inserted in place

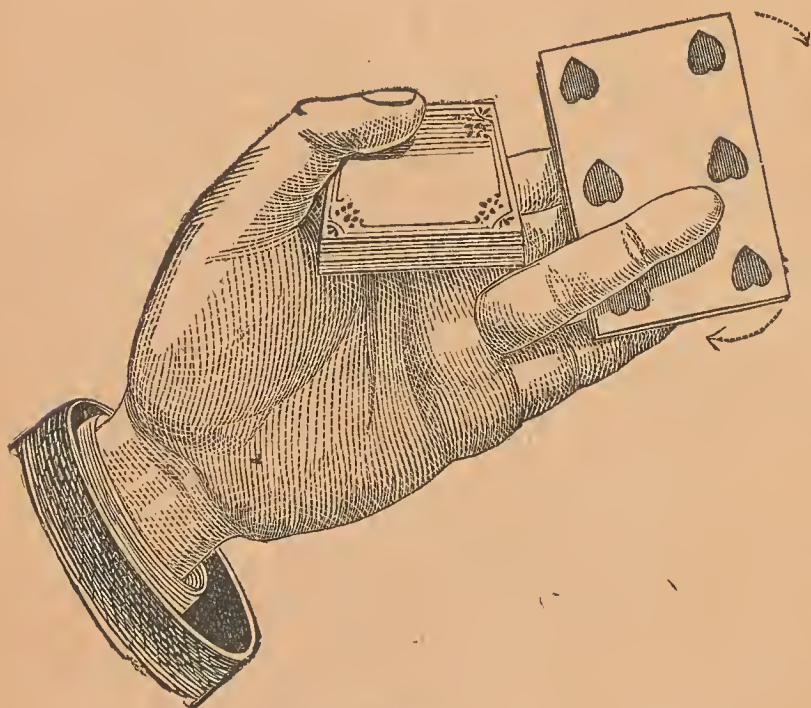


FIG. 7.

of the fourth.) Now extend the fingers, which will make the upper part of the pack describe a semicircle (see Fig. 7), and at the same moment press downward with the thumb the left top corner of the lower packet. This will tilt up the opposite end of the lower packet, and give room, as you again close the fingers, for the upper packet to pass into the lower place. (See Fig. 8.) To bring the original upper packet (*i.e.*, the one with the six of hearts at the bottom) from the position indicated in Fig. 7 to that which it occupies in Fig. 8, it is pressed slightly forward with the middle finger, and is thereby made to perform a semi-revolution, the third finger

acting as pivot. The packet is by this means turned over endways, *i.e.*, that end of the packet which was originally nearest to the performer is now farthest from him, and *vice versâ*. The movement is by no means easy to describe, but if followed step by step *with the cards*, will be readily understood.

This method of making the pass has a peculiarity which renders it specially useful in certain cases. When the upper half of the pack describes a semicircle, as above mentioned, the bottom card of such half is in full view of the performer, though the spectators see only the backs of the cards. The performer thus becomes acquainted, unknown to his audience, with that card which, after the pass, becomes the bottom card of the pack; which knowledge may occasionally be very useful. The movement of the cards in this mode of making the pass is very noticeable; but the circular sweep taken by the upper packet so confuses the eye, that the audience must be extremely keen-sighted to detect the *effect* of the movement, which, if neatly executed, has the appearance of a mere flourish. A quick sweep of the arm from left to right as the pass is made will greatly assist in covering the transposition of the cards.

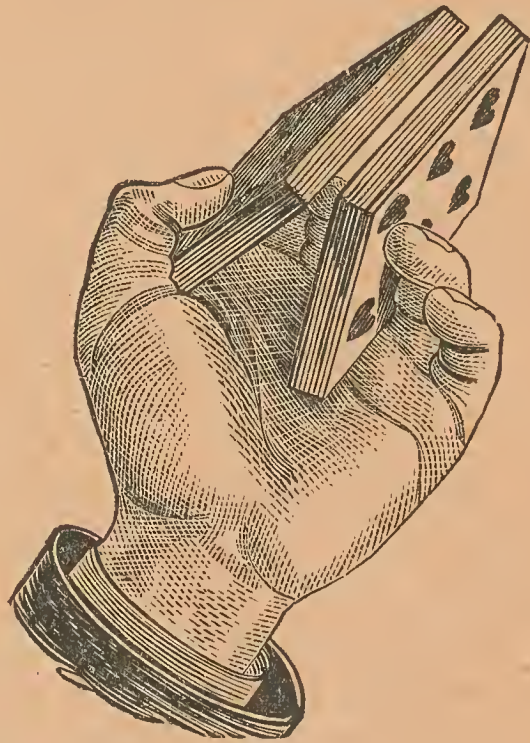


FIG. 8.

Some perform the pass last described without causing the upper packet to make the semi-revolution above mentioned. The first finger in this case does not participate in the operation, but is left extended beyond the upper end of the pack.

*Sixth Method.* (With either hand.)—Take the pack in either hand, as if you were about to stand it on end on the table, the



backs of the cards being next to the palm. Insert the third finger between the two halves of the pack, and draw the second and fourth fingers behind the pack. In this position, the uppermost half of the pack is held between the third finger and the second and fourth fingers.

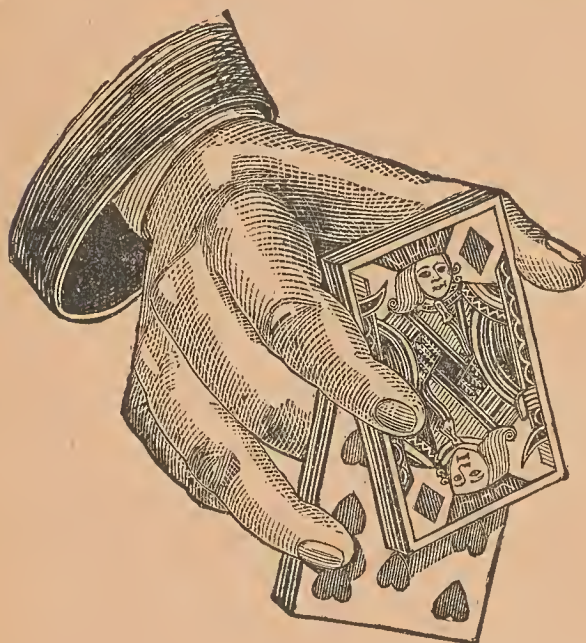


FIG. 9.

Clip the lower or front half of the pack at its two top corners between the thumb and the first finger. (See Fig. 9.) Now extend the second, third, and fourth fingers, which will carry with them the upper half of the pack. As soon as it is clear of the lower half, again close the fingers, thereby

bringing the upper packet to the bottom. (See Fig. 10.) This mode of making the pass may be employed as you place the pack on the table, the movement for that purpose serving to cover that by which the cards are transposed. If no table is at hand a quick movement of the hand and arm from right to left, at the moment when the pass is made, will be found to answer equally well.



FIG. 10.

*Seventh Method.* (With the right hand.)—This is a mere makeshift for the pass proper, though its effect is the same. It is performed in picking up the cards from the table after they have been cut, and left, as is usual, in two heaps. The performer picks up, as in the ordinary course,

the bottom half of the pack (which should properly be placed uppermost after the cut); but, instead of picking them up in the usual way, he picks them up with the second, third, and fourth fingers under, and the first finger above the cards. In placing them apparently upon the upper heap, he tilts up the right hand edge of that heap with the tip of the first finger, and with the remaining fingers slides the heap he already holds under-

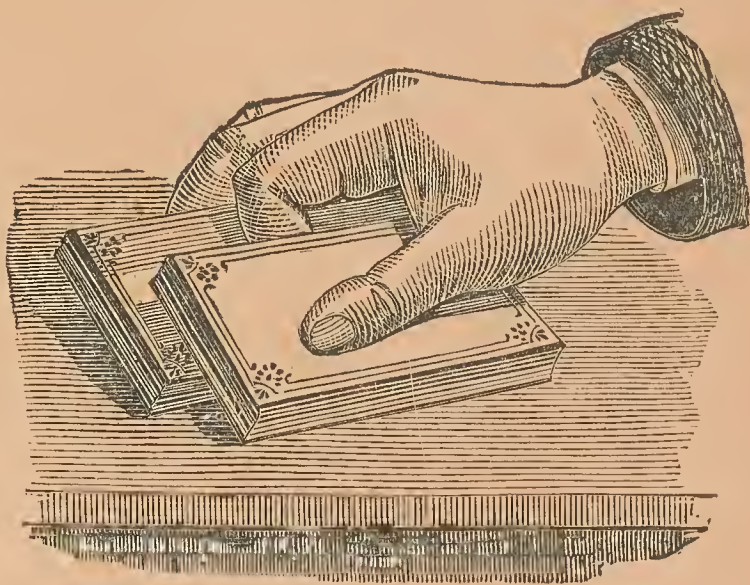


FIG. 11.

neath it (*see* Fig. 11), so that the cards are again precisely as they were before the cut. This sham mode of making the pass is rarely used by conjurors, but is said to be frequently employed by card-sharpers.

**TO "FORCE" A CARD.**—By this phrase is signified the compelling a person to draw such card as you desire, though he is apparently allowed absolute freedom of choice. Your first step is to get sight of the bottom card, or, if you want to force a predetermined card, to get that card to the bottom. Having done this, take the pack in the left hand, and insert the little finger half-way down, in readiness to make the pass. Make the pass by the first method, but, before uniting the two halves of the pack in their new position, again slip the little finger of the left hand between them. (The two halves will now be united at the end which is towards the spectators, but divided by the little finger at the end nearest to yourself; and the original bottom card, which is the one you desire to force, is now the bottom of the top heap, resting on the little finger.) Using both hands, with the thumbs above and the fingers below the pack, spread out the cards fanwise from left to right, at the same time offering them to the person who is to draw, and requesting him to select a card. Keep the little finger of the

left hand still on the face of the card to be chosen, or you may now use, if more convenient, the same finger of the right hand, both being underneath the cards. As the person advances his hand to draw, move the cards onward with the thumb, so that the particular card shall reach his fingers just at the moment when he closes them in order to draw; and, if you have followed these directions properly, it is ten to one that he will draw the card you wish. It may possibly be imagined that forcing is a very difficult matter, and requires an extraordinary degree of dexterity; but this is by no means the case. The principal thing against which a beginner must guard, is a tendency to offer the particular card a little *too soon*. When the cards are first presented to the drawer, the pack should be barely spread at all, and the card in question should be ten or fifteen cards off. The momentary hesitation of the drawer in making his choice will give time, by moving the cards quicker or slower, as may be necessary, to bring that card opposite his fingers at the right moment. Should the performer, however, miscalculate his time, and the card pass the drawer's fingers before the choice is made, he need not be embarrassed. Still keeping the little finger on the card, he should sharply close the cards, and making some remark as to the drawer being "difficult to please," or the like, again spread them as before, and offer them for the choice.

A moderate degree of practice will make the student so proficient that even a person acquainted with the secret of forcing will have to be very wide-awake in order not to take the desired card. You will, however, sometimes find a person, suspecting your design and wishing to embarrass you, suddenly jerk his hand away from the card which he was apparently about to take, and draw another from a different part of the pack. In the great majority of tricks this is of little consequence, inasmuch as there are numerous ways (which will be hereafter explained) of ascertaining what the drawn card was; but there are some illusions which depend upon the drawer taking a card similar in suit and number to one already prepared elsewhere for the purpose of the trick. In this case it is, of course, absolutely necessary that the card drawn should be the right one; and as even the most accomplished performer cannot always be certain of forcing a single card, another expedient must be used in order to ensure

success. This is made absolutely certain by the use of what is called a "forcing pack"—*i.e.*, a pack in which all the cards are alike. Thus, if the knave of hearts is the card to be drawn, the whole pack will consist of knaves of hearts, and the drawer may therefore do his utmost to exercise a free choice, but the card which he draws will certainly be the knave of hearts, and no other. Where more than one card is to be drawn, as, for instance, in the well-known trick of the "rising cards," the pack may consist, instead of similar cards throughout, of groups of two or more particular cards. Thus, one third may be knaves of hearts, one third aces of diamonds, and the remaining third sevens of clubs—the cards of each kind being together. With the aid of such a pack, it will require very little skill to ensure one of each sort being drawn.

TO MAKE A "FALSE SHUFFLE."—False shuffles are of two kinds, according to the object with which they are made. Those of the first kind are designed simply to keep in view a particular card or cards, the remainder of the pack being really shuffled. The second kind are designed to keep the pack in a pre-arranged order, and are shuffles in appearance only, all the cards being brought back to the same relative positions which they occupied before the shuffle.

*First Method.* (To keep a particular card or cards in view.)—Take the pack in the left hand. If the card to be kept in view is not already on the top of the pack, insert the little finger of the left hand immediately above that card, and make the pass in order to bring it to the top. Transfer this card to the right hand, and slide the remaining cards upon it, by little successive parcels of six or eight cards, one above the other. The known card will now be at the bottom. Return the pack to the left hand. Slide off three or four of the top cards into the right hand, and place the remaining cards, by parcels of six or eight as before, alternately above and below these top cards, till you come to the last card, which is the special one, and which you will place above or below as occasion may require. If there are three or four cards to be kept in view, it makes no difference in the mode of operation, save that you must treat those cards throughout as the single card, and keep them together accordingly.

*Second Method.* (To keep a particular card in view.)—Bring the

card in question, as before directed, to the top of the pack. Take the pack in the left hand, holding it upright on its side, the edges of the cards resting on the palm, the four fingers (which should be slightly moistened) being at the back or top, and the thumb on the face of the pack. Now, with the thumb and middle finger of the right hand (see Fig. 12) lift out edgewise that portion of the cards which now forms the middle of the pack, and drop them by packets of five or six at a time upon *the face* of the cards remaining in the left hand, moving aside the left thumb to allow of their passage. The pressure of the

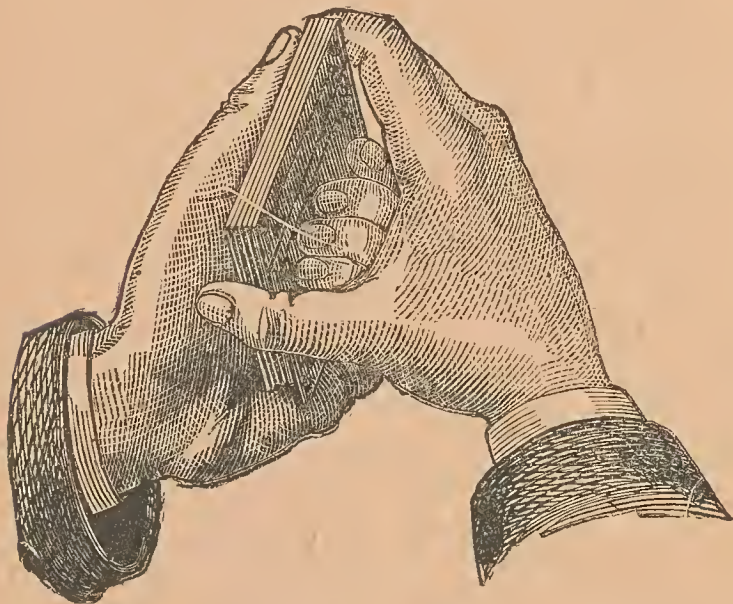


FIG. 12.

the remaining cards you lift out with the right hand; and as you only shuffle on to the face of the pack, however often you repeat the process, this card will still remain at the top.

*Third Method.*—

(To retain the whole pack in a pre-arranged order.)—Take the pack in the left hand, slide off with the left thumb five or

six of the top cards into the right hand, and place the remaining cards by parcels of five or six at a time (apparently) alternately above and below these first cards, as in the ordinary mode of shuffling. We say *apparently*, for in reality, although you go through the motion of placing every alternate packet *above* the cards in the right hand, you do not leave it there, but draw it back again with the thumb on to the top of the cards in the left hand, and then place it, by your next movement, *under* the cards in the right hand. The result is, that the cards in the left hand, instead of being placed alternately above and below the cards in the right hand, are really all placed below, and in precisely the same order which they occupied at first.

Some persons are in the habit of making the genuine shuffle, of which the above is an imitation, from the right hand to the left instead of from the left hand to the right, as above described. It may be stated, once for all, that wherever it is found more easy by the student to do with the right hand than which he is here instructed to do with the left, and *vice versâ*, there is not the least objection to his doing so, though the mode here indicated is that which, it is believed, will be found most convenient by the generality of persons.

*Fourth Method.*

(To retain the whole pack in a pre-arranged order.)—Take the upper half of the pack in the right hand and the lower half in the left, the thumb in each case being above and the fingers below the cards. Place the two portions edge to edge, and work in the edges of the cards in the right hand half an inch or so between the edges of those in

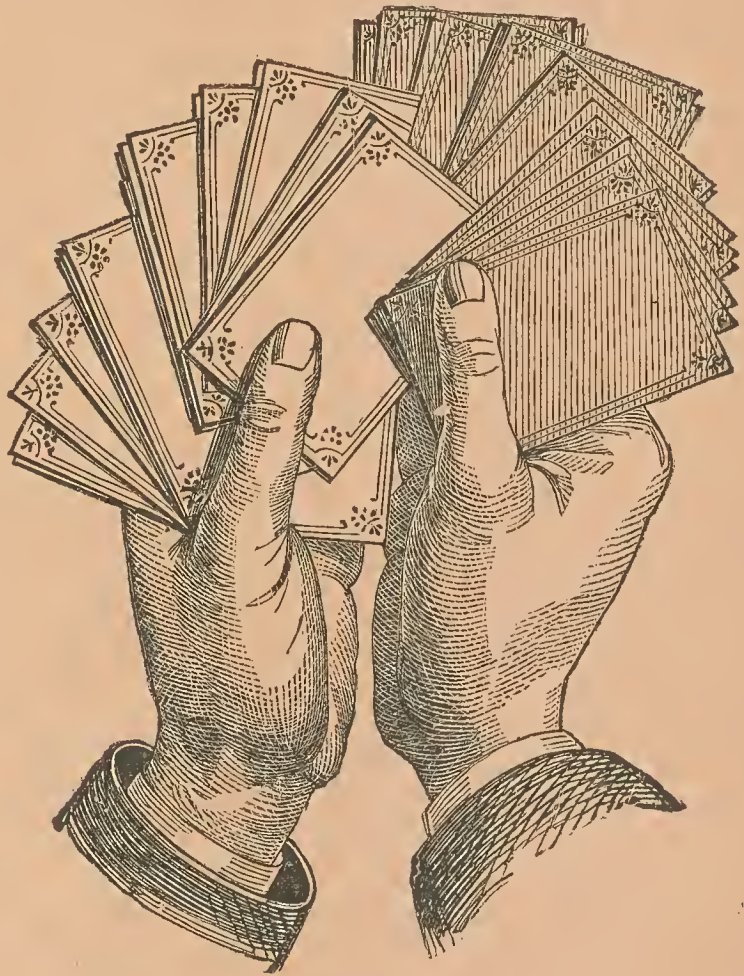


FIG. 13.

the left, spreading the cards in the meanwhile to facilitate the introduction; but let the right hand cards project about an inch above the top edges of those in the left hand. (See Fig. 13.\*) If you were to close up the cards in the relative positions they now occupy, they

\* The cards of the right-hand packet are darkened in the figure for the better distinguishing of the two packets, though there would, of course, be no such difference of shade in the original.

would be really shuffled. To prevent their being so in fact, as well as in appearance, you clip lengthways between the thumb and second finger of the right hand the cards of the packet on that side, and bend them sharply downwards and outwards. This again disengages them from the other packet, on the top of which you quickly slide them, and press the whole square.

*Fifth Method.* (To retain the whole pack in a pre-arranged order.)—Make the pass so as to bring the lower half of the pack uppermost. Take the pack in the right hand, keeping the two portions of the pack separated by the little finger of that hand. Hold the cards face downwards a few inches from the table, and let fall, by five or six at a time, those cards which now form the lower half of the pack. You should so arrange that these cards form four little



FIG. 14.

heaps, falling in the order indicated by the accompanying figure (Fig. 14). Thus the bottom cards must fall at 1, the next lowest at 2, the next (comprising all that

remain of the lower packet) at 3, and the remaining cards (being the whole of the upper part) at 4. Now (with the left hand) quickly place packet 1 on packet 4, and (with the right hand) packet 2 on packet 1, and finally (with the left hand) packet 3 on the top of all, when the cards will occupy precisely the same relative positions as at first. The use of the two hands alternately, coupled with the rapidity of the performer, gives to his motions an appearance of carelessness which effectually baffles the spectators, and prevents their suspecting that the heaps are re-arranged in any determinate order.

*Sixth Method.*—This also retains the cards in their pre-arranged order, with this qualification, that an indefinite number are transferred from the top to the bottom of the pack, the effect being as if the cards had been cut without being shuffled. Holding the cards as directed for the last method, you drop them in four heaps as before, but beginning from the left, and proceeding straight onwards in

regular succession. Now place the first heap on the fourth or right hand heap, and the second heap on the first heap, finally placing the third heap either above or below the pile thus made. Where it is necessary, after using this shuffle, to bring back the cards to the precise condition in which they were at first, this object may be effected by the use of the "bridge," hereafter described.

**TO "PALM" A CARD.**—Bring the card which you desire to palm (by the pass or otherwise) to the top of the pack. Hold the pack face downwards in the left hand, covering it lengthways with the right.

With the left thumb push the top card till it projects about an inch beyond the edge of the pack. With the third finger of the left hand, which is now immediately below the card, press it upwards into the right hand, which should half close over it. You must not mind about bending the card, which will lie curled up against the inside of the hand.

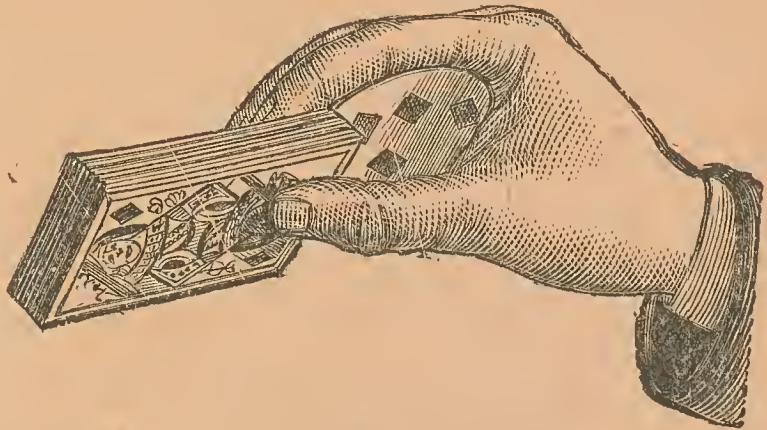


FIG. 15.

You may either let the hand drop negligently to your side, or, still better, take the pack between the fingers and thumb of the same hand (*see* Fig. 15) and offer it to be shuffled. This will give you the opportunity, often very valuable, of seeing what the card in question is. When it becomes necessary to return the card to the pack, the mere motion of taking the pack in the right hand, whether from the left hand or from the table, will effect that object in the most natural manner. If the card retains a curve from its bent position in the hand, you may readily straighten it by ruffling the cards, as described in the next paragraph. If the performer is fortunate enough to have a large hand, a complete pack of cards may be palmed in this manner without difficulty.

**TO "RUFFLE" THE CARDS.**—Hold the pack tightly by its lower end between the fingers and thumb of the left hand, the thumb



being above and the fingers below the cards. Cover the pack lengthways with the right hand, and clip the cards between the fingers and thumb as if you were about to make the pass by the first method. Keep the thumb unmoved, but draw the fingers smartly upwards, so as to bend the cards slightly. The springing of the cards as they escape one by one from the pressure of the fingers, and again straighten themselves, causes a peculiar sharp sound.

The ruffle may also be executed with one hand only. Take the pack between the middle finger at top and the thumb at bottom, the first finger resting in a bent position on the back of the cards. Press strongly with the thumb, so as to bend the two ends of the cards smartly outwards, allowing them one by one to escape from the middle finger, and simultaneously straighten the first finger, so as to clip the lower end of the cards between that finger and the thumb.

The ruffle is a mere flourish, but it is by no means without its value. We have indicated in the last paragraph one of its uses, viz., to straighten a card which has been palmed. Apart from this, there are many tricks in which it is desirable to mislead the spectator as to the particular movement by which, or the point of time at which, a particular effect was produced. This may be effected by a judicious use of the ruffle. Suppose, for instance, that the trick consists in magically bringing a given card to a particular position in the pack, and that the performer has already, without the knowledge of his audience, placed the card in the required position. If, before showing that it is so placed, he ostentatiously ruffles the cards, nine out of ten of the audience will be persuaded that this noisy movement is in some way the cause of the transposition, and will be proportionately the less likely to discover the true explanation of the feat.

TO "CHANGE" A CARD. (*Filer la Carte.*)—Some of the most brilliant effects in card-conjuring are produced by the aid of this sleight, by means of which a card, fairly exhibited, is forthwith apparently transformed to a different one. There are several modes of producing this effect.

*First Method.*—Hold the pack in the left hand, as though about to deal the cards. Hold the card to be changed in the right hand,

between the first and second fingers. (See Fig. 16.) The card into which it is to be changed should have been previously placed (secretly, of course) on the top of the pack. Push this card a little forward with the left thumb, so as to make it project about three-quarters of an inch beyond the remaining cards. Bring the hands close together for an instant, and in that instant place the card held in the right hand *under* the pack, (the second, third, and fourth fingers of the left hand opening to receive it, and the remaining finger making way for it as soon as it reaches the pack). Simultaneously with this movement, the thumb and first finger of the right hand must close upon the card projecting from the top of the pack, and, as the hands separate, carry with them that card in place of

the one which the right hand originally held. A half turn of the body to the left or right, a quick downward sweep of the right hand, or any other rapid gesture, will assist in covering the momentary bringing together of

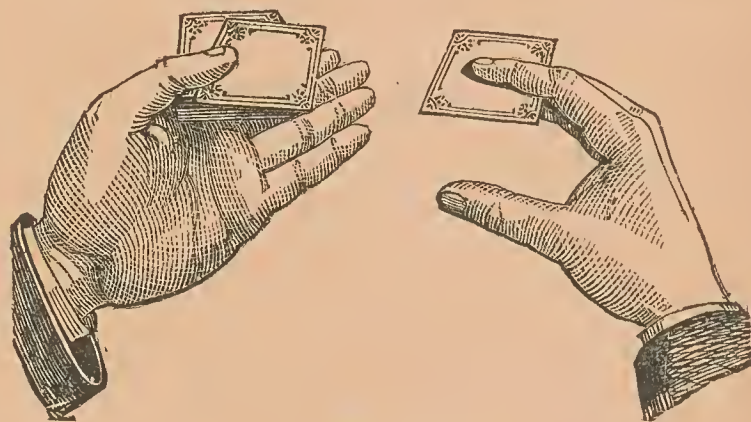


FIG. 16.

the hands. In some cases it is better that the right hand alone should move, the left hand being held stationary; in other cases the left hand (the one holding the pack) should make the movement, the hand holding the single card being motionless. It will be well to practise both these modes of making the change. The direction in which the performer turns, in order to place the card on his table, or the like, will indicate which is the best mode to use in any given case.

*Second Method.*—This is a very inferior mode of performing the change, but may be useful as a makeshift while the student is acquiring the greater dexterity required for the former method. Hold the pack upright towards the audience, with the card to be changed at the bottom (and therefore in full view), and the card for

which it is to be changed at the top. The pack should be supported by both hands, and the two cards named should project about half an inch to the right beyond the remainder of the pack, the front or

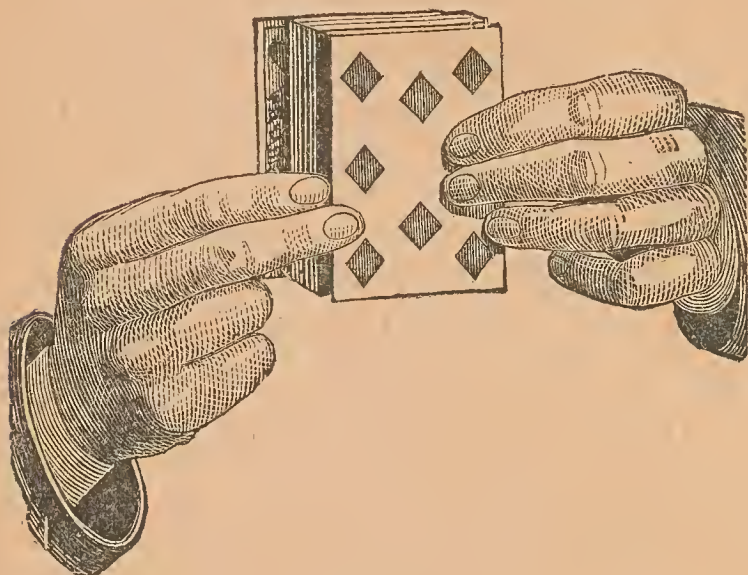


FIG. 17.

bottom card being between the first and second fingers, and the back or top card between the thumb and first finger of the right hand. (See Fig. 17.) Call attention to the bottom card; make a downward sweep with the pack so as to turn the faces of the cards towards the ground, and at the same moment draw

off with the right hand the top card, which the audience will imagine to be the one they have just seen at the bottom.

*Third Method.*—Hold the card to be changed face downwards between the thumb and first and second fingers of the right hand, the thumb being above and the two fingers below the card. Hold the pack in the left hand, as if about to deal the cards, the card for which that first mentioned is to be changed being on the top. Bring the hands rapidly together, pushing the top card with the left thumb about an inch beyond the rest of the pack, and at the same moment place the card held in the right hand with a sliding motion upon the top of the pack. (See Fig. 18.) Both this card and the original top card (which is now second) will now be between the two fingers and thumb of the right hand. Press lightly on the top card with the left thumb to keep it back, and quickly draw away the right hand, pressing gently upwards with the two fingers on the face of the second card, which you will thereby draw away in place of the top card. If neatly done, the keenest eyesight cannot detect the substitution of the second card. Your only difficulty will be to find a colourable pretext for

placing the card you hold on the top of the pack. This achieved, the rest is easy. The nature of the trick you are performing will frequently suggest a plausible excuse. A very successful plan is to boldly request the company to observe that you do *not* do that which you at the same moment actually do. "You will observe, ladies and gentlemen," you remark, "that I do not, even for one moment, replace the card in the pack, but simply," etc., etc. At the words "replace the card in the pack," the hands are brought together, and make the change. The action, suiting the words, is taken by the audience as an indicative gesture

only, and thus the change is effected under their very eyes without exciting the least suspicion. In this mode of making the change, you should aim at being easy and natural, rather than very rapid. The main movement (that which brings the hands together) is undisguised, but at-

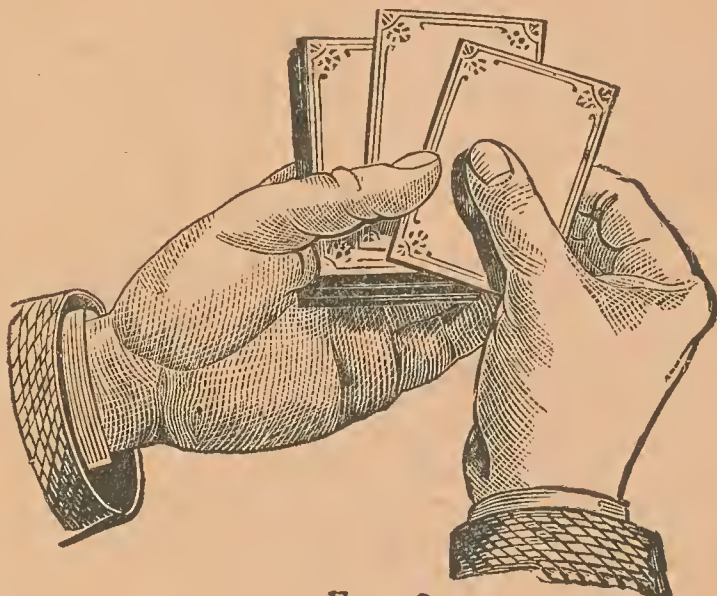


FIG. 18.

tributed to a fictitious motive; and the subsidiary movement of the fingers, which actually effects the change, is so slight as to be practically imperceptible.

