

D'AVENO'S

PARLOUR
CONJURER

VICTORIA



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THE

PARLOUR CONJUROR.



THE conjuror must possess two important qualifications, both of which he will acquire by practice—namely QUICKNESS and VOLUBILITY. In other words, his fingers and his tongue must be kept constantly on the move while he is performing various feats of deception.

If the conjuror can assume an air of extreme dignity, as one possessing knowledge far beyond the reach of ordinary mortals, so much the better. He may, if he likes, fancy himself *better* than anyone else, as some people do; and this will enable him to comport himself with great majesty, and with an air of superiority, which cannot fail to command respect, if not to inspire awe.

The reader will readily understand that we have winked with our left eye, several times, at an object supposed to be himself, whilst delivering ourselves of the above useful hints; but, as he is about to enter the mystic realms of Legerdemain and Puzzledom, he will, no doubt, forgive such trifling familiarities.

Now, dear reader, come behind the green curtain, and we will reveal to you the hidden mysteries of those performances with which we astonish the public, and cause them to open their eyes with wonder and astonishment.

Many and various are the pockets to be found in all parts of the garments—coat, trousers, and vest—worn by the accomplished *prestidigitateur*; and these had better be added by a learner, one by one, as required, for different tricks. A *magic wand* is very necessary, which should be eighteen inches in length, and of hard polished wood. A natural grace and dignity of manner should be adopted in your wielding of the

wand, which serves not only as a symbol of the magician's power, but as a means of diverting, or distracting the attention of a watchful audience from the critical moment of the trick in progress.

Conjurors' tables are made in many patterns: a very good one will be found described in the following pages; and we recommend our readers to exercise their ingenuity in making, as far as possible, all implements for themselves; although this cannot be done to any great extent, as a single glance at any one of the numerous, and beautifully illustrated "trade catalogues" of conjuring apparatus, issued by the leading dealers, will show.

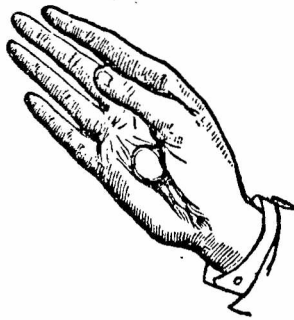
The novice will speedily discover to his great astonishment that the possession of the bare mechanical dexterity to perform a trick by no means endows him with the power of riveting the attention of his audience, and eliciting their hearty and uproarious applause. He will soon learn that a polished, dignified, yet easy "*style*" is quite as indispensable. For this, the young magician must study as opportunity offers, the best living masters in the "black art."

The "patter" or "gag" of every trick should be calculated to divert the mind of the spectators *away* from its true explanation. For instance, when you are in reality exercising pure sleight-of-hand alone, you should ascribe the wonder to the effect of some natural law. If the trick be due to some little known scientific fact, then it is best exhibited as some wondrous feat of skill. This is perfectly fair, for your audience would consider you a clumsy performer if you failed to deceive them.

Before performing certain feats of sleight-of-hand, it is necessary to make a little preparation, and to practice a very great deal—until perfect—certain acts or feats with the fingers, to enable you to deceive your audience with proper effect. One of the most important of these is—

PALMING.—About one-half of the Art of Conjuring is dependent upon this feat, and any student wishing to become an adept must practise incessantly until proficient. It is the very groundwork of sleight-of-hand, and an aspirant should habituate himself to palming, for exercise, almost everything that he handles during the day (apples, oranges.

nuts, balls, etc.) so that at last he almost astonishes himself by his own dexterity. To explain it clearly is rather difficult, for though it is easily understood when shown, it is difficult to describe in words. The little illustration below will afford us help. Balance a shilling piece on the tips of the second and third fingers, or, what is better, on the second finger only, steadying it by touching it lightly with the thumb. If you wish, you may at first, just moisten—unseen—the tip of your middle finger. Now close the hand quickly, and you will find that the coin lies in the palm. Throw forward the thumb so that the coin is held between the ball of the thumb and that part of the palm which lies beneath and between the second and third fingers, as shown in the figure, and the thing is done.



PALMING.

Practise, as we have said, all day long, with every coin you have occasion to handle; remembering, that if you are once caught *palming* before an audience, it spoils the effect of all the tricks that depend on it. After becoming a proficient with the right hand, try it with the left. The following, besides being an excellent little trick, affords first-rate practice:—

To Pass a Coin Invisibly from One Hand to the Other.

—Begin by informing your audience that you are now about to attempt a very difficult feat, and that you will require two

one-shilling pieces. (This is a very good coin for the novice to palm, on account of its size). Having obtained the coins, lay them on a table. Then tuck up your sleeves and call attention to the fact that you have nothing concealed there. Pick up one of the coins with the thumb and second finger of your *right hand*. Now *pretend* to place the coin in your *left hand*, which you immediately close, but in fact *palm* it with the *right*. If neatly done, the right hand will be *apparently empty*, and the audience will suppose that the coin is in the left. Now take the other coin in the right hand, put that hand behind your back, keeping the left before you, command the coin to "*Pass!*" and at the same moment clink the two coins together (which are both in the same hand), and your audience will imagine that the coin actually passed from the left to the right hand. I have performed this hundreds of times, and never failed to elicit tokens of surprise, though such a simple trick; but all depends on the neatness and style with which the palming is done.

Should you be requested to repeat it, and *are very expert*, you may do so; but remember, as the First Rule of Magic, *never repeat a trick immediately, as the second performance is more closely watched, and you are liable to be detected*. Of course, it will not do to refuse point-blank, but excuse yourself with a little laughable "gag," proposing to show "something still more mysterious."

The following is another exercise in palming; and needs a little preparatory arrangement as will be seen:

The Ubiquitous Piece of Money.—To perform this feat with good effect, so as to puzzle everybody, proceed as follows: Obtain six pennies all alike, and keeping one of them in your pocket, dispose of the others, unseen by anyone, in various ways, thus:—Put one under a corner of the hearth-rug; another in a workbox; a third behind a door; a fourth under a hall-mat; and a fifth under any article in the room, or in some one's pocket. If the coins are thus placed some time before you desire to amuse your friends (remembering of course where you have placed them), the feat puzzles the most sensible people.

When your friends have quietly settled down, take the penny out of your pocket, and say: "This is a very remarkable coin. I can make it vanish and reappear whenever I please—see!" Then holding the coin for palming, as before described, make believe to pass it into the left hand, *which close quickly*, while the coin is, of course, secured in the right palm. Now open your left hand and pretend to throw the coin in the air, then pointing to any of the places in which you have deposited a similar coin, say "See! you will find it under the hearth-rug!" While some one is looking for it, slip your own coin into your pocket, and when the newly found penny is handed to you, pretend to pass it into your left hand as before—and then pocket it again unobserved, while your friends are looking for it elsewhere, and so on, until all the five coins are recovered.

