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A vertical decorative line runs through the center of the page. At the top, a hand emerges from a sunburst. Below the hand, a large, ornate letter 'T' is formed. The stem of the 'T' is a vertical line that passes through a central illustration of a fan of playing cards. The cards are arranged in a circular pattern, showing various suits and symbols. At the bottom of the 'T' stem, the word 'ROTERBERG' is written in a curved, serif font.

NEW ERA
CARD TRICKS
ROTERBERG



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BY

A. ROTERBERG.

New Era Card Tricks.

—BY—

A. ROTERBERG,

Author of

"THE MODERN WIZARD" and "LATTER DAY TRICKS"

284 PAGES. 204 ILLUSTRATIONS.

2 FULL PAGE HALF TONE ENGRAVINGS.

Drawings by L. R. Gossett.

PRICE \$2.00.

PUBLISHED BY THE AUTHOR.

Messrs W. & F. Hamley,

231 HIGH HOLBORN, LONDON, W. C.

Sole Agents for England.

PREFACE.

ENCOURAGED by the flattering reception given to my previous works, I herewith submit to the conjuring world of this country and England, a description of the very latest card tricks, many of which are now, for the first time, made public. Particular attention is called to the many new sleights, which no doubt will receive a hearty welcome from those of my readers who have made this very fascinating field of conjuring a special study.

In the present work, I have been greatly assisted by the well known experts, Messrs. W. E. Robinson, J. W. Elliott and Adrian Plate, whom I hereby thank heartily for the many favors so cheerfully bestowed. I also acknowledge my indebtedness to Prof. Conradi, of Dresden, Germany, who kindly permitted me to make several extracts from his book, "Der Moderne Kartenkuenstler."

Hoping this book will prove of benefit to both the amateur and professional conjurer, I remain

Sincerely,

A. ROTERBERG.



LOAN STACK

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INTRODUCTION.

IN ORDER to become a successful conjurer with cards, it is absolutely necessary that the learner should first thoroughly familiarize himself with the various sleights upon which the most effective card tricks are based. It is impossible to devote too much time to the acquirement and practice of these moves, there being practically no limit to the degree of dexterity that can be reached by practice and only by practice.

After the necessary degree of proficiency in the sleights has been acquired, each trick that the beginner intends to perform, must be carefully laid out and clothed, as it were, with a certain speech, technically termed "patter," the object of which is to cause the trick itself to assume, in the minds of the spectators, a plausible appearance.

The performer's manner should be suave, but not over polite, a mistake made by most beginners. Over politeness tends to reduce the performer to a level below that of the spectators; whereas, his object is to convey the impression that he is a being gifted with an inexplicable power.





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Sincerely yours
A. Roterberg

SLEIGHTS.

THE TWO principal sleights used in card tricks are the "Pass" and the "Force," both of which may safely be called the *sine qua non* of card conjuring.

As the "Force" is practically the "Pass" with an addition to it, I shall first endeavor to teach my reader the "Pass," which may be executed either with both hands or with one hand only.



THE DOUBLE HANDED PASS.

THE PURPOSE of the sleight is to cause the upper and lower parts of the pack, divided into halves by the little finger, which is held between them, to change places; that is, the upper part of the pack is made to take the place of the lower one and *vice versa*. Usually a selected card is placed on the lower half of the pack, the upper half is then placed on top of this, whereupon, the pass is made in the twinkling of an eye, the conjurer's object, to bring the selected card from the middle to the top of the pack, being thereby attained.

For this purpose, the pack is held in the left hand, being divided into two nearly equal parts by the little finger, which is inserted between them, Fig. 2. (Most American conjurers, including myself, prefer the insertion of the third

finger instead of the fourth one, as it allows the fingers to grip the packet more firmly.) The pack is now covered by the right hand (Fig. 1), which seizes the lower half of the pack, the fingers being stationed on the upper edge of the cards and the thumb at the bottom. Under cover of the right hand, the upper half of the pack, which is held clipped between the third and fourth fingers, is drawn away till it just clears the lower half.

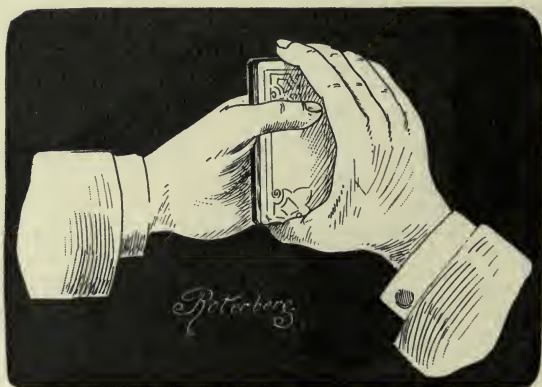


FIG. 1.

Simultaneously with this movement, the right hand lifts up the lower half, the root of the thumb acting as a support. Thus both packets are just made to pass each other without actually touching, both having now changed places.

A close inspection of Fig. 3 will serve to illustrate this transposition still better. The shaded part (No. 2) in the drawing, represents the lower packet, while the lighter one (No. 1) indicates the upper one. The original position of these two halves is shown in A; while in B, the upper part of the pack is represented in the act of being tilted upwards by the third and fourth fingers of the left hand. In C, the lifting of the lower packet is illustrated; in D, both halves are seen to have passed each other. E shows the new position of the two packets.



FIG. 2.

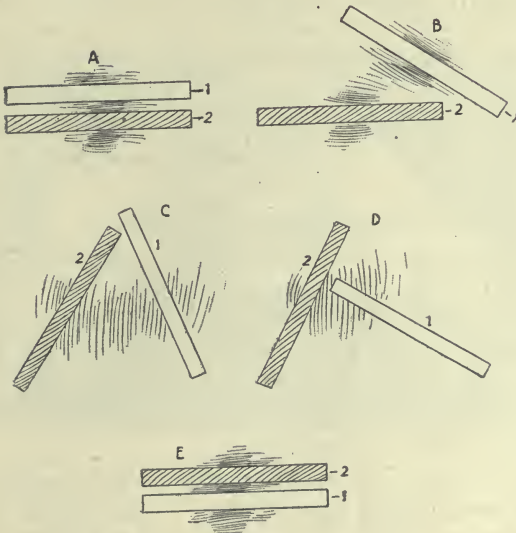


FIG. 3.

The beginner will at first find the making of the pass a rather awkward and difficult task, but as he continues to practice, the fingers will begin to become more pliable, as it were, and act in unconscious unison. In a few weeks the pass can be mastered so that tricks depending on it, can be safely exhibited. An ideal pass, which must be absolutely noiseless, quick as a flash, and practically invisible, will, however, take a year or more to acquire, and even then constant practice must be devoted to it.



THE HERRMANN PASS.

WHE double handed pass, that I am about to describe, was a favorite with the late Alexander Herrmann, who delighted to puzzle with it people versed in the usual sleights. In this pass, which depends almost exclusively upon misdirection, no change of the two halves of the pack can possibly be seen, no matter how close the spectator watches for it. The secret lies in the fact that the upper front half of the pack is held in an upright position. Behind this half, under cover of which the transposition of the two packets is effected, the spectator is not allowed to see.

In the first position of the two packets, the lower or, rather, the rear one, is held in the left hand, the first joints of the second and third fingers being stationed at the side of the cards, while the first and little fingers lie curled up behind it (Fig. 4). The upper, or front packet, C, is held in the right hand, in the position as shown in Fig. 4, the thumb being located above, and the fingers below the cards, exposing as much of them as possible.

Both packets are held in a perpendicular position, C being turned towards the spectators. Under cover of C, the packet B which is slipped between the fingers of the left

hand is tilted downwards and passed around the front of C, being then placed on the latter. Fig. 5 illustrates the act of packet B passing around C. The two halves then occupy the position shown in Fig. 6.

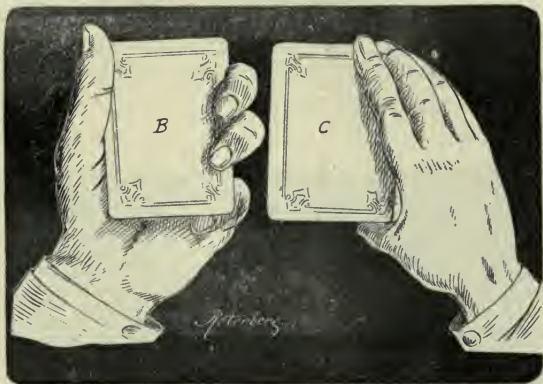


FIG. 4.

After my reader has once understood the principle and purpose of this pass, he will be surprised how very useful

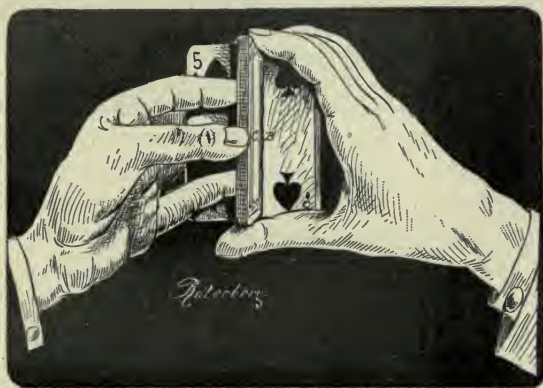


FIG. 5.

the latter will prove in cases, where the spectator, in a spirit of contrariness, refuses to have his attention diverted by the

performer's patter and insists upon riveting his eyes upon the conjurer's hands.

The best way in which to use this pass, will be to have the selected card laid on packet B, upon which C is then placed, its back being turned towards the spectators who, as we will take for granted, keep their eye on the rear card. The pass is then made under cover of C as explained, the pack being turned face upwards during this operation, thus completely disguising the sleight.



FIG. 6.

Another excellent use to which this pass may be put, is to convince the spectators that the selected card is neither at the top, nor at the bottom of the pack. The card in this case occupies the top place, the regular double handed pass is then made, whereby the card is brought to the middle of the pack, both packets being held in readiness for the execution of the "Herrmann Pass." After having exhibited the top card, the performer turns over the left hand, which holds the pack, and shows that the bottom card is not the chosen one either. In turning back the left hand into its original position, in which act it is assisted by the right, the "Herrmann Pass" is made and the desired card is thus brought once more to the top of the pack.

THE CHARLIER PASS.

AS the pass of this name is by far the best one of all single handed passes, I shall describe it only. The pack is held in the left hand, as shown in Fig. 8, the thumb being kept at one side of the cards and the second and third fingers at the other side, while the first and fourth fingers lie slightly bent beneath the pack.

By slightly unloosing the thumb, the lower half of the pack is allowed to drop down into the position shown in Fig. 8, the first and fourth fingers immediately receiving this packet, and pushing it over towards the thumb, press-

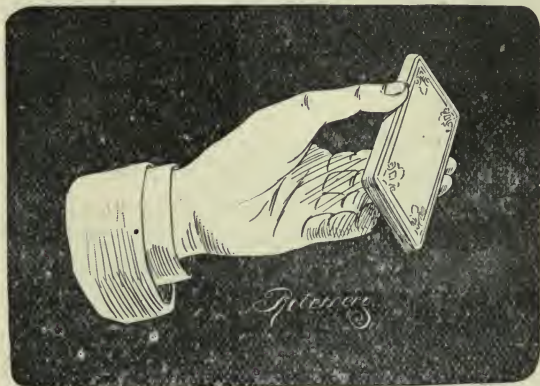


FIG. 7.

ing it in an upright position against the latter. The upper pack is now allowed to drop down, as shown in Fig. 9, the former lower half being then placed on top of it (Fig. 10).

Although the various stages of the Charlier pass are illustrated and described, it must however, be understood that these different moves must blend into each other and be practically made one. (This same remark may be applied to the two passes previously explained.) In practising this pass the right hand ought to be left out of the play altogether, the left hand only being used in placing the cards in the position shown in Fig. 2.

The usual method of employing this pass is to hold the pack in the position shown in Fig. 7 and to request the person to insert his card in the pack thus offered to him. As

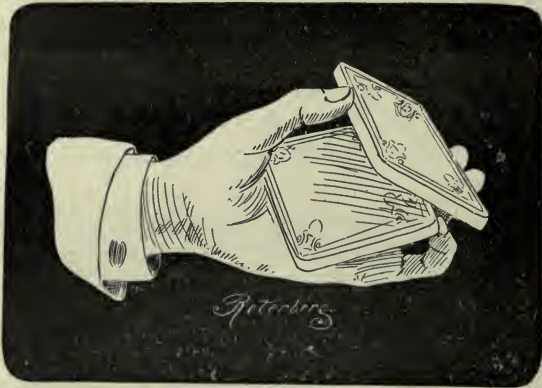


FIG. 8.

he is about to do so, the performer allows the lower half of the pack to drop into the position seen in Fig. 8, thereby silently inviting the spectator to place his card in the opening thus made. The right hand then approaches the pack

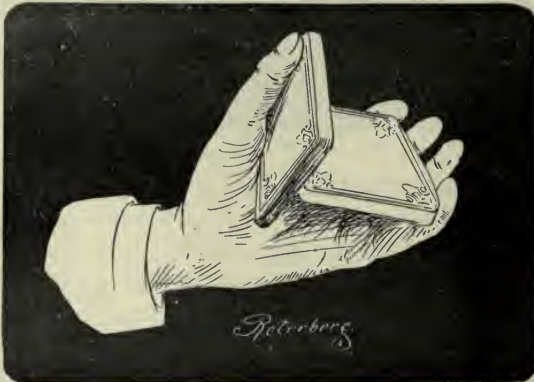


FIG. 9.

and shields it for an instant, at the same time the left hand is rather quickly drawn back, the right hand following, the pass being invisibly made under cover of these movements.

An improvement, or rather Charlier's original way of performing this pass, consists of allowing the spectator to replace his card on the lower half of the pack, after which the conjurer calmly allows the upper half to drop on top of it. Those of my readers, who are familiar with the "Charlier Pass" will no doubt exclaim, "Why, that is not the Charlier Pass as the selected card is now in the middle of the pack." So it is, my dear reader, but wait a moment be-

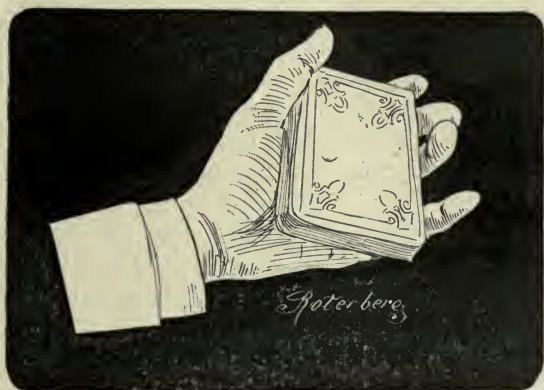


FIG. 10.

fore jumping at conclusions. If the card is in the middle of the pack at present, that is no reason why it should stay there. Neither does it. In dropping the upper half on the lower half, the performer manages so that a step is formed by the two packets. Firmly holding the pack in this position, he simply bides his chance of being unobserved, and when this opportunity arrives, with the left thumb simply lifts the former upper half of the pack back into its original position and then makes the pass in the regular fashion.



THE FORCE.

BY THE forcing of one or more cards is understood the sleight whereby a person is compelled, but without his knowledge, to draw such cards out of the pack, that the conjurer wishes to have selected.