*Fourth Method.* (With one hand only.)—Take the pack, face downwards, in the left hand, as if about to deal. Place the card to be changed on the top, and the card for which it is to be changed next below it. With the left thumb push forward the top card to the extent of half its width, letting it rest on the tips of the fingers. This will leave one-half of the second card exposed. By a reverse movement of the thumb, draw back this second card till its outer edge is just clear of the inner edge of the top card. Now press the second card downwards with the thumb so as to bring its opposite

edge just above the level of the top card ; then push it back into its place, but this time above instead of below the top card.

*Fifth Method.* (To change a given card without the aid of the pack.)—A card having been chosen and returned to the pack, make the pass to bring it to the top, and palm it. Give the pack to be shuffled, and when it is returned pick out hap-hazard any card you please, and holding it up between the first finger and thumb of the right hand (in which is the palmed card), announce boldly that that was the card chosen. You will, of course, be contradicted, whereupon you pretend to be disconcerted, and ask if the person is quite

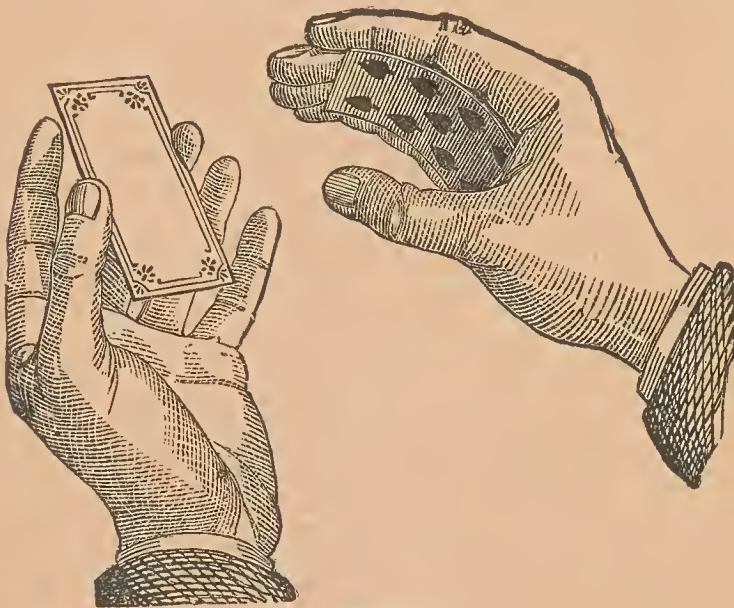


FIG. 19.

certain that that is not the card he drew, and so on. Meanwhile, you take the card, face downwards, between the first finger and thumb of the left hand, whence you immediately take it again in the right hand (see Fig. 19), taking it so as to bring the palmed card immediately over it, when the two will

at a little distance appear to be only one card. You then say, "Well, if you seriously assure me that it is not the right card, I must endeavour to change it to the right one. May I ask what your card was?" When you are told, you continue, "It is a very simple process. I have merely to lay the card upon my hand, so, or if you prefer it, I will change it in your own hands. Oblige me by holding the card face downwards. I think you said your card was"—(say) "the ace of spades? Change!" As you say the words, "lay the card upon my hand," you place the two cards for an instant on the palm of the left hand (see Fig. 20), and draw off rapidly the top card, which is the right one, leaving the other palmed in the left hand, which then drops to your side. The audience do not suspect

that the change is already effected, or that you have had more than one card in your hand throughout, and if you have performed the trick neatly, will be utterly nonplussed when the transformation is revealed. You may, if you please, conclude by asking what card the audience imagine that they first saw, and, when told, remarking that they must have been mistaken in their impression, as that card has been in Mr. So-and-so's tail-pocket all the evening, as you prove by plunging your left hand (in which the card remains palmed) into the pocket, and producing it accordingly.



FIG. 20.

*Sixth Method.* (To change several cards at once.)—This sleight is extremely useful in cases where you desire, without the knowledge

of the audience, to gain possession of a given number of selected cards. Palm in the left hand, face downwards, a number of cards equal to that which you desire to abstract. Take the cards which you desire to gain possession of between the second finger and thumb of the left

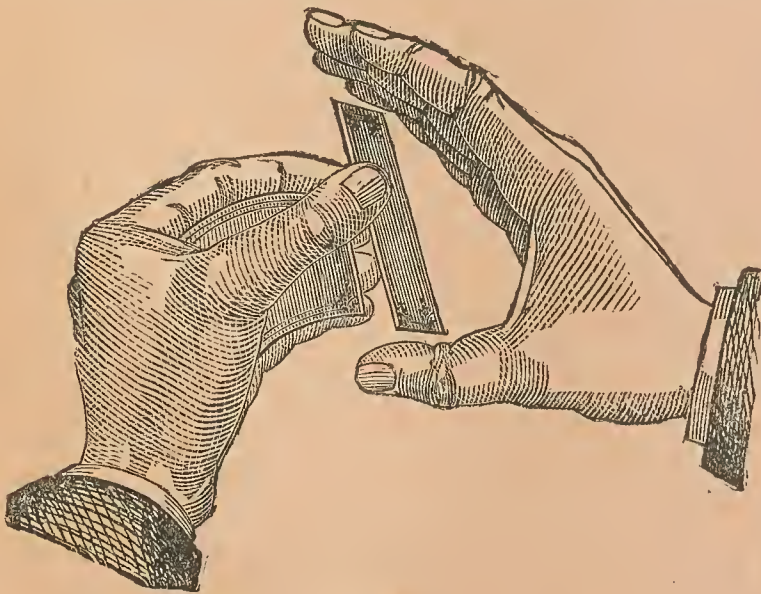


FIG. 21.

hand (after the manner of the single card in Fig. 19). Cover these cards lengthways with the right hand, and palm them in that hand

(see Fig. 21), at the same moment seizing crossways, with the fingers and thumb of the same hand, the cards already palmed in the left hand (which to the eyes of the spectators will be the same they have just seen), and throw them face downwards on the table.\*

**TO GET SIGHT OF A DRAWN CARD.**—The power of doing this is a *sine quâ non* for the conjuror. As already mentioned, even the most expert operator cannot be absolutely *certain* of “forcing” the card which he desires, and a novice is very likely indeed to find a wrong card occasionally drawn. It is therefore necessary to be provided with a remedy for such a *contretemps*. One mode of meeting the difficulty is to allow the card to be returned to the pack, make the pass to bring it to the top, and palm it, immediately giving the pack to be shuffled, and in so doing to get sight of the card, which remains in your own hand, and can in due time be reproduced in any way you please. (See Fig. 15.) For the present purpose, we assume that you do not desire to retain possession of the card, but merely wish to know its suit and value. These may be ascertained as follows:—

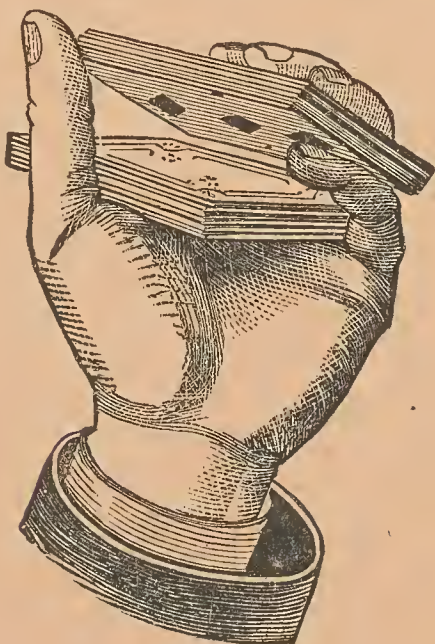


FIG. 22.

*First Method.* — Ask the drawer to return his card to the pack, which you offer for that purpose in the left hand, spreading the pack fanwise, in order that he may insert the card where he pleases. As he replaces the card, slip the little finger of the left hand *below* it, and close the fan. You now have the pack held in the palm of the left hand, but divided just below the chosen card by the little finger, the three remaining fingers being

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\* The last two very useful and effective sleights are inserted by special permission of the inventor, Professor Hellis, of No. 13, Silver Street, Kensington, one of the cleverest and most genial drawing-room performers of the day.

on the top. Offer the cards to be shuffled, or make any gesture you like with the pack, at the same moment slightly straightening the fingers. The effect of this movement will be to lift the upper packet, and thus open the pack bookwise, the opening being towards yourself, and the lowest card of the top heap, which is the card you desire to ascertain, being for the moment in full view. (See Fig. 22.)

*Second Method.*—Proceed as above, but instead of opening the pack to get sight of the card, bring it secretly to the bottom by the pass, and offer the cards to be shuffled, holding them at the upper end between the thumb and first and second finger of the right hand, and slanting from you at an angle of  $45^{\circ}$ , as in Fig. 15. As the faces are towards you, you have a full view of the card. Even if it should suggest itself to the audience that you are able to see the bottom card, as they are not aware that the chosen card is now in that position, there is nothing to excite their suspicion.

You may, by way of variety, instead of offering the cards to be shuffled, hold them in the right hand, and make the single-handed "ruffle" above described, at the same time turning their faces slightly towards yourself. You may effect the same object, even more simply, by the mere act of passing the pack from the one hand to the other, keeping the bottom card turned inwards as above.

TO "SLIP" A CARD. — Hold the pack in the left hand, having first slightly moistened the fingers, which should rest upon the back of the cards. Open the pack bookwise, at an angle of about  $45^{\circ}$ , holding the upper

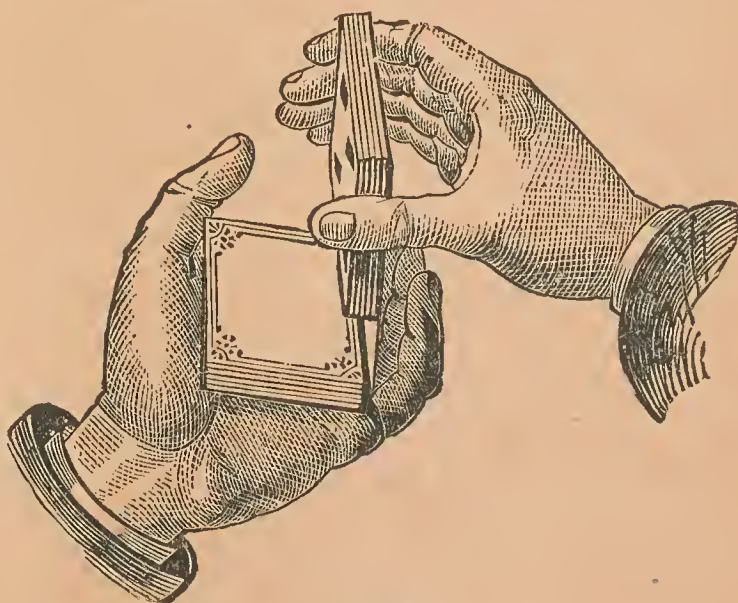


FIG. 23.

packet lengthways between the thumb and second finger of the right hand. Draw this upper packet smartly upwards to a distance



of two or three inches from the lower packet. (See Fig. 23.) The top card of the upper packet, being held back by the pressure of the fingers upon it, will not move upwards with the rest of the packet; but immediately the remaining cards are clear, will fold itself down on the top of the lower packet. If the top card of the lower packet be examined before and after the slip, the card will appear to have changed, the fact being that the original top card becomes the second after the slip, the slipped card covering it.

TO DRAW BACK A CARD. (*Glisser la carte*).—The performer

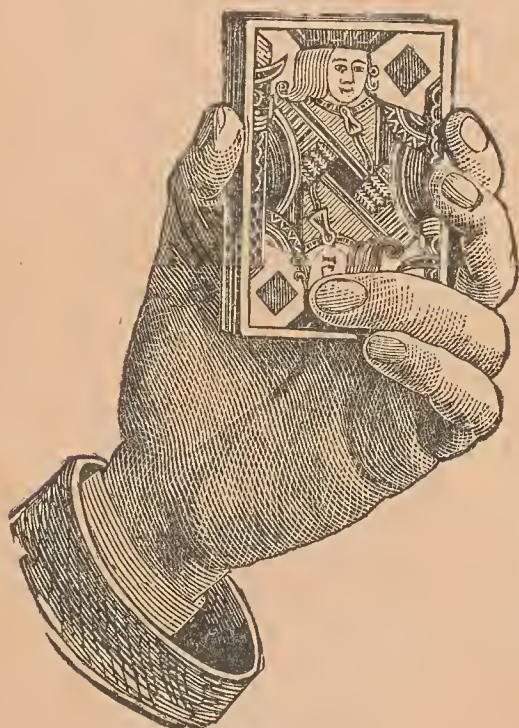


FIG. 24.

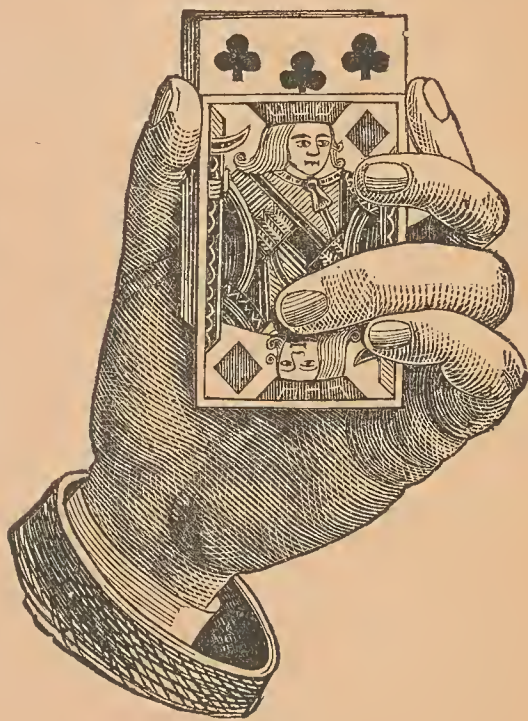


FIG. 25.

shows the bottom card, then dropping the pack into a horizontal position, face downwards, he draws out, with the thumb and second finger of the other hand, apparently that card, but really the next above it. This is effected as follows:—Hold the pack upright in the left hand between the first finger and thumb, the back of the cards towards the palm, and the thumb and finger about the middle of each side of the pack. Let the third finger, which should be previously moistened, rest on the face of the cards. (See Fig. 24.) You will find that in this position, by moving the third finger, you can draw back the bottom card about an inch below the remaining cards, and

thereby leave exposed a corresponding portion of the next card. (See Fig. 25.) This is the whole mechanism of the operation. You must, of course, take care, after showing the bottom card, to turn the pack downward before you slide back that card in order to draw the next card in its place.

TO "TURN OVER" THE PACK.—There are certain tricks (as, for instance, where you have undertaken to produce a given card at a particular number in the pack) for which it is necessary to deal a certain number of cards from the top, and then (without the spectator's knowledge) to continue the deal from the opposite end of the pack.

As a necessary preliminary, you must "face" the cards—*i.e.*, bring the upper and lower portions face to face. This you have already been taught to do by means of the pass. Whichever way the pack is turned, it will now, of course, show backs only. Take the pack flat in the left hand, the fingers clipping it rather tightly, but without the aid of the thumb. Pass the thumb underneath, and with the ball of the thumb press the pack smartly upwards (see Fig. 26), when it will describe a semi-



FIG. 26.

revolution on its longer axis, the lower face of the pack being thereby brought uppermost. If performed with the hand at rest, the movement is very perceptible; but if you at the same time make a semi-circular sweep of the hand and arm from left to right, the smaller movement of the pack in the hand is much less likely to attract notice.

TO SPRING THE CARDS FROM ONE HAND TO THE OTHER.—This is a mere flourish, and belongs rather to the art of the juggler than to that of the magician; but it is so frequently exhibited by conjurers that a work on magic would hardly be complete without some notice of it. The cards are held in the right hand, between the

tips of the second and third finger at the top, and the thumb at the bottom. If the thumb and fingers are now brought slowly nearer together, so as to bend the cards slightly, they will one by one, in quick succession (beginning with the bottom card) spring away from the pack; and if the pressure be continued, the whole of the cards will spring away one after the other in this manner. If the left hand be held at ten or twelve inches distance from the right, with the fingers slightly bent, the released cards will be shot into the left hand, which, as the last cards reach it, should be rapidly brought palm to palm with the right, and square up the pack to repeat the process. By giving the body a quick half turn to the right as the cards are sprung from one hand to the other, you may make the hands (and with them the moving cards) describe an arc of about two feet, and so deceive the eye of the spectator into the belief that the hands are that distance apart, though in reality, as they both move together in the same direction, they retain throughout their original relative distance of ten or twelve inches.

**TO THROW A CARD.**—This sleight also belongs rather to the ornamental than to the practical part of conjuring, but it is by no means

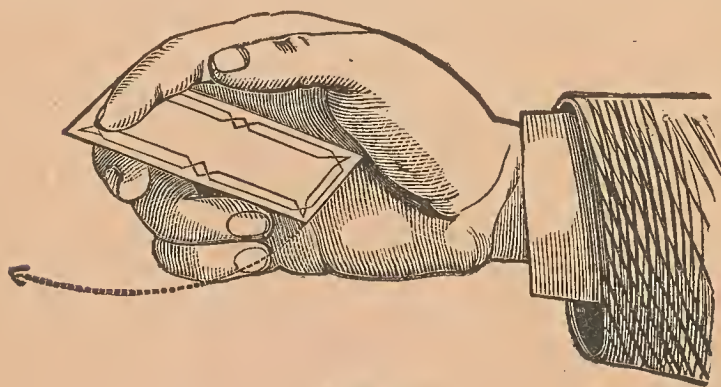


FIG. 27.



to be despised. It is a decided addition to a card trick for the performer to be able to say, "You observe, ladies and gentlemen, that the cards I use are all of a perfectly ordinary character," and by way of offering them for exami-

nation, to send half-a-dozen in succession flying into the remotest corners of the hall or theatre.

The card should be held lightly between the first and second fingers, in the position shown in Fig. 27. The hand should be curved inward toward the wrist, and then straightened with a sudden jerk, the arm being at the same time shot sharply forward. The effect of this movement is that the card, as it leaves the hand, revolves in the plane of its surface in the direction indicated by the dotted line, and

during the rest of its course maintains such revolution. This spinning motion gives the flight of the card a strength and directness which it would seem impossible to impart to so small and light an object.

A skilled performer will propel cards in this way to a distance of sixty or eighty feet, each card travelling with the precision, and well-nigh the speed, of an arrow shot from a bow. The movement, though perfectly simple in theory, is by no means easy to acquire in practice. Indeed, we know no sleight which, as a rule, gives more trouble at the outset; but, after a certain amount of labour with little or no result, the student suddenly acquires the desired knack, and thenceforward finds no difficulty in the matter.

THE BRIDGE.—The object of the bridge is to enable the performer, with ease and certainty, to cut or otherwise divide the pack at a given card. It is made as follows: Holding the cards in the left hand, with the thumb across the pack, the performer covers them for an instant with his right hand, as if about to make the pass. Grasping the pack between the thumb and second finger of this hand, he bends the whole of the cards slightly inwards over the first finger of the left hand, immediately afterwards bending the upper or outward portion of the pack backwards in the opposite direction. The effect of the double movement is that the two halves of the pack are bent in a double concave form, *thus* , though in a much less degree. If the cards be now cut, the concave portions, instead of being, as at first, back to back, will be face to face, *thus* , leaving in the centre of the pack an elliptical opening, of a maximum width of about an eighth of an inch. This slight hiatus in the middle will generally cause a person who is invited to cut to do so at that particular point, and will in any case enable the performer either to cut or to make the pass at that point with the greatest ease. The cases in which the bridge may be employed with advantage will be more particularly indicated when we come to practically apply the processes already described, but it has a special use which may be at once mentioned. It will be remembered that some of the false shuffles already described leave the cards as if cut, though they in other respects retain their pre-arranged order; and it therefore becomes necessary

to again cut them at a particular point, in order to bring them back to their original condition. This point is ascertained by the use of the bridge. The cards are first bent in the manner above described; the false shuffle is then made, leaving the cards in effect cut; but by again cutting or making the pass at the bridge, they are once more precisely as at first.

We have endeavoured to be as explicit as possible in the foregoing description of the different sleight-of-hand processes, so that the reader may, by following our instructions closely, be able to teach himself, unassisted, to perform the various movements described. We have done our best to make our descriptions intelligible, and trust that we have fairly succeeded. We should, however, strongly advise any student who desires to make rapid progress to take, if possible, a few preliminary lessons under the personal guidance of a competent performer, professional or amateur. It is an old saying that an ounce of example is worth a pound of precept, and a reader who has once or twice seen the processes we have described practically illustrated by skilful hands, will not only avoid the difficulties which are sure to be at first found in even the clearest written instructions, but will escape the formation of bad habits, which it may take much time and trouble to eradicate. Should the novice seek such assistance, he must not expect to find that any one performer uses indifferently all the processes we have described. Every Professor has his own favourite methods of procedure, and, generally speaking, pours scorn and contumely upon all others; or, in the words of Byron (a little altered)—

“Compounds for *sleights* he has a mind to,  
By damning those he's not inclined to.”

The student who commences his labours without such assistance must make his own selection. In the “pass” we should recommend him to stick to the first method, the remaining passes being rather curious than useful. Among the false shuffles, the first, third, fifth, and sixth will be found the most effective. For the remaining processes he may be guided by his own taste, and the greater or less facility with which his fingers adapt themselves to one or the other of them.

The various sleights above described will cost the student some time and perseverance before they are fairly mastered, and until they are so it is hopeless to attempt any of the more brilliant feats. For his amusement in the meantime, we subjoin a few tricks for which sleight-of-hand is not necessary, but which, if performed with neatness and tact, will cause considerable astonishment to the uninitiated.



## CHAPTER II.

### CARD TRICKS WITH ORDINARY CARDS, AND NOT REQUIRING SLEIGHT-OF-HAND.

THERE is a large class of tricks which may be described as consisting of two elements—the discovery of a chosen card by the performer, and the revelation of his knowledge in a more or less striking manner. We propose to give, in the first place, three or four methods of discovering a given card, and then a similar variety of methods of concluding the trick. It must be remembered that for our present purpose we exclude all tricks for which any special dexterity is requisite. There will be little that is absolutely novel in this chapter, but it will be for the student to supply the want of freshness in his materials by the ingenuity of his combinations.

SIMPLE MODES OF DISCOVERING A GIVEN CARD. *First Method.*—Hold the pack face downwards in the left hand, having previously noticed the bottom card. Secretly draw down this card about three-quarters of an inch, and hold the part so drawn down between the thumb and fourth finger of the right hand, the palm of the right hand being above the cards. (See Fig. 28.) Now, with the tip of the first or second finger of the right hand, draw down the cards one by one about half an inch (beginning with the top card, and so on), inviting your audience to stop you at any card they may choose. When they do so, draw down all the cards, as far as you have gone, completely away from the remaining cards; but with them draw down at the same time the bottom card. This card, coalescing with the upper portion, will be, to the eyes of the spectators, that at which you were directed to stop. Holding the cards with their backs towards you, request them to observe what the card is. The pack may now

be shuffled to any extent, but, being acquainted with the card, you can find or name it at pleasure.

The above may be employed as a means of "forcing," where it is essential to force a given card, and you are not sufficiently proficient

to feel certain of effecting that object by the regular method. Thus, suppose that the card which you desire to force is the seven of diamonds, you place that card at the bottom of the pack, and proceed as above directed. When the audience desire you to stop, you draw off the upper packet, and with it the seven of diamonds, which will thereby become the bot-

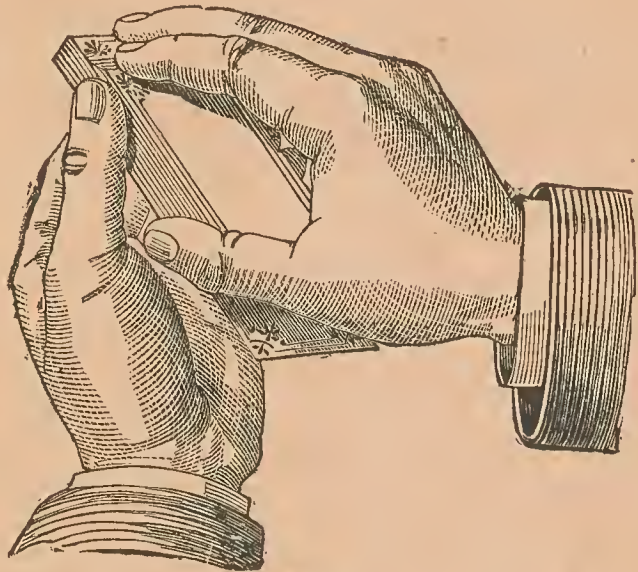


FIG. 28.

tom card of that packet. You request them to note the card, and at once hand the pack to be shuffled. This is a very simple and easy mode of forcing, but it is very generally known, and it would not, therefore, be safe to use it before a large or very acute audience.

*Second Method.*—Deal the cards into three packs, face upwards, and request a spectator to note a card, and remember in which heap it is. When you have dealt twenty-one cards, throw the rest aside, these not being employed in the trick. Ask in which heap the chosen card is, and place that heap between the other two, and deal again as before. Again ask the question, place the heap indicated in the middle, and deal again a third time. Note particularly the fourth or middle card of each heap, as one or other of those three cards will be the card thought of. Ask, for the last time, in which heap the chosen card now is, when you may be certain that it was the card which you noted as being the middle card of that heap.

This same effect will be produced with any number of cards, so long as such number is odd, and a multiple of three. The process and result will be the same, save that if fifteen cards are used each



heap will consist of five cards, and the *third* card of each will be the middle one; if twenty-seven cards, each heap will consist of nine cards, and the *fifth* will be the selected one, and so on.

*Third Method.*—Take any number of the cards, and deal them face upwards upon the table, noting in your own mind the *first* card dealt. Ask any number of persons each to note a card, and to remember at what number it falls. When you have dealt all the cards you first took in your hand, take them up again, without disturbing their order, and turn them face downwards. In order to show that the trick is not performed by any arithmetical calculation (you should lay great stress upon this, the fact being precisely the reverse), invite the company to take any number they choose of the remaining cards (such number being unknown to you), and place them either above or below the cards you have dealt. Allow the cards to be cut (not shuffled) as many times as the audience please. You now, for the first time, ask each person what was the number of his card, and, on being informed, again deal the cards, turning them face upwards. When the original *first* card appears, count on (silently) from this as number one to the number mentioned, at which number the noted card will again appear. Should the whole of the cards be dealt out without reaching the required number, turn the cards over again, and continue from the top of the pack until that number is reached.

Having indicated how a card may be discovered, we proceed to describe various modes of disclosing the card thus ascertained.

*First Method.*—Get the card to the top of the pack. Give the pack to some person to hold. The cards should be face upwards, so that the chosen card will be undermost, with the thumb of the holder above and the fingers below the pack. The fingers should extend under the pack for about an inch, but the thumb above not more than half an inch. Request the person to nip the cards tightly, and as he does so give them a smart downward rap with your forefinger, which will knock all the cards out of his hand with the exception of the lowest card, which will be retained by the greater friction of the fingers, and will remain staring him in the face. This is a very old and simple finish, but it appears marvellous to those who witness it for the first time.

You may, if you prefer it, hold the cards yourself as above directed,

and allow another person to strike them downwards. It is well to moisten the fingers (not the thumb) slightly, as you thereby increase the hold on the chosen card.

*Second Method.*—Get the card to the top of the pack, and hold the pack lightly between the thumb and fingers of the right hand, the thumb being on the face, and the fingers (which should be previously slightly moistened) on the back of the cards. (See Fig. 29.) Give a sharp downward jerk of the hand and arm, when, as in the last case, all the cards will fall save the top card, which is retained by the greater friction of the moistened fingers.

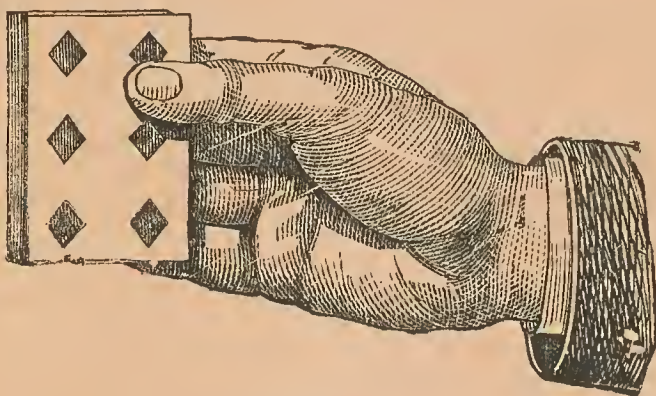


FIG. 29.

*Third Method.*—Get the chosen card to the top, and hold the pack in the right hand, lengthways and face downwards, about two feet above the floor or table. Push the top card a little off the pack sideways, so as to make it project throughout its whole length about an inch beyond the rest of the cards. Now let fall the pack, when the resistance of the air will cause the top card to turn over in its fall, and to appear face upwards, all the other cards remaining face downwards.

*Fourth Method.*—Place the card in question and seven other indifferent cards in two rows, face downwards, on the table. Keep in your own mind which is the chosen card, but do not let the audience see the face of either of the cards. Ask the drawer if he is sure that he will know his card again. He will, of course, answer "yes." Now ask either the same or another person to touch four of the eight cards upon the table. Necessarily, the four which he touches will either include or not include the chosen card. In either case you take up (whether he touches them or not) the four which do *not* include the chosen card, remarking, "I will return these to the pack." Invite the same person to touch two out of the four which remain. Again take up the two (whether touched or not touched) which do *not* include the chosen card, saying, "I return these also to the pack."

You have now only two cards left on the table, one of which is the chosen card. Invite one of the spectators to touch one of these cards. As before, whichever he touches, you pick up and return to the pack the non-chosen card, remarking, "We have now only one card left. You have all seen that I dealt out eight cards on the table, and that I have withdrawn seven, you yourselves choosing which I should withdraw. Now, sir, be kind enough to name the card you drew." The card having been named, you turn over the card left on the table, and show that it is the right one.