If you visit a friend, and wish to demonstrate your cleverness without any apparent preparation, always take a certain number of pennies with you to deposit in various places whenever an opportunity occurs. If some time afterwards you seek a favourable opportunity you may perform your feat without being suspected of any pre-arrangement, which will make your success certain and amuse your friends greatly.

Snapping the Coin.—This is another way of making coin vanish invisibly, up the loose sleeve of your coat: with a little practice it may be done with perfect ease. The knack is useful at times, and the particular manipulation should be acquired: it is very simple. Take a coin between the thumb and middle finger, holding it by the extreme edge—now if you snap, in the ordinary way, your finger and thumb, the metal disc will fly up your sleeve unobserved. After a trial or two, you will do it with perfect ease.

If now, you place one penny, unobserved, in your left sleeve, then taking a second penny between the thumb and middle finger of the right hand, snap the coin into the right sleeve, you can pretend that the coin has passed right through your body, and by lowering the left hand, the coin in your left sleeve will fall into your hand, which you then exhibit. If now you snap this one up your *left* sleeve, it may be made to reappear in your *right* hand, by dropping the coin from your right sleeve into your hand. This feat being done alternately

from left to right and *vice versa*, will generally puzzle an audience if performed adroitly, and with perfect ease.

Instead of always snapping the coin up the sleeve, you may sometimes palm it, and shake your sleeve to show that it is not there, or, in the language of the conjuror, "to show that there is no deception."

The Vanishing Coins.—Obtain six pennies and stick them one upon another with a little Venice turpentine. Next, have a little cap made of leather, or silk lined with cardboard, the size of the cap to be such that it will just cover the pile of coins, without fitting either too tightly or too loosely. When performing this trick, you have the pile of coins in your pocket, ready to be abstracted in a moment. You then show to the company six loose pennies, which you throw down upon the table one after the other. You then pick up one at a time, and secure them in the palm of your right hand; when you have secured them all, you take the cap and the trick pennies out of your pocket, at the same time leaving the loose coins in your pocket. You next place the pile of coins on the table, and cover them with cap, using your magic wand, pompously, to aid your performance. Now gently tap the the cap with your wand, saying "*Hey! Presto!*" and then raise the cap with your forefinger and thumb, with sufficient firmness to take up the pile of pennies. Now drop the pile into your hand, and throw down the cap to show that it is empty, slip the pile into your pocket and secure the loose coins in the palm of your hand. You may now take a tumbler in your right hand, and drop the pennies into it, which will astonish everyone. This is a very clever feat when well performed, and is one which is always popular with conjurors.

The same trick may be greatly improved, by having all the pennies of the trick pile perforated before they are stuck together. A hole of about three-eighths of an inch diameter should be drilled in five of the coins, and these, with the perfect one at the top, secured together by means of pewter solder. The advantage of the cavity which will thus be formed, is, that the conjuror may not only cause a number of pennies to vanish, but also any smaller coin, or a pea, a pill, dice, or other small object. Thus: Place a pea for example upon the table

after you have taken up the loose coins in the last trick, and put them in your pocket. Then take the cap (with the united coins secreted inside) and place the cap gently over the pea. Raise the cap to show that the pea is still there, and then touch the cap with the magic wand, now raise it, leaving the pile of coppers visible. Again cover the coppers, apply the wand, raise the cap and the coppers, and the pea will again be visible,

You must take great care not to let anyone get a view of your pile of "trick" pennies, as that would be "letting the cat out of the bag," which piece of folly conjurors, with proper pride in the craft, are never guilty

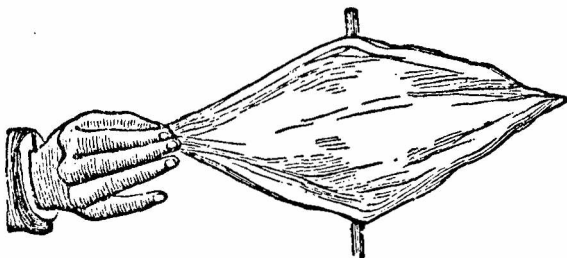
Young conjurors will find the following—

An Excellent Money Trick.—Borrow a number of penny pieces, and count out five of them to one of the company. To another give ten, and request the person who takes these last to count them carefully. Having done this, take the five which were given to the first person, and, closing your hand on them, order them to pass into the hands of the particular person who holds the ten. Then request him, or her, to again count the money, and if, instead of ten, fifteen pieces are found, you will have successfully performed your trick.

Twenty pieces of money are used in the trick, which is accomplished in this way. Throw fifteen pieces on a plate, and hand it to the first person, with the request that five shall be taken away. Then give the remaining ten to another person, and desire that he will count them on the plate, so that all will hear the number by the chink of the metal on the china. This being done, tell the one who has the plate to hold both his hands ready to receive the money. For this purpose, take away the plate with your left hand, and pour the coins into your right, *Where you must hold five more, in the same way that a coin is held in palming.* Place the fifteen in the hands of person number two, and request him to close his hands tightly on the money. This will prevent his discovering the addition you have made. Take the five which the first holds, and pretend to put them in your other hand, but instead of doing so, palm them. Command the money to pass, and then desire the person who holds the ten (fifteen) again to count out the pieces the plate.

This trick always pleases, and the greater number of pieces used the less liable it is to be discovered. A good way of finishing it is, to ask the person who last counted the money, if he is sure that he has not made away with some of your property, and, on his answering—"No!" to take hold of his coat-sleeve by the wrist, and shaking it gently, let the remaining five pieces, which are still concealed in your hand, drop on the plate. The audience will suppose they really fell from the sleeve, and, whilst they are wondering how they came there, you can bow your acknowledgments.

The Russian Ring Trick.—A plain ring is borrowed from one of the company, placed in a handkerchief, and given to someone to hold. A small stick is now held at each end by two others of the audience, in such a way that the centre of it is covered entirely by the ends of the handkerchief. The performer then takes one end of the handkerchief and pulls it suddenly, when, lo! the ring is gone from it, and is found whirling round the centre of the stick



THE RUSSIAN RING TRICK.

This is the manner of performance. In one corner of the handkerchief you have a pocket, in which is placed a ring, after which the pocket is sewed up, so that the ring is held there; or you can fold one corner down, and stick it with gum, which will answer so long as you conceal and hold the ring in it. Borrow a plain gold ring, and pretend to place it in the centre of the handkerchief; but instead of doing that, you *palms* the ring, and then, requesting one of the audience to hold the handkerchief, you give them the ring which is sewed in the

corner. You then hand a stick for examination, and, when it is returned, take it in your left hand, and slip the ring, which is concealed in the right hand, and which is held by the second finger of that hand, over it. The ring now being on, be careful not to remove your hand, which should be about the centre of the stick. Request two of the audience to come forward and take hold of each end of the stick, which you place so that the centre is entirely covered by the handkerchief. You may now remove your hand and take hold of one end of the handkerchief, requesting the person who holds the ring to let go of it, when you say—"There." Then count, in a sonorous voice, "One—Two—Three!—Pass!" Pull the handkerchief, and there is the ring whirling round the stick' as if it had just that moment dropped on it, the whirling motion being caused by pulling the handkerchief over it.