There is a certain indefinable something about the force, in influencing the spectator's choice in an unnoticeable manner. This part of the sleight is practically impossible to explain, but will be readily understood and learned by the beginner after the latter has made a few experiments on that subject.

But now to the mechanical part of the force itself. After requesting the spectators to shuffle the pack thoroughly, the performer receives it back and quickly notices the bottom card. In the act of advancing toward a spectator, he makes the double handed pass, bringing the bottom card to the middle of the pack, which he immediately spreads out in fan shape, requesting the spectator to select a card. Just as the spectator is about to take a card, the performer, who has in the meantime gradually passed the upper half of the cards from one hand into the other, arrives at the former bottom card, of which he has carefully kept track, and exposing this card a trifle more than the others, causes the spectator's choice, in nine cases out of ten, to fall upon this particular card. The beginner is cautioned not to commit the usual mistake of exposing or offering the desired card at too early a stage of the "Force." At the moment that the spectator's fingers are about to close on a card, the desired card must be there and not sooner.

In case the performer fails to force a particular card, the customary expedient is to request a person to retain the drawn card, whereupon the conjurer goes to a more obliging person (ladies are the easiest to force cards on) and after forcing the desired card, does the trick he originally intended to perform, after which he requests the first spectator to replace his card in the pack which is then shuffled. The

conjurer then performs with this card one of the many existing tricks with a chosen card.

After a performer has thoroughly mastered the art of forcing, he can even venture to force a card while the pack is held by one hand only. The desired card in this case is the top card. In the act of advancing toward the spectator, the performer makes the "Charlier Pass," thereby bringing the card from the top to the middle of the pack, but allowing the two packets to form a step. The upper packet is then spread a little by the left thumb, but none of the cards are exposed nearly as much as the desired card, which is the top card of the lower heap. Upon requesting a spectator to kindly select a card, the latter's choice will most always fall upon the card that is exposed the most. Dependant upon this fact, is a still bolder form of forcing, the cards in this case being placed on a tray held by the performer. In arranging the cards, the performer simply takes care to expose the card or cards that he intends to force, more than any of the others.



CHANGES.

THE OBJECT of all sleights of this name is to change a card held in the right hand for the top card of the pack, which is held in the left. Changes are especially useful when the performer has made a mistake, having by some accident lost the chosen card. Taking any card out of the pack, he places it, without showing its face, on the table, and boldly asserts that it is the chosen card, which he requests its owner to name. Upon thus becoming acquainted with the name of this card, he spreads out the pack, under the pretext of showing that the chosen card is not contained among the others. In reality, he quickly finds this card and slips it behind the others,

thus bringing it to the top of the pack. Picking up the card on the table, he adroitly changes it for the top card of the pack, i. e., the chosen one, and exhibits it.

The changes mostly employed by conjurers, are the "Top Change" and the "Bottom Change," a description of which is herewith given.



THE TOP CHANGE.

THE CARD to be changed is held face downward between the thumb and first finger of the right hand, while the pack is kept in the left hand, the thumb lying loosely across the back of the cards, the finger being stationed at the bottom of the pack, which of course is also held face downwards. Just a moment



FIG. 11.

previous to the "Change," the thumb of the left hand secretly pushes the top card of the pack over towards the right, thereby causing it to project over a trifle beyond the rest of the cards. The hands are then brought together for an instant only, and the top card of the pack is quickly

seized by the first and second fingers of the right hand (Fig. 11) which is immediately withdrawn, leaving the card it formerly contained on the top of the pack, being retained there by the thumb. The act of bringing the two hands together is generally disguised by some appropriate gesture by the performer, who, after having successfully executed the sleight, usually rubs the card on his sleeve or requests some spectator to breathe upon it, then showing that the card has changed into another.

This change, if adroitly executed, is practically impossible to detect. It is one of the most useful of sleights and for this reason ought to be practiced until the beginner is thoroughly proficient in it.



THE BOTTOM CHANGE.

IN THIS form of the sleight, the card to be exchanged for the one on the top of the pack is left at the bottom of the latter. The pack is kept in the left hand between the thumb, which is lying across the top of the cards and the first finger, which is placed at the bottom, the remaining fingers of the same hand being held loosely at the same place in readiness to receive the card to be exchanged, which card is held between the second and third fingers of the right hand. The hands are now brought together for an instant only, during which act the card in the right hand is left at the bottom of the pack, being inserted between the second and third fingers, while at the same time the top card of the pack, which has been previously pushed towards the right by means of the left thumb, is quickly seized and carried away by the thumb and lower part of the first finger of the right hand (Fig. 12).

As already stated in the description of the Top Change, there must not be the slightest lingering, while the hands are placed together for that very short period of time neces-

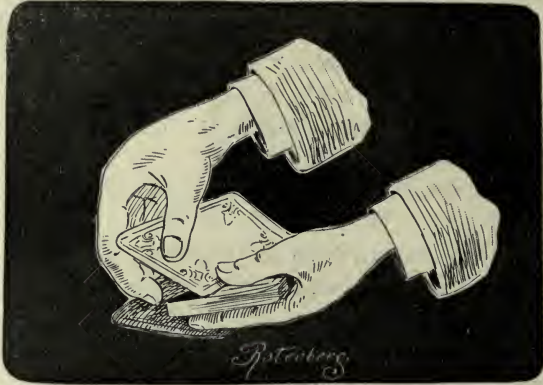


FIG. 12.

sary to execute the change. In the same manner as the "Top Change" this sleight is generally accompanied and disguised by an auxiliary movement of the body from the right towards the left.



THE NEW TOP CHANGE.



THE PERFORMER seizes the card, say the Six of Diamonds, that he is about to exchange for the top card of the pack, between the thumb and fingers of the right hand, holding the pack in the left hand as shown in Fig. 13, the top card of the pack being slightly pushed over towards the right hand by means of the left thumb.

The conjurer thus first shows the Six of Diamonds to the spectators sitting to his right, then to the ones directly

opposite him, and, finally to the persons to his left. After having done so, he apparently places the card on the table to his right, but in the act of passing the right hand over



FIG. 13.

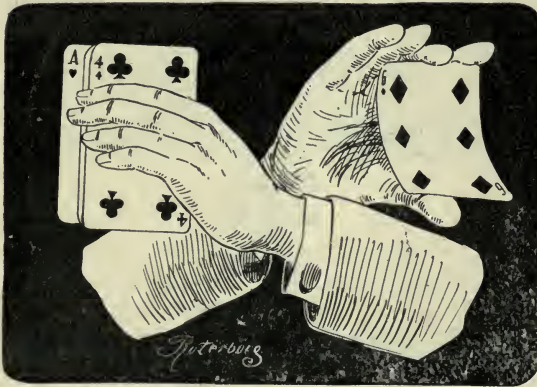


FIG. 14.

the pack in the left, the Six of Diamonds is left on top of the latter, the Ace of Hearts being noiselessly seized instead and placed on the table.



THE MEXICAN TURN OVER.

HIS EXCELLENT and very useful sleight is so far but little known in conjuring circles in this country. It is, however, extensively used in Mexico, where professional gamblers employ it almost exclusively in playing Three Card Monte. The purpose of the sleight is to change a card lying on the table for one held in the performer's hand.

The method of procedure is as follows: The card in the right hand is held between the first and second fingers, the second finger resting on the back of the card. Holding the latter in this manner, at an angle of about 45 degrees, the conjurer pushes its side under the card on the table, thereby appearing to turn over the latter. As, however, the card in the hand has reached half way under the one on the table, the exchange is deftly made, the right thumb drawing up the card from the table, and the fingers releasing the other card instead, turning it over at the same time.

The sleight is not at all difficult to acquire, but must be quickly performed, in which case the illusion will be found to be an excellent one.

*THE EXCELSIOR CHANGE.*

HIS indetectable change, which is the invention of my ingenious friend, Mr. Adrian Plate, is no doubt the best of all changes that have been invented up to the present day. The beauty of the sleight lies in the deliberateness and apparent fairness with which it is executed.

In performing it, the selected card is secretly brought

to the top of the pack, being easily retained there by means of a False Shuffle. The performer with his right hand now takes off the two top cards, placing the pack on the table and keeping the two cards well and closely together, holding them lengthwise between the thumb and middle finger. Exhibiting them as one card, he asks the persons whether this is his card, the answer of course being in the negative, the person only seeing the face of the bottom card, behind which the selected one is hidden.

The conjurer now pretends to transfer the card to the

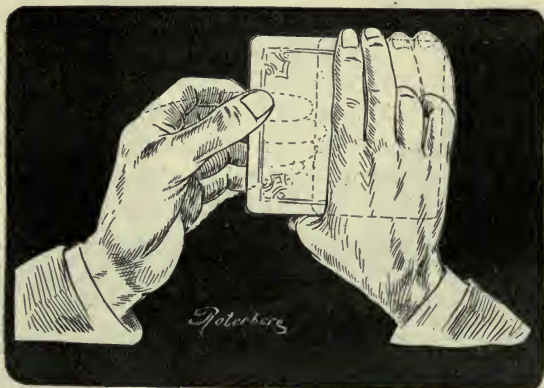


FIG. 15.

left hand, but this is what he really does: He moves the right hand over towards the left, the thumb of this hand being placed on the top card and the fingers on the bottom one. Now, by means of the thumb, the top card, that is, the selected one, is drawn into the left hand, while under cover of this, the lower card is pushed into the right hand and palmed there (Fig. 15).

The palming of this card is materially assisted by the middle finger of the left hand, which pushes the card into the palm of the right. To conceal the palmed card, the wand is picked up with the right hand, or the pack is seized with it, the palmed card being thereby left on its top.

If these movements, which are not nearly as complicated as they appear to be, are executed in a natural and deliberate manner, the deception created will be as perfect a one as the performer desires.



THE COLOR CHANGE.



THE Color Change is a novel and illusive sleight, by the aid of which the front card of the pack, which is held in the right hand, is mysteriously transformed into another card, generally a selected one. This change takes place under cover of the left hand, which is shown to be empty prior to being placed over the cards, and also after the transformation has taken place.



FIG. 16.

FIRST METHOD.

The pack is held in a perpendicular position between the thumb and middle finger of the right hand, as indicated in Fig. 16. The fingers of the left hand are, for a moment only, placed over the cards, the thumb resting on the back

of the pack. As this hand is taken away with a slight downward movement, the rear card of the pack is carried along with it, (Fig. 17) being clipped between the root of the thumb and that of the first finger.



FIG. 17.

As the front card of the pack is still in its place, no one will attach any suspicion to this movement, which practically resembles an indicatory gesture. The left hand is then, a moment later, replaced on the pack and this time leaves the palmed card on the top of the latter. The hand is then removed and the transformation of the front card is seen to have taken place.

SECOND METHOD.

This is a variation of, or, rather an improvement on the last sleight, as in this method the pack is held in a more natural and easy manner, as shown in Fig. 18. It will be noticed that instead of being held perpendicularly, the posi-

tion of the pack in this case is almost a horizontal one. As the right hand, which has previously been shown empty, passes over the pack with an upward movement, it seizes

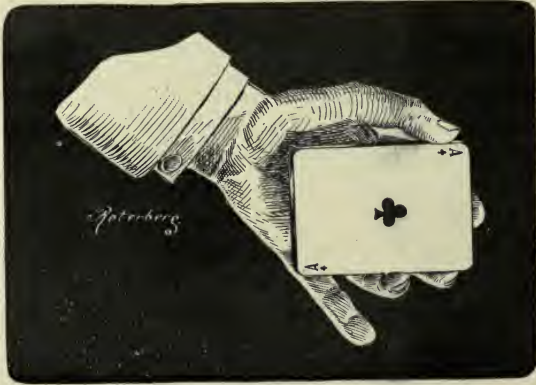


FIG. 18.

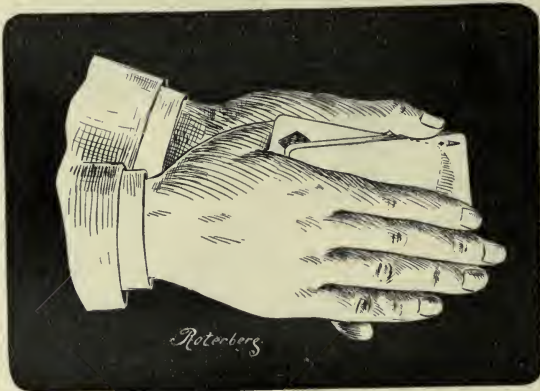


FIG. 19.

and carries away the rear card of the pack, clipping it between the root of the thumb and first finger (Fig. 19). The hand is then replaced on the pack and the palmed card left there.

THIRD METHOD.

In this version of the Color Change, the pack is held in a horizontal position in the left hand, the thumb of the latter being kept at one side of the pack, the first finger on the back and the remaining fingers at the other side of the cards.

The right hand now covers the pack, for a moment only, or more properly speaking, passes over it. Under cover of this movement, the first finger of the left hand pushes the rear card of the pack forward, it being received and palmed



FIG. 20.

by the right hand during its transit. The execution of the sleight will be facilitated if the tip of the first finger of the left hand is slightly moistened previous to the trick. Fig. 20 gives a rear view of the operation. The act of passing the right hand, which has previously been shown empty, across the pack, must be made to appear a gesture of no particular importance.

The hand in which the card is placed is then replaced upon the pack a moment later and the card left on the top, after which process the change is exhibited.

FOURTH METHOD.

Here we have an entirely different manner of accomplishing the Color Change. . . In this method, one hand only,

which holds the pack, is used. While every one is looking at the front card of the latter, it is seen to suddenly transform itself into an entirely different one.

The pack is firmly held in the left hand, between the root



FIG. 21.

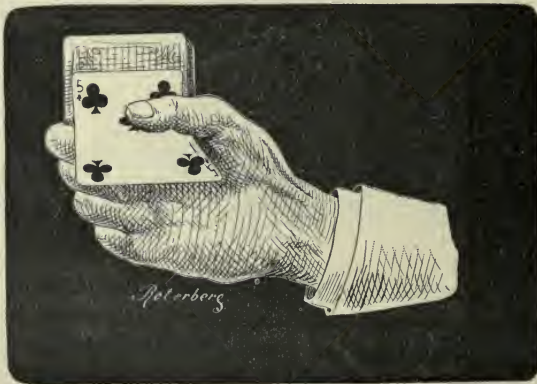


FIG. 22.

of the thumb and the first joints of the first and second fingers (Fig. 21). The thumb then pushes the first card, the Five of Clubs, upwards about one and a half inches, pulls it over towards the left side, and then slips the card on the back of the pack, where it is held clipped between the first joint of the thumb and the lower joint of the first finger (Fig. 22). The operation is generally covered by a rapid rotary gesture of the hand.

Besides being very useful in effecting a visible change of a card, this sleight may be employed to excellent advantage in making a sort of a slip pass, whereby the top card of the pack, the back of which is turned towards the spectators, is transferred to the bottom without their being aware of the fact.



THE CARD PALM.



BY THE Card Palm is understood the method of secretly removing one or more cards from the top of the pack and holding them concealed on the hand.



THE REGULAR PALM.