This trick is based upon a kind of *double entendre*, which, though apparently obvious, is rarely seen through by the audience if performed in a quick and lively manner. The secret lies in the performer interpreting the touching of the cards in two different senses, as may best suit his purpose. If the chosen card is not among the cards touched, he interprets the touching as meaning that the cards touched are rejected, and to be returned to the pack. If the card is among those touched, he interprets the touching in the opposite sense,—namely, that the cards touched are to be retained, and the others rejected. If he is lucky in the cards touched, it may happen that he is able to interpret the touching in the same sense throughout the trick, in which case there will be no clue whatever to the secret; but even in the opposite case, where he is compelled to put aside first the cards touched and then the cards not touched, the difference generally passes unnoticed by the spectators, or, if noticed, is put down as a slip on the part of the performer, rather than as being, as it really is, the key to the trick.

Where the performer is proficient in sleight-of-hand, the above may be worked up into a really brilliant trick. Any indifferent card being drawn and returned, is brought to the top by the pass, palmed, and the pack shuffled. Eight cards are laid out, and the drawn card revealed as above.

Having described these few commencements and terminations, we will next proceed to the discussion of some complete tricks.

**TO MAKE A CARD VANISH FROM THE PACK, AND BE FOUND IN A PERSON'S POCKET.**—Slightly moisten the back of your left hand. Offer the pack to be shuffled. Place it face downwards on

the table, and request one of the company to look at the top card. Request him to place the back of his left hand upon the cards, and press heavily upon it with his right. In order that he may the better comprehend your meaning, place your own hands as described (see Fig. 30), and request him to imitate you. When you remove your left hand, the back being moistened, the card will stick to it. Put your hands carelessly behind you, and with the right hand remove the card. All will crowd round to see the trick. Pretend to be very,

particular that the person who places his hand on the card shall do so in precisely the right position. This will not only give you time, but draw all eyes to his hands. Meanwhile, watch your opportunity and slip the card into the tail pocket of one or other of the spectators. Now announce that you are about to order the top card, which all have seen, and which Mr. A. is holding down so exceedingly tight, to fly away from the pack and into the pocket of Mr. B., making the choice apparently hap-hazard. On examination

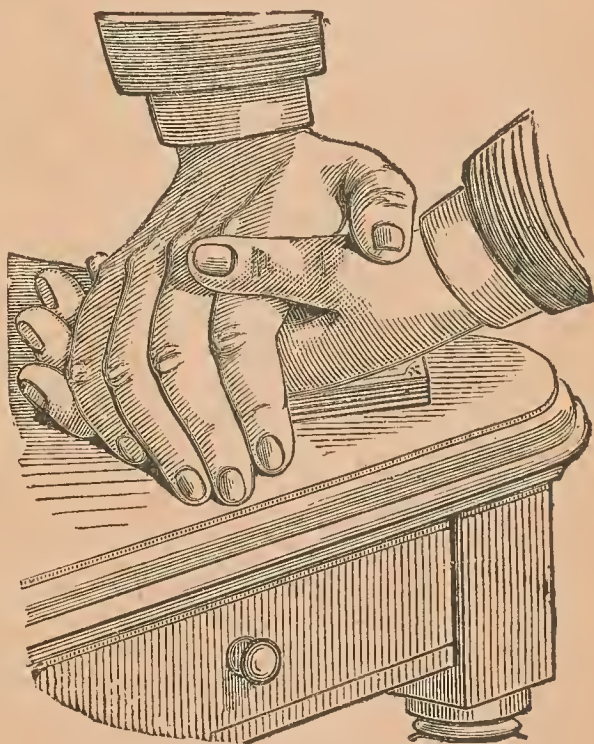


FIG. 30.

your commands will be found to have been fulfilled. It has a good effect, when practicable, to slip the card into the pocket of the same person who is pressing upon the pack.

TO PLACE THE FOUR KINGS IN DIFFERENT PARTS OF THE PACK, AND TO BRING THEM TOGETHER BY A SIMPLE CUT.—Take the four kings (or any other four cards at pleasure), and exhibit them fan-wise (see Fig. 31), but secretly place behind the second one (the king of diamonds in the figure) two other court-cards of any description, which, being thus hidden behind the king, will not be visible. The audience being satisfied that the four cards are really

the four kings, and none other, fold them together, and place them at the top of the pack. Draw attention to the fact that you are about to distribute these four kings in different parts of the pack. Take up the top card, which, being really a king, you may exhibit without apparent intention, and place it at the bottom. Take the next card, which the spectators suppose to be also a king, and place it about half way down the pack, and the next, in like manner, a little higher. Take the fourth card, which, being actually a king, you may show carelessly, and replace it on the top of the pack. You have now really three kings at the top and one at the bottom, though the audience

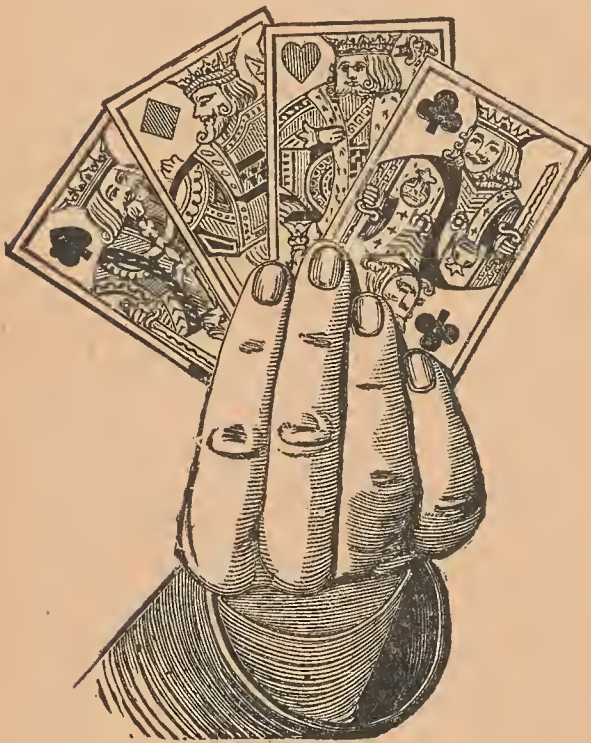


FIG. 31.

imagine that they have seen them distributed in different parts of the pack, and are proportionately surprised, when the cards are cut, to find that all the kings are again together.

It is best to use knaves or queens for the two extra cards, as being less distinguishable from the kings, should a spectator catch a chance glimpse of their faces.

There are other and better modes of bringing together four apparently separated cards by the aid of sleight-of-hand, which will be explained in due

course ; but we have thought it well to give also this simpler method, as it is always an advantage to possess two different modes of performing the same feat.

THE FOUR KINGS BEING PLACED UNDER THE HAND OF ONE PERSON, AND THE FOUR SEVENS UNDER THE HAND OF ANOTHER, TO MAKE THEM CHANGE PLACES AT COMMAND.—Exhibit, fanwise, in one hand the four kings, and in the other the four eights. Behind the hindmost of the kings, and so as not to be noticeable by the

audience, secretly place beforehand the four sevens. Hold the four eights in the other hand in such manner that the lower of the two centre pips of the foremost is concealed by the first and second fingers. The same pip on each of the other cards will be concealed by the card immediately before it, so that the four cards will to the spectators appear equally like the sevens. Place the pack face downwards on the table. Draw attention to the fact that you hold in one hand the four kings, and in the other the four sevens (really the disguised eights). Fold up the supposed sevens, and place them on the pack. Fold up the kings, and place them on the top of the supposed sevens. As the real sevens were behind the last of the kings, they are now on the top, with the kings next, though the audience are persuaded that the kings are uppermost, and the sevens next following. Deal off, slowly and carefully, the four top cards, saying, "I take off these four kings," and lay them on the table, requesting one of the spectators to place his hand firmly upon them. Do the same with the next four cards (which are really the kings). Ask if the persons in charge of the cards are quite sure that they are still under their hands, and, upon receiving their assurance to that effect, command the cards they hold to change places, which they will be found to have done.

FOUR PACKETS OF CARDS HAVING BEEN FORMED FACE DOWNWARDS ON THE TABLE, TO DISCOVER THE TOTAL VALUE OF THE UNDERMOST CARDS.—This trick must be performed with the piquet pack of thirty-two cards. Invite one of the spectators to privately select any four cards, and to place them, separately and face downwards, on the table; then, counting an ace as eleven, a court card as ten, and any other card according to the number of its pips, to place upon each of these four so many cards as, added to its value thus estimated, shall make fifteen. (It must be remembered that *value* is only to be taken into consideration as to the original four cards, those placed on them counting as one each, whatever they may happen to be.) You meanwhile retire. When the four heaps are complete, advance to the table, and observe how many cards are left over and above the four heaps. To this number mentally add thirty-two. The total will give you the aggregate value of the four lowest cards, calculated as above mentioned.

You should not let your audience perceive that you count the remaining cards, or they will readily conjecture that the trick depends on some arithmetical principle. You may say, "You will observe that I do not look even at one single card:" and, so saying, throw down the surplus cards with apparent carelessness upon the table, when they are sure to fall sufficiently scattered to enable you to count them without attracting observation.

**TO NAME ALL THE CARDS IN THE PACK IN SUCCESSION.—** This is an old trick, but a very good one. To perform it, you must arrange the cards of a whist pack beforehand, according to a given formula, which forms a sort of *memoria technica*. There are several used, but all are similar in effect. The following is one of the simplest:—

" Eight kings threatened to save  
Ninety-five ladies for one sick knave."

These words suggest, as you will readily see, eight, king, three, ten, two, seven, nine, five, queen, four, ace, six, knave. You must also have a determinate order for the suits, which should be red and black alternately, say, diamonds, clubs, hearts, spades. Sort the pack for convenience into the four suits, and then arrange the cards as follows: Take in your left hand, *face upwards*, the eight of diamonds, on this place the king of clubs, on this the three of hearts, then the ten of spades, then the two of diamonds, and so on, till the whole of the cards are exhausted. This arrangement must be made privately beforehand, and you must either make this the first of your series of tricks, or (which is better, as it negatives the idea of arrangement) have two packs of the same pattern, and secretly exchange the prepared pack, at a suitable opportunity, for that with which you have already been performing. Spread the cards (which may previously be cut any number of times), and offer them to a person to draw one. While he is looking at the card, glance quickly at the card next above that which he has drawn, which we will suppose is the five of diamonds. You will remember that in your *memoria technica* "five" is followed by "ladies" (queen). You know then that the next card, the one drawn, was a queen. You know also that clubs follow diamonds: *ergo*, the card drawn is the queen of clubs. Name it, and

request the drawer to replace it. Ask some one again to cut the cards, and repeat the trick in the same form with another person, but this time pass all the cards which were above the card drawn, below the remainder of the pack. This is equivalent to cutting the pack at that particular card. After naming the card drawn, ask if the company would like to know any more. Name the cards next following the card already drawn, taking them one by one from the pack and laying them face upwards on the table, to show that you have named them correctly. After a little practice, it will cost you but a very slight effort of memory to name in succession all the cards in the pack.

**THE CARDS BEING CUT, TO TELL WHETHER THE NUMBER CUT IS ODD OR EVEN.**—This is another trick performed by the aid of the prepared pack last described, and has the advantage of being little known, even to those who are acquainted with other uses of the arranged pack. Notice whether the bottom card for the time being is red or black. Place the pack on the table, and invite any person to cut, announcing that you will tell by the weight of the cards cut whether the number is odd or even. Take the cut cards (*i.e.*, the cards which before the cut were at the top of the pack), and poising them carefully in your hand, as though testing their weight, glance slyly at the bottom card. If it is of the same colour as the bottom card of the other or lowest portion, the cards cut are an even number; if of a different colour, they are odd.

**THE WHIST TRICK. TO DEAL YOURSELF ALL THE TRUMPS.**—The cards being arranged as above mentioned, you may challenge any of the company to play a hand at whist with you. The cards are cut in the ordinary way (not shuffled). You yourself deal, when, of course, the turn-up card falls to you. On taking up the cards, it will be found that each person has all the cards of one suit, but your own suit being that of the turn-up card, is, of course, trumps; and having the whole thirteen, you must necessarily win every trick.

The weak point of the feat is, that the cards being regularly sorted into the four suits, the audience can hardly help suspecting that the pack was pre-arranged beforehand. There is another and better mode of performing the trick, by which you still hold all the



trumps, but the three remaining players have the ordinary mixed hands. This method, however, involves sleight-of-hand, and would therefore be out of place in the present chapter.

**TO ALLOW A PERSON TO THINK OF A CARD, AND TO MAKE THAT CARD APPEAR AT SUCH NUMBER IN THE PACK AS ANOTHER PERSON SHALL NAME.**—Allow the pack to be shuffled and cut as freely as the company please. When they are fully satisfied that the cards are well mixed, offer the pack to any of the spectators, and request him to look over the cards, and think of any one, and to remember the number at which it stands in the pack, reckoning from the bottom card upwards. You then remark, “Ladies and gentlemen, you will take particular notice that I have not asked a single question, and yet I already know the card; and if anyone will kindly indicate the place in the pack at which you desire it to appear, I will at once cause it to take that position. I must only ask that, by arrangement between yourselves, you will make the number at which the card is to appear higher than that which it originally held.” We will suppose that the audience decide that the card shall appear at number 22. Carelessly remark, “It is not even necessary for me to see the cards.” So saying, hold the pack under the table, and rapidly count off twenty-two cards from the bottom of the pack, and place them on the top.\* You then continue, “Having already placed the card thought of in the desired position, I may now, without suspicion, ask for the original number of the card, as I shall commence my counting with that number.” We will suppose you are told the card was originally number 10. You begin to count from the top of the pack, calling the first card 10, the next 11, and so on. When you come to 22, the number appointed, you say, “If I have kept my promise, this should be the card you thought of. To avoid the sus-

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\* When the number named is more than half the total number of the pack, *i.e.*, more than 16 in a piquet pack, or more than 26 in a whist pack, it is quicker, and has precisely the same effect, to count off the difference between that and the total number from the top, and place them at the bottom. Thus, in a piquet pack, if the number called be 12, you would count off 12 from the bottom, and place them on the top; but if the number called were 24, you would achieve the same object by counting 8 from the top, and passing them to the bottom.

picion of confederacy, will you please say, before I turn it over, what your card was." The card being named, you turn it up, and show that it is the right one.

In all tricks which depend on the naming of a card drawn or thought of, it adds greatly to the effect to have the card named before you turn it up.

This trick, unlike most, will bear repetition; but it is well on a second performance to vary it a little. Thus you may on the second occasion say, when the card has been thought of, "I will choose for myself this time; your card will appear at number 30." It is desirable to name a number very near the total number of the pack (which we are now supposing to be a piquet pack), as the difference between that and the total number being very small, it is easy to see at a glance the number of cards representing such difference, and pass them to the bottom of the pack. You take in this instance two cards only, that being the difference between 30 and 32, and pass them to the bottom, when the card will, as you have announced, be the thirtieth.

If you are able to make the pass, you will, of course, avail yourself of it to transfer the requisite number of cards to the top or bottom of the pack.

**THE CARDS REVEALED BY THE LOOKING-GLASS.**—This is rather a joke than a feat of magic, but it will create some fun, and may often be kept up for some time without being discovered. Take up your position on one side of the room, facing a good-sized mirror or chimney-glass. Make your audience stand or sit facing you, when they will, of course, have their backs to the glass. Offer the cards to be shuffled and cut. Take the top card and hold it high up, with its back to you and its face to the audience. As it will be reflected in the mirror opposite you, you will have no difficulty in naming it, or any other card in like manner, till your audience either find you out, or have had enough of the trick.

**TO GUESS FOUR CARDS THOUGHT OF BY DIFFERENT PERSONS.**—Offer the pack to be shuffled. Place it on the table, and taking off the four top cards with the right hand, offer them to any person, and ask him to notice one of them, shuffle them, and return them to you. When they are returned, place them, face downwards, in your left

hand. Take the next four cards, and offer them to another person in like manner. Proceed in like manner with a third and fourth group of four. When all the sixteen cards are returned, deal them out in four heaps, face upwards. Ask each person in which heap his card now is. That of the first person will be the uppermost of his heap, that of the second person second in his heap, and so on. It will sometimes occur that two of the cards chosen are in the same heap, but the rule will still apply. Should there be three persons only to choose, you should give them three cards each; and deal in three heaps.

**THE PAIRS RE-PAIRED.**—After performing the last trick, you may continue, “As you have not yet found me out, I will repeat the experiment, but in a slightly altered form. This time I will invite you to think of two cards each, and all present may join if they please.” After giving the pack to be shuffled, you deal out twenty cards, face upwards, but placing them in couples. Invite as many of the company as please to note any particular couple they think fit, and to remember those two cards. When they have done so, gather up the cards, picking them up here and there in any order you please, taking care, however, that none of the pairs are separated. You now deal them out again, face upwards, in rows of five, according to the following formula: *Mutus dedit nomen Cocis*, which, being interpreted, signifies, “Mutus gave a name to the Coci,” a people as yet undiscovered. On examining the sentence closely, you will observe that it consists of ten letters only, m, u, t, s, d, e, i, n, o, c, each twice repeated. This gives you the clue to the arrangement of the cards, which will be as follows:

<b>M</b>	<b>U</b>	<b>T</b>	<b>U</b>	<b>S</b>
<b>1</b>	<b>2</b>	<b>3</b>	<b>2</b>	<b>4</b>
<b>D</b>	<b>E</b>	<b>D</b>	<b>I</b>	<b>T</b>
<b>5</b>	<b>6</b>	<b>5</b>	<b>7</b>	<b>3</b>
<b>N</b>	<b>O</b>	<b>M</b>	<b>E</b>	<b>N</b>
<b>8</b>	<b>9</b>	<b>1</b>	<b>6</b>	<b>8</b>
<b>C</b>	<b>O</b>	<b>C</b>	<b>I</b>	<b>S</b>
<b>10</b>	<b>9</b>	<b>10</b>	<b>7</b>	<b>4</b>

You must imagine the four words printed as above upon your table. You must deal your first card upon the imaginary M in MUTUS, and the second on the imaginary M in NOMEN, the two next cards on the two imaginary U's, the two next on the two T's, and so on. You have now only to ask each person in which row his two cards now appear, and you will at once know which they are. Thus, if a person says his two cards are now in the second and fourth rows, you will know that they must be the two cards representing the two I's, that being the only letter common to those two rows. If a person indicates the first and fourth rows, you will know that his cards are those representing the two S's, and so on.

**THE MAGIC TRIPLETS.**—This trick is precisely similar in principle to the last, but twenty-four (instead of twenty) cards are used, and they are dealt in triplets, instead of pairs. After the spectators have made their selection, you take up the cards as directed for the last trick, taking care to keep the respective triplets together. You then deal them in rows of six, the formula in this case being :

L	I	V	I	N	I
L	A	N	A	T	A
L	E	V	E	T	E
N	O	V	O	T	O

**ANOTHER MODE OF DISCOVERING A CARD THOUGHT OF.**—Have the pack well shuffled. Then deal twenty-five cards, in five rows of five cards each, face upwards. Invite a person to think of a card, and to tell you in which row it is. Note in your own mind the first or left-hand card of that row. Now pick up the cards in vertical rows, *i.e.*, beginning at the last card of the last row, placing that card face upwards on the last of the next row, those two on the last of the next row, and so on. When you have picked up all the cards in this manner, deal them out again in the same way as at first. You will observe that those cards which at first formed the first cards of each row, now themselves form the first row. Ask the person in which row his card now is. When he has told you, look to the top row for the first card of the original row, when the card thought of will be found in a direct line below it. As you have just been told in which

lateral row it is, you will not have the least difficulty in discovering it, and by a slight effort of memory you may even allow several persons each to think of a card, and name it. A comparison of the subjoined tables, showing the original and subsequent order of the cards, will explain the principle of the trick.

*First Order.*

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>
<b>16</b>	<b>17</b>	<b>18</b>	<b>19</b>	<b>20</b>
<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>	<b>25</b>

*Second Order.*

<b>1</b>	<b>6</b>	<b>11</b>	<b>16</b>	<b>21</b>
<b>2</b>	<b>7</b>	<b>12</b>	<b>17</b>	<b>22</b>
<b>3</b>	<b>8</b>	<b>13</b>	<b>18</b>	<b>23</b>
<b>4</b>	<b>9</b>	<b>14</b>	<b>19</b>	<b>24</b>
<b>5</b>	<b>10</b>	<b>15</b>	<b>20</b>	<b>25</b>

Thus we will suppose you are told that the card thought of is originally in the third line. Remember the first or key-card of that line, designated in the table as 11. If the card is in the fourth line after the second deal, you look to the top line for the key-card, and on finding it you have only to observe which card in the fourth row is immediately beneath it, to be sure that that card (in this instance designated by the number 14) is the card thought of.

You may perform the trick with either sixteen, twenty-five, thirty-six, or forty-nine cards, either of those being a square number, and thus making the number of cards in a row equal to the number of rows, which is essential to the success of the trick.

**TO GUESS, BY THE AID OF A PASSAGE OF POETRY OR PROSE, SUCH ONE OF SIXTEEN CARDS AS, IN THE PERFORMER'S ABSENCE, HAS BEEN TOUCHED OR SELECTED BY THE COMPANY.**—This feat is performed by confederacy, the assistance of the confederate being open and avowed, but the mode in which the clue is given constitut-

ing the mystery. You allow the pack to be shuffled, and then deal sixteen cards, the first that come to hand, either face upwards or face downwards, in four rows on the table. The sole preparation on the part of yourself and your confederate is to commit to memory the following simple formula—*animal, vegetable, mineral, verb*, signifying respectively one, two, three and four. You retire from the room while the card is chosen, your confederate remaining. Upon your return your confederate selects and hands for your perusal a passage in any book which the audience may select, only taking care that the first word in such passage which comes within either of the four categories above mentioned, shall be such as to represent the number of the row in which the card is, and that the second word which comes within either of those categories shall represent the number at which the card stands in that row. We will suppose, for instance, that the passage handed to the performer is that portion of Hamlet's soliloquy commencing, "Oh, that this too too solid *flesh* would *melt*." Here the first word which comes within either of the four categories is "flesh," which, being clearly animal (1), indicates that the chosen card is in the first row. The second word coming within either of the categories is "melt," which, being a verb (4), indicates that the chosen card is the *fourth* of its row. Had the passage been "To be, or not to be, that is the question," the two verbs would have indicated that the card was the fourth of the fourth row. "How *doth* the little busy *bee*," etc., would have indicated the first of the fourth row, and so on. With a little tact and ingenuity on the part of the operators, this may be made an admirable trick, and, unlike most others, will bear being repeated, the mystery becoming deeper as passages of varying character and different length are employed.

**TO DETECT, WITHOUT CONFEDERACY, WHICH OF FOUR CARDS HAS BEEN TURNED ROUND IN YOUR ABSENCE.**—It will be found upon examining a pack of cards, that the white margin round the court cards almost invariably differs in width at the opposite ends. The difference is frequently very trifling, but is still sufficiently noticeable when pointed out, and may be made available for a trick which, though absurdly simple, has puzzled many. You place four court cards of the same rank, say four queens, in a row, face upwards,

taking care that the wider margins of the cards are all one way. You then leave the room, and invite the company to turn round lengthways during your absence any one or more of the four cards. On your return you can readily distinguish which card has been so turned, as the wider margin of such card will now be where the narrower margin was originally, and *vice versa*.

There is so little chance of the trick being discovered, that you may, contrary to the general rule, repeat it if desired. Should you do so, it is better not to replace the cards already turned, as this might give a clue to the secret, but carefully note in your own mind their present position, by remembering which you can discover any card turned just as easily as at first.

**TO ARRANGE TWELVE CARDS IN ROWS, IN SUCH A MANNER THAT THEY WILL COUNT FOUR IN EVERY DIRECTION.**—This is rather a puzzle than a conjuring trick, but may sometimes serve as an interlude to occupy the minds of your audience while you are preparing for some other feat. The secret is to place nine of the twelve cards in three rows, so as to form a square; then place the remaining three cards as follows: the first on the first card of the first row, the second on the second card of the second row, and the last on the third card of the last row.

**TO PLACE THE ACES AND COURT CARDS IN FOUR ROWS, IN SUCH A MANNER THAT NEITHER HORIZONTALLY NOR PERPENDICULARLY SHALL THERE BE IN EITHER ROW TWO CARDS ALIKE EITHER IN SUIT OR VALUE.**—This also is a puzzle, and a very good one. The key to it is to begin by placing four cards of like value (say four kings) in a diagonal line from corner to corner of the intended square, then four other cards of like value (say the four aces) to form the opposite diagonal. It must be borné in mind, that of whatever suit the two centre kings are, the two aces must be of the opposite suits. Thus, if the two centre kings are those of diamonds and hearts, the two centre aces must be those of clubs and spades; and in adding the two end aces, you must be careful not to place at either end of the line an ace of the same suit as the king at the corresponding end of the opposite diagonal. Having got so far, you will

find it a very easy matter to fill in the remaining cards in accordance with the conditions of the puzzle. The sixteen cards when complete will be as in Fig. 32, subject, of course, to variation according to the particular cards with which you commence your task.

**THE CONGRESS OF COURT CARDS.**  
 —Take the kings, queens, and knaves from the pack, and place them face upwards on the table in three rows of four each, avoiding as much as possible the appearance of arrangement, but really taking care to place them in the following order: In the first row you have only to remember not to have two of the same suit.

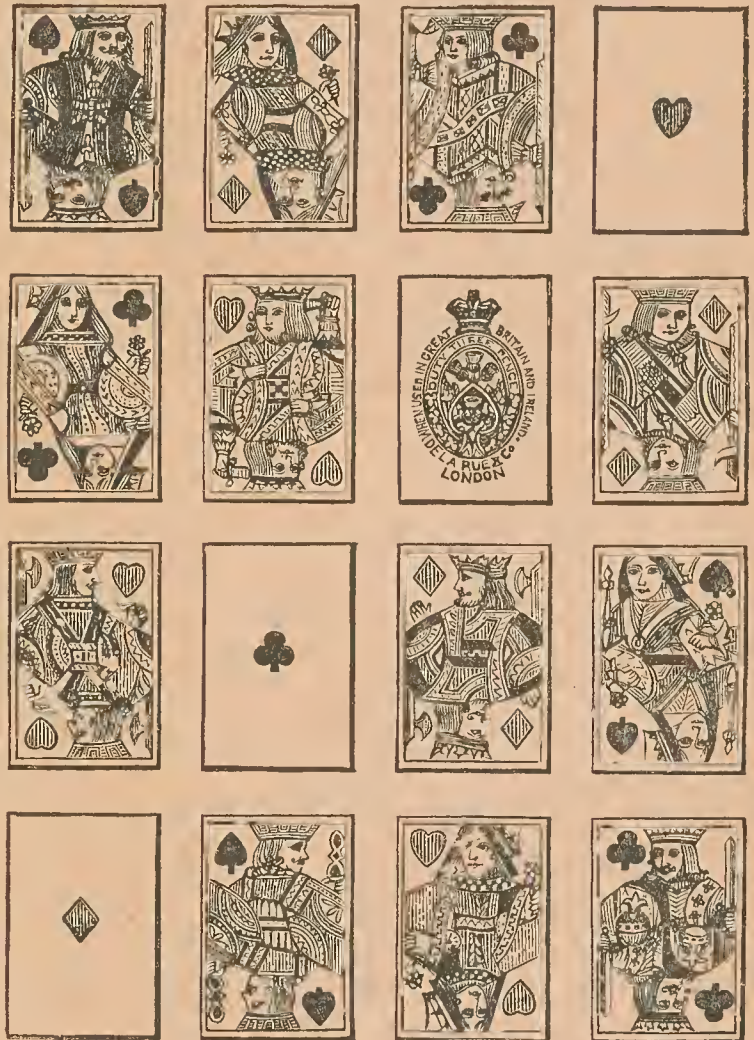


FIG. 32.

Begin the second row with a card of the same suit with which you ended the first, let the second card be of the same suit as the first of the first row, the third of the same suit as the second of the first row, and so on. The third row will begin with the suit with which the second left off, the second card will be of the same suit as the first of the second row, and so on. Now pick up the cards in vertical rows, beginning with the last card of the bottom row. The cards may now be cut (not shuffled) any number of times, but, if dealt in four heaps, the king, queen, and knave of each suit will come together.



## CHAPTER III.

## TRICKS INVOLVING SLEIGHT-OF-HAND OR THE USE OF SPECIALLY PREPARED CARDS.

WE have already explained the nature and use of the "forcing" pack of cards. It may be well, before we go further, to give a short account of one or two other species of prepared cards.

**THE LONG CARD.**—This is the technical name for a card longer or wider, by about the thickness of a sixpence, than the rest of the pack. This card will naturally project to that extent beyond the general length or width of the other cards, and the performer is thereby enabled to cut the pack at that particular card whenever he chooses to do so. With the aid of such a card, and a tolerable proficiency in "forcing" and "making the pass," many excellent tricks can be performed. Packs with a long card can be obtained at any of the conjuring depôts. The best plan, however, is to purchase two ordinary packs, precisely alike, and to have the edges of one of them shaved down by a bookbinder to the requisite extent, when you can insert any card of the other pack at pleasure to form your long card, and thus avoid the suspicion which would naturally arise from the performance of several tricks with the same card. A still greater improvement upon the ordinary long-card pack is the *biseauté* or tapering pack, in which, though only one pack is used, any card may in turn become the long card. A *biseauté* pack consists of cards all of which are a shade wider (say the thickness of a shilling) at one end than the other. (See Fig. 33, in which, however, the actual difference of width is exaggerated, in order to make the shape of the card clear to the eye.)

When two cards shaped as above are placed one upon another, but in opposite directions, the effect is as in Fig. 34. If the whole pack is at the outset placed with all the cards alike (*i.e.*, their ends tapering in

the same direction), by reversing any card and returning it to the pack, its wide end is made to correspond with the narrow ends of the remaining cards, thereby making it for the time being a "long" card. By offering the pack for a person to draw a card, and turning the pack round before the card is

replaced, the position of that card will thus be reversed, and you will be able to find it again in an instant, however thoroughly the cards may be shuffled. By pre-arranging the pack beforehand, with the narrow ends of all the red cards in one direction, and those of the black cards in the other direction, you may, by grasping



FIG. 33.



FIG. 34.

those of the black cards in the other direction, you may, by grasping the pack between the finger and thumb at each end (see Fig. 35), and, drawing the hands apart, separate the black cards from the red at a single stroke, or, by preparing the pack accordingly, you may divide the court cards from the plain cards in like manner. Many

other recreations may be performed with a pack of this kind, which will be noticed in due course. The long card and the *biseauté* pack have each their special advantages and disadvantages. The long card is the more reli-

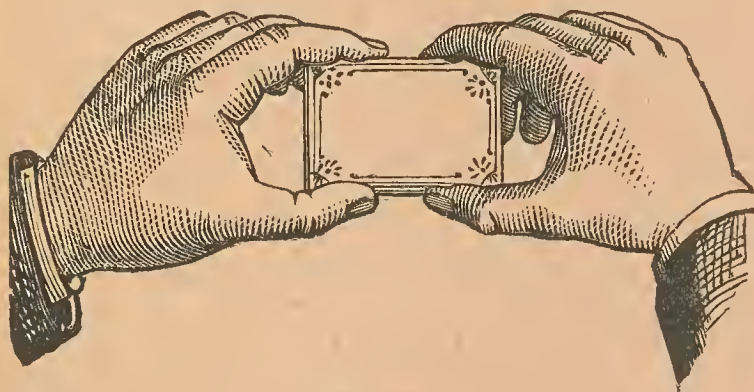


FIG. 35.

able, as it can always be distinguished with certainty from the rest of the pack; but it is very generally known, and after having made use of it for one trick, it is clear that you cannot immediately venture upon another with the same card. It is further comparatively useless unless you are proficient in "forcing." The *biseauté* pack may be used without any knowledge of "forcing," and has the advantage that any card may in turn become the key card, but it is treacherous,

The necessary turning of the pack is likely to attract observation, and any little mistake, such as allowing the card to be replaced in its original direction, or a few of the cards getting turned round in shuffling, will cause a breakdown. Notwithstanding these disadvantages, both the long card and the *biseauté* pack will be found very useful to the amateur; but it should be borne in mind that both these appliances are in reality only makeshifts or substitutes for sleight-of-hand. Professionals of the highest class discard them altogether, and rely wholly on the more subtle magic of their own fingers.