The attention of the audience being altogether taken up with the ring and the stick, you put the handkerchief in your pocket, where you should have another which you can give them should they desire to examine it.

This is a very simple trick, requires but little practice to perform it, and is very effective: like many others described in this little handbook it may be exhibited anywhere and requires no confederates.

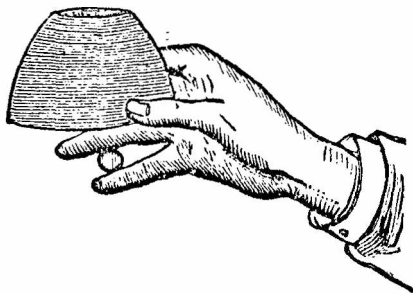
The Travelling Cone and Ball.—The articles used in this trick are, a small coffee-cup, a small cork ball, a paper cornucopia, such as at Christmas-time we see filled with *bon-bons* for our little friends, and a block of wood about two-and-a-half-inches in length, and one inch in diameter, in shape resembling a miniature sugarloaf.

The cup is placed mouth downward on the floor or on a table, the company being first satisfied that it contains nothing. The ball is then laid at a distance from it, and covered with the paper cornucopia. The block of wood, "cone," as it is called, is placed in the hand, and when the word of command is given, lo! a marvellous change has taken place; for the hand is empty, the cone is under the cornucopia and the ball under the cup. To conclude the trick each article is made to resume its former position.

To perform this, you must get a turner to make you a solid block of wood, sugarloaf shaped, as described. Then

have a *second block made*, just a shade larger than the first. This second one you have completely hollowed out, so that it is, in fact, nothing but a shell, and if properly made should exactly admit of the solid block being placed inside it. Be particular about getting this well done, for much of the success of the trick depends upon it, as if too great a discrepancy exists between the solid block and the shell you risk discovery. Next cut *two* cork balls as near of a size as possible, and blacken them in the flame of a lamp. Before meeting the audience, place the solid block inside the shell and set it on the table. Your apparatus is now complete, and you are ready to perform your trick. Begin by handing the cornucopia for examination, and when you receive it back, remark, "There really is no preparation about this, it is a simple paper-horn, and *merely used to cover this block*,"—then suiting the action to the word, you do cover the block, and immediately raise the cornucopia again, pressing the sides slightly at the same time, and bringing off the *shell* inside the cornucopia. Lay it down on the table with the point towards the audience, so that they cannot see the shell. You may now hand the solid block for examination, and also the coffee-cup and *one* ball.

After all are examined, give the ball to one of the audience to hold. Take the second ball from your pocket secretly (or, what is better, from a shelf which you should have on the back of your table, as you will find it very convenient), and hold it between the ends of the third and little fingers of the



TRAVELLING CONE AND BALL.

right hand. Pick up the cup with your left hand, calling the attention of the audience to the fact that it is still empty, pass it to the right hand, grasping it at the edge with the forefinger and thumb of that hand, bend the third and little fingers slightly towards the palm, and this movement will bring the ball, which is concealed in those fingers, directly under the mouth of the cup as shown in the illustration. Set the cup down, and just before it touches the floor or table that it is to rest on, let go the ball, and withdraw the fingers that hold it.

The ball is now under the cup, and if you have practised this well, and done it quickly and neatly, no one will suspect it. Take the ball which the audience have, place it on the table and cover it with the cornucopia, still being careful that no one sees the shell which is inside. The *trick* itself is now done, but much remains to be shown for the sake of *effect*. Tell the company, "I propose to remove the ball which is under the cornucopia and place it under the cup, which I do in this way;" run your forefinger along the cornucopia, and then hold the finger up to view, asking them if they see the ball on the end of the finger? "Of course not, it is yet invisible; but I will throw it into the cup, so,"—making, at the same time, a movement in that direction. Now take the solid block, pretend to put it in your left hand, but *palm* it with the right; place the left hand under the table, as though you were pushing the block up through it. The block, which is concealed in your right hand, you had better put into your pocket whilst the audience are watching your left. Show the company that the block is in neither hand, and lift the cornucopia *without pressing the sides*: the shell will remain on the table covering the ball, and the audience will imagine it is the solid block. Request some one to raise the cup, and to their astonishment they will find under it the ball. To finish the trick, you cover the shell again with the cornucopia, take the block from your pocket, keeping it concealed in your hand by *palm*ing it. The hand being apparently empty, place it under the table, and pretend to pull the block through, at the same time letting it fall from your hand on the floor. Cover the ball with the cup, and as you do so make an awkward movement, as if taking the ball away, but do not touch it. This will probably cause a whispering amongst your audience

who will imagine that they have detected the trick. "Oh! I beg pardon, but you suppose I took that ball away. That *would* be clumsy enough:" raise the cup and show that the ball is still there, pick it up, and say, "This is the way to get rid of any little object like this," pretending, at the same time, to put the ball into your left hand, whilst you *palms* it. Then count "One—Two—Three—*Pass!*" move the hand towards the cup and show that the ball has left it. Raise the cornucopia, pressing its sides this time, and there appears the ball. This capital trick should be accompanied with an abundance of animated "gag."

The Second-Sight Trick.—I remember once seeing an ingenious little contrivance, through which, by the aid of mirrors, fixed opposite each other at certain angles, the apparent impossibility of "reading through a brick" was successfully accomplished.

In the little trick I am about to describe, a similar but more wonderful effect is produced, without aid from apparatus of any kind; and so mysterious does it appear, that I have often heard it attributed to Mesmerism or Clairvoyance. It is, however, simply a trick, with considerable humbug about it, but no *isms*, and far surpasses, in my estimation, the celebrated "ballot test" of the Spiritualists.

A small round box, about an inch and a half in diameter, and half an inch deep, is handed to the audience, with the request that, when they have satisfied themselves that it is without preparation, they will place some article or articles in it—such as coins, peculiar rings, etc. This being done, the box is covered with a handkerchief, and given to one of the audience to hold. The performer then stands at a distance, and proceeds to describe minutely the contents, although hidden from his view.