TO SECRETLY obtain possession of a selected card which has been brought to the top of the pack by means of the pass, the following course is usually adopted: The pack is held in the left hand, the back of the cards, of course, being uppermost. The right hand is then placed lengthwise over the pack, while at the

same time the left thumb pushes the top card of the pack over into the right, which seizes the card and is then partly closed just enough to give it a natural appearance. Fig. 23 shows the manner in which the card is held, resting against the slightly bent first joints of the second and third fingers and the root of the thumb.

The right hand is now carelessly dropped to the side, or placed on the hip, while with the left the pack is handed to a spectator with the request to shuffle it. A still better, but much bolder plan, is to seize the pack with the same hand in which the card is concealed and in this fashion hand it out to be shuffled, the left hand being casually shown emp-



FIG. 23.

ty during the maneuver. The proper way in which to hold the pack for this purpose, is to grasp it between the first joint of the thumb and the lower joint of the first finger of the right hand, the inside of which is turned toward the floor. Care must be taken to hold the fingers of this hand closely together, so that the spectator, to whom the pack is given, cannot get a glimpse of an accidentally exposed part of the palmed card. When the pack has been returned to the conjurer, the latter receives it with the left hand and carelessly passing the right hand over it, leaves the palmed card on the top.

Most performers have a habit of ruffling the pack just after the palmed card has been replaced. I would warn the reader against the acquirement of this habit, as the ruffling generally conveys the impression that some subtle sleight is taking place, or that it has already been executed, being disguised by the Ruffle.

It is my opinion that a performer of artistic inclinations ought to appear to manipulate the cards in as natural a way as any other gentleman, who is not a conjurer, would do. All flourishes, as palming off part of the pack and reproducing it, making single handed passes to show off one's dexterity, etc., ought to be studiously avoided, as they only tend to create the impression that the conjurer is past master in the art of handling the pasteboards. Once this last named impression has been made, the spectator will readily conclude, after seeing the artist perform some difficult and intricate card tricks, that it is no wonder such marvelous results can be attained when one can manipulate the cards as dexterously as the conjurer did a while ago. Thus the effect of the trick proper is greatly impaired by the injudicious introduction of superfluous sleights which precede it.



THE BEAUTIER PALM.



MHIS sleight, which, to the best of my knowledge is the invention of Mr. Buatier Dekolta, is a vast improvement over the palm just described, as in this case the pack is never touched with the right hand at all. The pack is held in the left hand, the cards to be palmed being divided off from the rest of the pack by the little finger, which is inserted there. They are kept down on the pack proper by pressure of the remaining fingers. As the right hand, under any plausible pretext, passes over the left, the pressure of the fingers ceases, while at the same

time the little finger tilts the first card lying above it upwards, the cards being thereby rapidly and invisibly propelled into the right hand, which instantly palms them.



THE BACK HAND PALM.

THE SLEIGHT, or rather flourish, of this title has of late years become quite popular with the conjurers of this country, some of whom have attained a wonderful proficiency in performing it, having elaborated the original idea considerably. Foremost among these are my friends Mr. Elliott, who, I believe, is the originator of the move, and Mr. Harry Houdini, another very

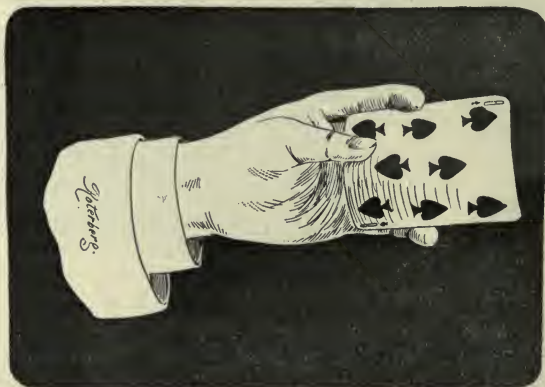


FIG. 24.

dextrous card manipulator. I shall give a full description of the sleight proper, but can only treat the elaborations in brief for the simple reason that, on account of their great difficulty, they would be appreciated by a select few only. As the name of the sleight indicates, one or more cards are palmed, or rather, kept concealed on the back of the hand, being transferred to there from the front of the hand. The

card is first seized between the thumb and first finger of the right (or left) hand, the inside of which is turned towards the audience. From this place it is transferred to the position shown in Fig. 24, being held between the first and fourth fingers, its lower end being bent into a convex form

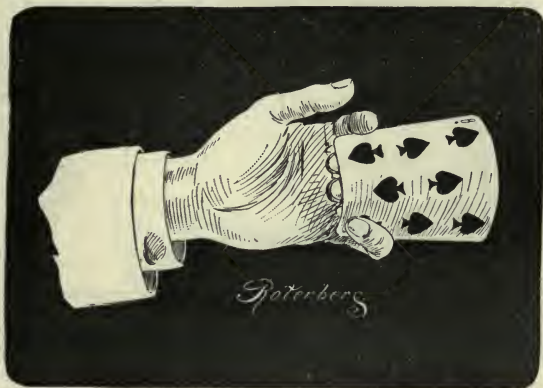


FIG. 25.

as indicated in the illustration. The second and third fingers, which have remained passive up to this moment, now curl under the lower edge of the card (Fig. 25.) and twirl it over to the back of the hand, where it is held as shown in Fig. 26. By reversing the process, the card is made to appear at the finger tips.

My readers will of course understand that, as the execution of the sleight takes but a moment, the four different stages, or moves, are practically made to form one compound movement only.

The improvements of this sleight consist of being able to show the hand empty from both sides and still have the card palmed anyway. In the act of turning over the hand, in order to show that the card is not concealed on its back, it is removed from there, and by a very adroit process, which is almost impossible to describe, is brought back to the inside of the hand, where it is palmed by clipping its upper corners between the first and second and the third and

fourth fingers respectively. From this position it is instantly transferred once more to the back of the hand.

By dint of considerable practice, the two performers that I have mentioned in the beginning of this article, are en-

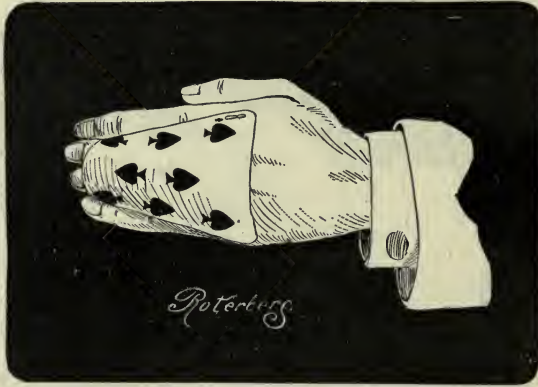


FIG. 26.

abled to palm a number of cards in this fashion, then produce one card after another at the finger tips, still showing both sides of the hands empty at any stage of the trick.



NEW THOUGHT CARD SLEIGHTS.

IN DESCRIBING the following entirely new methods of discovering the name of a card, that a spectator has secretly thought of, I take great pleasure in making my readers acquainted with some of the most interesting and indetectable sleights in the whole range of conjuring. All these methods are the sole invention of my very ingenious friend, Mr. Wm. E. Robinson.

FIRST METHOD.

IN THIS form of the trick, the performer takes a pack of cards that has just been shuffled by a spectator and holding the cards, of the order of which he has absolutely no knowledge, in the right hand, with the backs of the cards towards himself, passes them one at a time into the left hand, at the same time requesting a spectator to think of any card that he desires. After the person has signified that he has made a selection, the performer closes up the pack and gives it a thorough shuffle. He now finishes the trick in any manner that he chooses, producing, for instance, the thought card at any number called for, or causing any card that some one else selects at random from the pack, to change into the thought card.

The secret of this entirely new dodge, depends practically upon a novel application of the Mind Reading Act, *à la* Bishop and Cumberland. As the performer deliberately passes the cards from the right hand to the left, he counts them, at the same time carefully watching the eyes of the spectator, to whom he is rather close. It is a curious fact, that as soon as the latter has made a silent choice, his eyes will give a recognition of that fact by the glance losing its intensity. The conjurer can thus invariably tell which card has been selected, and having kept tally on the number of cards passed, knows its exact position in the pack. It is a comparatively easy matter for him to make the pass at this place, thereby bringing the desired card to the top of the pack, which is next subjected to a vigorous but false shuffle. The finish of the trick, which is optional with the performer, ought to be made as brilliant a one as possible.

The conjurer employing this plan of discovering a card secretly thought of, is apt to be suspected of being in league with his satanic majesty, for he takes an unprepared pack of cards that has just been shuffled, and without as much as glancing at one of the cards, places the pack behind his back which he turns towards the spectators. Passing the cards from one hand to the other, he invites a spectator to

think of one of them; then closing up the pack, and after shuffling it, produces the selected card in any way that he sees fit.

SECOND METHOD.

This method, which is entirely different in principle to the preceding one, depends mainly upon a novel way of forcing a card. As the conjurer rather rapidly passes the cards from one hand into the other, he keeps the attention of the spectator engaged by about the following remark: "Now, sir, as I pass these cards from one hand into the other in this fashion, please have the kindness to think of one of the cards." The moment that he exclaims "think," he stops for an instant only, fully exposing the face of the card that he is about to transfer, then actually placing it in the other hand and passing the remaining cards in quick succession on top of it. The person will, in almost every case select the card that the performer has made a brief stop at, for the very simple reason that he did not know to a certainty what the conjurer wished him to do until the latter came to the word "think," of the short sentence he uttered. It is also almost impossible for him to select any of the cards that follow the one that the performer intends to force, because they are intentionally passed too quickly before his eyes.

The artist, who has slipped the little finger of the left hand above the forced card while transferring it to the other hand, closes up the pack, and in the act of turning around, makes the pass, thereby bringing the card to the top of the pack. Palming off this card, he allows the pack to be thoroughly shuffled, replacing the palmed card after it has been returned to him and then finishes the trick in any way he chooses.

THIRD METHOD.

The ruse employed in this version of the feat is really as ingenious as the preceding one.

The performer advances towards a spectator and, holding the pack with the faces of the cards towards himself, causes them to spring from one hand to the other in the manner familiar to all conjurers. At the same time, he requests a spectator to think of any one of the cards that he sees. The gentleman does as requested and is very much surprised, when a few moments later the conjurer produces, in some mysterious manner, the card that he actually selected.

In this case another novel force, resembling in principle the preceding one, is used. It is practically impossible for the spectator to note, in particular, any of the cards as they are sprung from one hand to the other, for the very reason that they pass before his eye in too quick a succession to each other. When about half of the cards have been sprung, the performer stops for an instant, say a quarter of a second, thereby causing an extremely brief cessation of the springing and thus causing the last card that has been sprung to be more fully exposed than any of the others. The spectator readily grasps the chance offered to him and selects this card which the performer, who quickly places his little finger over it, sees as well as he. The rest of the cards are then sprung on top of the other ones in the usual fashion, whereupon the pack is closed and the pass made whereby the chosen card is brought to the top of the pack, the performer then dealing with it as best suits the occasion.



THE NEW GLIMPSE.



BY THE Glimpse is understood the very advantageous sleight of secretly getting sight of a selected card which has been replaced in the pack, or of a card preparatory to forcing it.

FIRST METHOD.

IN THIS, the regular form of the sleight, the little finger of the left hand is inserted below the chosen card, while the latter is being returned to the pack, the remaining fingers of the same hand resting on the top of the cards. In the act of handing the pack to a spectator to shuffle, the performer slightly raises the upper one of the two packets and thus obtains a rapid glimpse of the lowest card in the upper heap, which card is the selected one. The spectators may now shuffle the cards as long as they may desire, without incommoding the conjurer, who, knowing the name of the card chosen, is enabled to discover it with the greatest ease.

SECOND METHOD

This method of getting a glimpse of a card will prove of great advantage in any trick where it is necessary to force a card for the sole reason of being able to have the pack shuffled, after the forced card has been replaced in the pack, which is generally handed to the spectator for this purpose. This sleight does away with the usual forcing of the bottom card of the pack, which card the performer has previously noted. The objection to the last mode is that a sharp spectator may also have seen this particular card, and noting that the selected card is identical with the former bottom card of the pack, thus obtains a partial clue to the *modus operandi*.

In order to execute the slight, the performer holds the pack in the first position necessary for the making of the Charlier Pass, only more perpendicularly. In the act of advancing toward a certain spectator, he allows the lower half of the pack to drop down (or to second position of the Charlier pass) and is thus afforded a rapid glimpse of the bottom card of the upper heap, which is instantly dropped back on the lower packet, a step being, however, formed by the two, enabling the conjurer to tell the joint of division of the two packets. The pack is then spread out in the usual

fashion and the card that the performer got sight of, is forced without the least trouble.

It must be understood that it takes but a fraction of a second in which to accomplish the entire sleight, which, if adroitly performed, is practically unnoticeable.

THIRD METHOD

This very natural way of obtaining a glimpse of a selected card, is in many ways to be preferred to all others. The performer holds the pack in the left hand, the thumb lying across the back of the cards, the fingers being kept at the opposite side of the pack. The right hand then seizes the top edge of the latter and bending the cards backwards, allows them to escape in rotation, thus making practically a Ruffle. The person holding the selected card is invited to insert it into the pack during the ruffle. He does so, but will find it impossible to push the card all the way home, the card protruding about a quarter of an inch. The performer continues until all the cards have been ruffled and then transfers the pack to the left hand, the right turning it over during the transit, thus allowing him to obtain a glimpse of the protruding upper portion of the selected card. The indicator printed in the left corner of the latter instantly betrays to him the name of the card. With the right hand, the pack is then given to a spectator with the request to shuffle it thoroughly.

A somewhat similar sleight is the following one, in which the conjurer obtains sight of the card above the selected one, being enabled to pick out the latter later on by the aid of this knowledge. For this purpose he proceeds in exactly the same manner as described, holding the pack, back uppermost, in the left hand and ruffling the cards with the right, bending them well backwards so that he can just see the indicator of each card as it passes. The selected card is now inserted into any place of the pack that the gentleman fancies, the performer noting carefully the indicator of the next card above it, thus becoming, to all intents and

purposes, acquainted with the name of the chosen card itself.



THE BRIDGE

GAMBLERS use the bridge extensively in causing their opponent to cut the cards at a certain place desired by the operator, whereas in conjuring, the bridge serves principally to discover by its aid, a selected card which has been replaced and shuffled into the pack by the spectators themselves.

As this result cannot be attained by any other method, unless prepared cards are used, the usefulness of the sleight will readily be perceived. Holding the pack in the left hand, the thumb resting across the back of the cards, the performer seizes the upper and lower ends of the pack and gives the cards a sharp bend towards himself. A spectator is then invited to chose any card that he desires and told to look at it closely so that he will be sure to recognize it.

While he does so, the conjurer gives the pack another bend, this time in the opposite direction to the first bend. The pack is then handed to the spectator with the request to replace his card and after shuffling the pack thoroughly, to return it to the performer. As soon as the latter receives the pack, he holds it rather loosely and will now find that owing to the different curve of the selected card, the pack will open itself at the very spot where this card is located. It is an easy matter for him to insert the little finger at this place, then making the pass and bringing the selected card to the top of the pack, after which he proceeds with the trick in any manner that he desires.



THE PREARRANGED PACK.

AS THE title indicates, the cards contained in the pack are, previous to the performance, placed in a certain regular order which the performer knows by heart. To facilitate the memorizing and recalling of this order, a sort of formula or artificial aid to memory is generally employed, the most popular one being the following:

Eight kings threatened to save,
Eight, King, Three, Ten, Two, Seven,
Ninety-five queens for one sick knave.
Nine, Five, Queen, Four, One, Six, Knave.