We subjoin a few of the best of the feats which specially depend upon the use of a long card or the *biseauté* pack.

A CARD HAVING BEEN CHOSEN AND RETURNED, AND THE PACK SHUFFLED, TO PRODUCE THE CHOSEN CARD INSTANTLY IN VARIOUS WAYS.—Request some person to draw a card, spreading them before him for that purpose. If you use a long-card pack you must force the long card; if you are using a *biseauté* pack any card may be drawn, the pack being reversed before the card is replaced. The card being returned, the pack may be shuffled to any extent, but you will always be able to cut by feel at the card chosen.

You may vary the trick by taking the cards upright between the second finger and thumb of the right hand, and requesting some one to say, "One, two, three!" at the word "three" drop all the cards save the card chosen, which its projecting edge will enable you to retain when you relax the pressure upon the other cards.

Another mode of finishing the trick is to request any one present to put the pack (previously well shuffled) in his pocket, when you proceed, with his permission, to pick his pocket of the chosen card. This is an effective trick, and, if you are proficient in sleight-of-hand, may be also performed with an unprepared pack of cards. In the latter case, when the chosen card is returned to the pack, you make the pass to bring it to the top, palm it, and immediately offer the cards to be shuffled. (See Fig. 15.) The pack being returned, you replace the chosen card on the top, and when the pack is placed in the pocket you have only to draw out the top card. The feat of cutting at the chosen card may also by similar means be performed with an ordinary pack. For this purpose you must follow the direc-

tions last above given up to the time when, the pack having been shuffled, you replace the palmed card on the top. Then transfer the pack to the left hand, and apparently cut with the right. We say *apparently*, for though to the eye of the spectator you merely cut the cards, you really make the pass by sliding the lower half of the pack to the left, the fingers of the left hand at the same moment opening a little to lift the upper packet, and so give room for the upward passage of the lower packet. The cards remaining after the pass in the left hand, which the spectators take to be the bottom half of the pack, are in reality the original upper half; and on the uppermost of such cards being turned up, it is found to be the one which was chosen.

Another good mode of finishing the trick is to fling the pack in the air, and catch the chosen card. For this purpose, after forcing the long card, and after giving the pack to be shuffled, you cut the pack at the long card as before, but without showing it, and place the original lower half of the pack on the top. The chosen card will now be at the bottom. Take the pack face downwards upon the right hand, and quickly transfer it to the left, at the same time palming (with the right hand) the bottom card. Spread the cards a little, and fling them into the air, clutching at them with the right hand as they descend, and at the same moment bring the chosen card to the tips of the fingers. The effect to the spectators will be as if you actually caught it among the falling cards.

This feat also may be performed without the aid of a long card, and without the necessity of forcing a card. In this case, as in the pocket-picking trick, you make the pass as soon as the card is returned to the pack, in order to bring it to the top, and palm it; then offer the pack to be shuffled. When the cards are handed back, place the chosen card for a moment on the top of the pack, and endeavour to call attention—indirectly, if possible—to the fact that you have no card concealed in your hand. Then again palming the card, you may either yourself fling up the cards or request some other person to do so, and terminate the trick as before.

A still more effective form of this trick, in which the chosen card is caught upon the point of a sword, will be found among the card tricks performed by the aid of special apparatus.

The following is a good long-card trick, but demands consider-

able proficiency in sleight-of-hand. You "force" the long card, allowing it to be returned to any part of the pack, and the whole to be well shuffled. You then say, "You must be by this time pretty certain that, even if I knew your card in the first instance, I must have quite lost sight of it now. If you do not feel quite certain, please shuffle the cards once more." Every one being fully satisfied that the card is completely lost in the pack, you continue, "Let me assure you that I do not know, any more than yourselves, whereabouts in the pack your card is at this moment. You can all see that I have no duplicate card concealed in my hands. I will now take the top card, whatever it may be, or, if you prefer it, any one may draw a card from any part of the pack, and I will at once change it to the card originally chosen." The audience will probably prefer to draw a card, which, when they have done, you continue, "I presume the card you have just drawn is not the one originally chosen. Will the gentleman who drew the first card look at it and see if it is his card?" The reply is pretty certain to be in the negative. During the discussion you have taken the opportunity to slip the little finger of the left hand immediately *above* the long card (which, it will be remembered, was that first drawn), and to make the pass, thereby bringing it to the top, and enabling you to palm it. You now ask the person holding the second card to place it on the top of the pack, which you immediately transfer to the right hand, thus bringing the palmed card upon it. You then say, "To show you that this trick is not performed by sleight-of-hand, or by any manipulation of the cards, I will not even touch them, but will place them here on the table in sight of all. Will the gentleman who drew the first card please to say what his card was?" The card being named, you slowly and deliberately turn over the top card, which will be found to be transformed into that first chosen. The other card is now the next card on the top of the pack, and, as somebody may suspect this, and by examining the pack gain a partial clue to the trick, it will be well to take an early opportunity of removing this card, either by shuffling, or by making the pass to bring it to the centre of the pack.

If you make use of a *biseauté* pack, there is, of course, no necessity for forcing the card in the first instance.

You may also reveal a chosen card with very good effect in the

following manner: A card having been freely drawn, open the pack in such manner that it may be placed, when returned, immediately under the long card, which, by the way, should in this instance really be a *wide* card, though the term "long card" applies, as already mentioned, to both kinds of card. The pack may be moderately shuffled, with very little risk of the two cards being separated, the greater width of the long card tending to shelter the card beneath it, and making it very unlikely that that card will be displaced. If after the shuffle the long card does not happen to be tolerably high up in the pack, you should cut the cards in such manner as to make it so. Holding the cards in a horizontal position, face downwards, above the table, the thumb being on one side and the fingers on the other side of the pack, you say, "Ladies and gentlemen, I am now about to drop the cards, a few at a time, in a number of little heaps upon the table, stopping when you tell me to do so. It will be equally open to you to stop me when I have made one or two heaps only, or not until I have made seven or eight, but, whenever it is, the card at the top of the heap last made will be the identical card which was just now drawn, and which has since, as you have seen, been thoroughly shuffled in the pack." You now drop the cards, four or five at a time, on various parts of the table. When the word "stop" is pronounced you let go all the remaining cards below the long card, which, from its greater width, a very slight pressure suffices to retain. The card chosen having been next below the long card, is now at the top of the last heap. You ask the person who drew to name his card, and, touching the back of the top card with your wand, turn it over to show that it is the right one.

If you are tolerably expert in sleight-of-hand you may repeat the trick in a yet more striking manner. Proceed as before up to the moment when the word "stop" is pronounced. Having let fall as before all the cards below the long card, lay down the remainder of the pack, and take in the left hand the heap which you last dealt. Cover it with the right hand for an instant, and, sliding away the hand gently to the right, palm the top card, and immediately take by one corner the next card, holding it face downwards until the drawer has named his card, which was, we will suppose, the queen of hearts. As soon as the card is named, you turn towards the audience the face

of the card you hold, saying, "Here is the card, as before." Do not look at it yourself, but at once replace it on the pack, and, covering the pack with the right hand, leave the palmed card upon it. You are by this time made aware by a murmur, if not by a more decided manifestation on the part of the audience, that something is wrong. You ask what is the matter, and are told that, so far from showing the queen of hearts, the card you produced was a totally different one, say, the seven of spades. You pretend to look embarrassed, and ask if they are quite sure. "It is very strange," you remark, "I never failed in this trick before. Will you allow me to try again?" Then, appearing to recollect yourself, "Oh, of course!" you exclaim, "I forgot to touch the card with the magic wand." You do so. "Will some one be kind enough to look at the card now?" The card is examined, and proves to be, as it ought to have been originally, the queen of hearts.

**TO TEACH THE COMPANY A TRICK WHICH THEY LEARN WITHOUT DIFFICULTY ; THEN TO ALLOW THEM TO SUCCEED OR TO CAUSE THEM TO FAIL AT YOUR PLEASURE.**—This surprising trick is performed with the piquet pack of thirty-two cards, from which you must beforehand take away, and secretly pocket, one card of each suit, the spectators, however, believing that you use the whole thirty-two cards.

You announce to the company that you will teach them a trick. You deal the cards face upwards in rows of four, according to the rules set forth in the trick already described under the title of "The Congress of Court Cards," *i.e.*, you place a card of each suit in the top row ; you commence each row with a card of the suit with which the row above ended ; you make the second of each row the same suit as the first of the row above, and the third the same suit as the second of the row above, and so on. Thus, if your top row be club, diamond, heart, spade, your second will be spade, club, diamond, heart ; your third, heart, spade, club, diamond ; your fourth, diamond, heart, spade, club ; your fifth, club, diamond, heart, spade ; your sixth, spade, club, diamond, heart ; and your seventh, heart, spade, club, diamond. You now gather up the cards as directed in the trick already mentioned, *i.e.*, in vertical rows, from the bottom upwards, commencing at the right-hand bottom corner. The pack thus

arranged may be cut any number of times, but, if dealt in four heaps, all the cards of each suit will be found to be together.

So far, the trick is ingenious rather than astonishing, although, the arrangement of the cards having reference only to the suits, and not to individual cards, the cards do not at first sight appear to be specially arranged; and if you are rapid and apparently careless in placing them, the spectators will in all probability believe that they are placed hap-hazard. If you can induce this belief, you will greatly heighten their surprise at finding the different suits regularly sorted after the deal. But the trick is not yet finished. You again place the cards as before, remarking that the trick is simplicity itself when once the principle is known, and on this occasion you draw special attention to the necessary arrangement of the cards. Having completed the trick for the second time, you invite some of the audience to try their hands, which they do, and of course succeed, there being really no difficulty in the matter. When one or two have tried and succeeded, they will probably disparage the trick, as being absurdly easy. "Pardon me," you say, "you have succeeded so far, because it was my will and pleasure that you should do so. You seem incredulous, but I am perfectly serious. To prove that I am so, I give you warning that the next person who attempts the trick will fail. Come, who accepts the challenge?" Some one is sure to respond, and in all probability to offer you a bet that he will succeed. "Sir," you reply, "I never bet on certainties, or your money would be already lost. I have said that you shall fail, and you cannot, therefore, possibly succeed." You have, meanwhile, secretly palmed the four cards which you pocketed before beginning the trick, and have watched your opportunity to replace them on the table with the rest of the pack.

Your opponent may now try as much as he pleases, but he cannot possibly succeed, the fact being that the process above described produces the desired effect with twenty-eight cards, but will not do so with thirty-two. The first thought of your audience is sure to be that you have abstracted some of the cards in order to make the trick fail, but on counting they find the number correct. Not one in a hundred will suspect that the reverse is the case, and that when you performed the trick the pack was incomplete.



By the time three or four of the company have tried and failed, you will probably have found an opportunity of again pocketing a card of each suit; and you may then announce that, having sufficiently proved your power, you will now graciously condescend to remove the prohibition, and allow the next person who tries to succeed. This, of course, he will do; and the trick may very well end here, with the satisfaction on your part that you have kept your secret, and that, even when removed from the sphere of your adverse influence, your pupils will fail in performing the trick, making the attempt, as they naturally will, with the full piquet pack. But it is just possible that a *contretemps* may arise, for which it will be well to be prepared. Some one of the audience, more acute than the generality, may suggest again counting the cards, to see if all are there when the trick succeeds. Even in this case you need not be discomfited. At once offer yourself to count the cards, and, gathering them up for that purpose, add to them the four which you removed, which you should again have palmed in readiness. Count them deliberately on to the table, and, when every one is satisfied that the pack is complete, announce that you will once more perform the trick, in order to let every one see that you actually use no more and no less than thirty-two cards. Place the cards as before, counting aloud as you do so, till the whole thirty-two cards are placed. So far you have not varied your method of proceeding, but to succeed with the whole thirty-two cards you must secretly make a slight variation in the manner of picking up. You will remember that the cards were picked up *face upwards*, beginning from the bottom of the right hand row, placing the cards of that row on those of the next row, and so on. Now, to perform the trick with thirty-two cards, the bottom cards of each row must be gathered up all together, and placed on the face of the pack. Thus, if the bottom card of the first or left hand row be the knave of spades, that of the second row the ten of diamonds, that of the third row the ace of hearts, and that of the fourth row the seven of clubs, those four cards must be picked up as follows: The knave of spades must be placed (face upwards) on the ten of diamonds, the ten of diamonds on the ace of hearts, and the ace of hearts on the seven of clubs, which will occupy its own place on the face of the cards of the last or right-hand row. For convenience of picking up, it will be

well to place the four rows very near together, slightly converging at the bottom, when it will be tolerably easy, by a bold, quick sweep of the left hand from left to right, to slide the three other cards in due order, on to the bottom card of the last row; while the performer, looking not at the cards but at his audience, diverts their attention by any observations which may occur to him. The trick in this form requires considerable address, and the performer should not, therefore, venture upon it until, by frequent practice, he can be certain of placing the four cards neatly with his left hand, and without looking at his hands, which would infallibly draw the eyes of the audience in the same direction, and thereby spoil the trick.

**TO DISTINGUISH THE COURT CARDS BY TOUCH.**—This trick is performed by means of a preliminary preparation of the court cards, to be made as follows: Take each court card separately, edge upwards, and draw a tolerably sharp knife, the blade held sloping backwards at an angle of about  $45^\circ$ , once or twice along the edge from left to right. This will be found to turn the edge of the card, so to speak, and to leave on each side a minute ridge, not noticeable by the eye, but immediately perceptible, if sought for, to the touch. Prepare the opposite edge of the card in the same way, and again mix the court cards with the pack, which is now ready for use.

Offer the prepared pack to be shuffled. When the pack is returned to you, you may either hold it above your head, and, showing the cards in succession, call "court card" or "plain card," as the case may be, or you may offer to deal the cards into two heaps, consisting of court cards in one heap and plain cards in the other, every now and then offering the cards to be again shuffled. You can, of course, perform the trick blindfold with equal facility.

You should endeavour to conceal, as much as possible, the fact that you distinguish the court cards by the sense of touch, and rather seek to make your audience believe that the trick is performed by means of some mathematical principle, or by any other means remote from the true explanation. This advice, indeed, applies more or less to all tricks. Thus your knowledge of a forced card depends, of course, on sleight-of-hand; but you should by no means let this be suspected, but rather claim credit for some clairvoyant faculty; and

*vice versa*, when you perform a trick depending on a mathematical combination, endeavour to lead your audience to believe that it is performed by means of some impossible piece of sleight-of-hand. Further, endeavour to vary your *modus operandi*. If you have just performed a trick depending purely on sleight-of-hand, do not let the next be of the same character, but rather one based on a mathematical principle, or on the use of special apparatus.

**TO NAME ANY NUMBER OF CARDS IN SUCCESSION WITHOUT SEEING THEM.**—*First Method.*—This trick, in its original form, is so well known that it is really not worth performing; but we describe it for the sake of completeness, and for the better comprehension of the improved method. The performer takes the pack, and secretly notices the bottom card. He then announces that he will name all the cards of the pack in succession without seeing them. Holding the pack behind him for an instant, he turns the top card face outwards on the top of the pack; then holding the pack with the bottom card towards the audience, he names that card. From the position in which he holds the pack, the top card, which he has turned, is towards him, and in full view. Again placing his hands behind him, he transfers the last named to the bottom, and turns the next, and so on in like manner. Even in an audience of half-a-dozen only, it is very likely that there will be some one acquainted with this form of the trick, who will proclaim aloud his knowledge of “how it is done.” We will suppose that you have performed the trick with this result. Passing your hands again behind you, but this time merely passing the top card to the bottom, without turning any other card, you reply that you doubt his pretended knowledge, and name the card as before. He will naturally justify his assertion by explaining the mode of performing the trick. You reply, “According to your theory, there should be an exposed card at each end of the pack. Pray observe that there is nothing of the kind in this case” (here you show the opposite side of the pack), “but, to give a still more conclusive proof, I will for the future keep the whole of the pack behind me, and name each card *before* I bring it forward. Perhaps, to preclude any idea of arrangement of the cards, some one will kindly shuffle them.” When the cards are returned, you give them a slight addi-

tional shuffle yourself, and remarking, "They are pretty well shuffled now, I think," continue the trick by the

*Second Method.*—Glance, as before, at the bottom card. Place the cards behind you, and name the card you have just seen. Passing the right hand behind you, palm the top card, and then taking hold of the bottom card (the one you have just named) face outwards, with the two first fingers and thumb of the same hand, bring it forward and throw it on the table. Pause for a moment before you throw it down, as if asking the company to verify the correctness of your assertion, and glance secretly at the card which is curled up in your palm. Again place your hands behind you, call the name of the card you last palmed, and palm another. You can, of course, continue the trick as long as you please, each time naming the card which you palmed at the last call. You should take care to have a tolerably wide space between yourself and your audience, in which case, with a very little management on your part, there is little fear of their discovering the secret of the palmed card.

You should not be in too great a hurry to name the card you have just seen, or the audience may suspect that you gained your knowledge in the act of bringing forward the card you last named. To negative this idea, you should take care first to bring forward again the right hand, manifestly empty, and do your best to simulate thought and mental exertion before naming the next card.

TO MAKE FOUR CARDS CHANGE FROM EIGHTS TO TWOS, FROM BLACK TO RED, ETC.—For this trick you require three specially-prepared cards. The backs should be similar to those of the pack which you have in ordinary use, the faces being as depicted in Fig. 36. They may be purchased at any of the conjuring depôts.

You place these three cards privately at the bottom of the pack. You begin by remarking that you will show the company a good trick with the four eights and the two of diamonds. (If you use a piquet pack, you must provide



FIG. 36.

yourself with a special two of diamonds, of similar pattern to the rest of the pack.) You take the pack, and picking out the four genuine eights, hand them for examination. While they are being inspected,



FIG. 37.

you insert the little finger of your left hand between the three bottom cards (the prepared cards) and the rest of the pack. When the eights are returned, you place them with apparent carelessness on the top of the pack (taking care, however, to have the eight of clubs uppermost), and hand the two of diamonds for examination. While this card is being examined, you make the pass to bring the three prepared cards on the top. The two of diamonds being returned, you lay it on the table, and taking off the four top cards, which are now the three prepared cards and the eight of clubs, you spread them fanwise, when they will appear to be the four eights, as in Fig. 37. The eight of clubs is alone completely visible, one half of each of the other cards being covered by the card next preceding it. The spectators naturally take the four cards to be the four ordinary eights which they have just examined.

Insert the two of diamonds behind the eight of clubs, and lay that card in turn on the table. Close the cards and again spread them, but this time with the opposite ends outward, when they will appear to be the four twos, as in Fig. 38. Again take in the eight of clubs in place of the two of diamonds, and turn round the supposed two of hearts. This you may do easily and naturally



FIG. 38.



FIG. 39.

by remarking, "I must now touch something black; my coat-sleeve will do. I gently pass either card along it, thus, and replace it as before. The cards are now all black cards," which they actually

appear to be. (See Fig. 39.) Again substitute the two of diamonds for the eight of clubs, touch any red object, and again turn and spread out the cards, when they will appear to be all red cards, as in Fig. 40. Once more take in the eight of clubs in place of the two of diamonds, and replace the four cards on the pack, again making the pass in order to bring the three prepared cards to the bottom, and to leave the genuine eights on the top.

There is a more elaborate form of this trick procurable at the conjuring depôts, in which several groups of cards are used in succession, and the changes are proportionately multiplied, various colours and patterns being produced in the place of the ordinary figures on the cards. In our own opinion, the trick loses rather than gains by this greater elaboration, as the more fanciful changes have the disadvantage of showing clearly (which the simpler form of the trick does not) that the cards used are not ordinary cards; and this being once understood, the magic of the trick is destroyed.

We have had occasion more than once to direct you to turn round the cards, and it will be well for you to know how to do this neatly and without

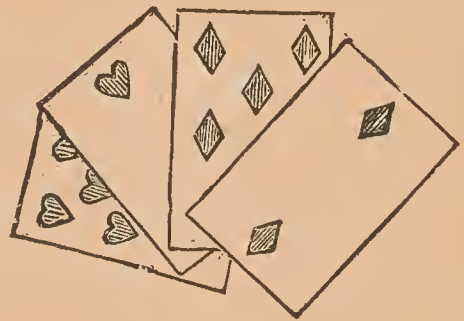


FIG. 40.

exciting suspicion. Hold the four cards fanwise in the left hand, the fingers behind and the thumb in front of the cards. Having exhibited them, turn their faces towards yourself, and with the thumb and finger of the right hand close the fan, and taking them by their upper ends, lay them face downwards on the table. Their lower ends will now be away from you, and when you desire again to exhibit the cards (in a transformed condition), you have only to turn them over *sideways*, and pick them up by the ends which are now directed towards you. This little artifice (which is simplicity itself in practice, though a little difficult to describe) must be carefully studied, as upon neat manipulation in this respect the illusion of the trick mainly depends.

**A CARD HAVING BEEN DRAWN AND RETURNED, AND THE PACK SHUFFLED, TO MAKE IT APPEAR AT SUCH NUMBER AS THE COM-**

**PANY CHOOSE.\***—Invite a person to draw a card. Spread out the pack that he may replace it, and slip your little finger above it. Make the pass in order to bring the chosen card to the top; palm it, and offer the pack to be shuffled. When the pack is returned to you, replace the chosen card on the top, and make the first of the false shuffles above described, but commence by sliding off into the right hand the *two* top cards (instead of the top card only), so that the chosen card may, after the shuffle, be last but one from the bottom. Take the pack face downwards in the left hand, and carelessly move about the pack so that the bottom card may be full in view of the audience. Inquire at what number the company would like the card to appear; and when they have made their decision, hold the pack face downwards, and with the first and second fingers of the right hand draw away the cards from the bottom one by one, throwing each on the table face upwards, and counting aloud “one,” “two,” “three,” and so on. The first card which you draw is naturally the bottom one, and the chosen card, which is second, would in the ordinary course come next; but you “draw back” this card with the third finger of the left hand (*see* page 36) and take the next instead, continuing in like manner until you have reached one short of the number at which the card is to appear. You now pause, and say, “The next card should be the card you drew. To avoid any mistake, will you kindly say beforehand what it was?” at the same time placing the card face downwards on the table. When the card is named, you request the drawer or some other person to turn it up, when it is found to be the right one.

*Another Method.*—The card having been drawn and replaced, bring it to the top by the pass, palm it, have the pack shuffled, and replace it on the top. Invite the audience to choose at what number it shall appear. They choose, we will suppose, fifth. “Very good,” you reply; “permit me, in the first place, to show you that it is not there already.” Deal out the first five cards, face downwards, and show that the fifth is not the chosen card. Replace the five cards, in their present order on the pack, when the card will be at the number named.

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\* Another form of this trick, in which sleight-of-hand is not needed, has been given at page 52.

SEVERAL PERSONS HAVING EACH DRAWN AND RETURNED A CARD, TO MAKE EACH CARD APPEAR AT SUCH NUMBER IN THE PACK AS THE DRAWER CHOOSES.—Allow three or four persons each to draw a card. When all have drawn, make the pass in such manner as to bring the two halves of the pack face to face. The pack should not, however, be equally divided. The upper portion should only consist of about half-a-dozen cards, and therefore in making the pass you should insert the finger only at that number of cards from the bottom. Receive back the drawn cards on the top of the pack, “ruffling” the cards (*see* page 27), and saying “Pass!” as each card is replaced. You may casually remark, “Your card has vanished; did you see it go?” When all are returned, you quickly “turn over” the pack (*see* page 37), and, taking off the top card, say, addressing yourself to the person who last returned a card, “You see your card has vanished, as I told you. At what number in the pack, say from the first to the tenth, would you like it to re-appear?” We will suppose the answer to be “the sixth.” You deal five cards from the end of the pack that is now uppermost, then pretending a momentary hesitation, say, “I fancy I dealt two cards for one; allow me to count them again.” This draws the general attention to the cards on the table, and gives you the opportunity to again turn over the pack. You continue, after counting, “We have five, this makes six; then this should be your card. Will you say what the card was?” You place the card on the table, face downwards, and do not turn it till it is named, this giving you the opportunity to again turn over the pack, to be ready to repeat the operation with the next card. You must be careful to invite the different persons to call for their cards in the reverse order to that in which they are replaced in the pack. Thus, you first address the person who last returned his card, and then the last but one, and so on. You must tax your ingenuity for devices to take off the attention of the spectators from the pack at the moment when it is necessary to turn it over; and as each repetition of the process increases the chance of detection, it is well not to allow more than three or four cards to be drawn.

If you have reason to fear that the cards left undealt will run short, you may always replace any number of those already dealt upon the reverse end of the pack to that at which the chosen cards are.



THE "THREE CARD" TRICK.—This well-known trick has long been banished from the *répertoire* of the conjuror, and is now used only by the itinerant sharpers who infest race-courses and country fairs. We insert the explanation of it in this place as exemplifying one form of sleight-of-hand, and also as a useful warning to the unwary.

In its primary form, the trick is only an illustration of the well-known fact that the hand can move quicker than the eye can follow. It is performed with three cards—a court card and two plain cards. The operator holds them, face downwards, one between the second finger and thumb of the left hand, and the other two (of which the court card is one) one between the first finger and thumb, and the other between the second finger and thumb of the right hand, the latter being the outermost. Bringing the hands quickly together and then quickly apart, he drops the three cards in succession, and challenges the bystanders to say which is the court card. If the movement is quickly made, it is almost impossible, even for the keenest eye, to decide with certainty whether the upper or lower card falls first from the hand, and consequently which of the three cards, as they lie, is the court card. This is the whole of the trick, if fairly performed, and so far it would be a fair subject for betting, though the chances would be much against the person guessing ; but another element is introduced by the swindling fraternity, which ensures the discomfiture of the unwary speculator. The operator is aided by three or four confederates, or "bonnets," whose business it is to start the betting, and who, of course, are allowed to win. After this has gone on for a little time, and a sufficient ring of spectators has been got together, the operator makes use of some plausible pretext to look aside from the cards for a moment. While he does so one of the confederates, with a wink at the bystanders, slyly bends up one corner of the court card, ostensibly as a means of recognition. The performer takes up the cards without apparently noticing the trick that has been played upon him, but secretly (that corner of the card being concealed by the third and fourth fingers of the right hand) straightens the bent corner, and at the same moment bends in like manner the corresponding corner of the other card in the same hand. He then throws down the cards as before. The bent corner is plainly visible,

and the spectators, who do not suspect the change that has just been made, are fully persuaded that the card so bent, and no other, is the court card. Speculating, as they imagine, on a certainty, they are easily induced to bet that they will discover the court card, and they naturally name the one with the bent corner. When the card is turned, they find, to their disgust, that they have been duped, and that the dishonest advantage which they imagined they had obtained over the dealer was in reality a device for their confusion.

**TO NAIL A CHOSEN CARD TO THE WALL.**—Procure a sharp drawing pin, and place it point upwards on the table, mantelpiece, or any other place where it will not attract the notice of the spectators, and yet be so close to you that you can cover it with your hand without exciting suspicion. Ask any person to draw a card. When he returns it to the pack, make the pass to bring it to the top, palm it, and immediately offer the pack to be shuffled. While this is being done, place your right hand carelessly over the pin, so as to bring the centre of the card as near as possible over it, and then press gently on the card, so as to make the point of the pin just penetrate it.

When the pack is returned, place the palmed card upon the top, and thus press home the pin, which will project about a quarter of an inch through the back of the card. Request the audience to indicate any point upon the woodwork of the apartment at which they would like the chosen card to appear; and when the spot is selected, stand at two or three feet distance, and fling the cards, backs foremost, heavily against it, doing your best to make them strike as flat as possible, when the other cards will fall to the ground, but the selected one will remain firmly pinned to the woodwork. Some little practice will be necessary before you can make certain of throwing the pack so as to strike in the right position. Until you can be quite sure of doing this, it is better to be content with merely *striking* the pack against the selected spot. The result is the same, though the effect is less surprising than when the cards are actually thrown from the hand.

**THE INSEPARABLE SEVENS.**—Place secretly beforehand three of the four eights at the bottom of the pack, the fourth eight, which is

not wanted for the trick, being left in whatever position it may happen to occupy. (The suit of this fourth eight must be borne in mind, for a reason which will presently appear.) Now select openly the four sevens from the pack, and spread them on the table. While the company are examining them, privately slip the little finger of the left hand immediately above the three eights at the bottom, so as to be in readiness to make the pass. Gather up the four sevens, and place them on the top of the pack, taking care that the seven of *the same suit as the fourth eight* is uppermost. Make a few remarks as to the affectionate disposition of the four sevens, which, however far apart they are placed in the pack, will always come together; and watch your opportunity to make the pass, so as to bring the three eights, originally at the bottom, to the top. If you are sufficiently expert, you may make the pass at the very instant that you place the four sevens on the top of the pack; but, unless you are very adroit, it is better to bide your time and make it an instant later, when the attention of the audience is less attracted to your hands. You then continue, "I shall now take these sevens (you can see for yourselves that I have not removed them), and place them in different parts of the pack." At the words, "You can see for yourselves," etc., you take off the four top cards, and show them fanwise. In reality, three of them are eights, but the fourth and foremost card being actually a seven, and the eighth pip of each of the other cards being concealed by the card before it, and the audience having, as they imagine, already seen the same cards spread out fairly upon the table, there is nothing to suggest a doubt that they are actually the sevens. (You will now see the reason why it is necessary to place uppermost the seven of the same suit as the *absent* eight. If you had not done so the seven in question would have been of the same suit as one or other of the three sham sevens, and the audience, knowing that there could not be two sevens of the same suit, would at once see through the trick.) Again folding up the four cards, you insert the top one a little above the bottom of the pack, the second a little higher, the third a little higher still, and the fourth (which is a genuine seven) upon the top of the pack. The four sevens, which are apparently so well distributed throughout the pack, are really together on the top, and you have only to make the pass, or, if you prefer it, simply cut

the cards, to cause them to be found together in the centre of the pack.

**THE INSEPARABLE ACES.**—This is really only another form of the last trick, though it differs a good deal in effect. You first pick out and exhibit on the table the four aces, and request some one to replace them on the pack, when you place three other cards secretly upon them. This you may either do by bringing three cards from the bottom by the pass, or you may, while the company's attention is occupied in examining the aces, palm three cards from the top in the right hand, and, after the aces are replaced on the top, simply cover them with that hand, thereby bringing the three palmed cards upon them. You now say, "I am about to distribute these aces in different parts of the pack; pray observe that I do so fairly." As you say this, you take off and hold up to the audience the four top cards, being the three indifferent cards with an ace at the bottom. You cannot, of course, exhibit them fanwise, as in the last trick, or the deception would be at once detected; but the spectators, seeing an ace at the bottom, and having no particular reason for suspecting otherwise, naturally believe that the cards you hold are really the four aces. Laying the four cards on the table, you distribute them, as in the last trick, in different parts of the pack; taking care, however, that the last card (which is the genuine ace), is placed among the three already at the top.