To perform this trick, it is necessary to have a *second box* as near the size and shape of the first as possible. This is sewed in the corner of a handkerchief in the same manner as the ring in the "Russian Ring Trick." When the first box has been filled, the performer takes it, and whilst pretending to place it in the handkerchief, *palms* it, and gives the second one to be held. He now walks away to take his position at a

distance, and whilst his back is turned to the audience, he takes the opportunity of opening the box and examining its contents. Having fully inspected and replaced the articles, he proceeds with his description, which, being finished, he approaches the person who has the handkerchief, and, taking hold of it, requests that he will let go the box, and at the same time shaking the handkerchief, and letting the first box, which is still concealed in the palm of the hand, fall to the ground. The audience will naturally suppose that the box never left the handkerchief, and when they see the borrowed articles taken from it and returned to the owners, they will be still further mystified.

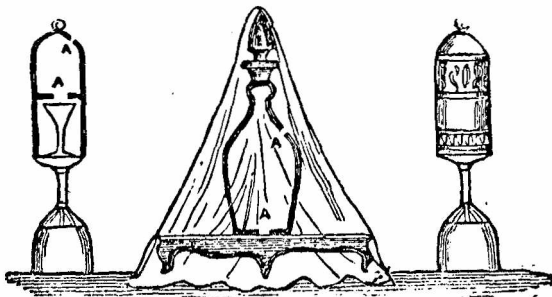
The Wine Merchant's Trick comes next in order, which is said to have been invented by a wine-dealer for the purpose of amusing his customers in their leisure moments. Let that be as it may, the trick is at least a good one, whatever the inventor's liquors might have been.

Two wine glasses, one filled with wine and the other with water, and a decanter, are the articles used. The wine and water are poured into the decanter, which is then placed on a small stand made for the purpose, and covered with a handkerchief. The empty glasses are placed one on each side of the decanter, and covered with tin cones made to fit over them. After a few moments, the handkerchiefs and cones are removed, and the decanter is found empty, whilst in one glass is the wine and in the other the water.

To perform this really clever trick, considerable apparatus is needed. The first thing necessary is a tin stand, *made hollow throughout*, legs and all, on which to place the decanter. In the top of this stand is cut a hole about the size of a groat, and, in order that this may not be seen, there is a false top which is made exactly like the real one with the exception that it is perfect. The whole is then tastily japanned. Next drill a hole in the bottom of the decanter and another in the upper part of it, near the neck. This can be easily done with a well tempered rat-tail file, the glass being kept moistened with spirits of turpentine or benzine. Then get a tinsmith to make two fancifully-shaped tin cones, and in the upper part of each have a partition, which must be well soldered round

the edges, so as to be watertight. In the centre of the partition have a small hole made, and in the top of the cone another hole. Now if the space between the top of the cone and partition is filled with water or wine (to do this a funnel with a long tapering neck, so as to fit in the hole in the partition, will have to be used), and the hole in the top of the cone is stopped up, the liquor will not run out of the hole in the partition; but if the upper hole is left open, the air rushing in will force the liquor out of the lower hole. The inside of the cones must be painted black, and the outside japanned to match the decanter stand.

When about to perform the trick, and before appearing to the audience, fill the tops of the cones, one with water, and the other with wine, and stop up the upper holes either with a peg or a piece of wax. Next stop up both holes in the decanter. Everything is now in readiness to exhibit the trick. Bring forward the decanter stand, and show it, without allowing anyone to handle it, and, as you return to place it on the table, take off the false cover, which you conceal under your coat. Then proceed to pour the water and wine into the decanter from the glasses. Now cork up the decanter so that it is perfectly *air-tight*. You may then open the hole in the bottom, without danger of the contents running out. Place the decanter on the stand and cover it with the handkerchief. Next take two goblets and set them mouth down, one on each side of the decanter. On the bottom of each goblet, set one of the wineglasses and cover them with the



THE WINE MERCHANT'S TRICK.

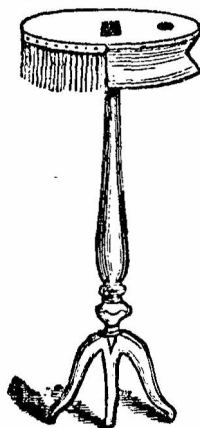
cones. Remove the handkerchief from the decanter, and show the audience that the liquor is still there; re-cover it, and at the same time open the upper hole of the decanter, and the liquor will immediately begin to run out at the bottom. Then open the upper holes of the cones, and the wine in one, and the water in the other, will in a few minutes fill the glasses. The accompanying illustration will give a very good idea of the apparatus. The dotted lines show the position of the bottle, wineglasses, and partition in the cones. The letters A A mark where the holes are to be drilled. It is a standing joke amongst magicians to fill one cone with a solution of Epsom salts instead of water, and, when the trick is finished, to hand the glass containing it to some very solemn-looking gentleman in the audience. At the wry face, which is sure to follow, you venture to hint something about "adulteration of liquors," etc, and then present the glass of wine, with assurances that you can vouch for its purity. Shouts of laughter will follow.

My readers may frequently have observed the trick of "rolling two rabbits into one," performed by travelling conjurers, and as it never fails to elicit tokens of surprise I will describe it. Two rabbits are produced "alive and kicking," and the performer immediately proceeds to make one swallow the other, by thrusting one *through a trap in the table* whilst rolling them together. This is the whole mystery, and a rather weak trick it is. The following is something like it, in fact, but very different in effect, and which I can strongly recommend.

The Rabbit Trick.—A cloth or handkerchief, which has been thoroughly examined and found free from holes or cracks, is laid on the table, and on it is placed a rabbit. A hat is then placed over the animal to prevent it from escaping, whilst the performer gets a sheet of paper. The paper being obtained, the rabbit is taken from under the hat, and is again placed mouth down on the table and wrapped in the paper. The performer then counts, "One! Two! Three!" and, crushing furiously the bundle that he holds, at the same time shows that the paper is empty. One of the audience is then requested to lift the hat, and behold! there is the rabbit sitting on the cloth.

For the performance of this trick, a trap-table is required; and, as it is also necessary for many other occasions, I will describe one that appears to be perfectly fair, and yet is as great a deception as any trick exhibited on it.

The Trap-Table.—Have two circular boards made about twenty inches in diameter—one of one-inch and the other of half-inch plank. Next, get a piece of muslin a yard-and-three-quarters in length and a foot in width, and tack one edge of it round the edge of one of the boards. It will not go completely round, but will leave part of the edge uncovered. Next, make a crease in the centre and lengthwise of the muslin, and lastly tack the edge to the second board. This will form a kind of box, with an opening at the side, or rather will resemble the body of a pair of bellows. Now have a hole cut in the centre of the half-inch board, about nine inches long and five and a half inches wide, and another, of a circular form and about four and a half inches in diameter, near the edge. Then have pieces of board cut to fit these holes exactly, and let them be fixed in their places by means of spring hinges. The spring of the circular trap must work so lightly that the weight of a feather merely will cause the trap to open—the square trap, however, needs to be a little stiffer.



THE CIRCULAR TRAP-TABLE.