The words of this verse suggest, as will be observed, the values of the cards printed below them. The performer must also have a regular order of the four suits, as, for instance: Hearts, Clubs, Diamonds, Spades. Thus, the first cards of the prearranged pack would be: Eight of Hearts, King of Clubs, Three of Diamonds, Ten of Spades, Two of Hearts, Seven of Clubs, etc., the last card being the Knave or Jack of Spades.

A number of capital tricks explained in this book, depend exclusively upon the use of the prearranged pack. When the reader, who is advised to get up a formula of his own, arrives at the description of these tricks, he will readily observe the many ways in which the prearranged pack may be employed to good advantage.



THE GLIDE.

THE GLIDE is a simple but useful form of the Change, whereby the bottom card of the pack is apparently removed and placed on the table, the performer however taking the second card from the bottom instead.

He first holds the pack in a perpendicular position, thus exhibiting the bottom card. The hand is then lowered to a horizontal position, whereupon the bottom card is apparent-

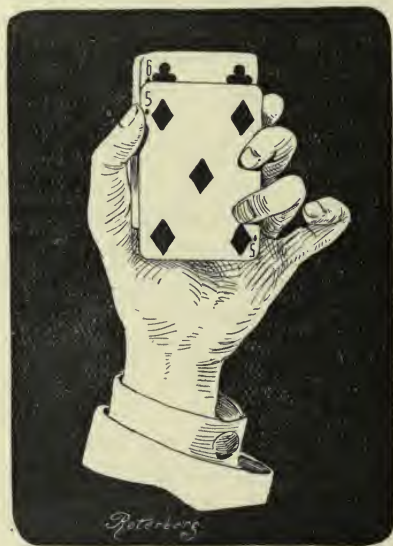


FIG. 27.

ly removed. What really takes place is that, by means of the previously moistened third finger, the lowest card is drawn toward the performer for about an inch and the next card, in our illustration (Fig. 27) the Six of Clubs, is taken instead and placed on the table.



THE REVOLUTION.

IN THIS sleight, which is mostly used as a finale to a card trick, the pack, which is held face downwards, is then dropped on the floor or table, whereby a card, usually a selected one, appears at the top of the pack, reversing itself during this operation so that it now lies face uppermost.

The selected card is first brought to the top of the pack by means of the pass, being retained in this position by a False Shuffle. The performer then transfers the pack from the left hand to the right, during this act pushing the top card of the pack over toward the right by means of the left thumb. The right hand now, with some force, drops the pack on the table from a height of about two feet. The pressure of the air, acting on the protruding portion of the top card, causes the latter to turn over so that it now lies face upwards.

There are several novel tricks which depend altogether on this sleight. One of them is the following:

A card is chosen and placed on the table by the performer, who then drops the pack upon the chosen card, which apparently jumps to the top of the pack, turning face upwards during this evolution.

This rather neat trick depends upon the clever execution of the Top Change and the Revolution. After the chosen card has been exhibited, the performer changes it for another card by means of the Top Change, then placing the substitute on the table. Getting the pack into the position necessary for the Revolution, he drops it directly on the card on the table, causing the upper card, which is really the selected one, to turn over.

In the second trick, the chosen card, after the False Shuffle, is left the second one from the top of the pack. The latter is then dropped on the table, the uppermost card being made to turn over. The performer asks if this is the desired card and appears to be surprised at learning that

such is not the case. He then states that having committed this error, he will try to remedy it by causing the wrong card to visibly change into the chosen one. For this purpose, he removes the top card, carrying with and hidden behind it, the selected card. Both cards, which the audience believes to be one, are replaced in their original position on the top of the pack, being allowed to protrude a little at one side of the latter. The pack is now rather vehemently thrown on the table, thereby causing both top cards to turn over, the wrong card thus visibly changing into the right one.



FALSE SHUFFLES.

FALSE Shuffles are of two kinds, the object of one being to keep in view one or several cards only, while the remainder of the pack is given a genuine shuffle. By means of the other False Shuffle the entire pack, which is generally prearranged, is kept in the same order throughout. The various methods by which this latter result may be accomplished will be described first.



THE CUT.

THE simplest form of the False Shuffle is the cutting of the pack in whist fashion, by taking off the upper half of the pack, placing it on the table and placing the lower half of the pack on top of it. By this process the cards are only cut, but not shuffled, for when the former bottom card is found and all card below it are placed on top of the pack, the latter will be restored to

its original order. As well known as this fact is among conjurers, it is astonishing how little the general public is acquainted with it.

In order to thoroughly deceive even the persons that are acquainted with this principle of the simple cut, the modern conjurer divides the pack into either three, four or five heaps, which he places together in such an irregular order that one who has not actually tried the same process, will be positive that the cards have become hopelessly mixed. As this is, however, not the conjurer's intention, I hasten to make my reader acquainted with the *modus operandi*, so that he can go and do likewise. Supposing that the pack has been divided into three heaps, which we will call A, B and C, and which are placed on the table as follows:

A.	B.	C.
—————	—————	—————
Lower Heap.	Middle Heap.	Upper Heap.

Heap A is placed on C, and B on A and C, which process will be found to preserve the original order of the cards.

For four heaps:

A.	B.	C.	D.
—————	—————	—————	—————
Lower Heap.	Second Heap.	Third Heap.	Upper Heap.

C. is placed on B, A on D, CB on AD; or, A on D, B on AD, BAD on C.

For five or more heaps:

The Pack is placed on the table at A, a few cards are taken from the top and are placed at B; a few more are taken from A and placed at C, the same process being repeated with D and E. A is then quickly placed on B, B on C, C on D, and D. on E. If these ingenious and very useful methods of cutting have been well practised and can be performed rapidly, both hands being used at the same time, the conjurer may be sure that there isn't the slightest doubt in the minds of his spectators, that the pack has not been thoroughly shuffled.

SHUFFLING THE ENTIRE PACK.

AS THIS method of apparently shuffling the entire pack is by far the best of all existing False Shuffles, the beginner need not trouble himself with learning any other method, as this one and a judicious combination of the various trick Cuts, will answer for all occasions.

The prearranged cards, the order of which the conjurer does not wish to disturb by shuffling, are held in the left hand, the thumb of which begins the false shuffle by pushing a number of cards, which we will call A, into the right hand. Now, from the bottom of the pack remaining in the left hand which we will call B, a number of cards are passed upon the top of A. A few cards from the top of B are then transferred to the bottom of A, the performer continuing in this manner until all the cards have been successively passed from the left into the right hand. If desired this apparent shuffle may be repeated a few times. If it is smoothly and rapidly executed, the illusion will be found to be all that can be desired.

**FOR ONE CARD.**

IN THIS method, one particular card only, is to be kept in view, said card having been brought to the top by means of the pass. The pack is then taken in the left hand, the thumb of which rests on the back of cards while the fingers are placed underneath. Exercising a slight pressure with the thumb on the top card, the performer seizes the pack with the right hand and lifts off all cards excepting the top one which is thereby brought to the bottom, the cards held in the right hand being then promiscuously shuffled on top of it.

Taking the entire pack in the right, he shuffles it back into the left hand, dropping of the cards in heaps from the top of the pack, continuing to do so until the last card, which is the desired one, is reached, which is then placed in its former position on the top of the pack. If two cards are to be kept in view, one of them is made to occupy the bottom and the other the top of the pack, which as before is held in the same position in the left hand. Slightly pressing with the fingers and the thumb of the left at the same time, the right hand lifts up the pack with the exception of the top and bottom cards. The top card is thereby brought directly over the bottom one, and the remainder of the pack is now shuffled indiscriminately on top of both. The right hand then lifts up the entire pack with the exception of the bottom card and shuffles the pack on top of it, passing the card in small heaps from the top of the pack, until the last card is reached. It will be found, that by means of this process, both the bottom and the top card, have returned to their original place.

Another simple, and little known plan is to have the desired card on the top of the pack, which is then divided into two equal parts, which are then sprung or "riffled" into each other in the well known manner adopted by most card players in this country. It will be found a very easy matter to retain the top card or cards in their respective places, as the "riffle" need only affect the middle and lower part of both heaps.



Tricks With Cards.

NE PLUS ULTRA.

FIRST METHOD.



HE spectators are requested to examine and shuffle an ordinary pack of cards, the performer retiring to a sufficient distance to be prevented from seeing what is taking place. At his request the spectators select at random any number of cards, say seven from the pack, and write down their names on a slip of paper, which one of their number folds up and places in his pocket. The selected cards are placed face downwards, on the table in a separate heap, by the side of the pack which is also turned face downward. When affairs have reached this stage. the performer advances and asks a gentleman to replace the seven selected cards on the top of the pack and then to cut the latter, whist fashion, that is, give the cards a single cut, the other surrounding spectators being also invited to cut the cards in this manner. This having been done, the performer seizes the pack and taking off the four top cards, *but without disturbing their order*, places them on the table on the spot indicated by A. the next four top cards are placed at B. the next at C. and four at D. also. He then recommences at A. by placing four cards on top of the those already there, and continues in this manner until there are twelve cards each in heaps A, B, C, and D. Four cards are still remaining in his hands. These he disposes of by plac-



Three of the Principal Card Conjurers of America.

ing the topmost one on top of heap A, the next on B, and the remaining ones on C and D:

C	B
D	A

He now picks up A, then B, which he places on top of A in his hand. On this he places C, and on top of this, D. Again the cards are dealt in four heaps, but in this case only one card at a time is placed successively on A, B, C and D, so that the performer is obliged to make this round thirteen times, when all the cards are evenly distributed. They are then picked up in the same fashion as already described, i. e., B on A, C on B, and D on C.

Once more they are dealt out as indicated in the following table No. 1, by placing the topmost card, which we will call No. 1, in the upper right hand corner and dealing the next six top cards towards the left. In placing the second row of cards, he commences at the right side at the spot indicated by 8. He proceeds in this manner until he has laid out the cards, face downwards, in seven rows of seven cards each, which process leaves three cards remaining in his hands; these he places at 50, 51 and 52.

TABLE NO. 1.

7	6	5	4	3	2	1
14	13	12	11	10	9	8
21	20	19	18	17	16	15
28	27	26	25	24	23	22
35	34	33	32	31	30	29
42	41	40	39	38	37	36
49	48	47	46	45	44	43
		52	51	50		

All these preliminaries, which in actual practice occupy much less time than it takes to describe them, having been gone through with, the performer now slowly passes his right hand to and fro over the cards, which, as will be remembered, are lying face downwards, and suddenly seizing one of them, exhibits it, asking the spectator holding the slip of paper, whether that is not the first one of the select-

ed cards and receives a surprised answer in the affirmative. The performer then proceeds to pick out the remaining six cards in rapid succession to each other, calling due attention to the fact that he discovers them in exactly the same order in which they have been chosen.

In order not to confuse my readers, I will teach them only how to perform the feat, leaving it to those who have a taste for the solving of mathematical problems, to discover the key to the secret.

I shall first explain the simplest method of performing the feat. For this it is necessary that the conjurer should secretly remove, prior to experiment, one of the cards of the pack, which card he marks slightly on the back, just sufficiently to enable him to distinguish it from the other cards. While the spectators are occupied with the selection of their cards, the performer palms the marked card in his right hand. After the gentlemen has replaced the chosen cards on the top of the pack as requested by the conjurer, the latter places his right hand for a moment on the pack, pushing it towards the spectators and inviting them to cut the cards. By the aid of this little pretext, he is enable to leave the palmed, marked card on top of the pack without being observed.

Any other suitable expedient will answer equally as well, as for instance some trivial remark pertaining to the experiment, as long as the spectator's attention is thereby diverted momentarily from the slight movement of placing the palmed card on top of the selected ones. The spectators then cut the pack as often as they please, after which the performer deals out the cards (quadrating is the technical term for the two different ways of mixing them) as already set forth.

The cards having been laid on the table in rows of seven cards each, and the remaining three cards placed in a separate smaller row at the bottom, the real process of finding the chosen cards begins.

For this it is necessary to have committed to memory the following abbreviated Table No. 2, or, if the student

should find the memorizing too difficult a task, have it written on a small card, which he holds openly or concealed in his hand, consulting it as he proceeds with the picking out of the selected cards.

TABLE NO. 2.

JS	8C	5D	10H	10S	7C	4D
3D	8H	5S	2C	3H	KC	10D
9D	JH	AH	JC	8D	9S	6C
5C	2D	7H	4S	AC	2H	QC
5H	2S	QD	KS	10C	7D	8S
7S	4C	AD	6H	3S	KD	QH
3C	4H	AS	JD	QS	9C	6D
		KH	9H	6S		

In placing the cards in rows, the conjurer has kept his eyes open for the previously secreted, marked card and has carefully noted which place it occupies. We will suppose that it is card No. 12 according to Table No. 1. Consulting Table No. 2, the performer finds the twelfth place on the latter and sees that it is occupied by the Five of Spades. This is the starting point. Knowing that according to the order of the cards described in Table 3, the Six of Spades follows the Five of Spades, he consults Table No. 2 and finds that the Six of Spades is the first card in the small row, or more properly speaking, the fiftieth card according to Table No. 1. Picking up this card, he will find that it is the first one of the selected cards.

Once more, referring to Table No. 3 (which of course, he knows by heart), he sees that the card following the Six of Spades is the Seven of Spades. Consulting Table No. 2, he finds that the Seven of Spades occupies the forty second po-

sition; consequently, he picks up the forty-second card on the table and thus has discovered the second one of the chosen cards.

TABLE NO. 3.

1. Ace of Diamonds.	27. Ace of Spades
2. Two “	28. Two “
3. Three “	29. Three “
4. Four “	30. Four “
5. Five “	31. Five “
6. Six “	32. Six “
7. Seven “	33. Seven “
8. Eight “	34. Eight “
9. Nine “	35. Nine “
10. Ten “	36. Ten “
11. Jack “	37. Jack “
12. Queen “	38. Queen “
13. King “	39. King “
<hr/>	
14. Ace of Clubs.	40. Ace of Hearts.
15. Two “	41. Two “
16. Three “	42. Three “
17. Four “	43. Four “
18. Five “	44. Five “
19. Six “	45. Six “
20. Seven “	46. Seven “
21. Eight “	47. Eight “
22. Nine “	48. Nine “
23. Ten “	49. Ten “
24. Jack “	50. Jack “
25. Queen “	51. Queen “
26. King “	52. King “

The next card that he looks for in Table No. 2, is the Eight of Spades, which lies in the twenty-ninth place. Therefore, the twenty-ninth card of the ones lying on the table must be the next card wanted.

The fourth card in this same case would be the sixteenth,

the fifth (the Ten of Spades) the third, the sixth, the seventh and the last, or the seventh card, the forty-fifth one on the table.

Another example:

Supposing that after the cards have been laid in rows upon the table, the marked card occupies the twenty-fifth place, (according to Table No. 1) the performer sees that the twenty-fifth card in Table No. 2 is the Four of Spades which is his starting card. According to the rotation of cards in Table No. 3, the Four of Spades is followed by the Five of Spades, which is the twelfth card in Table No. 2, and, consequently, also the twelfth card on the table. This is the first one of the chosen cards, the next card, the Six of Spades, the fiftieth card, is the second selected card; the forty-second, the third one, and so forth, according to the number of cards selected.