You now invite some one to cut. When he has done so, you take up the two halves, in their transposed position, in the left hand, at the same time slipping the little finger of that hand between them. The four aces are now, of course, upon the top of the lower packet. You then announce, "I am now about to order the four aces, which you have seen so well divided, to come together again. Would you like them to appear on the top, at the bottom, or in the middle of the pack? I should tell you that I know perfectly well beforehand which you will choose, and indeed I have already placed them at that particular spot." If the answer is, "In the middle," you have only to withdraw the little finger, and invite the company to examine the pack to see that they are already so placed. If the answer is, "On the top," you make the pass to bring them there. To produce them

at the bottom is rather more difficult, and unless you are pretty confident as to your neatness of manipulation, it will be well to limit the choice to "top" or "middle." In order to be able to bring the four aces to the bottom, you must, in picking up the cards after the cut, push forward a little with the left thumb the four top cards of the lower packet, and slip the little finger below and the third finger above them, so as to be able to make the pass above or below those four cards as occasion may require. If you are required to bring those four cards to the top, you must withdraw the little finger (thereby joining those cards to the upper cards of the lower packet) and make the pass with the aid of the third finger instead of the fourth. If, on the contrary, you desire to produce the four aces at the bottom, you simply withdraw the third finger, thereby leaving the aces at the bottom of the upper packet, when the pass will bring them to the bottom of the pack.

We have described the trick as performed with the aces, but the effect will, of course, be the same with four kings, four queens, or any other four similar cards.

HAVING PLACED THE FOUR ACES IN DIFFERENT POSITIONS IN THE PACK, TO MAKE THE TWO BLACK CHANGE PLACES WITH THE TWO RED ONES, AND FINALLY TO BRING ALL FOUR TOGETHER IN THE MIDDLE OF THE PACK.—This trick may immediately follow that last described. Again selecting the four aces (or such other four cards as you used for the last trick), and placing them on the table, take the two red ones, and opening the pack bookwise in the left hand, ostentatiously place them in the middle, at the same time secretly slipping your little finger between them. Ask the audience to particularly notice which of the aces are placed in the middle, and which at top and bottom. Next place one of the black aces on the top, and then turning over the pack by extending your left hand, place the remaining black ace at the bottom. As you again turn over the pack to its former position, make the pass, which the movement of the pack in turning over in the hand will be found to facilitate. The two halves of the pack having now changed places, the aces will, naturally, have changed their positions also, the two black ones now being in the middle, and the two red ones at top and bottom;

but it would be very indiscreet to allow the audience to know that this is already the case. As has been already mentioned, when a given change has taken or is about to take place, you should always seek to mislead the spectators as to the *time* of the change, as they are thereby the less likely to detect the mode in which it is effected. In accordance with this principle, you should endeavour in the present case to impress firmly upon the minds of your audience that the cards are as they have seen you place them; and for that purpose it is well to ask some one to say over again, for the general satisfaction, in what parts of the pack the four aces are.

At this point a *contretemps* may arise, for which it is well to be prepared. The person interrogated may possibly forget the relative position of the two colours, and may, therefore, ask to see again how the cards are placed; or some person may have seen or suspected that you have already displaced them, and may make a similar request for the purpose of embarrassing you. In order to be prepared for such a contingency, it is desirable, after you make the pass as above mentioned, not to allow the two halves of the pack to immediately coalesce, but to keep them still separated by the little finger. If you have done this, and for any reason it becomes necessary to show the cards a second time in their original condition, you have only to again make the pass, in order to bring them back to the same position which they occupied at first, making it a third time in order to effect the change.

We will suppose that the audience are at length fully satisfied that the two red aces are in the middle, and the two black ones at the opposite ends of the pack. You then say, "Ladies and gentlemen, I am about to command these aces to change places. Pray observe by what a very simple movement the transposition is effected." Making a quick upward movement with the right hand, you ruffle the cards, at the same moment saying, "Pass!" Turning the faces of the card to the audience, you show them that the red aces are now at top and bottom, and the black ones in the middle. While exhibiting them, take an opportunity to slip the little finger between these latter, and in closing the cards (while they are still face upwards), again make the pass, and place the pack face downwards on the table. You then say, "I have now, as you see, made the aces change places. I

don't know whether you saw how I did it. Perhaps I was a little too quick for you. This time I will do it as slowly as you please, or, if you prefer it, I will not even touch the cards with my hands, but merely place my wand upon the pack, so. Pass! Will you please to examine the pack for yourselves, when you will find that the aces have again changed places, and have returned to their original positions." This is found to be the case. You continue, "You have not found me out yet? Well, to reward your attention, as this really is a very good trick, I will show you how to do it for yourselves." Pick out the four aces, and hand the two red ones to one person, and the two black ones to another person. Then, taking the pack in your left hand, and addressing yourself first to the person on your right, request him to place the two aces which he holds respectively at the top and bottom of the pack. Then, turning to the other person, request him to place the two other aces in the middle of the pack, which you (apparently) open midway with the right hand for the purpose. In reality, instead of merely lifting up, as you appear to do, the top half of the pack, you make the pass by sliding out the bottom half of the pack to the left. This movement is completely lost in your quick half turn to the left as you address the second person, which so covers the smaller movement of the cards as to make it absolutely imperceptible; and it is in order to create the excuse for this useful half turn, that we have recommended you to place the aces in the hands of two different persons, and to begin with the person on your right. When the second pair of aces are thus replaced in the middle of the pack they are in reality placed between the two others, which the audience believe to be still at top and bottom. You now hand the pack to a person to hold, placing it face downwards in his palm, and requesting him to hold it very tightly, thus preventing any premature discovery of the top or bottom card. You then say, "I have promised to show you how to perform this trick. To make it still more striking, we will have this time a little variation. Instead of merely changing places, we will make all the four aces come together." Then, addressing the person who holds the cards, you continue, "The manner of performing this trick is simplicity itself, though it looks so surprising. Will you take my wand in your right hand? Hold the cards very tightly, and touch

the back with this end of the wand. Quite right. Now say 'Pass!' It is very simple, you see. Let us see whether you have succeeded. Look over the pack for yourself. Yes, there are the aces all together, as well as I could have done it myself. You can try it again by yourself at your leisure, but please don't tell any one else the secret, or you will ruin my business."

The above delusive offer to show "how it's done" can be equally well adapted to many other tricks, and never fails to create amusement.

A CARD HAVING BEEN THOUGHT OF, TO MAKE SUCH CARD VANISH FROM THE PACK, AND BE DISCOVERED WHEREVER THE PERFORMER PLEASES.—This trick should be performed with twenty-seven cards only. You deal the cards, face upwards, in three packs, requesting one of the company to note a card, and to remember in which heap it is. When you have dealt the three heaps, you inquire in which heap the chosen card is, and place the other two heaps, face upwards as they lie, upon that heap, then turn over the cards, and deal again in like manner. You again inquire which heap the chosen card is now in, place that heap undermost as before, and deal again for the third time, when the card thought of will be the first card dealt of one or other of the three heaps. You have, therefore, only to bear in mind the first card of each heap to know, when the proper heap is pointed out, what the card is. You do not, however, disclose your knowledge, but gather up the cards as before, with the designated heap undermost; when the cards are turned over, that heap naturally becomes uppermost, and the chosen card, being the first card of that heap, is now the top card of the pack. You palm this card, and hand the remaining cards to be shuffled. Having now gained not only the knowledge, but the actual possession, of the chosen card, you can finish the trick in a variety of ways. You may, when the pack is returned replace the card on the top, and giving the pack, face upwards, to a person to hold, strike out of his hand all but the chosen card (*see page 44*); or you may, if you prefer it, name the chosen card, and announce that it will now leave the pack, and fly into a person's pocket, or any other place you choose to name, where, it being already in your hand, you can very easily find it. A very



effective finish is produced by taking haphazard any card from the pack, and announcing that to be the chosen card, and on being told that it is the wrong card, apologizing for your mistake, and forthwith "changing" it by the fifth method (*see* page 32) to the right one.

Some fun may also be created as follows:—You name, in the first instance, a wrong card—say the seven of hearts. On being told that that was not the card thought of, you affect surprise, and inquire what the card thought of was. You are told, let us say, the king of hearts. "Ah," you remark, "that settles it; I felt sure you were mistaken. You could not possibly have seen the king of hearts, for you have been sitting on that card all the evening. Will you oblige me by standing up for a moment," and, on the request being complied with, you apparently take the card (which you have already palmed) from off the chair on which the person has been sitting. The more shrewd of the company may conjecture that you intentionally named a wrong card in order to heighten the effect of the trick; but a fair proportion will always be found to credit your assertion, and will believe that the victim had really, by some glamour on your part, been induced to imagine he saw a card which he was actually sitting on.

This trick is frequently performed with the whole thirty-two cards of the piquet pack. The process and result are the same, save that the card thought of must be one of the twenty-seven cards first dealt. The chances are greatly against one of the last five cards being the card thought of, but in such an event the trick would break down, as it would in that case require four deals instead of three to bring the chosen card to the top of the pack.

It is a good plan to deal the five surplus cards in a row by themselves, and after each deal, turn up one of them, and gravely study it, as if these cards were in some way connected with the trick.

**TO CAUSE A NUMBER OF CARDS TO MULTIPLY INVISIBLY IN A PERSON'S KEEPING.**—Secretly count any number, say a dozen, of the top cards, and slip the little finger of the left hand between those cards and the rest of the pack. Invite a person to take as many cards as he pleases, at the same time putting into his hands all, or nearly all, of the separated cards. If he does not take all, you will be able to see at a glance, by the number that remains above your little finger,

how many he has actually taken. Pretend to weigh in your hand the remaining cards, and say (we assume that you are using a piquet pack), "I should say by the weight that I have exactly twenty-two cards here, so you must have taken ten. Will you see if I am right?" While he is counting the cards he has taken, count off secretly from the pack, and palm in the right hand, four more. When he has finished his counting, you say, "Now will you please gather these cards together, and place your hand firmly upon them?" As you say this, you push them towards him with your right hand. This enables you to add to them, without attracting notice, the four cards in that hand. Continue, "Now how many cards shall I add to those in your hand? You must not be too extravagant, say three or four." The person addressed will probably select one or other of the numbers named, but you must be prepared for the possibility of his naming a smaller number. If he says "Four," you have only to ruffle the cards in your hand, or make any other gesture which may ostensibly effect the transposition; and he will find on examination that the cards under his hand are increased by four, according to his desire. If he says "Three," you say, "Please give me back one card, to show the others the way." This makes the number right. If "two" are asked for, you may ask for *two* cards to show the way; or you may say, "Two, very good! Shall I send a couple more for anybody else?" when some one or other is pretty sure to accept your offer. If one only is asked for, you must get two or three persons to take one each, taking care always by one or the other expedient to make the number correspond with the number you have secretly added. While the attention of the company is attracted by the counting of the cards, to see if you have performed your undertaking, again palm the same number of cards as was last selected (suppose three), and, after the cards are counted, gather them up, and give them to some other person to hold, adding to them the three just palmed; then taking that number of cards from the top of the pack, and again replacing them, say, "I will now send these three cards into your hands in the same manner." Ruffle the cards, as before, and, upon examination, the number of cards in the person's hands will again be found to be increased by three.

THE PACK BEING DIVIDED INTO TWO PORTIONS, PLACED IN THE KEEPING OF TWO DIFFERENT PERSONS, TO MAKE THREE CARDS PASS INVISIBLY FROM THE ONE TO THE OTHER.—This trick is identical in principle with the one last described, but the *mise en scène* is more elaborate, and several circumstances concur to give it a surprising effect. It was a special favourite with the late M. Robert-Houdin, and we shall proceed to describe it as nearly as possible in the form in which it was presented by him.

The performer brings forward a pack of cards, still in the official envelope. These he hands to a spectator, with a request that he will open and count them. He does so, and finds that they have the full complement (of thirty-two or fifty-two, as the case may be). He is next requested to cut the pack into two portions, pretty nearly equal, and to choose one of the packets. Having made his selection, he is further asked to count the cards in the packet chosen. The general attention being, meanwhile, drawn away from the performer, he has ample opportunity to get ready in his right hand, duly palmed, three cards of another pack, but of similar pattern to those of the pack in use. (These may previously be placed either on the *servante* or in the performer's right-hand *pochette*; or he may, if he prefers it, have them ready palmed in his right hand when he comes upon the stage to commence the trick.) The spectator, having duly counted the chosen pack, declares it to consist, say, of seventeen cards. "A capital number for the trick," remarks the performer. "Now, sir, will you be kind enough to take these seventeen cards in your own hands" (here he pushes them carelessly towards him, and joins the three palmed cards to them), "and hold them well up above your head, that every one may see them. Thank you. Now, as your packet contains seventeen cards, this other" (we are supposing a piquet pack to be used) "should contain fifteen. Let us see whether you have counted right." The performer himself audibly counts the remaining packet, card by card, on the table; immediately afterwards taking the heap in his left hand, and squaring the cards together, thus obtaining the opportunity to separate and palm in his right hand the three top cards. He continues, "Fifteen cards here—and—how many did you say, sir?—yes, seventeen, which the gentleman holds, make thirty-two. Quite right. Now will some one else oblige me by taking charge of

these fifteen cards." He hands the cards with the left hand, and at the same moment drops the three palmed cards into the *profonde* on the right side, immediately bringing up the hand, that it may be seen empty. "Now, ladies and gentlemen, I will show you a very curious phenomenon, all the more astonishing because you will bear me witness that, from the time the cards were counted, they have not been even one moment in my possession, but have remained in independent custody. Will you, sir" (addressing the person who holds the second packet), "hold up the cards in such a manner that I can touch them with my wand. I have but to strike the cards with my wand once, twice, thrice, and at each touch a card will fly from the packet which you are now holding, and go to join the seventeen cards in the other packet. As this trick is performed by sheer force of will, without the aid of apparatus or dexterity, I shall be glad if you will all assist me by adding the force of your will to mine, which will greatly lighten my labour. At each touch of the wand, then, please, all present, mentally to command a card to pass in the manner I have mentioned. Are you all ready! Then we will make the experiment. One, two, THREE! Did you see the cards pass? I saw them distinctly, but possibly my eyes are quicker than yours. Will each of the gentlemen who hold the cards be good enough to count his packet?" This is done, and it is found that the one holds twenty cards, and the other twelve only.

It is obvious that the two packets now collectively contain duplicates of three cards, while three others are missing; but it is extremely unlikely that any one will suspect this, or seek to verify the constitution of the pack.

TO ALLOW SEVERAL PERSONS EACH TO DRAW A CARD, AND THE PACK HAVING BEEN SHUFFLED, TO MAKE ANOTHER CARD DRAWN HAPHAZARD CHANGE SUCCESSIVELY INTO EACH OF THOSE FIRST CHOSEN.—Invite a person to draw a card. This first card need not be forced, as it is not essential for you to know what card it is, so long as you afterward keep it in sight. When the card is returned to the pack, insert the little finger under it, and make the pass in order to bring it to the bottom. Make the first of the false shuffles (*see* page 23), and leave it at the bottom. Again make the pass to bring it to

the middle of the pack, and force the same card on a second and again on a third person, each time making a false shuffle, and leaving the chosen card, which we will call *a*, ultimately in the hands of the last person who drew.\* When you have concluded the last shuffle, which (the card not now being in the pack) may be a genuine one, you offer the pack to some person who has not yet drawn, and allow him to draw any card he pleases, which second card we will call *b*. You open the pack, and ask the persons holding the two cards to replace them one on the other; that first chosen, *a*, being placed last—*i.e.*, uppermost. You make the pass to bring them to the top, and palm them, and then immediately hand the pack to be shuffled by one of the company. This being done, you replace them on the top of the pack, and, spreading the cards, and appearing to reflect a moment, pick out by the backs as many cards as there have been persons who drew (*i.e.*, four) including among them the two cards *a* and *b*. Exhibiting the four cards, you ask each drawer to say, without naming his card, whether his card is among them. The reply is, of course, in the affirmative. Each person who drew, seeing his own card among those shown, naturally assumes that the remaining cards are those of the other drawers; and the remainder of the audience, finding the drawers satisfied, are fully convinced that the cards shown are the four which were drawn. You now replace the cards in different parts of the pack, placing the two actually drawn in the middle, and secretly make the pass to bring them to the top. Then, spreading the cards, you invite another person to draw, which you allow him to do wherever he chooses. When he has done so, you request him to name aloud his card, which we will call *c*. Holding the card aloft, you ask each of the former drawers in succession, "Is this your card?" To which each answers, "No." After having received this answer for the last time, you "change" the card by the first method (*see* page 28) for the top card. You now have the card *a* (the one drawn several times) in your hand, while *b* has become the top card, and *c*, which you have just exhibited, is at the bottom. You continue, before showing *a*, "You are all agreed that this is not your

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\* The different drawers should be persons tolerably far apart, as it is essential that they should not discover that they have all drawn the same card.

card; you had better not be too sure. I will ask you one by one. You, sir," addressing the first drawer, "are you quite sure this is not your card?" He is obliged to own that it now is his card. "Pardon me," you say, breathing gently on the back of the card, "it may have been so a moment ago, but now it is this lady's," exhibiting it to the second drawer, who also acknowledges it as her card. To the third person you say, "I think you drew a card, did you not? May I ask you to blow upon the back of this card! It has changed again, you see, for now it is your card." The card having been again recognized, you continue, "There was no one else, I think," at the same moment again making the change by the first method, so that *a* is now at bottom and *b* in your hand. The person who drew *b* will, no doubt, remind you that you have not yet shown him his card. You profess to have quite forgotten him, and, feigning to be a little embarrassed, ask what his card was. He names it accordingly, upon which you ask him to blow upon the card you hold, and, turning it over, show that it has now turned into that card. Then again making the change, you remark, "Everybody has certainly had his card now." Then, yourself blowing upon the card you hold, which is now an indifferent one, you show it, and remark, "You observe that now it is nobody's card."

In this trick, as in every other which mainly depends upon forcing a given card, there is always the possibility that some person may, either by accident or from a malicious desire to embarrass you, insist upon drawing some other card. This, however, must not discourage you. In the first place, when you have once thoroughly acquired the knack of forcing, the victim will, nine times out of ten, draw the card you desire, even though doing his utmost to exercise, as he supposes, an absolutely free choice; and the risk may be still further diminished by offering the cards to persons whose physiognomy designates them as likely to be good-naturedly easy in their selection. But if such a *contretemps* should occur in the trick we have just described, it is very easily met. You will remember that the first card drawn is not forced, but freely chosen. It is well to make the most of this fact, and for that purpose, before beginning the trick, to offer the cards to be shuffled by several persons in succession, and specially to draw the attention of the audience to the fact that you

cannot possibly have any card in view. When the card is chosen, offer to allow the drawer, if he has the slightest suspicion that you know what it is, to return it, and take another. He may or may not accept the offer, but your evident indifference as to the card chosen will make the audience the less likely to suspect you afterwards of desiring to put forward any particular card. If, notwithstanding, a wrong card is drawn the second time, leave it in the hand of the drawer, and at once offer the cards to another person, and again endeavour to force the proper card, *a*, and let the wrong card take the place of *b* in the foregoing description. In the very unlikely event of a second wrong card being drawn, leave that also for the moment in the hands of the drawer, and let that card take the place of *c* in the finish of the trick.

TO MAKE FOUR ACES CHANGE TO FOUR KINGS, AND FOUR KINGS TO FOUR ACES.—This very effective trick is performed by the aid of four cards, which are so prepared as to appear aces on the one side and kings on the other. To make them, take four ordinary aces and four ordinary kings, and peel off half the thickness of each card. This may be easily done by splitting one corner of the card with a sharp penknife, when the remainder can be pulled apart without difficulty. The cards being thus reduced in thickness, paste back to back the king and ace of each suit, placing them in a press or under a heavy weight, that they may dry perfectly smooth and flat. Better still, entrust the process to some person who is accustomed to mounting photographs, when, at a trifling cost, you will have your double-faced cards thoroughly well made.

Place these four cards beforehand in different parts of the pack, the "ace" side downwards, *i.e.*, in the same direction as the faces of the other cards. Place the genuine aces face downwards on the top of the pack, which being thus disposed, you are ready to begin the trick.

Take the pack in your hand, face uppermost. Remark, "For this trick I want the aces and kings," and pick out, one by one, the real kings and the sham aces. Lay these cards on the table, the kings face upwards, and the prepared cards with the "ace" side uppermost. Draw the attention of the audience to these cards, and

meanwhile make the pass so as to bring the two halves of the pack face to face, when the four genuine aces will (unknown to the audience) be at the lower end of the pack. Place the four kings ostentatiously upon the opposite end of the pack, *i.e.*, that which is for the time being uppermost.

You now borrow a hat. Placing the pack for a moment on the table, and taking the four false aces in one hand and the hat in the other, place the aces on the table, and cover them with the hat, at the same moment turning them over. Then taking the pack in your hand, once more show the kings, and replacing them, say, "I shall now order these four kings to pass under the hat, and the four aces to return to the pack. I have only to touch the cards with my wand, and say, 'Pass,' and the change is accomplished." As you touch the cards with the wand, turn over the pack (*see page 37*), the bringing together of the hands and the gentle tap with the wand effectually covering the slight movement of the hand. If you do not use the wand, a semi-circular sweep of the hand which holds the cards in the direction of the hat, as you say "Pass," will answer the same purpose.

Having shown that the cards have changed according to command, you may, by repeating the process, cause the cards to return to their original positions. It is better not to carry the trick further than this, or some of the audience may possibly ask to be allowed to examine the cards, which would be embarrassing.

After the trick is over, make the pass to bring the pack right again, and then get the double-faced cards out of the way as soon as possible. The best way to do this, without exciting suspicion, is to take them up in the right hand, and apparently turn them over and leave them on the top of the pack, but in reality palm them, and slip them into your pocket, or elsewhere out of sight. After having done this, you may safely leave the pack within reach of the audience, who, if they examine it, finding none but ordinary cards, will be more than ever puzzled as to your *modus operandi*.

HAVING MADE FOUR PACKETS OF CARDS WITH AN ACE AT THE BOTTOM OF EACH, TO BRING ALL FOUR ACES INTO WHICHEVER PACKET THE COMPANY MAY CHOOSE.—Take the four aces, or any



other four cards of equal value, from the pack, and throw them face upwards on the table. While the company's attention is being drawn to them, make the pass, as in the last trick, so as to bring the two halves of the pack face to face. The company, having satisfied themselves that the four cards shown are really the four aces, and are without preparation, take them up, and replace them face downwards upon the top of the pack, which you hold in the left hand, remarking, "I am going to show you a trick with these four aces. I shall first place them on the table, and put three indifferent cards on each of them." Meanwhile, get the thumb of the left hand in position for the "turn over," and the instant that you have drawn off the top card with the right hand, turn over the pack, which the movement of the hands in removing the top card will enable you to do without attracting notice. This top card is really an ace, and you may therefore show it, as if by accident, while placing it on the table. Lay it face downwards, and then place three cards from the end you have just brought uppermost (which the audience will believe to be the other three aces), in a line with it on the table. Next place three more cards, taken from the same end of the pack, upon each of the three cards last dealt. When you come to that first dealt (the genuine ace), before dealing the three cards upon it, you must again turn over the pack, thereby bringing the three aces on the top. You thus have upon the table four packets of four cards each, one packet consisting of aces only, and the remaining three packets of indifferent cards; but the audience imagine that the aces are divided, and that there is one at the foot of each packet. You now ask any one to touch two out of the four packets. The two packets which he touches may include, or may not include, the one containing the four aces. Whichever be the case, take up and put aside the two which do *not* include the packet of aces, and remark, "We will place these aside," an observation which will be equally appropriate whether those were the two touched or not. Next ask the same or another person to touch one of the two remaining packets, and in like manner add that one which does not contain the aces to the two already set aside. Placing these three packets on the table, request some one of the company to place his hand upon them, and hold them tightly; then, taking the remaining packet yourself, observe.

"You have three aces, and I have only one; but by virtue of my magic power I shall compel those three aces to leave your hand, and come to mine. I just touch the back of your hand, so" (touching it with the cards you hold), "and say, 'Pass.' The change is already accomplished. Here are all four aces. Please to examine your own cards, when you will find you have not a single ace left. Let me remind you that the audience chose, and not I, which of the four packets you should take, and which one I should retain."\*

There is another method of performing this trick, which dispenses with the necessity of "turning over" the pack. In this case, as you place the four aces on the top of the pack, you insert the little finger of the left hand under the three uppermost, and make the pass to bring these three to the bottom, still, however, keeping the finger between them and the rest of the pack. You deal out the four top cards (supposed to be the four aces), as above, and three others on each of the three non-aces. You next ask some person to draw any three cards (taking care not to let him draw one of the three at the bottom), and place them at the top of the pack. The moment he has done so, you again make the pass, thus bringing the three aces upon them. You then say, taking off (without showing) the three top cards, "Now I will take these three cards, freely drawn from the middle of the pack, and place them here on this last ace." From this point the course of the trick is the same as already described.

TO CHANGE THE FOUR ACES, HELD TIGHTLY BY A PERSON, INTO FOUR INDIFFERENT CARDS.—This is a most brilliant trick, and puzzles even adepts in card-conjuring. In combination with the "Shower of Aces," which next follows, it was one of the principal feats of the Elder Conus, and subsequently of the celebrated Comte.

The trick is performed as follows:—You begin by announcing that you require the assistance of some gentleman who never believes anything that he is told. The audience generally take this as a joke,

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\* It will be observed that this trick is terminated after the manner described at page 45, to which the reader is recommended to refer, as the above description will be more clearly intelligible by the aid of the further explanations there given.

but for the purpose of this trick it is really rather an advantage to have the assistance of a person who will take nothing for granted, and will be satisfied with nothing short of ocular demonstration of any fact which you desire him to concede. Some little fun may be made in the selection, but a volunteer having at last been approved of, you request him to step forward to your table. Selecting from the pack the four aces, you ask him to say aloud what cards those are, at the same time holding them up that all may see them. Then laying the aces face upwards on the table, you hand him the remainder of the cards, and ask him to ascertain and state to the company, whether there is any peculiarity about the cards, and whether, in particular, there are any other aces in the pack. His reply is in the negative. You then ask whether any other person would like to examine the pack. All being satisfied, you take the pack, face downwards, in your left hand, and picking up the four aces with the right, place them on the top, at the same moment slightly ruffling the cards. Then taking the aces one by one (without showing them) you place them face downwards on the table. Addressing the person assisting you, you say, "I place these four aces on the table. You admit that they are the four aces." Your victim, not having seen the faces of the cards since they were replaced on the pack, and having noticed the slight sound produced by your ruffling the cards, will, in all probability, say that he does not admit anything of the sort. "Why," you reply, "you have only just seen them; but I'll show them to you again, if you like." Turning them face upwards, you show that the four cards really are the aces, and again replace them on the pack, ruffle the cards, and deal out the four aces face downwards as before. You again ask your assistant whether he is certain this time that the four cards on the table are the aces. He may possibly be still incredulous, but if he professes himself satisfied, you ask him what he will bet that these cards are really the aces, and that you have not conjured them away already. He will naturally be afraid to bet, and you remark, "Ah, I could tell by the expression of your countenance that you were not quite satisfied. I'm afraid you are sadly wanting in faith, but as I can't perform the trick, for the sake of my own reputation, until you are thoroughly convinced, I will show you the cards once more," This you do, and again replace them on the pack,

but before doing so, slip the little finger of the left hand under the top card of the pack. Again take off the aces with the finger and thumb of the right hand, carrying with them at the same time this top card. Then with a careless gesture of the right hand toward the audience, so as to show them the face of the undermost card (the one you have just added), you continue, "I really can't imagine what makes you so incredulous. Here are the aces" (you replace the five cards on the pack)—"I take them one by one, so, and place them on the table. Surely there is no possibility of sleight-of-hand here. Are you all satisfied that these are really the aces *now*?" The audience having noted, as you intended them to do, that the fifth or bottom card was not an ace, naturally conclude that other cards have been by some means substituted for the aces, and when you ask the question for the last time, you are met by a general shout of "No!" You say, with an injured expression, "Really, ladies and gentlemen, if you are all such unbelievers, I may as well retire at once. I should hope that, at least, you will have the grace to apologize for your unfounded suspicions." Then, turning to the person assisting you, you continue, "Sir, as every act of mine appears to be an object of suspicion, perhaps *you* will kindly show the company that those are the aces, and replace them yourself on the top of the pack."

This he does. But during the course of the above little discussion, you have taken the opportunity to count off, and palm in your right hand, the five top cards of the pack. It is hardly necessary to observe that while doing this, you must scrupulously refrain from looking at your hands. The mode of counting is to push forward the cards one by one with the thumb, and to check them with the third finger, of the left hand. A very little practice will enable you to count off any number of cards by feel, in this manner, with the greatest ease. When the aces are replaced on the top of the pack, you transfer the pack from the left to the right hand, thus bringing the palmed cards above them, then placing the whole pack on the table, face downwards, inquire, "Will you be good enough to tell me where the aces are *now*?" The answer is generally very confident, "On the top of the pack." Without taking the pack in your hand, you take off, one by one, the four top cards, and lay them face downwards on the table, as before; then taking up the fifth card and exhibiting it to the com-

pany, observe, "You see there are no more aces left, but if you like you can look through the pack." So saying, you take up the cards, and run them rapidly over with their faces towards the spectators, taking care, however, not to expose either of the five at the top, four of which are the genuine aces. Then, addressing your assistant, you say, "The company being at last satisfied, perhaps you will be good enough to place your hand on those four cards, and hold them as tightly as possible." Then, holding the pack in the left hand, you take between the first finger and thumb of the right hand the top card of the pack, being the only one left of the five you palmed and placed over the aces, and say, "Now I am going to take four indifferent cards one after the other, and exchange them for the four aces in this gentleman's hand. Observe the simplicity of the process. I take the card that first comes to hand" (here you show the face of the card that you hold, which we will suppose to be the seven of diamonds), "I don't return it to the pack, even for a moment, but merely touch the hand with it, and it becomes the ace of (say) spades" (which you show it to be). At the words "return it to the pack," you move the card with what is taken to be merely an indicative gesture, towards the pack, and at the same instant "change" it by the third method (see page 30) for the top card of the pack, which is one of the aces.