Next, have a circular hole cut in the centre of the inch-board to receive the pole of the stand, which is passed through it and fastened to the upper board. Lastly, glue a piece of baize, or green carpet, over the top board, cutting it where the traps open, and tack some heavy fringe, which must be over a foot in depth, around the edge of the upper board. Your table is now complete. (See illustration).

Before performing any trick on this table, you request the audience to notice that there is no drawer in it, or other place to conceal anything, and, lifting the fringe, you at the same time raise the lower board even with the upper one, and the two will appear as one; a glance will suffice to satisfy the most incredulous, and you may then lower the fringe and the bottom board. So much for the table; now for the completion of—

The Rabbit Trick.—You must first get two rabbits, as nearly alike in size and colour as possible. One of these you place in a bag, which you hang at the back of a table (not *the* table) which you put in the centre of the stage or room where you perform your tricks, before your curtain is raised. At the right of this table, and some little distance from it, place your trap-table. Everything being now prepared, ring up your curtain, and proceed with your trick, as follows:—

Borrow a large dark silk handkerchief, and spread it on the central table, in such a way that it comes to the back edge of the table. On this handkerchief, and *close to the back edge of the table*, place a rabbit, which you immediately cover with a hat. Then get a large sheet of stiff white paper, which you lay on your trap-table. Next approach the central table at the back, and with your right hand take hold of the rabbit which is in the bag. Then with your left hand raise the hat just the least bit, and at the side nearest you, and bring your right hand, which grasps the rabbit, even with the top of the table. Lower the hat immediately, and, holding the rabbit at arm's length, walk with it towards the trap-table. The audience, unless they are far more keen than the generality of people, will imagine that you took the rabbit from under the hat—which is just what you want them to think, although, of course, the first animal, utterly unconscious of the amaze-

ment it is about to excite, is still sitting, or rather squatting, complacently on the handkerchief under the hat. When you reach the trap table, lay the second rabbit on the edge of the paper, holding it down with your right hand. Take hold of the other edge of the paper with your left hand, and, bringing it towards you, fold it over your right hand, and at that moment push the rabbit which is in that hand through the large trap of the table. Still keeping your hand in the paper, twist one end of it together, and then, gathering it all up and withdrawing your hand, twist the other end. The paper, being stiff, will bulge out in the centre, and look to the audience as if it held the rabbit. Lift up the bundle, or rather the paper, carefully, with one hand resting under the centre, as if supporting the rabbit which is supposed to be inside, and walk with it to the other side of the room. Then, pointing one end of the paper at the hat on the table, count, "One! Two! Three! Pass!" bring your hands violently together, smashing the paper, which you then throw towards the audience, and going to the hat, raise it by the upper part of the crown, and show the rabbit on the handkerchief which the company will think has just that moment reached its resting-place. To finish the trick, you brush the hat, and are about returning it to its owner, when you discover that it is full, and proceed to produce—

A Feather Bed from a Hat.—Yes, actually to pull and shake out enough feathers to make a respectably large bed. My readers, I suppose, are by this time too familiar with magic to believe that there is anything supernatural about this, and will naturally inquire, "How is it done?" Well, this is the way:—

Hanging from the back of the table is a small bag, *packed tight with fine down*. Enough of the down to make an enormous show when picked out and spread about with the fingers, can be packed in a bag small enough to go inside a hat. Having your bag all ready, the next thing is to get it into the hat without being seen. It is effected in this way.

Take the bag in your left hand, keeping it down behind the table, and the hat in your right hand. Bring your left hand and the bag even with the edge of the table, and immediately place the hat over both, and begin brushing it with your right

hand. This movement is such a natural one, that it will not be suspected. After the brushing is completed, withdraw the left hand and take hold of the rim of the hat with it. Take the hat *towards* the owner, as if you were about returning it to him, when you suddenly stop, affect surprise, and, putting the fingers of your right hand in the hat, loose the drawing-string of the bag, and begin to pull out the feathers; work your fingers down into them, and bring out a handful and spread them out, and they will seem to be thrown up, as if coming from a spring. This you continue until the supply is exhausted, by which time you will have, seemingly, such a quantity as to astonish not only the audience, but yourself, the first time you can perform the trick. The bag which held the feathers you can take out of the hat at any time, by rolling it up and concealing it in your hand. Brush all the feathers from both inside and outside of the hat, return it to the owner with thanks, and bow your acknowledgements of the applause which you are sure to obtain.

Numerous are the tricks which can be performed with hats, and great is the amazement created by the enormous *bulk* of the articles which may be drawn forth from an apparently empty one.

The great secret is in the *tight* packing of the article to be produced: with attention to this point, together with care in drawing your materials out slowly, and well scattering such things as feathers, paper shavings, etc., success is certain. It is as well to raise the lining of the hat to give greater depth for your operations, and to better conceal them.

The Ink and Water Trick.—Two wide-mouthed water decanters are necessary for this trick. Into one of these place some loose black wool attached to a string hanging over the top, then fill it up with water and it will look like ink. You must now fill the other bottle with a weak solution of the proto-sulphate of iron. Now borrow two handkerchiefs, place one over the bottle containing the solution, and as you do so slip into it, about half a teaspoonful of pyrogallic acid wrapped in a piece of inked blotting-paper. Then, still keeping the bottle covered by the handkerchief, hand it to one of the audience to hold, but contrive to shake the bottle whilst doing so. Now cover the other bottle and command the

contents of each to change places. Pull the handkerchief off your bottle, taking care to have the wool in it, and drop it at your feet. Advance with the clear water, and draw the covering from the other bottle, when a magical change will be discovered.

The Tantalizing Tin Tube.—A simple tin tube about eleven inches long and three and a quarter in diameter, fitted with a cover at each end, three coffee-cups, a box of rice, and an orange, are the materials used in this trick.

The covers are removed from the ends of the tube, and the audience is requested to notice that there is no division—in fact, is very simple—and that they can see right through it, which is probably more than they can say of the trick as a whole. The box which contains the rice is merely an old cigar-box, with the cover torn off, and needs no inspection. As the cups are all alike, to examine one is to see all, and accordingly one is handed out for examination. The orange, of course, is without preparation, as you will convince them, by eating it after it has played its part in the trick.

Before proceeding with the trick, however, you propose to show a piece of legerdemain, which they cannot fail to acknowledge as wonderful. You place the orange on the table and cover it with one of the cups, and then set another cup at a distance from it. You now claim to be able to cause the orange which is under cup number one to come under cup number two, and this without raising the first cup or touching the orange. Tell the audience to watch sharply, count “One—two—three!”—pick up cup number two and place it *on* cup number one, and the orange will undoubtedly be *under* it! Your audience now being in good humour and their attention diverted, proceed with your trick proper, which consists in filling the tin tube with rice from the box, and causing the rice to be found under one of the cups, whilst the orange, which was in your hands, has vanished, and is found in the tube.