Last example:

The marked card occupies the fourth place on the table. The fourth card in Table No. 2 is the Ten of Hearts, which is the starting point. The Ten of Hearts is followed by the Jack of Hearts, which, according to Table No. 2, is the twentieth card; consequently, the twentieth card on the table is the first chosen card, the thirty-sixth card is the second one, the fifty-second, or last, the third, etc.

For the benefit of those who wish to make the cards appear to be still more hopelessly mixed, I append a key, or table, which is used when the cards are quadrated (shuffled) twice instead of once, as in the preceding method.

Other keys can easily be constructed by laying the cards in the order shown in Table No. 3, and without cutting them, quadrating them as many times as the performer intends to quadrature the regular pack afterwards. When the cards are then placed, face upwards, in eight rows, their order is copied, the desired key being thus obtained. In the preceding tables, instead of the full name of the cards, abbreviations as H, C, D, S, are used for the suits, numbers for the values of the spot cards and the letters J, Q, K, for the three picture

card. Thus K D signifies the King of Diamonds, 2 S the Two of Spades, etc.

TABLE NO. 4.

KD	9D	5D	3C	QH	JH	10H
10S	AS	10C	6C	7S	7H	3H
KC	6S	AD	AC	10D	5H	AH
JC	7C	JD	7D	3D	4C	4S
9C	5C	5S	6H	2H	JS	2S
QD	8D	4D	QS	8S	8H	9H
9S	6D	2D	2C	3S	QC	8C
		KH	4H	KS		

After my intelligent reader has mastered the simple rules governing this most interesting and absolutely undetectable feat, he can then embellish it according to his fancy and by the use of a few additional dodges, obtain an almost marvelous result. Thus, the secreted, palmed card may be dispensed with, the performer picking up the pack for a moment and bending one corner of the bottom card, which will later on serve as a starting point, in the same way as the marked top card did.

Another still better way is to use a pack with a marked printed back (obtainable at all magical repositories) in which case the performer only has to note the top card of the selected ones, which he afterwards easily discovers among the others. He can even invite a spectator to do all the quadrating and laying out, so that he need never touch the cards during the entire experiment, on which point, of course, he lays great stress. I also suggest the blindfolding of the conjurer by means of a borrowed handkerchief, it being a well known fact among magicians and second sight artists, that a person may seemingly be securely blindfolded

and still be able to see out from under the handkerchief, provided the latter has been folded into a rather small compass. But the greatest one of the additions to this mysterious feat, consists in the use of a pack of *Biseaute cards*, better known as *Strippers*, which may be shuffled after the selected cards have been replaced on top of the pack. For this purpose the performer takes off the upper half of the pack and turns it half way around, so that its narrow ends are opposite to the remaining wide half of the pack, "*riffles*" both into each other by means of the well known table shuffle, familiar to all card players. Half of the *strippers* now lay one way, and the other half the opposite way, All that the performer, therefore, has to do in order to restore the pack to its former order, is to simply pull one half of the pack out of the other, and place the two packets together.

The attention of my readers is also called to the various ways of cutting cards, and thereby mixing them thoroughly, as explained in the earlier pages of this book, The combination of ruses that I would suggest are a marked *stripper* pack and the blindfolding of the performer. Equipped in this manner, the artist may challenge the world (and especially the ubiquitous gentleman, who has a smattering of conjuring,) and convince them that there are still a few things "not dreamt of in their philosophy." Some of my readers especially the professionals, may raise the just objection, that this feat is not suitable of being performed before a large assembly of people. Neither are a number of standard tricks, which nevertheless are very popular.

For an experiment to be exhibited in the parlor, this card feat, in my estimation, eclipses all others, especially as it is entirely unknown to the conjurers and the public alike, this being the first time that the explanation has ever been made public.

SECOND METHOD.

In this version of the "Ne Plus Ultra Trick" an entirely different effect is obtained by exactly the same means.

After the selected cards have been returned to the pack and the latter cut and quarrated as described, the performer takes the cards, back uppermost, and rapidly deals them face uppermost, one at a time, upon the table, placing one card on top of the other. When he has done this, he hands the pack, back uppermost, to a spectator and requests him to deal off the cards, one at a time, upon the table. After the gentleman has dealt off say six cards, the conjurer asking him to stop, exclaims: "The next card that you will take from the top of the pack, is the second one of the chosen ones." The spectator who selected the second card is asked to call out its name, wheaeupon the gentleman in possession of the pack is invited to turn over the top card and discovers it to be the ond just named. A few more cards are then dealt off in the same manner as before, when again the conjurer interrupts the gentleman and invites him to turn over the card which is now on top and which is also found to be one of the chosen ones, say the fourth one. In a similar manner, the remaining selected cards are indicated by the conjurer, while the pack remains in the possession of the spectators during the entire time.

The secret depends upon the use of a simplified key, formed by the keys or tables described in the preceding method. My reason for not explaining this key before, is simply that I wanted my reader to first thoroughly understand the true nature of the feat. The key used is the following one;

27	14	1	43	30	17	8	46	33	24	11	49	15
2	40	31	18	5	47	34	21	12	50	37	3	41
28	19	6	44	35	22	9	51	38	25	42	29	16
7	45	32	23	10	48	39	26	13	4	20	36	52

As in the first method, the performer secretly notes the cards directly above the selected ones and then allows the pack to be cut as often as the spectators desire. After this has been done, he subjects the pack to as many false cuts and shuffles as he sees fit and then quadrates it in the manner already set forth. After the quadrating process, he

deals off the cards one at a time, face uppermost upon the table, counting them as he does so and noting the exact number of the card that he previously placed above the selected ones. We will suppose that this card occupies the twenty ninth place. Consulting the key, he finds that No. 29 is followed by Nos. 16, 7, 45, 32, 30 etc., which numbers indicate the position of the selected cards in the pack. Thus the seventh card is the second one of the chosen ones, No. 16 the first, No. 30 the fifth etc., thus enabling the conjurer to give the pack to a spectator and to predict at what numbers the selected cards will turn up.

The first method, if desired, may be accomplished in this manner also. After the cards have been placed in eight rows upon the table, the conjurer after discovering the position of the starting card, finds its number in the key and proceeds to pick up the cards following the starting card, the exact arrangement of the cards being shown in Table No. 1.

A still more sensational finish can be given to the trick by the performer predicting, in an envelope handed to a spectator previous to the performance, the exact position that the selected cards will subsequently occupy in the pack. For this purpose the same method is used that is employed in the trick called "Divination of Thought," described in the latter part of this book.



PENETRATION OF MATTER.

Good.

FIRST METHOD.



THE following trick, which originated in this city several years ago, has since then become popular with conjurers the world over, being no doubt one of the best of latter-day card tricks. I can con-

scientifically advise my readers who, until to-day were unacquainted with the trick, to add it to their repertory.

After a card has been chosen and shuffled back into the pack, the latter is enclosed in a borrowed handkerchief, which is held by its upper ends, as illustrated in Fig. 28.



FIG. 26.

Tapping with his wand against the cards in the handkerchief, the performer states that he will cause the selected card to separate itself from its mates and to visibly penetrate the fabric. While he is explaining this, and tapping the pack with the wand at the same time, the chosen card, the name of which the conjurer has previously asked for, is observed to gradually force itself out through the handkerchief. It is seen to protrude further and further, until the entire card becomes visible and at last flutters to the floor. The handkerchief is instantly opened out and the cards contained in it removed, no trace of any preparation, whatever, being noticeable. The pack is then examined and the selected card is found to be missing from it.

After the card has been chosen, the gentleman is requested to return it to the center of the pack, whereupon the conjurer makes the pass, thereby bringing it to the top and then palming it in his right hand. over which he now

spreads the previously borrowed handkerchief, arranging the latter in such a way that its center is directly over the palmed card, which is thus hidden beneath it. Placing the remainder of the pack in the middle of the handker-

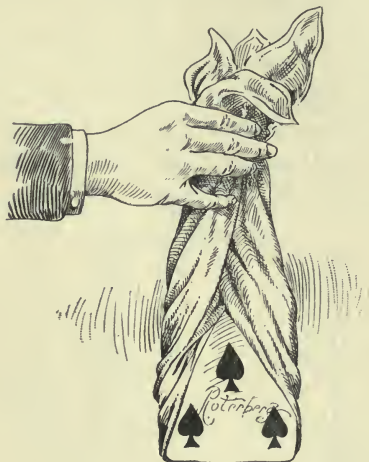


FIG. 29.

chief, exactly above the palmed card, the performer folds the front half of it toward himself. Now seizing the pack and the handkerchief with the left hand, he passes the the right hand along it, thereby folding the loose portions of the handkerchief over towards the back and then seizes it by its four corners, the chosen card being by this operation held in the folds of the handkerchief, as illustrated in Fig. 29, which, as my reader will perceive, is a rear view of the position of the handkerchief and card. It will now be found, that by hitting the cards in the handkerchief short, quick taps with the wand, the concealed card will become dislodged and gradually make its appearance with a mystifying effect.

SECOND METHOD.

In effect, the trick I am about to describe, is somewhat

similar to the preceding one, but here all resemblance ceases.

Three or four cards are selected and placed with the remainder of the pack in the center of a handkerchief, which must be a tolerably large one. Seizing the four corners of the latter, the performer lifts it up and commands the chosen cards to penetrate the handkerchief. Giving the latter a sudden shake, the desired cards are seen to issue from it, fluttering to the floor. The handkerchief may now be inspected, as well as the pack it still contains and from which the chosen cards are found to have vanished.

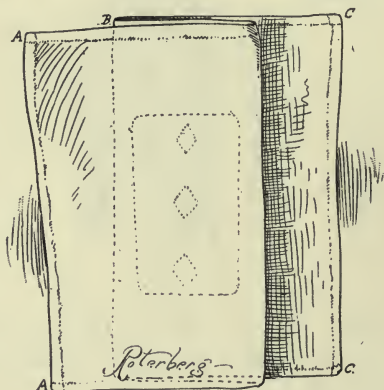


FIG. 30.

The handkerchief, which in this case is the performer's property, has been prepared for the trick by making in its center a double fold B (Fig. 30), which must be a trifle wider than the four cards which the conjurer then conceals in it. These cards are duplicates of the ones to be forced later on. To give the handkerchief a less suspicious appearance than in the illustration, it is crumpled slightly, whereby the fold is made to appear less conspicuous. After the desired cards have been successfully forced, they are collected by a spectator and by him returned to the middle of the pack, which the performer holds open for that purpose. Making the pass, he brings them to the top and palms them off, secretly

disposing of them on the servante of the table, on which the handkerchief is lying spread out. After placing the pack exactly over the spot, under which the four cards are hidden, the artist seizes the four corners A. A. C. C. and if desired can even knot them together. By giving the handkerchief a sudden downward shake, the secret fold becomes obliterated, the cards being thereby dislodged and falling to the floor. The handkerchief still containing the other cards may, now be safely passed for inspection, as by this time all traces of preparation have been removed.



MAGIC VERSUS MNEMONICS.

A VERY clever trick, apparently depending upon a phenomenal memory possessed by the conjurer, is the following one which as the title indicates is accomplished by the aid of trickery alone, the pretense of mnemonics being only part of the *mise en scene*.

The performer commences the experiment by distributing at random thirty two slips of paper numbered successively from one to thirty two. Each spectator that gets a slip, takes at the same time a card from a Euchre or Piquet pack of thirty two cards, that the performer holds on a tray. After all the slips and cards have been distributed in this manner, he retires to the stage and requests each spectator to call out the name of his card and number of slip, at the same time asking him to write the name of his card on the slip, so that it will not be forgotten. This is heard by the performer's assistant, who is stationed behind the wings, or a screen, or in the adjoining room.

In the assistant's possession is a duplicate pack of cards, arranged systematically on the table. As soon as the spec-

tator holding slip No. 1 calls out his card and number of slip, the assistant places a duplicate of this card on place 1 of the following table, the second card is laid on place No. 2, etc. After all of the cards have been called out he gathers up the four rows, commencing with 32 and finishing with 16 as the last card.

TABLE.

32	1	17	2	25	3	18	4
29	5	19	6	26	7	20	8
31	9	21	10	27	11	22	12
30	13	23	14	28	15	24	16

Requesting a spectator to collect all the cards that were distributed, the performer retires for a moment to fetch a handkerchief, bringing with him the assistant's pack, which he has palmed. Receiving the cards, the spectator collected, he places them on top of the palmed pack, both being divided by the little finger, which is inserted between them. At a suitable moment he takes off the top pack, which as will be remembered, contains the collected cards, secretly disposing of these by dropping them into the profunde or on the servante of a chair or tables. Spreading out the pre-arranged pack, he shows that it is well mixed and then covers it with the handkerchief, under cover of which he transfers the top card No. 32 to the bottom of the pack and producing the next card No. 1 from underneath the handkerchief, holds it up, without exhibiting its face however, and asks: "What card does the gentleman, who holds slip No. 1 wish to see?" The name of the card desired is given, whereupon the performer turns over the one in his hand and shows it to be the card mentioned. Replacing his hand under the handkerchief, he draws off the top card (No. 17 of the pack) and placing it on the bottom, produces the next, second card, after first requesting the spectator to call out its name, continuing in this manner until all the thirty-two cards have been produced from underneath the handkerchief in their successive order.

THE CARD RECEPTACLE.

ALTHOUGH the contrivance of this name is not very popular with American conjurers, it is, nevertheless, a useful adjunct, which can be used to excellent advantage in the performance of several quite clever tricks.

The Card Receptacle, as illustrated in Fig. 31, is usually

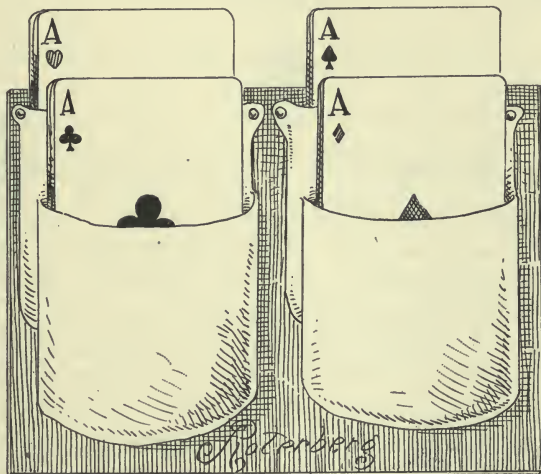


FIG. 31.

made of cardboard or black cloth. It has four compartments, each of which is made to contain the eight cards of one suit, arranged from Ace, Seven, Eight to the King.

This case, which is concealed in the *profonde* (a secret pocket in the coat tail) thus contains a Piquet or Euchre pack of thirty-two cards, which is the best to use, as by employing a full pack of fifty-two cards, too much time would be required in picking out the card desired. It is necessary that the conjurer should devote considerable practice in learning to select any desired card quickly and unobserved from the receptacle, of the existence of which the specta-

tors are not supposed to have the slightest idea.

Sometimes two receptacles are used, each of which is divided into two compartments only, one receptacle containing the Clubs and Spades, and the other one the Hearts and Diamonds. In this case, one receptacle is concealed in the left *profonde* and the other one in the right.

In the description of the following two tricks, I shall give examples of the uses to which the Card Receptacle may be put.



THE APPEARANCE OF DESIRED CARDS.