You now have the seven of diamonds at the top of the pack, with the remaining three aces immediately following it. You must not show this seven of diamonds a second time, and it is therefore necessary to get it out of the way. The neatest way of doing this is as follows:— You remark, "To show you that I take the cards just as they come, I will give them a shuffle," which you do as indicated for the *first* of the "false shuffles" (see page 23), subject to the modification following. Pass into the right hand first the top card (the seven of diamonds) alone, and upon this card pass the next three, which are the three aces, then the rest of the cards indifferently. When all the cards are thus passed into the right hand, shuffle them again anyhow, but take care to conclude by bringing the four lowest cards to the top; you will now have the three aces uppermost, and the seven of diamonds in the fourth place. Taking off the top card, and drawing it sharply over the hand of the person assisting, you show that it also is an ace, and in like manner with the next card, making, if you choose,

a false shuffle between. After the third ace has been shown, make a false shuffle, and finally leave at the top the last ace, with one card above it. This may be effected by bringing up from the bottom in concluding the shuffle the two bottom cards, instead of the last (the ace) only. Taking the top card between the thumb and first finger of the right hand, and showing it with apparent carelessness, so as to give the company the opportunity of remarking that it is not an ace, you replace it on the pack for an instant, saying, "We have had three aces, I think. Which is it that is wanting?" Here you glance down at the aces on the table. "Oh! the ace of diamonds. Then the card that I hold must change to the ace of diamonds." You have meanwhile effected the change, and turning up the card you hold, you show that it is the ace of diamonds.

You may, if you please, use the first instead of the third method of making the "change" in performing this trick, but the first method demands a higher degree of dexterity to make it equally deceptive; and the movement used in the third method has in this instance the advantage of appearing to be the natural accompaniment of the words of the performer.

**THE SHOWER OF ACES.**—This trick forms a very effective sequel to that last described, or may with equal facility be made to follow many other card tricks. To perform it, the first essential is the possession of a pack of cards similar in size and pattern to that you have in general use, but consisting of aces only. You can purchase such a pack at most of the conjuring depôts, or you may, without much difficulty, manufacture one for yourself. If you decide upon the latter course, you must first procure thirty or forty blank cards backed with the requisite pattern. These you can transform into aces in two ways. The first is, to split three or four ordinary cards of each suit, and, after peeling off, as thin as possible, the face of each, carefully cut out the pips, and paste one in the centre of each of your blank cards. This process, however, takes a considerable time; and, when the sham aces are collected in a pack, the extra thickness of the paper in the centre of each produces an objectionable bulge. The better plan is to procure a stencil-plate representing the figures of a club, heart, and diamond, which will enable you to pro-

duce any number of the aces of those suits, using Indian ink for the clubs, and vermilion, mixed with a little size, for the hearts and diamonds. The ace of spades you must dispense with, but this is of little consequence to the effect of the trick.

You must have these cards close at hand, in such a position as to enable you to add them instantly, and without attracting observation, to the pack you have been using. If you use the regular conjuror's table, before described, you may place your pack of aces on the *servante*. If you do not use such a table, you may place them in one of your *pochettes*. In either case, you will have little difficulty in reaching them at the right moment, and placing them on the top of the ordinary pack, holding the whole in your left hand, but keeping the little finger between. Having done this, you say to the person who has been assisting you (in continuation of the trick you have just performed), "You appear to be fond of aces, sir. How many would you like?" He is fully convinced, having previously examined the pack, that you have only the ordinary four; but, from a desire to put your powers to an extreme test, he may possibly name a larger number—say, seven. "Seven!" you reply; "that is rather unreasonable, seeing there are only four in the pack. However, we will make some more. Do you know how to make aces? No? Then I will show you. Like all these things, it's simplicity itself, when you once know it. Will you oblige me by blowing upon the pack?" which you hold just under his nose for that purpose. He does so, and you deliberately count off and give to him the seven top cards, which all prove to be aces. You then say, "Perhaps you would like some more. You have only to blow again. Come, how many will you have?" He again blows on the pack, and you give him the number desired. While he is examining them, you cover the pack for a moment with your right hand, and palm a dozen or so of the remaining aces. Then remarking, "You blew a little too strongly that time. You blew a lot of aces into your waistcoat," you thrust your hand into the breast of his waistcoat, and bring out three or four of the palmed cards, leaving the remainder inside; then pull out two or three more, dropping them on the floor, so as to scatter them about and make them appear as numerous as possible. You then say, "There seem to be a good many more there

yet. Perhaps you will take them out yourself." While he is doing so, you palm in the right hand all the remaining aces. When he professes to have taken out all, you say, "Are you quite sure that you have no more aces about you? You blew very hard, you know. I really think you must have some more. Will you allow me?" Then, standing on his right, you place your right hand just below his eyes, and spring the remaining aces from it, in the manner indicated for springing the cards from hand to hand (*see* page 37), the effect being exactly as if a shower of cards flew from his nose.

SEVERAL PERSONS HAVING EACH DRAWN TWO CARDS, WHICH HAVE BEEN RETURNED AND SHUFFLED, TO MAKE EACH COUPLE APPEAR IN SUCCESSION, ONE AT THE TOP AND THE OTHER AT THE BOTTOM OF THE PACK.—This capital trick was also a great favourite with Comte, who christened it, for reasons best known to himself, by the poetical name of "The Ladies' Looking-glass."

The cards having been freely shuffled, you invite a person to draw two cards, allowing him free choice. Opening the pack in the middle, you ask him to place his cards together in the opening. You bring them to the top by the pass, make the first of the false shuffles, and conclude by leaving them on the top. Offer the cards to a second person to draw a couple, but in opening the cards for him to return them, make the pass, so that they may be placed upon the pair already drawn, which are thereby brought to the middle of the pack. Again make the pass, so as to bring all four to the top. Make another false shuffle, leaving those four on the top, and offer the cards to a third and fourth person, each time repeating the process. Make the false shuffle for the last time, so as to leave all the drawn cards in a body on the top of the pack, with one indifferent card above them. The audience believe that they are thoroughly dispersed, and your first care must be to strengthen that impression. If you are expert in card-palming, you may palm the nine cards, and give the pack to be shuffled by one of the spectators; but this is not absolutely necessary, and there is some risk of the company noticing the absence of part of the pack. You remark, "You have all seen the drawn cards placed in different parts of the pack, and the whole have been since thoroughly shuffled. The drawn



cards are therefore at this moment scattered in different parts of the pack. I can assure you that I do not myself know what the cards are" (this is the only item of *fact* in the whole sentence); "but yet, by a very slight, simple movement, I shall make them appear, in couples as they were drawn, at top and bottom of the pack." Then, showing the bottom card, you ask, "Is this anybody's card?" The reply is in the negative. You next show the top card, and make the same inquiry. While you do so, you slip the little finger under the next card, and as you replace the card you have just shown, make the pass, thus bringing both cards to the bottom of the pack. Meanwhile, you ask the *last* person who drew what his cards were. When he names them, you "ruffle" the cards, and show him first the bottom and then the top card, which will be the two he drew. While exhibiting the top card, take the opportunity to slip the little finger of the left hand immediately under the card next below it, and as you replace the top one make the pass at that point. You now have the third couple placed top and bottom. Make the drawer name them, ruffle the cards, and show them as before, again making the pass to bring the card just shown at top, with that next following, to the bottom of the pack, which will enable you to exhibit the second couple in like manner. These directions sound a little complicated, but if followed with the cards will be found simple enough.

You may, by way of variation, pretend to forget that a fourth person drew two cards, and, after making the pass as before, appear to be about to proceed to another trick. You will naturally be reminded that So-and-so drew two cards. Apologizing for the oversight, you beg him to say what his cards were. When he does so, you say, "To tell you the truth I have quite lost sight of them; but it is of no consequence, I can easily find them again." Then nipping the upper end of the cards between the thumb and second finger of the right hand, which should be slightly moistened, you make the pack swing, pendulum fashion, a few inches backwards and forwards, when the whole of the intermediate cards will fall out, leaving the top and bottom card alone in your hand. These you hand to the drawer, who is compelled to acknowledge them as the cards he drew.

TO MAKE TWO CARDS, EACH FIRMLY HELD BY A DIFFERENT PERSON, CHANGE PLACES.—For the purpose of this trick you must have a duplicate of some one of the cards, say the knave of spades, and you must arrange your pack beforehand as follows: The bottom card must be a knave of spades; the next to it an indifferent card, say the nine of diamonds: and next above that, the second knave of spades. You come forward carelessly shuffling the cards (which you may do as freely as you please as to all above the three mentioned), and finish by placing the undermost knave of spades on the top. The bottom card will now be the nine of diamonds, with a knave of spades next above it. Holding up the pack in your left hand, in such a position as to be ready to “draw back” the bottom card (*see* page 36), you say, “Will you all be kind enough to notice and remember the bottom card, which I will place on the table here, so as to be in sight of everybody.” So saying, you drop the pack to the horizontal position, and draw out with the middle finger of the right hand apparently the bottom card, but really slide back that card, and take the one next to it (the knave of spades), which you lay face downwards on the table, and ask some one to cover with his hand. You then (by the slip or pass) bring the remaining knave of spades from the top to the bottom, and shuffle again as before, taking care not to displace the two bottom cards. Again ask the company to note the bottom card (which is now the knave of spades), and draw out, as before, apparently that card, but really the nine of diamonds. Place that also face downwards on the table, and request another person to cover it with his hand. The company are persuaded that the first card thus drawn was the nine of diamonds, and the second the knave of spades. You now announce that you will compel the two cards to change places, and after touching them with your wand, or performing any other mystical ceremony which may serve to account for the transformation, you request the person holding each to show his card, when they will be found to have obeyed your commands. The attention of the audience being naturally attracted to the two cards on the table, you will have little difficulty in palming and pocketing the second knave of spades, which is still at the bottom of the pack, and which, if discovered, would spoil the effect of the trick.

TO CHANGE FOUR CARDS, DRAWN HAPHAZARD, AND PLACED ON THE TABLE, INTO CARDS OF THE SAME VALUE AS A SINGLE CARD SUBSEQUENTLY CHOSEN BY ONE OF THE SPECTATORS.—This trick is on the same principle as that last above described, but is much more brilliant in effect. To perform it, it is necessary, or at least desirable, to possess a forcing pack consisting of one card several times repeated. We will suppose your forcing pack to consist of queens of diamonds. Before commencing the trick, you must secretly prepare your ordinary pack in the following manner:—Place at the bottom any indifferent card, and on this a queen; then another indifferent card, then another queen; another indifferent card, then another queen; another indifferent card, and on it the fourth and last queen. You thus have at the bottom the four queens, each with an ordinary card next below it. Each indifferent card should be of the same suit as the queen next above it, so that all of the four suits may be represented. Shuffle the cards, taking care however, not to disturb the eight cards above mentioned. Then say, “I am about to take four cards from the bottom, and place them on the table. Will you please to remember what they are?” Show the bottom card, then, dropping the pack to the horizontal position, “draw back” that card, and take the next, which is one of the queens, and, without showing it, lay it face downwards on the table. You now want to get rid of the card you have already shown, which is still at the bottom. To effect this without arousing suspicion, the best and easiest plan is to shuffle each time after drawing a card, not disturbing the arranged cards at the bottom, but concluding the shuffle by placing the bottom card, which is the one you desire to get rid of, on the top of the pack. Thus after each shuffle you are enabled to show a fresh bottom card, which, however, you slide back, and draw the next card (a queen) instead. Repeat this four times, when you will have all four queens on the table, though the audience imagine them to be the four cards they have just seen. In order to impress this more fully upon them, ask some one to repeat the names of the four cards. While the attention of the audience is thus occupied, you secretly exchange the pack you have been using for your forcing pack, and advancing to the audience say, “Now I shall ask some one to draw a card; and whatever card is drawn, I will,

without even touching them, transform the four cards on the table to cards of the same value. Thus, if you draw a king they shall all become kings; if you draw a ten, they shall become tens, and so on. Now, choose your card, as deliberately as you please." You spread the cards before the drawer, allowing him perfect freedom of choice, as, of course, whatever card he draws must necessarily be a queen of diamonds. You ask him to be good enough to say what the card he has drawn is, and on being told that it is a queen, you say, "Then, by virtue of my magic power, I order that the four cards now on the table change to queens. Pray observe that I do not meddle with them in any way. I merely touch each with my wand, so! Will some one kindly step forward, and bear witness that the change has really taken place."

If you do not possess a forcing pack, but rely upon your own skill in forcing with an ordinary pack, it is well to prepare this second beforehand by placing the four queens (supposing that you desire a queen to be drawn) at the bottom. Making the pass as you advance to the company, you bring these to the middle and present the pack. It is comparatively easy to insure one or other of four cards placed together being drawn.

**TWO HEAPS OF CARDS, UNEQUAL IN NUMBER, BEING PLACED UPON THE TABLE, TO PREDICT BEFOREHAND WHICH OF THE TWO THE COMPANY WILL CHOOSE.**—There is an old schoolboy trick, which consists in placing on the table two heaps of cards, one consisting of seven indifferent cards, and the other of the four sevens. The performer announces that he will predict beforehand (either verbally or in writing) which of the two heaps the company will choose; and fulfils his undertaking by declaring that they will choose "the seven heap." This description will suit either heap, being in the one case understood to apply to the number of cards in the heap, in the other case to denote the value of the individual cards.

The trick in this form would not be worth noticing, save as a prelude to a newer and really good method of performing the same feat. You place on the table two heaps of cards, each containing the same number, say six cards, which may be the first that come to hand, the value of the cards being in this case of no consequence.

You announce that, of the two heaps, one contains an odd and the other an even number. This is, of course, untrue; but it is one of the postulates of a conjuror's performance that he may tell professionally as many fibs as he likes, and that his most solemn asseverations are only to be taken in a Pickwickian sense. You continue, "I do not tell you which heap is odd and which is even, but I will predict to you, as many times as you like, which heap you will choose. Observe, I do not influence your choice in any way. I may tell you that you will this time choose the heap containing the odd number." While delivering this harangue, you take the opportunity of palming in your right hand a single card from the top of the pack, and place the remainder of the cards apart on the table. When the audience have made their choice, you pick up the chosen heap with the right hand, thereby adding the palmed card to that heap, and, coming forward, ask some one to verify your prediction. The number is, naturally, found to be odd. You then bring forward the second heap, which is found to be even. Join the two heaps together, and again separate them, palming the top card of the odd heap, replace the two heaps on the table, and this time predict that the audience will choose the heap containing the even number. When they have made their selection, you have only to pick up the non-chosen heap with the hand containing the palmed card, and the chosen heap with the empty hand.

You may with truth assure the audience that you could go on all the evening predicting their choice with equal certainty, but it is best not to repeat the trick too often. You will do wisely to pass on at once to the next trick, which will enable you to display your powers of divination in a yet more surprising form.

A ROW OF CARDS BEING PLACED FACE DOWNWARDS ON THE TABLE, TO INDICATE, BY TURNING UP ONE OF THEM, HOW MANY OF SUCH CARDS HAVE DURING YOUR ABSENCE BEEN TRANSFERRED FROM ONE END OF THE ROW TO THE OTHER.—This trick is somewhat out of place in this chapter, inasmuch as it involves no sleight-of-hand, but we insert it here as forming an appropriate sequel to that last described. It is thus performed:—You deal from the top of the pack, face downwards on the table, a row of fifteen cards. To all

appearance, you are quite indifferent what cards you take, but, in reality, you have pre-arranged the first ten cards in the following manner:—First a ten, then a nine, then an eight, and so on down to the ace inclusive. The suits are of no consequence. The eleventh card should be a blank card, if you have one of the same pattern as the pack; if not, a knave will do. This card, in the process which follows, will stand for 0. When the fifteen cards are dealt, their arrangement will therefore be as follows:—

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

the four asterisks representing any four indifferent cards. This special arrangement is, of course, unknown to the audience. You now offer to leave the room, and invite the audience, during your absence, to remove any number of the cards (not exceeding ten) from the right hand end of the row, and place them, in the same order, at the other end of the row. On your return, you have only to turn up the eleventh card, counting from the beginning or left hand end, which will indicate by its points the number of cards removed. A few examples will illustrate this fact. Thus, suppose that two cards only have been removed from the right to the left hand end, the row thus altered will be as follows:—

\*, \*, 10, 9, 8, 7, 6, 5, 4, 3, [2], 1, 0, \*, \*.

The eleventh card from the left will be a two, being the number moved. Suppose that seven cards have been removed, the new arrangement will be—

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

and the card in the eleventh place will be a seven. Suppose the audience avail themselves of your permission to the fullest extent, and remove ten cards, the same result follows.

5, 4, 3, 2, 1, 0, \*, \*, \*, \*, [10], 9, 8, 7, 6.

If no card is moved, the 0 will remain the eleventh card, as it was at first. If you repeat the trick a second time, you must replace the cards moved in their original positions. Do not, if you can possibly help it, allow the audience to perceive that you count the cards.

You are not necessarily restricted to fifteen cards, but may increase the number up to twenty if you please, making up the complement by increasing the number of the indifferent cards at the right hand of the original row.

The trick may be equally well performed with dominoes, or with numbered pieces of paper, as with playing cards.

SEVERAL CARDS HAVING BEEN FREELY CHOSEN BY THE COMPANY, RETURNED AND SHUFFLED, AND THE PACK PLACED IN A PERSON'S POCKET, TO MAKE SUCH PERSON DRAW OUT ONE BY ONE THE CHOSEN CARDS.—This trick is an especial favourite of the well-known Herrmann, in whose hands it never fails to produce a brilliant effect. The performer hands the pack to one of the company, who is requested to shuffle it well, and then to invite any four persons each to draw a card. This having been done, the pack is returned to the performer, who then requests the same person to collect the chosen cards face downwards on his open palm. The cards so collected are placed in the middle of the pack, which is then handed to the person who collected them, with a request that he will shuffle them thoroughly. After he has done so, the pack is placed by the performer in the volunteer assistant's breast pocket. The performer now asks one of the four persons who drew to name his card. He next requests the person assisting him to touch the end of his wand, and then as quickly as possible (that the mystic influence may not have time to evaporate) to put his hand in his pocket, and draw out the card named. He takes out one card accordingly, which proves to be the very one called for. A second and third card are named and drawn in the same manner, to the astonishment of all, and not least of the innocent assistant. The fourth and last card, which is, say, the ten of spades, he is requested to look for in the pack, but it proves to be missing, and the performer thereupon offers to show him how to *make* a ten of spades. To do so, he requests him to blow into his pocket, where the missing card is immediately found. But he has, unfortunately, blown too strongly, and has made not only a ten of spades, but a host of other cards, which the performer pulls out in quantities, not only from his pocket, but from the inside of his waistcoat—ultimately producing a final shower from his nose.

This trick, which appears marvellous in execution, is really very simple, and depends for its effect, not so much on any extraordinary degree of dexterity, as on the manner and address of the performer. When the four cards are replaced in the middle of the pack, the performer makes the pass to bring them to the top, and palms them. He then hands the pack to be shuffled. When it is returned, he replaces them on the top, and, placing the person assisting him on his left hand, and facing the audience, places the pack in the left breast pocket of such person, taking care to place the top of the pack (on which are the chosen cards) outwards. In asking the names of the drawn cards, he puts the question first to the person who *last* replaced his card (and whose card is therefore on the top), and so on. He is particular in impressing upon the person assisting him that he must draw out the card as quickly as possible, thus giving him no time to select a card, but compelling him, so to speak, to take that which is readiest to his hand, which will always be the outermost, or top card.

Should he notwithstanding, by accident or finesse, draw out a card from the middle of the pack, the performer at once says, "Oh, you were not half quick enough! You must pull out the card as quick as thought, or the magic influence will go off. Allow *me!*" then pulling out the outer card himself, he shows that it is the right one. When three cards have been thus produced, he himself plunges his hand into the pocket, and takes out the whole pack, with the exception of the then top card, which is the fourth of the cards drawn; then, pretending to recollect himself, he says, "Stay; we had four cards drawn. Will you say what your card was, madam?" We have supposed that it was the ten of spades. He hands the pack to the person assisting him, saying, "Will you find the ten of spades, and return it to the lady?" Being in his pocket, of course it cannot be found in the pack, and on blowing into the pocket it is naturally discovered there. The performer meanwhile has palmed about a third of the pack, which he introduces into the pocket at the same moment that he places his hand therein to take out the supposed superfluous cards. From this stage to the close the trick is merely a repetition of that already given under the title of the "Shower of Aces" (see page 97), to which the reader is referred.



THE CARDS HAVING BEEN FREELY SHUFFLED, AND CUT INTO THREE OR FOUR HEAPS, TO NAME THE TOP CARD OF EACH HEAP.—Note the bottom card of the pack, which we will suppose to be the nine of diamonds. Shuffle the cards, so as to bring this card to the top, and palm it. Then remark, “But perhaps you would rather shuffle for yourselves,” and hand the pack to some one of the company for that purpose. When the pack is returned, replace the card on the top, and continue, placing the pack on the table, “You observe that I do not meddle with the cards in any way. Now will some one be good enough to cut them into two, three, or four parts, when I will at once name the top card of each.” To do this you must take especial notice where the upper part of the pack is placed, as you know that the top card of this particular heap is the nine of diamonds. Placing your finger gravely, not on this, but on one of the other heaps, you say, appearing to reflect, “This is the nine of diamonds.” We will suppose that it is in reality the queen of spades. You take it in your hand without allowing the audience to see it, and, noticing what it is, at once touch the top card of another heap, saying, “And this is the queen of spades.” Glancing in like manner at this card, which is, say, the seven of clubs, you touch another card, and say, “This is the seven of clubs.” We will suppose that this third card is really the ace of hearts. You conclude, taking up the card you have all along known (the real nine of diamonds), “And this last is the ace of hearts.” Then, throwing all four on the table, show that you have named them correctly.

This trick should be performed with considerable quickness and vivacity, so as not to give the audience much time for thought as you name the cards. It is further necessary that the spectators be well in front of you, and so placed that they cannot see the faces of the cards as you pick them up.

TO ALLOW A PERSON SECRETLY TO THINK OF A CARD, AND, DIVIDING THE PACK INTO THREE HEAPS, TO CAUSE THE CARD THOUGHT OF TO APPEAR IN WHICHEVER HEAP THE COMPANY MAY CHOOSE.—Hand the pack to the company, with a request that they will well shuffle it. When it is returned, cut the pack into three heaps on the table, and invite some one to secretly think of a card.

When he has done so, say boldly, "The card you have thought of is in *this* heap," touching one of them—say the middle one. "Will you be kind enough to name it?" The person names, say, the queen of spades. You continue, "Your card, as I have already told you, is in this centre heap. To satisfy you that it is so, and that I do not now place it there by means of any sleight-of-hand, I will, in the first place, show you that it is not in either of the other heaps." Gathering together the two heaps in question, and turning them face upwards, you come forward to the audience, rapidly spreading and running over the cards the while in order to ascertain whether the queen of spades is among them. If it is not, the trick has so far succeeded without any trouble on your part; and, after showing that the card is not among those you hold, you bring forward the remaining packet, and show that you were correct in your assertion. You then say, "I do not generally repeat a trick, but on this occasion, as you may possibly imagine that my success was a mere result of accident, I will perform the trick once more, and, if you please, you shall yourselves name beforehand the packet in which the card thought of shall appear." The packet having been chosen, you join the other two in your left hand, and invite some one to think of a card. When he has done so, you come forward, as before, to show that it is not among the cards you hold. Luck may again favour you; but if not, and you see the card chosen among those you hold in your hand, you quickly draw it, by a rapid movement of the second finger of the right hand, behind the rest of the pack, and, continuing your examination, show the company, to all appearance, that the card is not there. Having done this, you again turn the pack over (when the card thought of will be on the top), and, covering the pack for a moment with the right hand, palm that card. Then, picking up with the same hand the heap remaining on the table, you place the palmed card on the top, and, transferring the cards to the left hand, you say, "You are welcome to watch me as closely as you please. You will find that I shall cut these cards at the precise card you thought of." To all appearance you merely cut the cards, but really at the same moment make the pass (by lifting away the lower instead of the upper half of the packet). The upper part of the packet, with the card on the top, remains in the left hand. You request

some one to look at the top card, which is found to be the card thought of.

Should the card in the first instance prove to be among the *non*-designated cards, you will proceed as last directed; but do not in this case repeat the trick.

**TO ALLOW A PERSON SECRETLY TO THINK OF A CARD, AND, EVEN BEFORE SUCH CARD IS NAMED, TO SELECT IT FROM THE PACK, AND PLACE IT SINGLY UPON THE TABLE.**—This trick is on the same principle, and performed in a great measure by the same means, as that last described. You invite a person to think of a card (without naming it). When he has done so, you offer the pack to another person to shuffle, and finally to a third person to cut. Then, selecting any one card from the pack, you walk to your table, and, without showing what it is, place it face downwards on the table, retaining the rest of the pack in your left hand. Then, addressing the person who was requested to think of a card, you say, “The card which I have just placed on the table is the one you thought of. Will you be good enough to name it?” We will suppose that the card thought of was the ace of spades. You say, as in the last trick, “Allow me to show you, in the first place, that the ace of spades is no longer in the pack.” Coming forward to the audience, and rapidly running over the cards, you catch sight of the ace of spades, and slip it behind the rest. Having shown that it is, apparently, not in the pack, you turn the cards over (when the ace will, of course, be on the top), and palm it. Leaving the pack with the audience, you advance to your table, and pick up the card on the table with the same hand in which the ace of spades is already palmed. Draw away the card towards the back of the table, and, as it reaches the edge, drop it on the *servante*, and produce the ace of spades as being the card just picked up. The trick requires a little practice, but, if well executed, the illusion is perfect.

The above directions are framed upon the assumption that you are performing with a proper conjuror’s table, which, as already stated, has a *servante*, or hidden shelf, at the back for the reception of objects which the performer may require to pick up or lay down without the knowledge of his audience. The trick may, however,

be performed without the aid of such a table, but will, in such case, require some little variation.

If you are using an ordinary table, the most effective mode of finishing the trick is as follows:—Walk boldly to the table, and pick up with the right hand (in which the card actually thought of is palmed) the card lying on the table, and, without looking at it yourself, hold it towards your audience, remarking, “Here it is, you see, the ace of spades.” The card being, in truth, a totally different one (say the seven of diamonds), the audience naturally imagine that the trick has broken down, and a derisive murmur apprises you of the fact. You thereupon glance at the card, and affect some little surprise and embarrassment on finding that it is a wrong one. However, after a moment’s pause, you say, taking the card face downwards between the thumb and second finger of the left hand, “Well, I really don’t know how the mistake could have occurred. However, I can easily correct it.” Change the card by the fifth method (*see* page 32), and, after a little byplay to heighten the effect of the transformation, again show the card, which this time proves to be the right one. The audience will readily conclude that the supposed mistake was really a feint, designed to heighten the effect of the trick.

A CARD HAVING BEEN SECRETLY THOUGHT OF BY ONE OF THE AUDIENCE, TO PLACE TWO INDIFFERENT CARDS UPON THE TABLE, AND TO CHANGE SUCH ONE OF THEM AS THE AUDIENCE MAY SELECT INTO THE CARD THOUGHT OF.—Arrange your pack beforehand in such manner that among the fifteen or sixteen undermost cards there may be only one court card, and note at what number from the bottom this card is. Advance to the company, offering the cards face downwards in the ordinary way, and requesting some person to draw a card. Then, as if upon a second thought, say, before he has time to draw, “Or, if you prefer it, you need not even touch the cards, but merely think of one as I spread them before you.” So saying, spread the cards one by one, with their faces to the company, beginning at the bottom. The single court card being conspicuous among so many plain cards, and there being nothing apparently to create a suspicion of design about the arrangement it is ten to one that the person will note that particular card,

which we will suppose to be the knave of hearts. When you have run over twelve or fourteen cards in this way, ask, still moving on the cards, "Have you thought of a card?" On receiving an answer in the affirmative, you make the pass two cards *below* the court card (which you know by the number at which it stands), and forthwith make a false shuffle, leaving the last three cards undisturbed, so that the court card remains third from the bottom. Turning to the audience, you remark, "I will now take the two bottom cards, whatever they may happen to be, and lay them on the table." Then, holding up the pack in the left hand, with the bottom card towards the audience, you inquire, "That is not your card, sir, I suppose? nor that?" each time lowering the cards in order to draw away with the moistened finger of the right hand, and place face downwards on the table, the card just shown. The second time, however, you do not really draw the card you have shown, but draw back that card and take the one next to it—viz., the knave of hearts. You then, standing behind your table and facing the audience, again repeat the question, "You are quite sure, sir, that neither of these two cards is the card you thought of? Which of them would you like me to transform into your card, the right or the left?" Whichever the answer is, it may be taken in two ways, and you interpret it as may best suit your purpose. Thus, if you have placed the knave of hearts on your own right, and the choice falls on the right-hand card, you interpret it to mean the one on *your own* right hand. If, on the contrary, the person chooses the card on the left, you interpret him to mean the card on *his* left, and therefore on *your* right; so that in either case you make the choice fall on the knave of hearts.\* Taking up the other card, and holding it, without apparent design, so that the audience can see what it is, you return it to the pack. Then say boldly, "This card upon the table will forthwith change to the card you thought of. Will you be good enough to name it?" If he names the knave of hearts, you have nothing to do but to turn up, or request some other person to turn up, the card on the table, and show that it is the right one.

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\* The reader should specially note this expedient, as it is of constant use in conjuring.

It is, however, quite possible that the person, by accident or design, may have thought, not of the knave of hearts, but of some other card, say the nine of diamonds. Even in this case you need not be at a loss, although the card on the table is a wrong one. When the card is named, you say, "The nine of diamonds. Quite right! Let me show you, in the first place, that it is not here in the pack." Advancing to the audience, and at the same time running over the cards, as in the last trick, you draw the nine of diamonds behind the other cards, and show that, apparently, it is not among them. On turning the pack over it will be at the top. Taking the pack in the left hand, and, returning to your table, pick up (with the right hand) the knave of hearts, and without looking at it yourself, say, "Here it is, you see, the nine of diamonds." Then, with a careless gesture, and making a half turn to the right or left to cover the movement, "change" the card by the third method (*see* page 30), taking care not to show the card after the change. The audience will naturally exclaim that the card you have just shown them is not the nine of diamonds. You affect great surprise, and ask, "Indeed, what card was it then?" They reply, "The knave of hearts." "The knave of hearts; surely not!" you exclaim, again showing the card in your hand, which is now found to be the nine of diamonds. "Indeed," you continue, "you could not possibly have seen the knave of hearts, for that gentleman in the front row has had it in his pocket all the evening." The knave of hearts was, in truth, left after the change on the top of the pack. As you advance to the audience, you palm it, and are thereby enabled to find it without difficulty in the pocket of a spectator, or in any other place which you may choose to designate.

It will be observed that the mode here indicated of changing a wrong card into a right one differs from that described in the last trick. Either method will be equally available, but it will be well to practise both, as it is a great desideratum to be able to vary the *dénouement* of a trick.

The course of action above directed in the event of an unexpected card being thought of, may be made available as a means of escape from a break-down in many other cases. Thus, for instance, if you are using a *biseauté* pack, and a chosen card has been replaced with-

out the pack having been previously reversed, or if you have from any other cause accidentally lost the means of discovering a card drawn, you may still bring the trick to an effective termination as follows:— Give the pack to some one to shuffle, and then, drawing a card haphazard, and placing it face downwards on the table, announce boldly that the card drawn is now upon the table. Ask the person to name his card, show apparently that it is not in the pack, and finish the trick in one or other of the modes above described.