The audience will generally suppose the whole thing to be a purely sleight-of-hand performance, and this idea you must favour by begging them to consider what immense practice is necessary to be able skilfully to manipulate each particular

grain of rice. The secret of the thing, however, really lies in the tube, or rather in one of the covers. There are, in fact, three covers—one which serves as a bottom, and two as tops. One of the top covers, which I will call A, is in reality nothing but a tin rim, of about an inch in width, with a partition in the centre of it, its bottom in the middle of it, if I may so speak, and with a pin, the sixteenth of an inch long, extending horizontally from about the centre of the outside. The second cover, which, to distinguish it, I will call B, is made large enough to slip over A, and has a slit in it shaped like a T with one of its arms lopped off. The object of this slit is to receive the wire which is on the side of A. Now put on B, fitting the wire of A carefully to the slit. Push B down, and when it will go no farther, turn it, so that the wire of A rests on the arm of the T. If you now put *the two covers* on the end of the tube, and attempt to take B off, A will come with it, as the wire in the arm of the T holds them together. If, however, you turn B, so that the wire is only in the perpendicular part of the slit, it will come off alone, leaving A still on the tube. I hope my explanation is sufficiently clear, as this should be thoroughly understood, much of the apparatus used in magic being made on the same principle.

Supposing the tube to be in perfect working order, we will now proceed with the trick.

First fill the top part of A with rice, then cover it with B, and finally put both on the tube. Next, nearly fill one of the cups with rice, and place over it a round piece of pasteboard (that known as bonnet-board is best), which must be cut a tiny trifle larger than the inside of the cup, so as to fit in rather tightly. Everything is now ready to exhibit the experiment.

Place your three cups on a table, with their mouths down, and on another table set your box of rice. Bring out your tube, remove A and B from it together, and also the bottom piece, all of which lay on the table with the box of rice. Hand the tube to the audience to examine, and when they have satisfied themselves that it is not prepared in any way, take it back, and *put on the bottom piece only*. Stand the tube on the table containing the box of rice, behind the box, and at *the same time take off the bottom piece*, which the audience will not perceive, as the box is between it and them. Leave the tube

and pass to the other table, which holds the cups, and, in order to divert their attention from the tube, tell them that you will show them a little sleight which is quite wonderful in its way. Then go through the manœuvres described at first, of bringing the orange *under* the cup. When that is done, inform them you will now proceed to fill your tube with rice. Pick up the tube, leaving the bottom still behind the box. Place the tube in the box, in such a way that only the upper part is visible. Take up some rice in a scoop which you must have in the box, and pour it in at the top of the tube. Of course it will run out at the other end of the box again, and you must repeat it once or twice until enough rice has been put in to have filled the tube, had it been *fillable!* Now announce that there is enough in *for the purpose*, which is strictly true, and your audience, being at a distance, and not being able to peep in, will suppose it to be full. Put on A and B together. (I should have explained above that, when the bottom of the tube is laid behind the box, a *second orange*, of the size and colour of the one you first show, is laid on it). Place the tube again behind the box, and set it down over the orange, which will guide the bottom to its place. Leave the tube, and request someone to lend you a hat for a moment. This you put on a table, rim down, and lay a handkerchief over the crown. Now take the cup which holds the rice, and set it on top of the hat. As nothing will fall from it—the pasteboard holding the rice in—it will be supposed that it is empty. This idea will be also favoured by the fact that the other two cups which were used in the “great orange feat,” and which you allowed to be freely handled, were unquestionably empty—no one suspecting that they are merely used for “a blind,” and had not the remotest connection with the trick. Now bring forward the tube; and to convince them that it is still full, take off B alone and they will see the rice that is in the other part of A. Put B on again, and place the tube on the floor where all may see and watch it.

Raise the cup that is on the the hat to show that it is still empty, and when you put it down again, do so *with some force*, which will dislodge the pasteboard. Leave it as it is, and take the orange, which you *palm*, and order it to go into the tube (or you may get rid of the orange in the manner already

described, and finally command the rice to fall from the tube to the cup). Take off A and B together, and let the orange, which is in the tube, roll out, whilst you show that the rice is all gone. Lift up the cup, and the rice will fall down and cover the pasteboard. The trick is now finished. Return the hat to its owner, bow your acknowledgements, and bear the applause which is bestowed upon you with becoming modesty.

To Blow Flames from the Mouth.—This is a startling trick for a parlour audience, and of not the slightest danger. It is performed in this way:—Get from some German chemist a piece of amadou, or German tinder. This is a brown, velvety-looking substance, something like touchwood, and you may purchase enough for sixpence to last a lifetime. Tear off a small piece of this—say about as large as your thumb nail—and light one edge of it, wrap this piece in some loose cotton, and lay it along with more cotton in your hand. You are now ready to perform the trick. When you come before the audience take the cotton which contains the lighted tinder and place it in your mouth—there is no danger of its burning you—then put some more loose cotton on the top of it, and begin to breathe outward. This will light up the tinder, and the smoke will come: continue to breathe outward, or rather, blow, and sparks will next appear, and then the flame. There will be a slight sensation of warmth now felt, but if you immediately put more cotton in your mouth it will subdue the flame. So you keep on blowing and putting in more cotton, taking advantage at times, when your hand is at your mouth, of the opportunity for letting some of the half-chewed burnt cotton slip out. To finish the trick, get some narrow ribbon of different colours, about ten or twelve yards in all, and roll it up closely, so as to make a wad that will go into the mouth easily; wrap this in some cotton, which you keep under your thumb, taking care that you do not get it mixed with the rest. When you have blown out enough smoke and flame, pick up the cotton which covers the ribbons, and clapping it into your mouth, drop that which is already there into your hand; give it a good sharp pinch, so as to disengage the end of the ribbon, which you then holding with your fingers, proceed to draw forth yard upon yard of ribbon, to the amazement of spectators.

From time to time it is as well to introduce light and simple tricks throughout your entertainment. For instance, leave the room for a moment, and immediately return with a brass magic-wand, heated at one end, and a hard-boiled egg, hot from the pan. Extend your wand to a candle, and bid it "be alight!" and, upon its obeying you, politely request the egg to dance to the music of your sister on the pianoforte.

Both these tricks require previous preparation. In the wick of a partly burnt candle (that it may light the easier), you must place a bit of phosphorous, which will ignite with the heat, and the flame will catch the wick. As for the egg, you make a small hole in the shell, and thrust into it a quill filled with quicksilver, and securely sealed at each end. So long as the egg remains warm it will dance.

Now, say you have a ring hanging by a thread from the chandelier. You may apply a light to the thread and let it burn. The ring will not fall, but remain suspended like Mahomet's coffin. The secret of this is that you have previously soaked the thread, two or three times, in common salt and water.