AFTER requesting the spectators to call out the name of any card they like, the performer passes for inspection a piquet pack of thirty-two ordinary cards and invites them to shuffle the cards thoroughly. After this has been done, the pack is returned to him, whereupon he simply passes his empty hand over the bottom card, causing the latter to be instantly transformed into the very card that the spectators have previously decided upon.

While the company is occupied with the inspection and shuffling of the cards, the conjurer carelessly drops his hand to his side and secretly removes and palms, from the receptacle concealed in his *profonde*, the card called for by the spectators. After the pack has been returned to him, he adroitly places the palmed card on the back of it, next giving the cards a False Shuffle, keeping the top card in view only. Then holding the pack with the bottom card facing the company, he makes the Color Change, thereby transferring the rear card of the pack to the front.

If desired, the trick may be repeated once or twice, the artist requesting the spectators to name another card and handing them the pack to be shuffled again. While this is

being done, he obtains from the case and palms the desired card; being, however, careful to bear in mind which card or cards have been taken out of the receptacle, so that no miscalculation on his part can possibly be made.



THE MYSTERIOUS PRODUCTION.

WHEN the spectators have shuffled, an examined pack of cards, the latter is placed in the inside breast pocket of the coat of the performer, who now repeatedly produces from this pocket any card the spectators call for.

In this incomprehensible trick, two Card Receptacles, containing two compartments only, are previously concealed in the breast pocket. The shuffled pack is placed in front of them, the performer simply taking the desired cards out of the receptacles.

Another arrangement, which is considered superior to the preceding one, consists of the use of a prepared double breast pocket: In the rear pocket is concealed the Card Receptacle, which in this case is one made of cloth. Previous to placing the shuffled pack in the first compartment of the double pocket, the conjurer invites a spectator to insert his hand in the latter to prove it empty, the trick then proceeding in the manner described.



The Improved Mysterious Production.

IN THIS improvement over the preceding trick, the idea of the double pocket is carried still further. The advantage of this version of the trick is that no special construction of the performer's coat pocket is necessary and besides, the latter may previously turned inside out, to prove that it contains nothing.

A detachable inside pocket, made of black cloth, is used

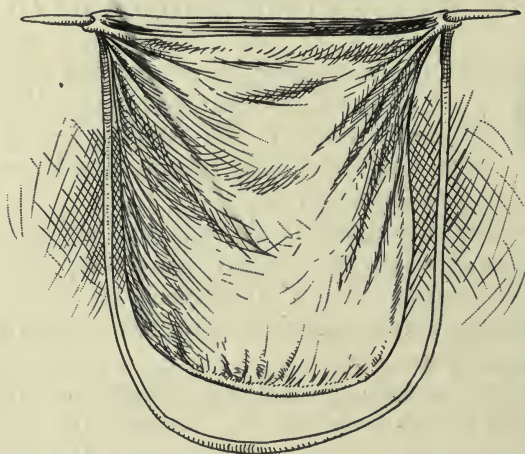


FIG. 32.

for this purpose. its upper edges being sewn to a U shaped spring wire; the turned points of which can easily be pushed through the material of the real coat pocket, in which is concealed the Card Receptacle with its usual contents. For the sake of effect, several articles such as letters, a card case etc., are previously placed in the trick pocket. Thus equipped the conjurer allows the cards to be shuffled, after which he states his intention of placing them in his coat pocket, the contents of which he first removes, then afterwards turning the False Pocket inside out showing it empty. The shuffled pack is placed on the inside and the performer then

produces from the receptacle in the pocket proper any card desired by the audience.

This pocket may also be used to good advantage in the following trick: Several cards are selected, returned to the pack which is shuffled by one of the company. The conjurer then places the pack in his pocket, having previously pulled it partly out and shown it empty. He then proceeds to produce the selected cards one after the other. For this purpose the Card Receptacle is not required.

The performer forces three cards, duplicates of which he had previously concealed in the pocket proper. It is the trick pocket, of course, that is turned out and shown to be empty.



Improved Cards Read Behind The Back.

FOR THIS feat it is necessary that the artist should have two packs of cards, with similar backs. One of these packs is prearranged in any certain order that the conjurer may know and conceal either behind his back, under the vest or in a pocket made specially for the purpose. The performer introduces the unprepared pack, and after having it thoroughly shuffled, casually calls the attention of the spectators to the bottom card, at the same time noting it himself.

After causing himself to be securely blindfolded, he places the shuffled cards behind his back, quickly exchanges them for the prearranged pack and then slowly produces the top card of the latter, hesitatingly calling out its name. He proceeds in this manner, calling out the cards in succession until he arrives at the card identical with that of the bottom card of the secreted pack. At this moment he turns around, presenting his back to the spectators, so that this particular

card faces them and proceeds to draw off and name the cards from the other side or bottom of the pack, simply calling off the cards in their reverse order. This process seemingly leaves in its original position the bottom card of the pack, which he took care to exhibit before the experiment. This card is the last one named, and the majority of the spectators probably noticed this card (really its duplicate) at the bottom of the first pack shown. Everything appears to be fair and above board, the deception thereby being made the more effectual.



THE HYPNOTISED CARD.



HERE is a slight preparation required for this pretty trick. The conjurer previously procures a long human hair and by means of a tiny pellet of wax, attaches it to the middle of the left edge of the table. Near this edge lies the wand, to the tip of which is attached the other end of the hair.

After a card has been selected at random, the performer places half of the pack in the center of the table, then seizing the wand and transferring it from its position at the left to the the right side of the pack, thereby tightly stretches the hair across the back of the cards on the table.

The spectator, who cannot see the hair, is requested to place his card on top of the others, whereupon the conjurer places the balance of the pack evenly on them. Seizing the wand with his right hand, he states that by exercising a hypnotic influence over the cards, he will cause the chosen card to exhibit itself. By imperceptibly raising the wand, the upper half of the pack is gradually lifted by the hair and turns over, the undermost card of the upper half, which is the chosen one, thereby becomes revealed. In the act of

placing the wand under the arm, the hair is broken and all evidence of the preparation thereby destroyed.

The effect of this mysterious feat, which ought to be accompanied by a suitable *mise en scene*, or by-play, will no doubt commend itself to those of my reader's who make a specialty of parlor performances.



THE QUEEN OF THE AIR.

ON TWO small tables or stands, situated one on each side of the stage, are placed two glass goblets, which are sufficiently large to admit a pack of cards. A card is then selected, returned to the pack, and the latter placed in the goblet on the left. The performer now commands the chosen card to rise out of the pack and to travel through the air into the glass on the right. A card is then seen to separate from the pack, leave it and slowly float in a straight line towards the second goblet. While the card is passing from one goblet towards the other, the performer asks the person if that is the card he selected, and receiving a negative answer commands the card to change into the chosen one, which it visibly does. Continuing its journey the card finally descends into the second goblet, whence it is removed by the performer, who shows it from both sides.

Most of my readers will be mildly surprised to learn that this rather elaborate effect, can be easily performed at a very small outlay of money and trouble. For the only properties required are two black silk threads, a flap card and two goblets preferably with straight or perpendicular sides, especially made for the purpose of holding a pack of cards.

In Fig. 33, the exact arrangement of the various ob-

jects is shown. C is a thread, which passes from an assistant concealed behind the right wing, through a staple in the floor and then upwards. To its other end is attached a small metal clip, which is slipped over the end of a mechan-

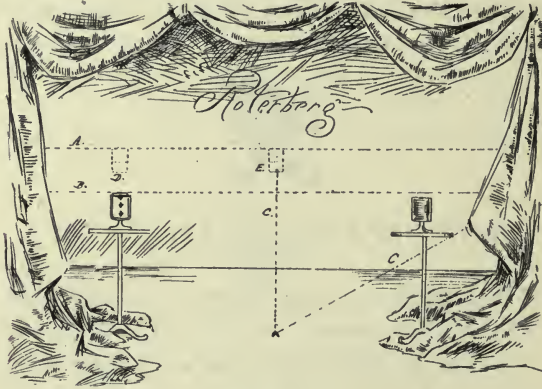


FIG. 29.

ical card, in such a manner as to hold the flap down and when pulled off by means of the thread C, the flap springs back to its normal position, changing the face of the card.

Another thread A is stretched horizontally across the stage, one end being held by an assistant behind the left wing, and the other by the assistant on the right, already mentioned. On the back of the mechanical card, near its upper edge, are glued two small strips or hooks cut out of another card with a similar back. These strips serve to suspend the card on the thread A. These necessary preparations having been made, the conjurer forces a card similar to the one concealed by the flap of the mechanical card. This trick card with its flap held back by the metal clip, should be lying face upward, on the left stand; its presence here being concealed by a silk handkerchief carelessly thrown over it.

Returning to the stage with the pack into which the selected card has been placed, the performer lays the handkerchief aside and places the pack directly over the trick card, then shows both goblets proving them unprepared.

The pack with the mechanical card on its back, is now taken up and placed in the left goblet, the assistants at the same time lowering the thread A stretched across the stage from position A to B, enabling the performer to secretly slip it under the hooks of the rear trick card. At his command the assistants simultaneously raise the ends of the thread A, and thereby pulling the card out of the goblet. The assistant on the right slowly draws in his end of the thread, causing the card to appear as if floating through the air. By the time the card has reached the center of the stage it has been declared not the one selected. It is commanded to stop and transform itself into the desired card. The assistant at this moment gives a quick jerk to the thread C, thereby disengaging the clip from the card, which thus instantly changes to the selected one. It is then made to resume its journey and to pass into the right goblet, from which it is taken by the performer, who in the act of removing the card, detaches it from the thread and shows it to be apparently unprepared.



THE LOST FOUND.

HANDING A pack of cards to a spectator, the performer requests him to select any card that he desires, to replace it anywhere in the pack and then to cut the cards. While this is being done, the conjurer observes what is taking place, carefully noting as near as possible the position the replaced card occupies after the cut, which may leave it either near the top, middle or bottom of the pack. Suppose the card to be near the top, occupying the eighth, ninth or tenth place, the performer holds the pack behind him and taking three cards from the top, shows them and after asking if the chosen card is among them, and receiving a negative reply, places them

aside. He takes another set of three cards from the top, repeats the process with them, placing them on the table. To take the next three cards from the top would be too hazardous, as the desired card may be any one of the three. The conjurer therefore takes for the next three, but one card from the top and the remaining two from the bottom of the pack. If the chosen card happens to be one of them, he knows it, as it is the one removed from the top of the pack.

If, however, the chosen card was not among the three cards last shown, the performer proceeds, in the manner referred to, until the presence of the card in a set of three is asserted, when he may simply name the card or, after replacing all the cards, bring the trick to as elaborate a finish as he chooses. If, however, after the cut, the card happens to be near the bottom or middle of the pack, the conjurer's manipulations must necessarily be changed accordingly.



THE CARD CAUGHT ON THE PLATE.



THE ARTIST requests a gentleman to select from the pack any card he may desire and then to mark it so that he will be sure to recognize it. The same spectator is then handed the pack and requested to replace his card and shuffle the cards. The performer next introduces an ordinary china plate which he freely shows from both sides, proving it to be unprepared. He now takes the plate in one hand and throws the pack in the air with the other. As the cards descend in a shower, he makes a lunge among them with the plate, upon which he catches the chosen card which is given to the spectator, who identifies it by his mark.

The trick is as simple as it is pretty, no previous preparation being necessary for its performance. Before hand-

ing the cards to one of the company with the request to select one at random, the performer bends the ends of the pack in a downward direction. After a card has been removed, and while it is being marked, the conjurer again bends the pack, but in an opposite direction, so that after the spectator has returned his card to the pack, no amount of shuffling will prevent the performer from immediately finding the desired card. It will be the only one bent in an opposite way to the rest of the cards, the pack opening slightly at the very place where this card is situated. After inserting the little finger under the chosen card, the performer brings it to the top of the pack by means of the pass. Then he places the cards, for the time being, on the middle of the plate, to which he has previously attached a small pellet of adhesive wax. By slightly pressing the top of the pack, the chosen card on the bottom is made to adhere to the plate, which the conjurer then seizes and turning its bottom towards the spectators, allows the free cards to slide into his hand. They are then thrown into the air, the selected card being apparently picked out from among them, with the plate. After detaching the card from the plate, the conjurer secretly removes any remaining traces of the wax adhering perchance to the back of the card, then giving the card to the spectator who selected and marked it for identification.



THE LANTERN OF DIOGENES.

ALTHOUGH this clever piece of apparatus cannot very well be called a novel one, despite this fact, it is but little known among conjurers that a pretty trick can be performed by its aid. The apparatus consists of a transparent glass box, mounted on an

ornamental metal base, the whole presenting the appearance of a miniature lamp post, Fig. 34.

Besides this, there is a shallow lid, by the aid of which the open top of the glass box may be securely closed. In the interior of the lid, which is about three inches long and two inches wide, is concealed a folding card which is held in place by a clip B which can be released by pressing the stud A situated on the outside of the lid. The lower half of the card, is blackened to resemble the interior of the lid, thus rendering the card invisible when held in position by the



FIG. 34.

clip. In the performance of the trick, the glass lantern which is about as high as a card is long, is exhibited separated from the lid and seen to be perfectly empty. The lid is then casually shown and placed on the lantern proper, the card not being visible on account of its blackened lower half. A borrowed handkerchief is now thrown over the upper part of the lantern, and the stud A being pressed during this operation causing the card, concealed in the lid to become released. On account of the elastic hinge in its center,

the card unfolds and assumes an upright position in the glass box. A duplicate card is now forced by the performer, who after vanishing it in any manner he may see fit, subsequently finds it in the lantern, all parts of which may now be freely shown.



Extraordinary Restoration.

IN THIS striking improvement over the well known and popular, "Torn Corner Card Trick," a slight preparation of the pack is required. All the Aces, with the exception of Ace of Spades are previously removed. The latter card is prepared by neatly inking its edge, all around, so that it can easily be distinguished from the other cards by looking at the edge of the pack.



FIG. 35.



FIG. 36.

From the pack thus arranged the Queen of Hearts is forced on a lady, who is requested to tear the card into eight or nine pieces, which she is asked to place on an examined china plate held by the performer, who secretly adds to these pieces a duplicate corner which he had previously torn from another Queen of Hearts, the latter being concealed in any piece of apparatus, say for instance the Sand Frame. Keeping this corner in view, the conjurer invites several of the company to take a piece of the torn card,

taking good care to note who gets the duplicate corner. He then requests each spectator holding a piece of the torn card to take from the pack any card he desires. The performer really forces the Ace of Spades known by its blackened edge on the person holding the duplicate corner. To increase the effect of the trick, he may force this card in the second or third instance, then inviting each one of the remaining spectators to take the pack, face downwards into his hands and allowing him to draw any card he likes. After this has been done, the performer states that he will leave selection to chance, the person holding the highest card, shall retain the piece of the torn card in his possession while all the other pieces are collected. As the gentleman who took the Ace of Spades also holds the duplicate corner, the remaining pieces are collected and placed into a Card Box or Magic Pistol, from which they are caused to disappear, only to reappear fully restored, minus the retained corner or piece, in the Sand Frame, which has been shown empty, covered by a handkerchief and given to a lady to hold. The frame is uncovered and in it is found the Queen of Hearts as commanded. The card is taken out and given to the gentleman who selected the Ace of Spades; he fits the retained corner to it which of course is found to match exactly.