A CARD HAVING BEEN DRAWN AND RETURNED, AND THE PACK SHUFFLED, TO DIVIDE THE PACK INTO SEVERAL HEAPS ON THE TABLE, AND TO CAUSE THE DRAWN CARD TO APPEAR IN SUCH HEAP AS THE COMPANY MAY CHOOSE.—Invite a person to draw a card. When it is returned, make the pass to bring it to the top. Make a false shuffle, and leave it still at the top. If any of the audience requests to be allowed to shuffle, palm the card, and hand him the pack. When it is returned, again place the card on the top.

Taking the cards in the right hand, face downwards, drop them, in packets of four or five cards each, on the table, noting particularly where you place the *last* packet (on the top of which is the chosen card). Ask the audience in which of the heaps they would like the chosen card to appear, and when they have made their choice, pick up all the other packets and place them in the left hand, placing the packet on which is the chosen card at the top. Divide the chosen packet into two, and bid the audience again choose between these, placing the cards of the non-chosen packet below the pack in the left hand. If the packet still remaining will admit of it, divide it into two again, but endeavour so to arrange matters that the packet ultimately chosen shall consist of two cards only, concealing however from the audience the precise number of cards in the packet. When you have reached this stage of the trick, palm the drawn card, which we will suppose to have been the ace of diamonds, and picking up with the same hand the chosen packet, secretly place that card on the top. Place the three cards face downwards side by side, the ace of diamonds in the middle, and ask the audience which of the three they desire to become the card originally drawn. If they choose the middle card, the trick is already done, and after asking the person to name

his card, and showing that neither of the two outside ones is the card in question, you turn up the ace of diamonds.

If the choice falls on either of the outside cards, gather together all three, without showing them (the ace still being in the middle) and ask some one to blow on them. Then deal them out again in apparently the same order as before, but really deal the second for the first, so as to bring that card into the place of the card indicated. Then, after showing the two other cards as above directed, finally turn up the ace of diamonds, and show that it is the card originally chosen.

**TO CHANGE A DRAWN CARD INTO THE PORTRAITS OF SEVERAL OF THE COMPANY IN SUCCESSION.**—For the purpose of this trick you will require a forcing pack of similar pattern to your ordinary pack, but consisting throughout of a single card, say the seven of clubs. You must also have half-a-dozen or more sevens of clubs of the same pattern, on the faces of which you must either draw or paste small caricature portraits, after the manner of Twelfth Night characters; which should be of such a kind as to excite laughter without causing offence. You arrange your pack beforehand as follows:—On the top place a fancy portrait, say of a young lady; then a seven of clubs, then a fancy portrait of a gentleman, then a seven of clubs; another fancy portrait of a lady, another seven of clubs, and so on; so that the first eight or ten cards of the pack shall consist of alternate portraits and sevens of clubs (the top card of all being a lady's portrait), and the rest of the pack of sevens of clubs only.

Secretly exchange the prepared pack for that which you have been using. Invite a young lady to draw, taking care to offer that part of the pack which consists of sevens of clubs only, so that the card she draws will, of necessity, be a seven of clubs. You then say, when she has looked at the card, "Will you now be kind enough to return that card to the pack, when I will paint your portrait on it." You open the cards bookwise, about the middle of the pack, for her to return the card, and when she has done so, request her to breathe on it. As she does so, you "slip" (*see page 35*) the top card of the pack on to that which she has just replaced, and on examining that card (which she takes to be the one she has just seen) she is



surprised to find that it is still a seven of clubs, but adorned with a more or less flattering likeness of herself. You continue, after the portrait has been handed round and replaced, "I would willingly give you this portrait to take home, but, unfortunately, being only a magical picture, the likeness fades very quickly. Will you oblige me by breathing on it once more, when you will find that the likeness will vanish, and the card will again be as it was at first." On her doing so, you again slip the top card (which is now an ordinary seven), on to the portrait, and on again examining, the lady is compelled to admit that the card is again as she first drew it. You then offer to paint on the same card a gentleman's likeness, and proceed as before, each time after taking a likeness changing it back again to an ordinary seven, which adds greatly to the effect of the trick.

You may, if you please, use allegorical instead of caricature portraits; *e.g.*, for a young lady, a rosebud; for a conceited young man, a poppy or dandelion, or a donkey's head. It is hardly necessary to observe that nothing short of very close intimacy would excuse the use of any portrait of a disparaging or satirical nature.

A CARD HAVING BEEN DRAWN AND RETURNED, AND THE PACK SHUFFLED, TO PLACE ON THE TABLE SIX ROWS OF SIX CARDS EACH, AND TO DISCOVER THE CHOSEN CARD BY A THROW OF THE DICE.—The effect of this surprising trick is as follows:—You invite a person to draw a card, allowing him the utmost freedom of selection. You allow the drawer to replace his card in any part of the pack he pleases, and you thoroughly shuffle the cards, finally inviting him to "cut." Then dealing out six rows of six cards each, face downwards on the table, you offer the drawer a dice-box and a pair of dice, and after he has thrown any number of times to satisfy himself that the dice are fair and unprepared, you invite him to throw each singly, the first to ascertain the row in which his card is, and the second to discover at what number it stands in the row. He throws, say, "six" first, and "three" afterwards, and on examination the card he drew proves to be the third card of the sixth row.

The whole mystery consists in the use of a forcing pack, all the cards of which are alike, and which must not consist of a less number than thirty-six cards. The dice are perfectly fair, but as each card

of each row is the same, it is a matter of perfect indifference what numbers are thrown. It is advisable to gather up all the other cards, and to request the person to name his card, before allowing the one designated by the dice to be turned up. This will draw the attention of the company to the card on the table, and will give you the opportunity to re-exchange the cards you have used for an ordinary pack (from which, by the way, the card answering to the forced card should have been withdrawn). This pack you may carelessly leave on the table; so that in the event of suspicion attaching to the cards, it will be at once negated by an examination of the pack.

The trick may be varied by using a teetotum, numbered from one to six, instead of the dice; or you may, if you prefer it, make the trick an illustration of second sight, by pretending to mesmerize some person in the company, and ordering him to write down beforehand, while under the supposed mesmeric influence, the row and number at which the drawn card shall be found. The mode of conducting the trick will be in either case the same.

**A CARD HAVING BEEN WITHDRAWN AND REPLACED, TO CALL IT FROM THE PACK, AND TO MAKE IT COME TO YOU OF ITS OWN ACCORD.**—This is a very simple trick, but, if neatly executed, will create a good deal of wonderment. It is performed as follows:—You must procure beforehand a long hair from a lady's head. One end of this must be fastened by means of a bent pin, or in any other way you find most convenient, to the front of your waistcoat, which should be a dark one. At the other end of the hair fix a little round ball (about half the size of a pepper-corn) of bees'-wax. Press this little ball lightly against the lowest button of your waistcoat, to which it will adhere. You will thus always be able to find it at a moment's notice, without groping or looking down for it, which would be likely to draw the eyes of the spectator in the same direction.

Request the audience to examine the cards, that they may be sure that there is no preparation about them, and as a further proof get two or three persons to shuffle them in succession. When the cards are returned to you, invite some person to draw one, and, while he is examining it, drop your right hand carelessly to your waistband, and

remove the little ball of wax to the tip of your right thumb, to which it will adhere without interfering with the movements of the hand. When the card is returned, make the pass to bring it to the top of the pack, and press the little ball of wax upon the back of the card, as near the edge as possible. Then shuffle the cards. The shuffle may be a genuine one, but you must take care to keep the lower edge of the chosen card half an inch or so below the remaining cards, that the little ball of wax may not be disturbed. The chosen card will, after the shuffle, be in the middle of the pack, but attached to your waistcoat by the hair. Spread the cards *face upwards* on the table (by which means the wax, being on the back of the card, will be out of sight), taking care not to detach the hair. You then address your audience to the following or some similar effect:—"In the old style of conjuring, I should merely have picked out your card, and handed it to you; and there was a time when people would have thought that a very good trick, but nowadays we should regard that as a very lame conclusion. I can assure you that I have not the smallest idea what your card was. How do you suppose I intend to find out?" Various guesses are hazarded, but you shake your head at each. "No," you continue, "my process is much simpler than any you have suggested. I shall merely order the card you chose to walk out of the pack, and come to me." Pronounce any magic formula you like, at the same time beckoning to the cards, and gradually withdrawing yourself away from the table, when the card must needs follow you. As it reaches the edge of the table, receive it in the left hand, and then take it in the right, drawing off with the first finger and thumb of the left hand the wax at the back. Ask the person who drew whether that was his card, and again hand the card and the rest of the pack for examination. This little trick, though simple, will require a good deal of practice to enable you to perform it neatly, but the effect produced by it will well repay your trouble.

It may be well to mention, once for all, as bees'-wax is an article of frequent use in magical operations, that if, as sometimes happens, the pure wax is found too hard, or not sufficiently adhesive, the addition of a small quantity (say an eighth part) of Venice turpentine, mixed with it in a melted condition, will make it all that can be desired.

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**THE WHIST TRICK.\*** IMPROVED METHOD. TO DEAL YOURSELF ALL THE TRUMPS, THE THREE OTHER PLAYERS HOLDING THE USUAL MIXED HANDS.—Having decided which suit (suppose diamonds) is to be the trump suit, arrange the pack in such manner that every fourth card shall be of that suit, the intervening cards being taken haphazard. When about to perform the trick, secretly exchange the pack you have hitherto been using for the prepared pack. Make the bridge (*see* page 39), and then a false shuffle by the third method (*see* page 24). Invite some one to cut, and make the pass at the bridge, thus restoring the cards to their original condition. Deal in the usual manner, when you will be found to hold all the trumps, the remaining suits being distributed in the ordinary way among the other three players.

Where in this or any other trick it is found necessary to change one pack for another, the following will be found the neatest way of effecting that object. Have the prepared pack in the *pochette* on the left side. Hold the ordinary pack in the right hand, and in moving from the audience to your table, drop the left hand to the *pochette*, seize the prepared pack, bring the hands together, and make the pass with the two packs, when they will have changed hands. Drop the left hand, and get rid of the ordinary pack into the *profonde*, the prepared pack being left in the right hand. Any little clumsiness in making the pass is of small consequence, the hands being covered by the body. If, however, you find it impossible to make the pass with so large a bulk of cards, the prepared pack may be placed under the waistband, held in position by a strap of half-inch-wide elastic, stitched to the inside of the vest; the right hand in this case, at the moment of the turn to the table, transferring the ordinary pack to the left, and immediately drawing down the prepared pack, while the left hand, as in the former case, drops the ordinary pack into the *profonde*.

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\* For an inferior form of this trick, in which sleight-of-hand is not employed, *see* page 51.

## CHAPTER IV.

## CARD TRICKS REQUIRING SPECIAL APPARATUS.

WE propose to describe in this chapter such card tricks as require the aid of some mechanical appliance or apparatus, but are still appropriate for a drawing-room performance. There are some few tricks performed with cards (such as the Fairy Star, the Demon's Head, and the like) which necessitate the use of a mechanical table, or other apparatus of an elaborate and costly character. These will not be here noticed, but will be given, at the close of the work, in the portion devoted to Stage Tricks.

We may here anticipate a not unlikely question on the part of the student—viz., “How can I best obtain the necessary apparatus?” In some instances, an amateur with a mechanical turn may be able to manufacture his appliances for himself; and where this is the case, we would by no means discourage his doing so, as he will thereby derive a double amusement from his study of the magic art. But where the student has not the ability or inclination to do this, we should strongly advise him not to attempt to have his apparatus made to order by persons unaccustomed to this class of work, but to go direct to one or other of the regular depôts. Magical apparatus requires so much precision in its details, and so much attention to apparent trifles, that the first attempt of any workman, however skilful, is almost sure to be a failure; and by the time the defects are rectified, the purchaser will find that he has paid more for a clumsy makeshift than he would have done for a thoroughly good article had he gone to the right quarter. Experience will quickly prove that inferior apparatus is dear at any price.

Peck & Snyder, 124 Nassau Street, New York City, are the largest manufacturers, importers, and dealers in sports, pastimes, and trick materials. They will forward illustrated catalogues on application, giving details of an infinite variety of Optical, Chemical, Mechanical, Magnetical, and Magical Experiments, and ingenious deceptions. Supplementary sheets are issued from time to time, giving descriptions of new novelties. One peculiarity of their business is that every purchaser is taught, by the very explicit instructions that accompany each article and by correspondence, to perform whatever Tricks he may buy, so that he may exhibit them with ease and without fear of detection, and no trouble is spared in order to make him perfect in what he purchases. Prices are generally low: where a seemingly high price occurs the professor or skilled amateur will readily realize that it is occasioned by the elaborateness of the mechanism of the particular apparatus desired, and the cost that such precision in manipulative manufacture involves. The purchaser—we speak from personal experience—can always depend on receiving uniform courtesy, good value, and sound practical instruction.

The novice must be warned against imagining that, when he has got into the region of apparatus, the necessity for personal address and dexterity will be diminished. On the contrary, there is hardly a trick among those we are about to describe which does not demand more or less practical knowledge of sleight-of-hand. We shall assume, in the following pages, that the reader has carefully followed and studied the directions already given, in which case he will find little difficulty in this portion of the work.

**THE MAGIC SWORD. A CARD BEING DRAWN AND REPLACED, AND THE PACK FLUNG IN THE AIR, TO CATCH THE CHOSEN CARD ON THE POINT OF THE SWORD.**—We have already described a trick somewhat similar in effect, in which, the pack being flung in the air, the chosen card is caught in the hand of the performer. The trick in this form makes a very good prelude to the still more surprising one which we are about to describe.

It will be remembered, that, in the trick above mentioned, an ordinary pack is used, and the spectator is allowed to draw whatever card he pleases. The card, when returned, is brought to the top by

the pass, and palmed; and, though supposed to be caught amid the falling shower, in reality never leaves the hand of the performer. The audience may possibly have a suspicion of this, and you may hear a faint murmur to the effect that "he had the card in his hand!" and so on. When this occurs, it serves as a very natural introduction

to the trick with the sword. You say, "Ah! you fancy I had the card in my hand? I will repeat the trick, in order to show you that you are mistaken. Will some one be kind enough to draw another card? Thank you. Don't return the card to me, but put it back in the pack yourself. Now be kind enough to shuffle thoroughly. You cannot say I have the card in my hand this time, at all events. Excuse me one instant, while I fetch my magic sword." You go behind your screen, and return, holding in your hand a drawn sword. You place yourself in fencing attitude, and, addressing the person

FIG. 42.

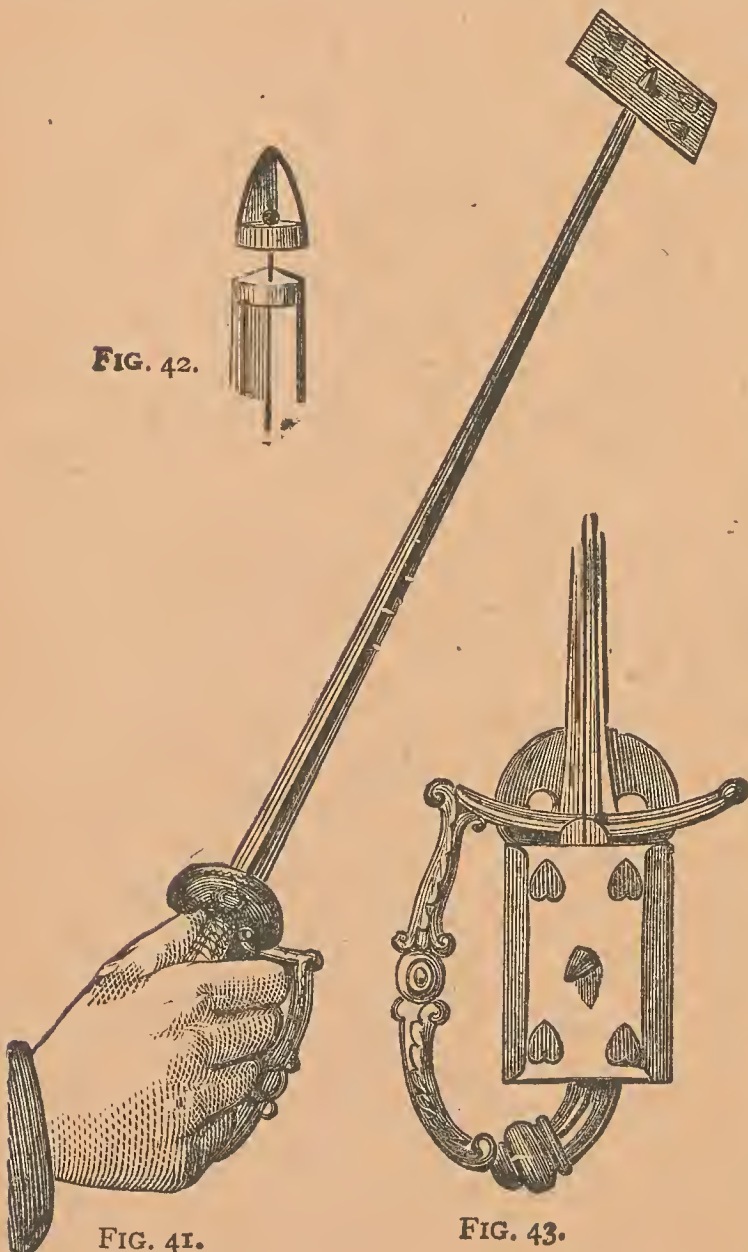


FIG. 41.

FIG. 43.

who holds the cards, say, "I am going to give you the words, one! two! three! At the word 'three!' will you please throw the cards in the air, so as to fall lightly on the point of my sword, when I will pick out with the point the identical card you drew. Spread the cards a little in a fan shape before you throw them, so that I may get a fair

sight of them. Are you ready? One, two, THREE!" At the word three, the cards are thrown, the performer makes a lunge among them, and a card is instantly seen fluttering on the point of the sword, and, on examination, is found to be the very card which was drawn.

The secret of this surprising feat lies mainly in the sword. This is an ordinary small-sword (*see* Fig. 41), with a three-sided rapier blade, but altered in a particular way for the purpose of the trick. The tip of the blade (*see* Fig. 42) is cut off at about a third of an inch distance from the extreme point, and across the concave side of this tip, and also across the corresponding part of the shortened blade, are soldered minute cross-pieces of brass, each bent outwards in the middle, so as to form, with the concavity of the blade, a kind of eye just large enough to admit freely a piece of thin black elastic cord, the other end of which is passed through a similar small hole in the guard of the hilt. The elastic thus lies along the hollow side of the blade, passing through the two "eyes" already mentioned, and is kept in position by a knot at each end. The tension of the elastic holds the moveable tip in its natural position at the end of the blade. It may, however, be drawn away from it in any direction as far as the elastic will permit, but, when released, immediately flies back to its old position. On the same side of the hilt—*viz.*, the side farthest away from the palm of the hand when grasping the sword (*see* Fig. 43)—is fixed a flat, oblong piece of tin, painted black, with its longer edges folded over about half an inch on each side, in such manner as to form a receptacle for a card.

Unless you are tolerably expert in forcing, you will also require some forcing cards of the same pattern as the ordinary pack you have in use. These, however, need not be a full pack, a dozen cards alike being amply sufficient for your purpose. You commence your preparations by taking one of the cards of the forcing pack, cut a small slit in its centre with a penknife, and thrust completely through it the moveable tip of the sword (taking care not to enlarge the hole more than absolutely necessary), and place the sword thus prepared out of sight of the audience, but so as to be easily got at when you want it. Have your forcing cards in your pocket, or somewhere where you can lay your hand on them without attracting observation, and your ordinary pack on the table. You may begin by remarking, "Let



me ask you to take particular notice that I perform this trick with whatever card you choose, not influencing your choice in any way. To show you that I don't compel you to take any particular card, I will just take a handful of cards from the top of the pack" (as you say this you place your forcing cards, which you have previously palmed, for an instant on the top of the ordinary pack, immediately taking them off again, as if they had formed part of it, and were the handful of cards you referred to, and offer them to some one to draw). "Take whichever you please—first card, last card, middle card, it is precisely the same to me. Observe that I don't attempt to press upon you any particular card, but hold the cards perfectly motionless while you make your choice." As soon as a card is drawn, without waiting for it to be replaced, return to your table, holding the remaining forcing cards in your left hand. Pick up the pack with your right hand. Place it on the cards in your left hand, at the same moment making the pass to bring these cards to the top. Palm these (with the right hand), and, dropping them into your *profonde*, or elsewhere out of sight, advance with the pack to the person who drew, and request him to replace his card, and shuffle thoroughly. While he does so, you retire to fetch your sword, as before mentioned. Before returning to the audience, you prepare it as follows:—Taking it in your right hand in the ordinary manner, you draw down with the other hand the pierced card, and slide the card endways into the receptacle on the hilt. The elastic, which is now stretched to double its ordinary length, will pull at the card pretty tightly; but you retain it in position by pressing on the face of the card with the second and third fingers of the hand that grasps the hilt. Having done this, you return to the audience, taking care so to stand that the back of the hand that holds the sword shall be towards them. When the cards are flung in the air, as already described, you make a lunge among them, and at the same moment relax the pressure of the fingers on the pierced card. The elastic, being thus released, flies rapidly back to its original position, and carries the moveable tip, and with it the card, to the end of the blade, by which the card appears to be transfixed, as in Fig. 41. The movement of the sword in the lunge, coupled with that of the falling cards, completely covers the rapid flight of the pierced card from hilt to point. To get the card off the sword,

pull it down the blade, and tear it roughly off. When you have taken off the card, drop the point of the sword, and hand the card at once to the drawer for examination. This serves to divert attention, not only from the sword itself, but also from the cards scattered on the ground, among which the one actually drawn still remains.

This trick is sometimes performed with three cards instead of one. The working of the trick is the same, save that you use a forcing pack consisting of three cards repeated, and that in preparing the sword the two first cards which are threaded on the elastic are perforated with holes of such a size, as to allow them, when released, to slide partially down the blade, the first nearly to the hilt, and the second about half way.

**THE RISING CARDS (*La Houlette*).**—SEVERAL CARDS HAVING BEEN DRAWN, RETURNED, AND SHUFFLED, TO MAKE THEM RISE SPONTANEOUSLY FROM THE PACK.—This is one of the best of card tricks. The performer advances, pack in hand, to the company. He invites three persons each to draw a card. The cards having been drawn, they are replaced in different parts of the pack, which is thoroughly shuffled. The performer then places the pack in a tin box or case, just large enough to hold it in an upright position. This case is generally in the form of a lyre, open in front and at the top, and supported on a shaft or pillar, twelve or fifteen inches high (*see* Fig. 44). He then asks each person in succession to call for his card, which is forthwith seen to rise slowly from the pack, without any visible assistance, the performer standing quite apart.

The ingenuity of different professors has added little embellishments of a humorous character. For instance, the performer may remark, addressing one of the persons who drew, "I will not even ask the name of your card, sir. You have only to say, 'I command the card I drew to appear,' and you will be obeyed." He does so, but no effect is produced; the cards remain obstinately motionless. The command is repeated, but with the same result. The performer feigns embarrassment, and says, "I must really apologize for the disobedience of the cards. I cannot tell how it is; they never behaved in this way before. I am afraid I must ask you to name the card, after all, when I will try my own authority." **The**

card proves to have been a queen, say the queen of spades. "Oh," the performer says, "that quite explains it. Queens are not accustomed to be ordered about in such a peremptory manner. If we try again in becoming language, I dare say we shall be more successful. Let us try the experiment. Say, 'Will your Majesty oblige the company by appearing?'" Thus propitiated, the card rises instantly. Occasionally a knave is one of the cards drawn, and, when summoned, scandalizes the performer by appearing feet foremost. He is appropriately rebuked, and thrust down again by the professor, upon which he immediately reappears in a proper attitude. Sometimes a card, after coming up half way, begins to retire again, but at the command of the performer starts afresh, and rises completely out of the pack.

These apparently surprising effects are produced by very simple means. In the first place, the cards which rise from the pack are not those actually drawn, but duplicates of them, arranged beforehand. The performer ensures the corresponding cards being drawn by using a forcing pack, made up of repetitions of the three cards in question, which we will suppose to be the queen of spades, the ten of hearts, and the seven of diamonds, with some other single card at the bottom. The tin case, in the original form of the trick, has two compartments—the one to the front being large enough to hold a complete pack, but the hinder one adapted to contain six or eight cards only. In this hinder compartment are placed six cards, three of them being those which are intended to rise, and the other three indifferent cards. A black silk thread is fastened to the upper edge of the partition between the two compartments, and is thence brought under the foremost card (which is, say, the queen of spades), over the next (an indifferent card), under the third (the ten of hearts), over the fourth (an indifferent card), under the fifth (the seven of diamonds), over the sixth (an indifferent card), finally passing out through a minute hole at the bottom of the hinder compartment. If the thread be pulled, the three cards named will rise in succession, beginning with the hindmost—viz., the seven of diamonds. The three indifferent cards are put in as partitions, or fulcrums, for the thread to run over. If these partitions were omitted, the three chosen cards would rise all together.

The thread may be drawn in various ways. Sometimes this is

done by the performer himself, standing behind or beside the table. Another plan is to have the thread attached to a small cylindrical weight within the pillar, which is made hollow, and filled with sand. The weight rests on the sand until the operator desires the cards to rise, when, by moving a trigger at the foot of the pillar, he opens a valve, which allows the sand to trickle slowly down into a cavity at the base; and the weight, being thus deprived of its support, gradually sinks down, and pulls the thread. (The pillar in this case is made about two feet high, as the weight must necessarily travel six times the length of a card.) Others, again, draw the thread by means of a clockwork arrangement in the table, or in the pillar itself, answering the same purpose as the sand and weights. The arrangement which we ourselves prefer, where practicable, is to have the thread drawn by an assistant, who may either be placed behind a screen, or may even stand in full view of the audience, so long as he is at some little distance from the table. The silk thread is quite invisible, if only you have a tolerably dark background. The only portion as to which you need feel any anxiety is that immediately connected with the cards. To conceal this it is well, if you use a special table, to have a small hole bored in the top, through which the thread may pass. The card-stand being placed immediately in front of the hole, the thread will pass perpendicularly downward for the first portion of its length, and will thus be concealed behind the pillar. In default of a hole, a ring of bent wire attached to the table will answer the

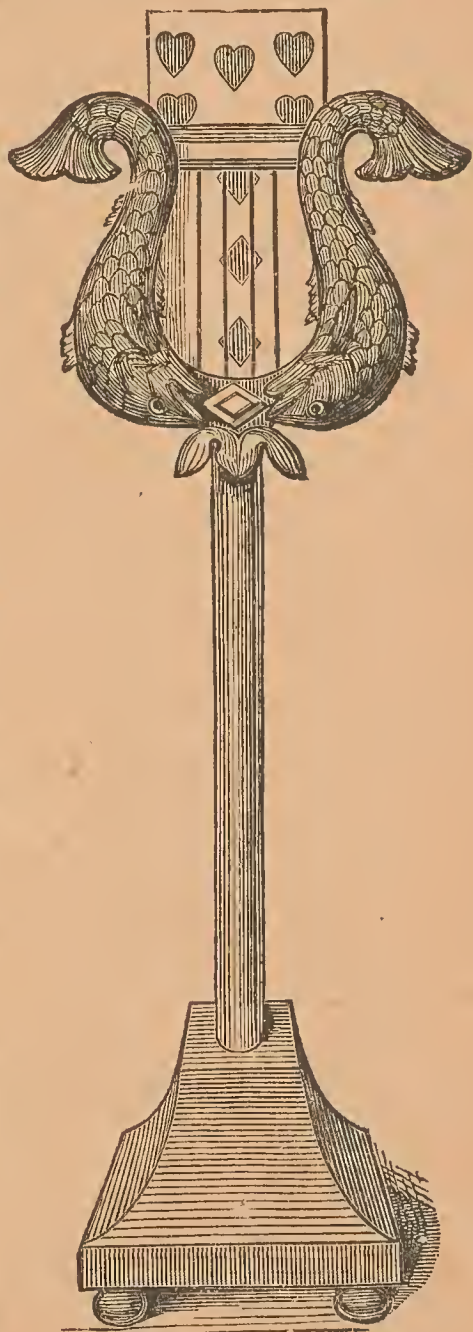


FIG. 44.

same purpose. The great advantage of having the thread pulled by a living person instead of a mechanical power is, that you can take your own time in the performance of the trick; whereas, if you use a weight or clockwork, there is always a danger of a card beginning to rise before you have called for it, or possibly not rising at all—either contingency being rather embarrassing.

In the latest and best form of the trick, the second compartment of the case is dispensed with, and the apparatus may be handed round for examination both before and after it is used. In this case three cards are forced and returned as already mentioned; but the performer, as he reaches his table, adroitly exchanges the forcing pack for another already prepared, and placed on the *servante* if a regular conjuring-table is used, or, if not, concealed behind some object on the table. This pack is prepared as follows:—The last six cards are arranged with the thread travelling in and out between them, just as the six cards in the hinder compartment were in the older form of the trick. A knot is made in the silk thread, which is hitched into a notch an eighth of an inch deep, made in the lower edge of the *sixth* card. The knot prevents the thread from slipping, but does not interfere with its being instantaneously detached when, the trick being over, you hand the whole apparatus, cards and all, to be examined.

Some performers use no stand or pillar for the card-case, but fix it by a short plug projecting for that purpose on its under side, in a decanter of water on the table. Some, again, in order to exclude all apparent possibility of mechanical aid, fasten it on the top of a common broomstick, fixed in the floor of the stage, and broken over the performer's knee at the conclusion of the trick. To our own taste, the trick is best performed without any special card-case whatever, the pack being placed in an ordinary glass goblet with upright sides, first handed round to the audience for inspection. It is here absolutely self-evident that the glass can give no mechanical assistance; and as the audience know nothing of the exchange of the packs, the immediate rising of the cards at the word of command appears little short of miraculous.

It only remains to explain the *modus operandi* of the little variations before alluded to. The offended dignity of the queen, declin-

ing to appear when summoned in too cavalier a manner, is accounted for by the fact that the performer or his assistant refrains from pulling the thread until the offender has adopted a more respectful tone. The phenomenon of the knave first appearing feet foremost, and then invisibly turning himself right end uppermost, is produced by the use of two knaves, the first (*i.e.*, hindmost) being placed upside down, and the second (with an indifferent card between) in its proper position. When the performer pushes the first knave down again, with a request that it will rise in a more becoming attitude, he thrusts it down, not as he appears to do, in the same place which it originally occupied, but among the loose cards forming the front portion of the pack, thus getting it out of the way, and allowing the thread to act on the second knave. It is hardly necessary to observe that, for producing this particular effect, the cards must be of the old-fashioned single-headed pattern. The alternate ascent and descent of a given card is produced by using a card at whose lower edge, between the back and front of the card, is inserted a slip of lead-foil. The card, so weighted, sinks down of itself as soon as the pull of the thread is relaxed, and may be thus made to rise and fall alternately, as often as the operator chooses, and finally, by a quick, sharp jerk, to jump right out of the pack.

Another very telling incident is the transformation of an eight to a seven, or a seven to a six. A seven of spades, say, has been one of the drawn cards, but when it is summoned an eight of spades appears. The performer apologizes for the mistake, and, giving the card a touch of his wand, shows it instantly transformed to a seven. This is effected by sticking (with a little bees'-wax) a loose spade pip in the appropriate position on an ordinary seven of spades. The performer takes out the supposed eight with one hand, and thence transfers it to the other. In so doing he draws off, with the hand which first held the card, the loose pip, and, holding the card face downwards, touches it with the wand, and shows that it has apparently changed to the card drawn.