Numberless minor tricks of this kind will occur in the course of your study of magic, and the young performer will soon learn to introduce them into his programme.

In so small a volume there is only room for a taste of what may be achieved; but the student will, after he once feels the power and ease of *palming*, speedily extend his researches to wider fields.

And now, as no conjuring entertainment can possibly be considered complete without the introduction of the "pack," we shall proceed to give a few

TRICKS WITH CARDS.

It is first of all essential that the novice should acquire that most useful of all knacks, termed

Making the Pass, since it will enable him to perform many capital tricks which could not be exhibited without such adroitness. Suppose you wish a card to appear at the top, bottom, or middle of the pack at your will, you take the pack in your right and left hands, with the backs upper-

most, and hold them lightly with all the fingers. Now with the thumb and second and third fingers of your right hand, raise one-half of the pack as you would open the lid of a snuff-box. This will cause the upper half of the pack to rest against three fingers of the left hand. If you now raise the cards in your right hand quickly, leaving the top card to adhere to the three fingers, and allow these to force the top card downward, it can be readily placed in the middle of the pack without anyone observing it. Now, suppose the top card to have been seen by any person in the company, you may ask if they would like it to appear in the middle or bottom of the pack. By passing it quickly in the way mentioned, the card will at once appear where required. Or, suppose you show the bottom card, and quickly, but quietly, slip the top card to the bottom, then show it and the change will be readily seen.

If you now allow someone to draw a card, let him place it on the top of the pack so that you cannot see it, then holding the pack in your left hand, with your right take hold of the pack from end to end, and bending the cards upward, let them escape one by one with lightning rapidity from your fingers, which will cause them to make a loud rustling noise. This will lead your audience to think that you have shifted the selected card from the top; but to prove this not to be the case, show the top card, then place it on the pack, and quietly withdraw it as before to the bottom of the pack, then giving the cards a smart blow with the right hand, show that you have *knocked the top card* through the pack to the bottom.

Next take the selected card from the bottom, and holding it in your right hand close to the pack, pretend to pass it to the person who selected it, but in reality pass the next card on the top of the pack, which you thrust forward with your left hand to enable you to "ring the changes." When it is found that the wrong card has been given, you must have this placed on the top of the pack, quickly withdraw it to the bottom as before, and the selected card will after all be found at the top of the pack. After showing it, replace it and pass it to the middle of the pack, and from thence to the bottom. By doing this repeatedly and in irregular order, you will surprise most people.

Now take the selected card and place another (unseen of course) back to back with it, and hold it between the thumb and third finger of your right hand, with the first finger resting in the middle. If you now press the first finger so as to disengage the cards quickly, with a snap, as it were, from the second finger, the cards will change places. For instance, holding up the cards with the selected card nearest your audience, by the movement above described you make it appear that the card changes before the face of the company without any means of deception on your part.

The Vanishing Card.—Make a small shallow box, or double case, of sufficient depth to admit a playing card and a thin piece of board about one-eighth of an inch in thickness. The two halves of the box must correspond exactly, and be united by small hinges or a strip of leather. The piece of board must fit easily into the box, so as to completely cover a playing card, and the board and interior of the box should be painted black.

If now a card be placed in one half of the box, and this be closed, and taken in at the other hand, and then opened, the card will appear to have vanished. By taking it in the same hand as at first, turning it, unseen, as before, and then opening the box, the card will again be visible. It will readily be seen that the black board falls from one compartment to the next, covering the card or exposing it at the will of the conjuror.

How to Call the Name of any Card at Will.—Divide a pack of cards into two halves, and place these back to back, when one half will be visible to the audience and the other half to yourself. If you now show the one half to the audience, and glance quickly at the card facing you, and then place the cards behind your back, call the name of the card and place it over the card you have shown to the company, and show that you have called the right card. This will give you an opportunity of seeing the next card, which you name, and produce as before, and do so until you have come to the last. It is best, in performing this trick, only to keep a few cards turned towards yourself, so as not to tire the company, and possibly lead them to guess how you managed your feat.

It is possible to throw an ordinary playing card to a considerable distance by holding it by one of its corners and then throwing it, horizontally, with a semicircular motion of the right hand. Bosco, the clever conjuror, used to throw a whole pack of cards, one after another, with great rapidity from the stage of the Strand Theatre, to the boxes, and even gallery, and so quick was his movement that the house seemed to be raining cards.

The Three Card Trick, which has deceived so many fools and caused them to part with their money freely to clever scoundrels, is in itself an exceedingly simple trick, but like "thimble rigging," it requires consummate skill to perform it successfully.

The operator takes two cards in one hand, and holds them at a little distance from each other, between the thumb and second finger. The lower card is held by the tips of the thumb and finger, and the upper card *loosely* a little above. By holding the upper card loosely while the other is held firmly, the sharper is enabled to pass it either forward, or backward, as he pleases, and while he shows you the card held by the tips of the fingers, which is to be the winning card, he takes care that you shall not see where he places it, while the third card, which is held in the left hand, being dropped cunningly on the table with the others, enables him to deceive you most perfectly.

Many of the best so-called tricks with cards are based upon calculations which, as we all know, should be unerring in its results. To the young and ignorant many of the ingenious tricks which have been designed from time to time will appear perfectly magical from there being no evident means by which such startling guess-work is brought about by the conjuror. To practise some of these feats requires a quick and ready mind, a good memory, and an agreeable manner. All of these attributes, except the latter, which we hope is a natural gift, may be acquired or improved by practice.

How to tell the Number of "Pips" upon any two Cards which a Person has drawn from a Pack.—Ask the person who has drawn the cards to add as many more cards to each of those he has drawn as will make each of their numbers

twenty-five. Then take the remaining cards in your hand, and, while seeming to search for some particular card, count them over to yourself, and their number will be the amount of the two cards drawn. *For example*, suppose the person has drawn a ten and a seven, then he must add fifteen cards to the first to make up twenty-five, and eighteen to the last for the same reason. Now, fifteen and eighteen make thirty-three, and the two selected cards make thirty-five, which deducted from fifty-two (the number of cards in a pack) leaves seventeen, which must be the number of the remaining cards and also of the two cards drawn.

The same feat may be performed without touching the cards, thus:—Let the person who has drawn two cards deduct the number of each of them from twenty-six (the number of half the pack), and after adding the remaining ones together, let him tell you the amount, which you *mentally* deduct from fifty-two, the total number of the pack, and the remainder will be the amount of the two cards. *For example*, suppose the two cards, as before, to be ten and seven, then the person deducting ten from twenty-six, sixteen remain, and if he deducts seven from twenty-six, nineteen remain. These two remaining sums added together make thirty-five, which you must subtract, mentally, as before, from fifty-two, when there must remain seventeen as before—the amount of pips on the two selected cards.