APPARENT SECOND SIGHT.



FROM an unprepared, preferably borrowed, pack of cards, the artist requests the spectators to select, during his absence, any number of cards, which are to be placed, in a separate heap, upon the table and covered with a borrowed handkerchief. After the return of the performer, he is blindfolded and the selected

cards shuffled into the pack which is then given to him. Holding the cards behind his back, the conjurer then successively produces all of the chosen cards.



FIG. 37.

The secret of the trick depends upon the use of a clever little contrivance, called the Card Marker, which will be useful in the course of many other card tricks. The Card Marker, Fig. 37, consists of the hook (C) and plate (B), to which is soldered a needle point (A). To the lower end of the plate (B) is fastened a strong thread of flesh colored silk, to which in turn is attached the elastic cord (E), in the end of which a loop is made. To attach the apparatus to the person, hook C is slipped under a ring worn on the third finger of the right hand, the thread (D) and elastic (E) being passed up the inside of the sleeve to one of the rear suspender buttons, under which the loop of the elastic is engaged.

After the selected cards have been placed on the table and covered by the handkerchief, the performer places his hand over them, for an instant only, as if to convince himself of their presence. This moment suffices for him to

press the fine needle point of the Card Marker through the handkerchief into the cards. By the passing of the needle point through the cards, there is formed a slight projection, hardly discernible to the eye but readily distinguished by the touch. After the chosen cards have been shuffled into the pack, it is an easy matter for the conjurer to pick out, behind his back, the desired cards by simply feeling for the projections made by the point of the needle. After having succeeded in marking the covered cards, the performer detaches hook C, by pushing it out of the ring with one of the fingers of the right hand, the Card Marker being then instantly pulled inside of the sleeve, owing to the action of the tightly stretched elastic.

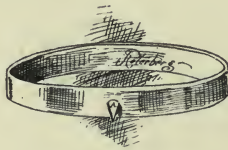


FIG. 38.

A more portable form of the Card Marker is a Finger Ring, which has a needle point brazed to it as shown in Fig. 38. Those of my readers who do not wish to incur the expense of purchasing either form of the contrivance, can substitute for the latter a short pin, which can easily be concealed between the fingers, its point being pressed into the cards in the same manner as with the regular contrivances.



THE ATTACHED CARD.



SPECTATOR is invited to step forward and is requested to assist the conjurer in the trick about to follow. Introducing an ordinary pack of cards the performer asks him to select a card, which is,

say the Five of Hearts, and to return it to the pack, which is then shuffled. Handing the pack to the spectator, the performer tells him to remove his card from the latter, but to his astonishment the gentleman finds that the Five of Hearts has mysteriously vanished. Both, he and the conjurer institute a search for the missing card, which is finally discovered sticking under the back of the gentleman's coat collar.



FIG. 39.

For this clever sleight of hand trick, it will be necessary to have an extra Five of Hearts, placing both on top of the pack. As the spectator steps forward to assist the performer, the latter palms the top card of the pack and while instructing the gentleman, places the hand in which the card is palmed, in a confidential manner on the back of the person and adroitly pushes the palmed card partly under his coat collar. He then makes the pass, and forces the duplicate of the Five of Hearts on the assisting spectator, who returns it to the pack. The performer makes the pass, bringing the card to the top of the pack and proceeds to give the latter a vigorous but false shuffle, keeping the Five of Hearts at the top. In handing the pack to the gentleman, with the request to pick out his card, he palms off the top card and disposes of it while the spectator is engaged in looking for his card, which of course he is unable to find.

The performer who also pretends to be at a loss as to the whereabouts of the missing card, then asks the person to assist him in the search for it. During the search, the spec-

tator is artfully induced by the performer to turn his back to the company. They immediately appraise him of the presence of the card by their merriment. The performer then pretends to first discover the card and after removing it, dismisses the gentleman with a hearty handshake, accompanied by the remark that he is evidently somewhat of a conjurer himself.



CARDS SHOT AGAINST A HAT.



THE PERFORMER borrows a silk hat, which he places on his table, so that the crown of the hat, which has been previously covered by a borrowed handkerchief, is turned towards the company. Three cards are then selected and after being torn into small pieces by the persons who drew them, are loaded into the Magic Pistol, which the conjurer discharges at the hat. After the report of the pistol, the handkerchief is seen to fall, revealing the three selected cards, completely restored on the crown of the hat. They are removed and the hat is returned to its owner with the usual thanks on the part of the performer.

The preparation for this trick consists of neatly covering, with newspaper, the backs of three cards, duplicates of the ones that the conjurer intends to force. The point of a thumb tack is then pushed through the face of the middle card (2) in such a way that it will at the same time penetrate a corner of cards 1 and 3 (See Fig. 40). All three are then placed on a sheet of paper similar in appearance to the one with which they are backed, the paper being then placed on the conjurer's table. Even at a short distance, it will be impossible to notice the presence of the three cards on the paper.

The crown of the hat is then placed in a careless man-

ner directly over these cards, which, by a slight downward pressure on the part of the performer, become attached to the hat by means of the thumb tack. The handkerchief is now placed over the side of the hat in such a manner that when the hat is lifted and its crown turned towards the

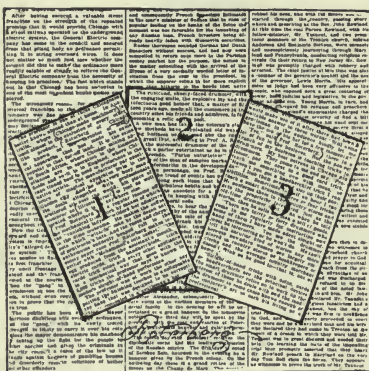


FIG. 40.

company, the handkerchief will completely hide the preparation. While arranging the handkerchief, the conjurer secretly attaches to one of its corners, a bent pin or small sharp hook, to which is fastened a fine black thread which passes to an assistant behind the scenes.

The three duplicate cards are then forced and after having been torn into small pieces, are loaded into the barrel of the pistol as described. At the moment the latter is discharged, the assistant gives a slight pull to the thread, causing the handkerchief to drop down, exposing the three cards attached to the crown of the hat.



WAR IN PEACE.

ALL MAGICIANS are acquainted with the feat in which three chosen cards are caught on the point of a sword, out of the air into which the pack has been thrown. The cards, which have been previously concealed in a receptacle attached to the hilt of the sword, are in this case pulled to the tip of the latter by means of a stout elastic cord.

As a good sword of this description is quite an expensive article which, at its best, is obviously mechanical and will not bear close inspection, I take pleasure in making my readers acquainted with a simpler method of doing the trick, by which any sword, even a borrowed one, may be used.

Previous to the trick, the conjurer takes four cards and out of the center of the first one, cuts an oval shaped piece a little larger in circumference than the tip of the sword which he intends to use. In the second card he cuts a hole still larger than that in the first one, etc., each of the four cards being provided with a larger hole than that in the card preceding it. The four cards are then connected by a fine black thread, an interval of about four inches being left between the cards, which the performer then conceals in his pochette (a small pocket sewn on the rear side of the leg of the trousers) or any other convenient part of his person.

He then forces duplicates of the four prepared cards and has them returned to the pack, secretly placing on the top of the latter, the four cards of his own, which he has in the meantime secretly palmed.

After exhibiting the sword, he takes it in the right hand, holding the pack by one corner in his left and placing the tip of the sword against the back of the cards, inserts it in the largest hole of the topmost one. He then proceeds to toss the pack into the air, at the same time making a lunge with the sword after it. The four cards, which owing to the holes in them, are retained by the sword, now slide along

the blade of the latter, the first card remaining near the tip while the others arrange themselves along the blade of the sword.



THE NEW CARD TABLE.

MOST conjurers are familiar with the construction of that useful apparatus known as the "Card Tripod" or "Card Table," which is generally used in the restoration of burnt or mutilated cards.

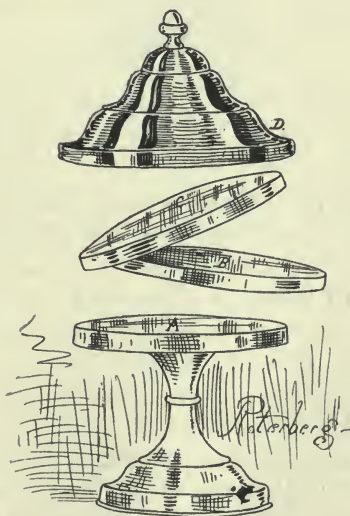


FIG. 41.

With the card table of the old form, only one change can be made, while with the new improved apparatus, two distinct changes take place without altering the appearance of the table proper, which is shown as A in Fig. 41. B is

a shallow lid, fitting over the top of A; C is a second lid, which in turn fits somewhat tightly over B. D is an ornamental cover, which has an extra inside lining, conforming in shape and appearance to the lid proper. This lining, which is indicated by the dotted lines in the drawing, can be moved up and down by manipulation of the knob on the upper part of the lid, for the purpose of forcing C out of the cover when desired.

To illustrate the uses to which this apparatus may be put, we will suppose that the conjurer intends to perform the Torn Corner Card Trick. He prepares for this by placing on C a duplicate of the card, say the Jack of Clubs, that



FIG. 42.

he intends to use in the experiment, and placing C in the lower end of the cover, which it fits rather tightly. On A he places another Jack of Clubs, from which a corner has been torn (or still better, a piece torn out of its center), the fragment lying, for the time being, concealed in the conjurer's vest pocket. Over A, lid B is then placed.

These preparations having been made, the performer advances towards the company, and after forcing a third Jack of Clubs, requests the person, who selected it, to tear the card into small pieces. While that is being done, he obtains possession of the fragment concealed in his vest pocket and after receiving the torn pieces from the gentleman, returns to him what seems to be one of them with the request to retain it in his possession, the performer handing him the extra corner or piece. The torn pieces are laid on the table, that is on B, the cover is then firmly

placed on the table. In removing it a few seconds later, B is carried along with lid C in the cover and the card previously concealed under B, thus revealed. It is shown and handed to the gentleman, who kept the fragment, which of course is found to fit it exactly. Taking both the card and the piece the performer replaces them on the table that is on A, and covers them one more. In removing the lid the last time he presses the knob, by which process the inside lining is forced down, causing both lids, B and C, to remain on A. The card previously concealed on C is thus brought into view, the effect to the spectators being, that the card and corner just shown, have now become fully restored, especially as in taking off the cover this time, the conjurer casually exhibited its interior, to prove all absence of preparation. The flanges on B and C, which are no wider than the turned flange or edge of A, cause the latter to retain the same appearance during all stages of the trick thus greatly adding to the deception.

As already stated, the trick just described simply serves to illustrate one of the many ways in which to utilize the Improved Card Table: I have no doubt but that the ingenuity of my reader will suggest other tricks in which the apparatus can be used to good advantage.



Thought Reading Extraordinary.

AFTER A spectator has mentally selected a card at the request of the conjurer, the latter also asks some one to think of a number between One and Ten. Both persons are instructed to whisper the name of the card and number respectively, to their neighbor so that no mistake can occur. The performer asks the first gentleman to state aloud the name of the card of which he thought, say for instance the Nine of Hearts. The

second gentleman is then told to call out his number, which we will suppose is Seven. A disinterested spectator is invited to count off seven cards from the top of the pack, which during all this time has been lying on the table, and to show the next card to the company,

To their astonishment, they discover it to be the card thought of, which the artist, without approaching the pack, has caused to appear at the very number secretly thought of by another spectator.

So much for the effect of the trick, which certainly is one of the most mysterious ever invented. In order to know the card thought of, the performer uses of the various expedients previously explained under the heading of "Sleights," then instantly brings the chosen card to the top of the pack. While inviting the second gentleman to think of a number and to whisper it to his neighbor, he quickly counts off from the bottom seven cards and by means of the pass, brings them to the top of the pack, which he then places on the table. The chosen card, in our supposed



FIG. 43.

case the Nine of Hearts, now occupies the eighth place, counted from the top of the pack. The gentleman is next requested to state the number he thought of and in nine cases out of ten, it will be found that he has thought of number seven, in which instance the trick, which is practically finished, proceeds as described. If the number eight has been decided upon, the gentleman is simply told to turn up the eighth card counted from the top of the pack. If

nine is the selected number, the conjurer himself takes the pack from the table and in the act of handing it to the gentleman, by means of the Slip Pass, brings one card from the bottom to the top of the pack, If a number below seven has been taken, the performer is obliged to transfer a corresponding number of cards from the top to the bottom of the pack by means of the pass. But as I have already remarked, these expedients, although not detracting to any extent from the merits of the trick, will seldomly have to be employed.



A Mysterious Change.

A VERY pretty effect may be obtained by the introduction of the following trick. The several novel sleights used, ought however to be thoroughly practiced before an attempt is made of performing the trick in public. After a card, say the King of Hearts has been chosen and returned to the pack, the latter is given a False Shuffle, whereby this particular card is left on the top of the pack. The conjurer then pretends to be able to pick out the chosen card, by running his fingers over the top edge of the pack, slightly ruffling it and removing the two cards on the top, which are the King of Hearts and another card, say the Ace of Hearts, which he must hold in such a way that the spectators think them to be one card only. For this purpose, both the cards are held slightly convexed, toward the palm, the thumb at the lower end and the fingers at the upper end of the cards. Thus exhibiting the cards, which to the company appear to be but one and that the Ace of Hearts, the performer asks if this is the card selected, and upon being told that it is not, replaces the card in the middle of the pack held by the other hand, allowing it to protrude nearly two inches. This is what really takes place:

The pack itself is held in the extended left hand, the thumb of which rests on one side of the cards, the first finger at their upper end and the remaining fingers at the other side of the pack, which faces the palm. In the act of replacing the cards with the right hand, the position of



FIG. 44.



FIG. 45.

the fingers holding it, is changed, the card being now held by its upper end only, the thumb and first finger resting on the back of the card and the other fingers on the face side or bottom. With the left thumb the pack is slowly ruffled and the card in the right hand inserted sideways. While this is being done, the second finger of the right hand pushes the lower one of the two cards, that is the Ace of Hearts, towards the pack, the first finger of the left hand completing the work of imperceptibly pushing the card home, leaving the selected card to protrude from the rest of the pack. When properly executed, this sleight is absolutely invisible, it being shielded altogether by the upper one of the two cards which, as will be remembered, is the King of Hearts, although the spectators really believe it to be the Ace of Hearts. The performer once more asks whether the protruding card is not the selected one and is told that the selected card has not been shown. He then takes the projecting card and places it face downwards on the extended hand of the gentleman, who is told to breathe upon it, when it is thereby apparently transformed into the desired one.



THE CARD AND HANDKERCHIEF.

THE following is a neat trick, in which a selected card visibly appears on a handkerchief held by the performer. A handkerchief is borrowed from some obliging male spectator and is, for the time being, spread on the performer's table. A card, say the Five of Diamonds, is placed on a plate and burned. Its



FIG. 46.

ashes are loaded into the Magic Pistol, which is given to a gentleman, who is requested to discharge it at the performer when the latter commands.