There is a mode of performing the trick of the rising cards entirely without apparatus, and without the necessity of forcing particular cards. The performer in this case invites a person to draw a card, and when it is returned makes the pass to bring it to the top of

the pack. He then makes a false shuffle, leaving it on the top, and offers the pack to a second person to draw. When he has done so, and before he replaces the card, the performer makes the pass to bring

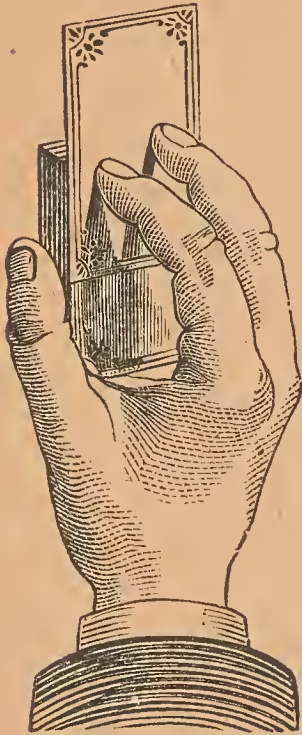


FIG. 45.

the card first drawn to the middle, so that the second card is placed upon it, and then again makes the pass to bring both together to the top. The process may be repeated with a third card. The three cards are thus left at the top of the pack, that last drawn being the outermost. The performer now asks each person, beginning with the last who drew, to name his card, and, holding the pack upright in his right hand, the thumb on one side, and the third and fourth fingers on the other, with the face of the pack to the audience (see Fig. 45), he causes the cards to rise one by one by pushing them up from the back by an alternate movement of the first and second fingers (which should previously be slightly moistened). If the face of the cards is held fairly to the spectators, it will be impossible for them to discover that the cards do not rise

from the middle of the pack.

We have been more prolix than we could have desired in the description of this trick, but minute details are the very soul of conjuring. The experience of Horace, "*Brevis esse laboro, obscurus fio,*" applies with peculiar force to the magic art; and if we occasionally irritate the reader of quick apprehension by too great minuteness, he must remember that we have, as far as we can, to anticipate every possible question, and that a single point left unexplained may render useless an otherwise careful description.

**THE JUMPING CARDS.**—TWO OR THREE CARDS HAVING BEEN DRAWN, RETURNED, AND SHUFFLED, TO MAKE THEM JUMP OUT OF THE PACK.—This trick is somewhat similar in working to that of the rising cards as performed in the hand, which we have just described. The course of the two tricks is precisely the same up to the point when, the two or three cards having been drawn and returned, you

have got them all to the top of the pack. Here, however, the resemblance ceases. In the present case you drop the whole pack into an open-mouthed box, made for that purpose, and announce that, although the chosen cards have been replaced in different parts of the pack, and the whole have since been thoroughly shuffled, you have only to blow upon them in order to separate them visibly from the rest of the pack. You blow upon the box accordingly, when the chosen cards instantly fly out of the pack, rising to a height of three or four feet, and fall on the table.

The secret of the trick, apart from the sleight-of-hand necessary to bring the chosen cards together at the top of the pack, lies in the box.

It is in general appearance something like a miniature pedestal for a statue, but hollow, and open at the top, the cavity being rather more than large enough to hold a pack of cards. (See Fig. 46.)

It is divided longitudinally into two compartments, the foremost being large enough to hold a whole pack, the hindmost to hold only three or four cards, the partition between the two coming about half way up the box. The bottom of the larger compartment is level with the top of the plinth, but the smaller is open to the whole depth, save that across it is a steel spring about half an inch in width.

Fig. 47 represents a section of the apparatus, A being the upper part, of which *a* is the larger or front compartment, and *b* the smaller compartment at the back. B is the plinth. A is so constructed as to slide forwards on, or rather in, B, to the

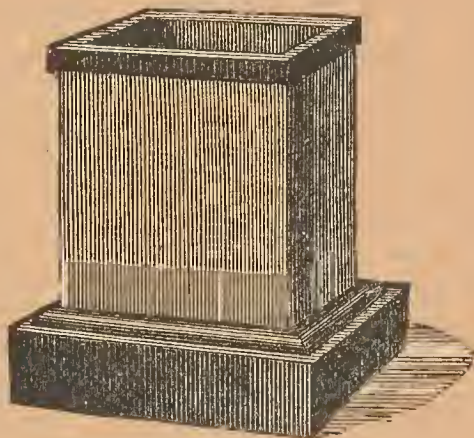


FIG. 46.

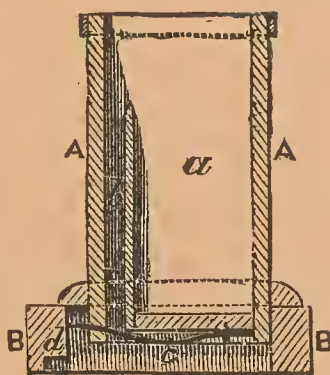


FIG. 47.

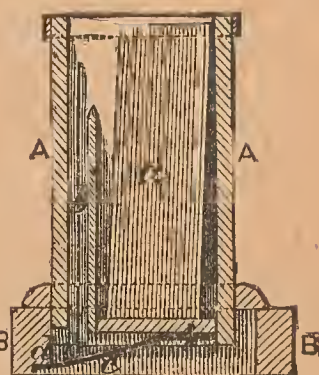


FIG. 48.



extent of about an eighth of an inch, but is prevented doing so, in the normal condition of the apparatus, by the spring *c*, which is screwed to the bottom of *A*, its free end pressing against the side of the plinth. If, however, the spring be pressed down from above, so as to be below the level of the shoulder *d* (for which purpose a thin slip of wood is supplied with the apparatus), and *A* be at the same time pushed towards *d*, it will slide forward to the position indicated in Fig. 48, and the spring *c* will be held down beneath the shoulder *d*. This is the condition in which the apparatus is first exhibited to the audience. After turning it over, to show that there are no cards already concealed in it, the performer places in it the pack, first, however, slipping his little finger between the chosen cards (which are on the top) and the rest of the pack, so as to enable him to drop the chosen cards into the smaller compartment at the back, where they rest upon the bent spring. (See Fig. 48.) Standing behind the box, and placing his hands around the plinth, as if to hold it steady, the fingers of each hand being in front, and the thumb behind, he blows smartly upon the box, at the same moment pushing *A* forward with the thumbs to the position which it occupies in Fig. 47. The spring *c*, being drawn back with it beyond the shoulder *d*, is released, and instantly flies up to its old position, shooting out of the box the cards resting upon it.

This trick is sometimes, like that of the rising cards, worked with a forcing pack, duplicates of the forced cards being placed beforehand in the hinder compartment. This method, however, is very inferior to that above described, and would hardly be adopted by any performer who had acquired a competent mastery of sleight-of-hand.

**TO MAKE A CARD STAND UPRIGHT BY ITSELF ON THE TABLE.—**  
This is a little trick of hardly sufficient importance to be performed by itself; but as an incident introduced in the course of some more pretentious illusion, produces a very good effect. A great deal of the sparkle of a conjuring entertainment depends upon the performer's readiness in what may be called "by-play," consisting of a number of minor tricks not supposed to form part of the settled programme, but merely introduced incidentally, and used, as it were, as a garnish to

the more important feats. Thus, when a coin, an egg, or other small article, is required for the purpose of a trick, the performer may fetch it openly from behind the scenes, or have it handed to him by his servant; but this is a commonplace proceeding. The higher class of performers prefer in such cases to produce the article from the hair, whiskers, or pocket of one of the audience; and in like manner, when the article has served its purpose, to make it vanish by some magical process, rather than by the prosaic methods of every-day life. These little incidents serve to keep the audience on the *qui vive*, and they further assist materially in keeping up the *continuity* of an entertainment. In a thoroughly good performance the audience should have no time to think, but should be led direct from one surprise to the contemplation of another.

The trick we are about to describe is of the class above alluded to. In the course of one or other of your card tricks, you have or make occasion to ask some person to go and place a given card on the table, or to examine a card already placed there. He does so, and is about to return to his place; but you check him. "No, sir, that won't do. I want everybody to see what card it is. Will you be good enough to stand it up on end, with its face to the company, so that everybody can see it." He looks foolish, and finally says that he can't do it. "Not do it?" you reply. "My dear sir, it's the simplest thing in the world. Allow *me!*" and taking the card from him, you place it upright on the table, and leave it standing without any visible support. Taking it up again, you hand it round, to show that there is no preparation about it, and on receiving it back, again stand it upright, but with the other end upwards; or, if challenged, allow the audience themselves to choose a card, which you cause to stand alone with equal facility.

The secret lies in the use of a very small and simple piece of apparatus, being, in fact, merely a strip of tin or sheet brass, an inch and a half in length, and five-eighths of an inch in width, bent at a shade less than a right angle—say  $85^{\circ}$ ; its shorter arm being one-third of its length. On the outer surface of the long arm is spread a thin layer of bees'-wax (made more adhesive by the addition of a small portion of Venice turpentine), and to the inner surface of the shorter arm is soldered a small piece of lead, about an eighth of an inch

thick. When you desire to perform the trick, you have this little appliance concealed in your right hand, the longer arm between the first and second fingers, and the shorter arm pointing towards the little finger. Picking up the card with the left hand, you transfer it



FIG. 49.

to the right, taking hold of it in such manner that the fingers shall be behind and the thumb in front of the card. As you place the card on the table (which, by the way, must be covered with a cloth), you press against it (*see Fig. 49*) the waxed side of the slip of tin, which will slightly adhere to it, and thus form a prop or foot, the little lump of lead acting as a counterpoise to the weight of the card. You pick it up with the same hand, and as you trans-

fer it to the other, you will find no difficulty in removing and secreting between the fingers the little prop.

If the wax is properly amalgamated, it should leave no mark on the card.

**CHANGING CARD-BOXES, AND TRICKS PERFORMED WITH THEM.**  
 —The changing card-box in its simplest form is a small flat box in walnut or mahogany. (*See Fig. 49.*) Its outside measurement is four inches by three, and not quite an inch deep. Inside it is just large enough to admit an ordinary-sized playing card. The upper and lower portions of the box, which are connected by hinges, are exactly alike in depth, and each is polished externally, so that the box, which, when open, lies flat like a book, may be closed either way up; and either portion will, according as it is placed, become box or lid

in turn. Thus, by using a card which, unknown to the audience, has two faces—*e.g.*, is an ace of hearts on the one side, and an ace of spades on the other—and placing such card in one side of the open box, you have only to close the box with that side uppermost, or to turn over the box as you place it on the table, to transform the card just shown into a different one. There is nothing in the appearance of the box itself to indicate that it has been turned, so to speak, wrong side up, and a very little practice will enable you to turn it over, as you place it on the table, without attracting observation.

There is a further appliance in connection with the box in question, which, however, may be used with or without it, as may best suit the trick in hand. This is a loose slab, *a*, of the same wood of

which the interior of the box is made, of the thickness of card-board, and of such a size as to fit closely, though not tightly, in either half of the box. When so placed, it has the appearance of the inside top or bottom of the box. When the box is closed in such manner that the part in which this slab is placed is uppermost, the slab falls into the lower portion, thus forming a false bottom on whichever side happens to be undermost. If a card (say the ace of hearts) be secretly

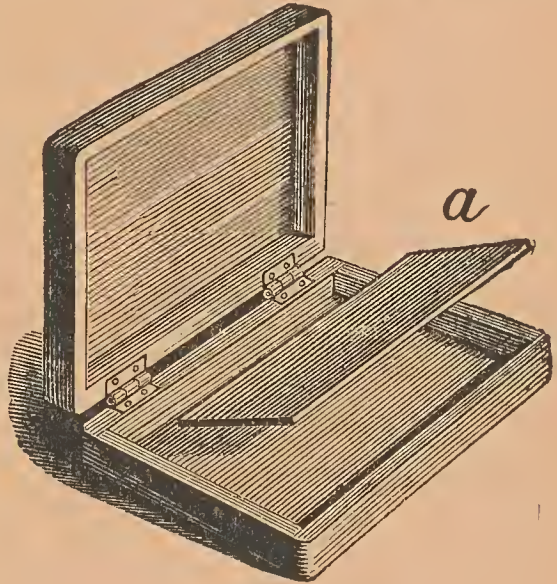


FIG. 50.

placed in either side of the box, and this slab placed on it, the box will appear empty. If now another card (say the knave of spades) be openly placed in either side, and the box closed in such manner that the portion containing the false bottom is undermost, no change will take place; but if, either in closing the box or subsequently, it is so placed that the side containing the false bottom becomes uppermost, the false bottom will at once drop into the opposite division, and on re-opening the box the ace of hearts will be revealed, and the knave of spades will in its turn be concealed. The effect to the spectators is as if the knave of spades had changed into the ace of hearts.

These card-boxes are frequently worked in pairs, as follows:—The boxes are prepared by placing a different card secretly in each, say an ace of hearts in the one, and a knave of spades in the other. The performer brings them forward to the company, each hanging wide open, and held by one corner only, with the first and second finger inside, and the thumb outside the box, taking care, however, to hold each by the side containing the false bottom, which is thus kept in position by the pressure of the fingers. So held, the boxes appear absolutely empty. Having drawn attention to the entire absence of any preparation, the performer lays them open upon the table, and, taking up a pack of cards, requests two of the company each to draw one. They, of course, imagine that they are making a free choice, but in reality he forces (either by sleight-of-hand, or by means of a forcing pack) the ace of hearts and the knave of spades. Again bringing forward the two boxes, he requests each person to place his card in one of them, taking care so to arrange that the person who has drawn the ace of hearts shall place it in the box already containing the concealed knave of spades, and *vice versa*. Closing each box with the portion containing the false bottom uppermost, he now announces that at his command the cards will change places, which, on re-opening the boxes, they appear to have done. By again turning over the boxes, they may be made to return to their original quarters.

Numerous other good tricks may be performed with the aid of these boxes, which should form part of the collection of every conjuror. By placing a given card beforehand beneath the false bottom, and forcing a like card, you may allow the card drawn to be torn into twenty pieces, and yet, by placing the fragments in the box, or firing them at it from a pistol, restore the card instantly, as at first. In like manner, you may cause a given card to be found in the apparently empty box, or may cause a card openly placed therein to vanish altogether. The changing-box is also sometimes employed by those who are not proficient in sleight-of-hand, as a substitute for forcing, in the following manner:—The performer requests some person to draw a card, and, without looking at it, to place it face downwards in the box for supposed safe keeping. The box is presently opened by the same or some other person, who is requested to note what the

card is. He does so, believing the card to be that which was drawn, and which he had just before seen placed in the box; whereas the card he now examines is, in reality, one concealed beforehand in the box by the performer to suit his purpose, the card actually drawn being now hidden by the false bottom.

**THE MECHANICAL CARD-BOX.**—This also is a piece of apparatus for changing a chosen card to another. It is somewhat the same in principle as the card-boxes last described, but differs from them a good deal in detail. It is an oblong wooden box, in external measurement about four and a half inches by three and a half, and four inches high. Internally, the measurement is so arranged that, putting the lid out of the question, the front of the box is of exactly equal area with the bottom.

Against this front (see Fig. 51) lies a slab of tin or zinc, working on a cloth hinge along its lower edge, thus rendering it capable of either lying flat on the bottom of the box (which it exactly covers), or of being folded up against the front, the upper edge

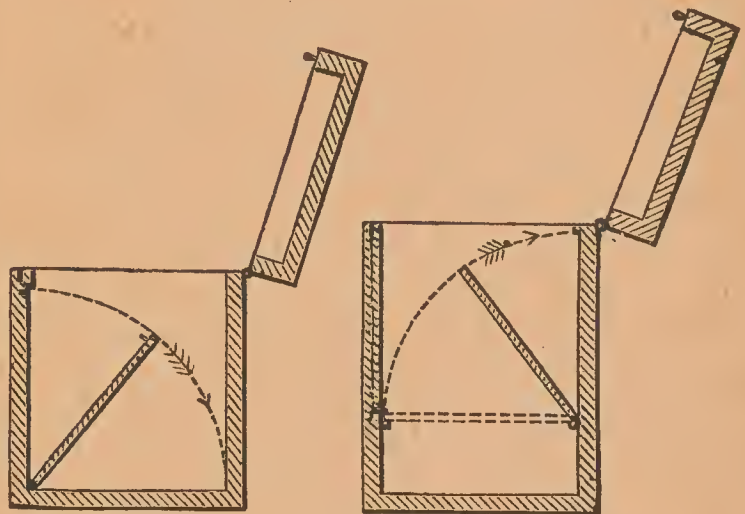


FIG. 51.

FIG. 52.

of which projects slightly inwards, so as to aid in concealing it. This flap, like the whole inside of the box, is painted black. On one point of its upper surface is a little stud, which, when the flap is raised, fits into a hole prepared for it in the lock, across which passes the hinder end or tail of the bolt. The box is prepared for use as follows:—The key is turned, as if locking the box (which, however, is held open), thus pushing forward the bolt of the lock, and the flap is lifted up against the front, the stud passing into the little hole before-mentioned. The key is then again turned as if unlocking the box, when the tail of the bolt catches the stud, and secures the flap. The box will in this condition bear any amount of examination, but

as soon as it is closed, and the key turned to lock it, the tail of the bolt, being again shot forward, no longer retains the stud, and the flap falls. When in actual use, a card (say the ace of spades) is placed upon the flap, and folded up with it against the front of the box. The card to be changed (suppose the nine of diamonds) is in due course openly placed in the box, which is then handed to some one with a request that he will himself lock it, that there may be no possibility of deception. The trick proceeds, and when the box is again opened, the card placed therein is found transformed to the ace of spades.

Some card-boxes are so made, that the flap, instead of falling actually *upon* the bottom of the box, falls parallel to it, but at a distance of an inch or so above it, leaving a hollow space beneath capable of containing a lady's handkerchief, a canary, or any other small article, which, being covered by the falling flap, is thus apparently changed into a card. The box in this case is somewhat taller in proportion than that above described.

THE "CARD AND BIRD" BOX.—This is, in form and general appearance, similar to that form of the card-box last above described (that which has an enclosed space beneath the flap), but its working is precisely the converse—*i.e.*, the normal condition of the flap in this case is to lie folded against the back of the box, against which it is pressed by the action of a spring. It may, however, be folded down so as to lie parallel with the bottom, a little catch projecting from the inner surface of the front, holding it in that position. (See Fig. 52.) The lock is in this case a mere sham, having neither key nor keyhole, but a little stud projecting from the lower edge of the lid, and representing the "staple" of the lock, presses, when the box is closed, upon an upright pin passing through the thickness of the wood up the front of the box, and thereby withdraws the catch, when the flap flies up, concealing the card which has just been placed upon it, and revealing the bird or other object which had previously been concealed beneath it.

The same principle is sometimes applied to the "card-box," the flap when "set" lying flat on the bottom of the box, leaving no hollow space below.

**THE CARD TRIPOD.**—This is a miniature table, standing five or six inches high. It has a round top of about the same diameter, supported on a tripod foot. It is provided with an ornamental cover of tin or pasteboard, shaped somewhat like the top of a coffee-pot, just large enough to fit neatly over the top of the table, and about an inch deep. The table has a false top, made of tin, but japanned to match the real top, and of such a size as to fit tightly within the cover. If the false top be laid upon the true one, and the cover placed over both, the cover will, on being again removed, carry with it the false top, and leave exposed the real one, which, however, the audience take to be that which they have already seen.

The reader will already have perceived that the card-tripod is, in effect, very similar to the changing card-box. Like the card-box, it may be used either singly or in pairs, and the tricks performed by its aid will be nearly the same. Thus two forced cards drawn by the audience may be made to change places from one tripod to another, a card drawn and destroyed may be reproduced from its own ashes, or a card drawn and placed on the tripod may be made to vanish altogether, the drawn card being in each case laid upon the false top, that to which it is to be apparently transformed having been previously placed under the false and upon the true top. A card once changed, however, cannot be restored to its original condition, and the card-tripod is, therefore, in this respect inferior to the card-box.

**THE "TORN CARD."**—This is a very effective trick. The performer requests some one of the company to draw a card, and, having done so, to tear it up into any number of fragments. He does so, and hands them to the operator, who returns one corner to him, with a request that he will take particular care of it. The performer announces that out of the torn fragments he will restore the card anew, for which purpose he first burns the fragments on a plate or otherwise, carefully preserving the ashes. He then brings forward one of the changing card-boxes already described, and, after, showing that it is empty, closes it, and places it on the table in view of all present. He next takes the ashes of the torn card, and, loading a pistol with them, fires at the box. (If he has not a pistol at hand, placing the ashes on the box, rubbing them on the lid, or any other act which gets rid of



them will answer the same purpose.) When the box is opened, the card is found whole as at first, with the exception of one corner, being (ostensibly) that which was retained by the drawer. Taking this piece in his right hand, and holding the card by one corner between the thumb and first finger of his left hand (*see* Fig. 53), the performer makes a motion as if throwing the small piece towards it. The small piece instantly vanishes from his hand, and at the same moment the card is seen to be completely restored, the torn corner being in its proper

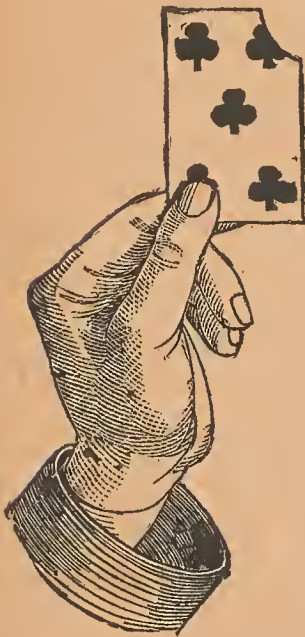


FIG. 53.



FIG. 54.

place. Some performers, instead of giving the drawer the torn corner to take charge of in the first instance, burn ostensibly the whole of the pieces, and pretend surprise on finding that there is a corner missing when the card is restored. Directly afterwards, however, they pick up the missing fragment from the floor, where they have just previously dropped it, and the trick proceeds as already described.

The reader will, no doubt, already have conjectured that the card drawn is a forced one, and that the supposed restored card was concealed beforehand under the false bottom of the card-box. This pretended restored card is, in reality, an ingenious though simple piece of apparatus, constructed as follows:—A piece of tin is cut to the exact size and shape of a card; out of this, at one of the corners, is cut an oblong piece, measuring about one inch by five-eighths. This piece is attached by a spring hinge, *a a*, on one side of it, to the larger piece of tin, in such manner that it can be folded back (*see* Fig. 54) flat against it; the action of the spring, however, bringing it back again, when released, to its original position. To this piece of

tin is soldered lengthways a narrow tail-piece, of such a length as to extend nearly to the opposite end of the larger piece of tin. This tail-piece forms a kind of handle wherewith to bend back the smaller piece of tin on its hinge, and at the same time acts as a check to prevent the action of the spring pressing the smaller piece beyond the plane of the larger one. A playing card is split in two in order to reduce its thickness, and the face of the card thus reduced is pasted on the front of the larger piece of tin. Previously, however, a piece, somewhat smaller than the little moveable flap, is torn out of one corner, and pasted on the flap in such a manner that, when the latter is released, the torn piece will occupy its proper position with respect to the remainder of the card, which will thus appear complete. When, however, the moveable flap is folded back, and so held by the pressure of the forefinger upon the tail-piece, the torn portion of the card will be folded back with it, as in Fig. 54. When the mechanical card is placed in the box, it should be thus folded back, and kept in position by a little bit of thin wire, half an inch long, and bent into a miniature staple or clip, which, slipped over the end of the tail-piece and the adjoining edge of tin, will effectually hold the flap back, and yet may be got rid of in an instant, when the forefinger is ready to take its place. You must take care so to place the card in the box as to be face uppermost when the box is opened, as the audience must not, of course, see the back. When you desire to make the card complete, you have only to slip aside the forefinger, and thus release the moveable flap.

There are torn cards now made entirely of pasteboard, dispensing with the tin plate at the back. This is a decided improvement.

As to the disappearance of the loose corner from your hand, you will find little difficulty when you have learnt the art of coin-palming, to be hereafter explained. Assuming that you have at present no knowledge on this subject, you may proceed as follows:—Take the bit of card between the forefinger and thumb of your right hand, and as you make the motion of throwing it towards the mechanical card, push it with the ball of the thumb between the first or second joints of the first and middle fingers. This releases the thumb, and the inside of your hand being turned away from your audience, you run little risk of discovery, particularly as the same piece, apparently, is now seen in its proper place as part of the restored card.

We must not omit to mention that there is a mode of performing the "torn card" trick in which the use of the mechanical card is dispensed with. In this case the performer secretly takes an ordinary card, say the knave of spades, and tears off one corner, which he carefully preserves. The card thus mutilated he places in a card-box, or other similar piece of apparatus. Pack in hand, he advances to the company, and "forces" the knave of spades, having, meanwhile, the little corner piece of the concealed card hidden between the second and third fingers of his right hand. The card having been drawn, he requests the drawer to tear it up, and place the pieces on a plate, which he hands him for that purpose. Having received the pieces, he says carelessly, "You had better keep one piece for the purpose of identification;" and, so saying, hands him apparently one of the fragments of the card just torn, but really the concealed corner piece, which he drops from his hand on the plate for that purpose in the very act of picking up. The trick then proceeds as already described up to the finding of the card partially restored, in which condition it is handed to the drawer, and its identity proved by showing that the torn edge exactly corresponds with the corner retained. The trick may either end here, or, by using a second card-box, card-tripod, or the like, the card and corner may be again changed for a complete card.

**MECHANICAL CHANGING CARDS.**—These are of two or three kinds, but all have the same object—viz., the apparent transformation of the card to a different one. In some cases the change is from a court card of one suit to the same card of another suit—*e.g.*, a king of spades to a king of hearts, involving merely the alteration of the pip in the corner. This is effected by having the card made double, that portion of the front card on which the pip should be being cut out. The hindmost card, which is pasted only round the extreme edge to the front one, is a plain white card, but with the appropriate pip, say a spade, neatly painted in the proper position, to allow of its showing through the opening in the front card, which thus has the appearance of an ordinary king of spades. Between the two cards is a moveable slip, worked by a pin through a slip in the back, on which is painted a heart pip. By moving this slip, the heart is in

turn brought opposite the opening, covering the spade pip, so that the card now appears to be the king of hearts. The card as above described is of the old single-headed pattern, but the same principle may be applied to double-headed cards. In this case both of the "pip" portions of the front card are cut away as in Fig. 55, while

on the upper corresponding portion of the hinder card is painted (say) a spade, and on the lower a heart, as in Fig. 56. The moveable slip is of such a shape and size as to cover the one or the other, according as it



FIG. 55.

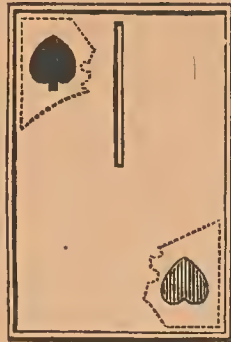


FIG. 56.



FIG. 57.

is drawn up or down; and on the upper part of this (see Fig. 57) is painted a heart, and on the lower a spade. When, therefore, the slip is pushed *up*, the heart pip on the slip and the heart pip on the hindmost card are shown, so that the card appears to be a king of hearts. When, on the other hand, the slip is drawn *down*, the spade pip of the hinder card is revealed, and at the same time the slip covers over the heart pip of this latter, and exhibits its own spade pip, giving the card the appearance of a king of spades.

These mechanical cards are used in various ways. Such a card may be introduced with good effect in the trick of the "rising cards," before described. The king of spades, we will suppose, is one of the cards drawn. The changing card is made one of those which rise from the pack, but is so arranged as to appear as the king of hearts. When the king of spades is called for, this card rises. The performer feigns to be taken by surprise, and asks the person who drew the card whether he is sure he is not mistaken, and that the card he drew was not the king of hearts. The drawer naturally maintains the correctness of his own recollection, while the performer as stoutly insists that the cards never deceive him, and that, if the king of spades had been drawn, the king of spades would infallibly have risen when called. At last, as if tired of the dispute, he says, "Well, I still maintain you were mistaken; but as you insist that

your card was the king of spades, why, we will make this into a king of spades." So saying, and holding up the card between his middle finger and thumb, he touches its face with his wand, and at the same moment with the first finger moves the slide, when the card changes to the king of spades. The little dispute as to the supposed mistake, which the audience have hitherto believed to be genuine, gives to the transformation an impromptu air which is very effective. The performer may go on to say, still holding up the card, "You are quite satisfied now, I presume." The drawer assents. "Then if so, as it would spoil my pack to have *two* kings of spades in it, you will allow me, before proceeding further, to change the card back again. Change!" Again he touches the card with his wand, and it is seen to change back again to the king of hearts.

Another mode of using the mechanical card is in conjunction with the changing card-boxes, above described. In this case the changing cards are used in pairs. One of them, arranged as the king of spades, is secretly placed in the one box, and the other, arranged as the king of hearts, in the other. Two of the spectators are requested each to draw a card, and two genuine kings of the same respective suits are forced upon them. Taking the cards so drawn, and showing the card boxes apparently empty, the performer places one of the cards in each, taking care to place the king of hearts in the box containing the ostensible king of spades, and *vice versa*. He now commands the two cards to change places, and, opening the boxes, shows that his commands are obeyed. He then remarks, "Now, I dare say you all think that the trick depends on the boxes. To show you that it is not so, I will again order the cards to change; and this time I will not place them in the boxes, but will merely take one in each hand, so. If your eyes are quick enough, you will see the cards fly across from the one hand to the other. Observe, the king of spades is in my right hand, and the king of hearts in my left. One, two, three—Change!" (with a stamp and a slight flourish of the cards). "Did you see them fly? Here is the king of hearts in my right hand, and the king of spades has passed to my left. I will put them in the boxes once more." You put each in the box which it before occupied, in doing so again making the change, but without closing the boxes. You continue, "Please to notice which

I put in each box—the king of hearts in the right hand box, and the king of spades in the left hand box. Is that right?” The audience reply in the affirmative. “Excuse me,” you say, “I fear you are mistaken. You did not notice, perhaps, that the cards had changed again.” You show that this is so, and then close the boxes so as to bring the cards originally drawn uppermost. Opening them once more, you show that the cards have again changed, and then remark, “I have shown you that the secret does not lie in the boxes, perhaps you would like to satisfy yourselves that there is no preparation about the cards,” which you accordingly hand for examination.

Another form of changing card is known as a “flap card.” This is a card across whose centre is fixed a moveable flap of exactly half its size. When the flap is folded one way, it covers the upper half, and when it is folded the other way the lower half of the card, in each case revealing a different surface. (See Fig. 58.) On one of such surfaces is pasted, say, a queen of clubs (made thin by peeling off the back), and on the other surface, say, a nine of diamonds, prepared in like manner. Thus the card will appear, according as the flap is folded, alternately a queen of clubs or nine of diamonds. An indiarubber spring tends to draw the flap down, so that the normal condition of the card is to appear as, say, the nine of diamonds. When exhibited to the company, the flap is forced over in the opposite direction, so that the card appears to be the queen of clubs. The thumb and finger hold the flap down until the right moment, when they relax their pressure, and the flap flying up, the card is instantly transformed to the nine of diamonds.



FIG. 58





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