How to tell the amount of the Numbers of any three Cards drawn from a Pack.—Let some person draw three cards from the pack, then draw one yourself and lay it aside, for it is necessary that the number of the remaining cards be divisible into three, which will not be the case in a pack of fifty-two cards if only three be drawn. The card you draw you may call the *Confederate*, and make believe that by its aid you discover the amount of the others. Now, tell the party to add as many more to each of his cards as will make its number sixteen, which is the third part of forty-eight cards. Suppose, therefore, that he has drawn a ten, a seven, and a six; then to the first he must add six cards, to the second nine, to the third ten, which together make twenty-five, and the four cards drawn being added to them make twenty-nine. You then

take the remaining cards, and telling them over, as if looking for a special card, you find their number to be twenty-three, the amount of the three cards the person withdrew.

This may also be done without your touching the cards, thus:—When the person has drawn his three cards, and you have drawn one, as before, let him deduct the number of each of the cards he has drawn from seventeen, which is one-third of the pack after you have drawn your card. Now ask him to tell you the amount of the several remainders, to which you secretly, that is mentally, add one to the card you drew, and deducting that amount from fifty-two (the whole number of the pack), the remainder will be the amount of the three cards drawn, thus:—

Suppose the three cards to be ten, seven, and six, as before; then each of those numbers, subtracted from seventeen, the remainder will be, respectively, seven, ten, and eleven, which, added together, make twenty-eight, to which the card you drew must be added, thus making twenty-nine; and this number deducted from fifty-two leaves twenty-three, which is the amount of the three cards drawn.

The Long Card is another device adopted by conjurors, and by its aid many amusing tricks may be performed. A simple way to obtain the long card without fear of detection is to take a pack of cards, from which abstract one, and lay it aside. One end of the pack may now be scraped or shaved with a sharp knife, until sufficiently reduced to enable you to feel the long card (the one you have abstracted) when placed in the middle of the pack. Rubbing the pack, while held tightly in the hand, upon a rough flag-stone or hearth will soon reduce the length of the pack sufficiently to enable you to feel the long card when placed in the pack.

Having your pack with the long card in it, ask some person to draw a card, but before doing so, spread the cards out in your hand in such a way that he will naturally select the long card. Now let him put it in the pack while you turn away your head, then shuffle the cards well. Then offer the pack in the same way to some other person, and he will also draw the long card, and at your bidding place it anywhere in the pack that pleases him. You then shuffle the cards as before.

Now draw several cards yourself, amongst which is the long card, and ask each of the parties if their card is amongst them. They will reply in the affirmative, neither knowing that they have both drawn the same card. You next shuffle all the cards together, and then cut them at the long card, and show it to the first person, who will acknowledge that it is the card he drew. You then return it to the pack, shuffle and cut again, and then show the card to the next person (taking care that the first person does not see it), who will say it is the card he drew. In this way the same card may be drawn by several persons, without either knowing it.

The same feat may be performed without the long card thus:—Let some one draw a card, and replace in the pack; you then *make the pass*, and bring the card either to the top or bottom of the pack, as you please. Knowing where it is, you take care never to lose sight of it, and you may, by repeated passes, place it on the top, the bottom, or the middle of the pack; or you may, by cunningly slipping it up your left sleeve, undertake to knock it through the table. To do this (having the card up your sleeve), you place the pack on the table, give it a smart blow, and at the same time you have let the chosen card drop from your sleeve into your left hand, and then triumphantly hold it before the company. This may also be done by having a duplicate long card, which you may secrete in any way before you commence your performance; but you must take care, immediately after showing the duplicate, to pretend to place it in the pack, at the same time slipping it up your sleeve; or, if there be no looking-glass behind you, it is a good plan to put it behind your collar at the back of your head, and when an opportunity occurs you remove it and put it in your pocket for another occasion.

The Confederate Cards.—Let a person draw four cards from the pack, and tell him to remember one of them. He then places them on the top of the pack, and, by making *the pass* twice, you bring two of the cards to the bottom of the pack, leaving the other two at the top. Now under the two bottom cards you must place four cards of any kind, and then taking eight or ten cards from the bottom, you spread them on the table and ask the party if the card he remembered is amongst

them. If he says "No," you are then sure that it must be one of the two top cards. You then pass those two cards to the bottom, and drawing off the lowest of them, ask if that is not his card. If he says "No," say "Please draw a card from the bottom of the pack yourself, perhaps you will be more successful."

The Numerical Card.—Let *the long card* be the sixteenth in a pack of picquet cards. Take ten or twelve cards from the top of the pack, and, spreading them on the table, desire a person to fix his mind upon one of them, and to observe the number it is from the first card. *Make the pass* at the long card, which will then be at the bottom. Then ask the person the number his card was at, and counting to yourself from that number to sixteen, turn the cards up, one by one, from the bottom. Then stop at the seventeenth card, and ask the person if he has seen his card, when he will say "No." You then ask him how many more cards you shall draw before his card appears, and when he has named the number, you draw the card aside with your finger, turn up the number of cards he proposed, and throw down the card he fixed upon.

To change a Card by word of Command.—To perform this trick you must have two cards of the same kind in the pack. Say the queen of hearts. Place one next the bottom card, say seven of diamonds, and the other at the top. Now shuffle the cards without displacing these three, and then show some person that the bottom card is the seven of diamonds. You now slip this card aside with your finger, which you previously moistened with your lip, and taking the queen of hearts from the bottom, which the party supposes to be the seven of diamonds, lay it on the table, asking him to cover it with his hand.

Shuffle the cards again without displacing the first and last cards, and pass the other queen of hearts to the bottom, where show it to a second person. You then draw that secretly away, and taking the bottom card, which will then be the seven of diamonds, you lay this on the table and tell the second person (who believes it to be the queen of hearts), to cover it with his hand.

You next give the word of command, for the cards to change places, and when the two parties take off their hands and turn up the cards, they will see, to their amazement, that your commands have been rigidly obeyed.

To Discover a Card by Ear.—Ask some one to draw a card, look at it, and hand it to you face downward. Then slightly bend one corner of the card and place it in the middle of the pack and hand the pack round to the company to be well shuffled; when it is returned to you, make believe to be shuffling the cards carelessly, and at the same time ascertain where the card with the bent corner is. Having found it, place it at the top of the pack, hold the cards up to your ear with your left hand, and with the thumb and forefinger of your right hand, take hold of the cards, lengthwise, and bend them upwards, as before directed, and allow each card to escape from your fingers, and then stopping suddenly, pretend that you have detected a peculiar difference between the drawn card and the others, and undertake to make it appear either at the top, the bottom, or the middle of the pack. By making the *pass* this can be readily done, unless it is desired to have it appear at the top, where it actually is.

Remember never to produce a trick until you have thoroughly practised it in private: it is, in fact, *practice* alone, combined with natural aptitude, which *earns* the skill by which the wizard makes the swift movements of the hand deceive the eye.

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