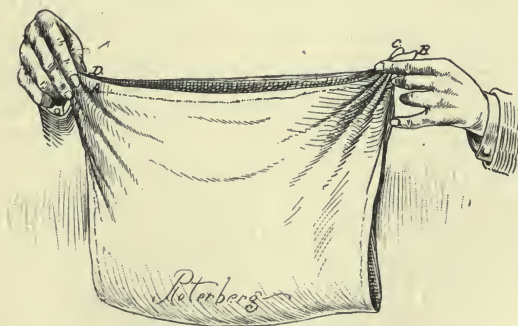


FIG. 47.

Taking the handkerchief by its four corners and holding it as shown in Fig. 47, the conjurer explains that, upon the firing of the pistol, he will release two of the corners of the handkerchief, illustrating this by actually dropping the

two front corners of the latter, thus exposing the entire handkerchief and incidentally showing that nothing is attached to it.

Seizing the corners again, he commands the spectator to fire. At the moment of releasing the corners, the restored Five of Diamonds is seen attached to the center of the handkerchief, which, after the card has been removed from it, is returned to its owner.

Previous to the trick, a duplicate Five of Diamonds is placed face downwards on the conjurer's table. To the back of this card is fastened a small pellet of adhesive wax. In spreading the handkerchief on the table, the performer so arranges that the rear half of the handkerchief is placed directly over the hidden card and, by a little pressure, it is made to adhere to the handkerchief. A Five of Diamonds is now forced and, after it is burned, its ashes are placed into the pistol which, as described, is given to some gentleman to hold.

In picking up the handkerchief, the conjurer folds the front half over the rear half and holds it as shown in Fig. 47, the Five of Diamonds being attached on the rear side of the half CD of the handkerchief, consequently it is invisible from the front. In releasing the two corners in his explanation, the conjurer drops the front half, thereby proving the handkerchief to be seemingly unprepared. Regaining possession of the two corners, he requests the gentleman to fire and, at the proper moment, releases corners CD, the side of the handkerchief to which the card is attached, becoming visible, disclosing the card. In removing the Five of Diamonds, he secretly scrapes off the small pellet of wax and carelessly throws the card on the table so that in case any one should express a desire to examine the card, his wish can instantly be gratified.



THE ITINERANT CARD.

HE conjurer introduces an ordinary pack, contained in the original case and still securely sealed by the usual government stamp. After opening the case and removing the pack, he divides the latter into two heaps, one of which is made to contain all the red cards, that is, the Hearts and Diamonds; the other one consisting of all the Clubs and Spades, or black cards. Inviting the spectators to choose one of these heaps, without influencing their choice in the least, he requests some one to take the selected heap and to wrap it in a sheet of paper, the ends of the parcel being then securely sealed. After this has been done, a lady is asked to indicate one of the cards of the remaining heap, which is then given to her to hold. The card just chosen, which we will suppose to be



FIG. 48.



FIG. 49.

the Ten of Hearts, is now commanded to leave the heap in which it is contained and told to join the cards in the sealed parcel. The latter, which consists of the black cards, is opened and found to contain the chosen card, the Ten of Hearts, while from the heap held by the lady, this same card is found to be missing.

In order to be able to perform this interesting feat, the performer requires duplicates of two spot cards of the pack, say the Ten of Hearts and the Nine of Spades. Taking a pack of cards, with the backs similar to those of the duplicate cards, he carefully removes the government stamp, which seals the case, and taking out a red and a black card,

attaches the Ten of Hearts to the back of the black card and the Nine of Spades to the back of the red card, by means of white, unscented soap. Both double cards ought then, in order to obtain a good result, be placed for some time under pressure, after which they are ready to be used. Adding these cards to the others in the case, the performer closes it and neatly replaces the stamp in its former position.

Thus prepared, he proceeds as described, by first calling the attention of the company to the newness of the pack, which they will believe is undisturbed in its original package. The pack is then divided into red and black cards, and after one of the heaps is chosen, which in our case was the one containing the black cards, it is wrapped and sealed as explained. Seizing the remaining heap of red cards, the conjurer induces a lady to indicate the Ten of Hearts, by means of the force. He immediately makes the pass, brings the card to the top of the pack and disposes of it at the first opportunity offering itself.

Before the sealed parcel is opened, the performer takes it in his hands for a moment, presumably to show to the company that the seals are still intact, but in reality to gain an opportunity to bend the parcel back and forth, by which process the Ten of Hearts, adhering to the back of the black cards, becomes detached and is subsequently discovered among the black cards by a spectator.



The Terpsichorean Card.

AFTER some trick with a chosen card, the performer gives a pretended explanation of his tricks, by explaining to the audience that all that is necessary, is to have the cards well trained, when they will

do just as they are bid. He illustrates this by standing a card in an upright position upon the table, then immediately passing the card for inspection to prove that it is not prepared in any way. Again placing the card in the same upright position, he requests some one to play a lively air upon the piano, commanding the card to keep time with the music, which it does, dancing about in a lively fashion. Telling the card to discontinue its terpsichorean efforts, the conjurer takes it and once more passes it for examination.



FIG. 50.

For this trick a small apparatus made of tin or brass, bent in the shape shown in Fig. 50, is required. To its lower end is attached an extra weight, in the form of a lump of solder (B). On the flat, upright part of the apparatus, adhesive wax is evenly spread, the contrivance being then concealed in the right hand of the conjurer. Seizing the selected card with the left hand, he transfers it to the right, secretly attaching the back of the card to the waxed side of the apparatus. The card may now be placed upright on the table, its face, of course, being turned towards the company. Taking up the card with the right hand, it is again transferred to the left, the apparatus being detached and palmed during the operation, so that the card may be examined.

The operation is repeated and this time a thread, stretched horizontally across the stage, is lowered by an assistant, behind the scenes, to a level with hook A, under which the thread is slipped by the performer, at whose command the card proceeds to execute a dance, the assistant manipulating the thread, keeping time with the music. Finally the card is seized, the thread being allowed to slip out from under the hook, whereupon the performer, after again detaching and palming off the little apparatus, once more passes the card for inspection.



THE CARD IN THE POCKET.

IN this trick, which will particularly commend itself to the beginner who has not yet mastered the various sleights necessary for the performance of the more elaborate tricks, a card, that a spectator has secretly thought of, disappears from the pack and is discovered in the tail pocket of the performer's coat.

The performer commences the experiment by offering the spectators a pack of cards, with the request for one of them to note and bear in mind a certain card and to note at what number, counting from the bottom of the pack, the card lies. This having been done and the pack returned to the conjurer, the latter, under the pretense of looking for the chosen card, quickly passes the cards, one by one, from the left hand into the right, by which process the former bottom card now becomes the topmost one. Above the last card, he places three more indifferent cards taken from the bottom of the pack. Acknowledging that he is unable to discover the card in this manner, he returns the pack to the spectator, requesting him to count off from the top of the pack, the same number of cards that his card was removed

from the bottom card. After his request has been complied with, the conjurer knows that the fourth card from the top of the pack must be the selected one. Seizing the three uppermost cards, he places them face downwards upon the table and boldly asserts that the chosen card is among them, inviting the spectator to look and see that such is really the case. While the person is engaged in doing so, failing of course to discover his card among them, the conjurer takes advantage of this opportunity to palm off the top card of pack, then throws the latter on the table, asking the gentleman to name the card.



FIG. 57.

We will suppose it is the Four of hearts. "The Four of Hearts, my dear sir," says the conjurer, "That cannot be, as I have had this card in the pocket of my coat all the evening." Reaching into the indicated pocket, he produces the selected card, and upon inspection of the pack it is found to be missing.



The Spectator as Conjurer.

LIKE several other tricks described in this book, the experiment that I am about to explain, cannot properly be called a new one, but the fact of its being so little known, renders it practically new to most conjurers.

From a paper of pins, a number are selected by the spectators, one of whom is then requested to choose a card from the pack, said card being, say, the Eight of Hearts. This card is returned to the pack and the cards shuffled. The conjurer then produces his magic pistol and proceeds to load into it the selected pins, giving the pistol in charge of the spectator who drew the Eight of Hearts. Seizing the pack, the performer explains that he is about to throw the cards into the air, requesting the gentleman who holds the pistol, to take good aim at the cards and to discharge the pistol at the word of command. The cards are tossed into the air, the pistol fired, and among the cards, fallen to the floor, is discovered the selected Eight of Hearts, being pierced by exactly the same number of pieces that have been loaded into the pistol.

When the paper of pins is returned to the performer, the latter by a furtive glance, immediately knows the number of pins that have been removed. By means of a simple system of cues, he conveys this information to the assistant behind the scenes, who quickly takes a duplicate Eight of Hearts and sticks into it the same number of pins that the spectators have selected. It is best to previously blacken these pins slightly in a candle flame. In the meantime, the performer has forced the other Eight of Hearts, which is replaced in the pack. Then, making the pass and palming off the top card, which is the selected one, he retires for a moment to fetch the pistol, disposing of the palmed card and palming, in its stead, the prepared card. Returning to the stage, he seizes the pack with the same hand in which the card is palmed, leaving it on the top. The pins are then loaded into the false compartment of the pistol, the latter being subsequently discharged at the pack, as the performer throws it into the air. The card, pierced by the pins, being among the falling cards, is then discovered in their midst.



GRAVITY DEFIED.

ONE of the most interesting and undetectable of impromptu tricks with cards, is the feat that I am about to explain; the performer causing all the cards of the pack to adhere and remain suspended, in a most mysterious way, to the lower side of the hand, which, as well as the cards, can be closely inspected at all stages of the trick, the performer carrying the cards about as they cling to his hand and inviting any one who so desires to convince himself of the mysterious nature of the experiment.



FIG. 52.

Those of my readers who are not acquainted with the secret of the trick, will be moderately surprised to know that nothing but a fine needle is required for the performance of the trick. Previous to the exhibition, the conjurer has pushed this needle through the skin of the inside of the hand, as shown in Fig. 52. The hand, thus prepared, can be used with impunity, as the needle will not in the least incommode a person.

When ready to exhibit the trick, the artist places the prepared hand flat on the table and pushes a card under each end the needle, Fig. 53. Two more cards are next

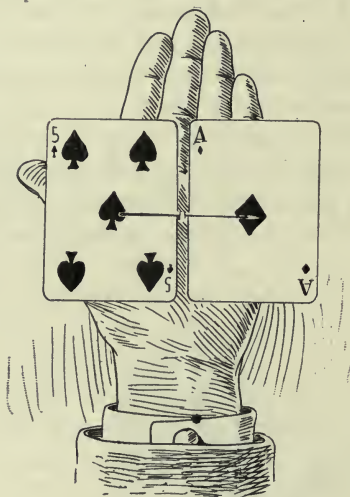


FIG. 53.

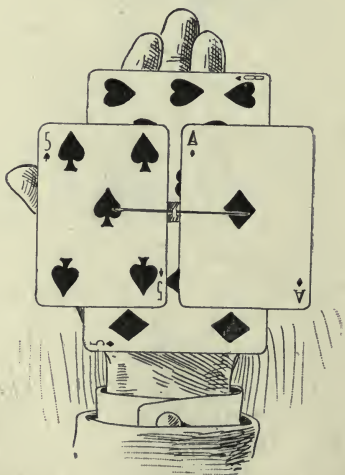


FIG. 54.

placed between the first two and the hand, Fig. 54. With the exception of two cards, the remainder of the pack is then inserted in a circle between the first four cards and the palm, which the performer now turns over in order to introduce the remaining two cards, shown by dotted lines in Fig. 55. One end of one of these cards is placed underneath the Ace of Diamonds and above the Five of Spades, thus hiding one half of the needle, while part of the last card is placed underneath the Five of Spades and above the Ace of Diamonds, the needle being thereby hidden completely.

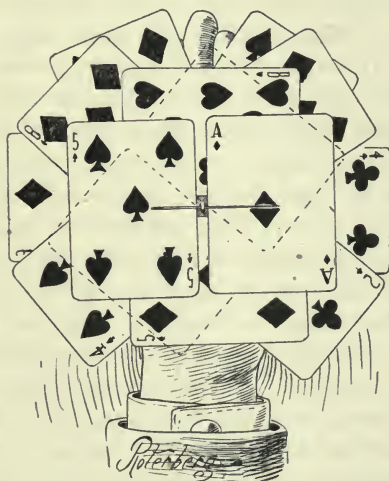


FIG. 55.

The conjurer now exhibits both sides of the hand, bending back the cards to allow the company to inspect the surface of the inside of the hand, to prove that there is absolutely no preparation of any kind.

By exerting a slight pressure on the backs of the cards, with the fingers of the hand holding them, the loop of the skin, which holds the cards, is broken and all the cards, together with the needle, drop to the floor. Or, if the conjurer does not wish to do this, he can cause all the cards to fall off, by simply giving a quick lateral movement of the

hand. In this case, he secretly draws the needle out from under the skin at the first opportunity which offers itself.



THE DEMON ENVELOPE.



HE performer enters, bearing a large envelope in one hand and a complete pack of cards in the other. Placing the envelope against a candlestick, or some piece of apparatus on his table, so that it remains in full view during the course of the trick, he proceeds to shuffle the cards. Then seizing an ornamental dagger or paper knife, he goes among the company and, handing a spectator the dagger, requests him to insert it anywhere in the pack. The performer takes off all the cards above the knife and asks the gentleman to take the topmost card of the lower heap, on which the knife now rests, cautioning him to remove the card, so that he, the performer, cannot obtain a glimpse of its face. In a similar manner, six more cards are selected at random by different spectators, each one retaining his card in his possession. Remaining away from the company, the performer calls for his assistant, who is told to hand the envelope to some prominent gentleman, who is then requested to open it. Doing so, he discovers in it another envelope, on the outside of which is written the name of the card selected by the first gentleman, who is requested to hold up his card, so that everyone can see that both the card and the name on the envelope correspond. The next envelope is opened, and inside of it is found a third one, bearing the name of the second card chosen. The trick proceeds in this manner, the gentleman discovering as many envelopes, one inside of another, as there were cards selected, each envelope bearing the correct name of a drawn card.

The solution of this mysterious and effective trick is very simple indeed. In the first place, it is necessary that the performer and his assistant should have memorized some simple code of Second Sight, consisting of seventeen different cues, thirteen of them representing the different values of the cards and four the suits. The pack of cards that is used is prearranged, the shuffle to which it is subjected being a false one.

The envelope placed by the performer upon the table is really empty, the set of envelopes opened later on by the spectators, being in possession of the assistant behind the scenes. After the dagger has been inserted in the pack by the first gentleman, the performer, as will be remembered, takes off all the cards above the dagger. By glancing at the lowest card of this heap, thanks to his formula, he can instantly tell the name of the card that has been taken. In inviting the second gentleman to insert the dagger anywhere in the pack, he words his request in such a way as to bring into play the cue for the name of the first card selected, the assistant, who is listening, thus becoming acquainted with the name of the card. For the different cues, such simple short phrases as "Now, sir," "Please," "If you please," "Kindly," etc., will be found to be the most serviceable. The exact arrangement I leave to the ingenuity of my reader, who, no doubt, can easily invent a brief system, nicely adapted to his own style. By this means he communicates all the names of the selected cards to his assistant, who writes them separately on the outsides of the envelopes and, quickly enclosing them in one another, places them into a still larger envelope, which he conceals under his coat and stands ready to obey the call of the performer, who, in order to give him the necessary chance to get ready, has occupied a little time by stating what has taken place, explaining how utterly impossible it would be for anyone to know the names of the cards selected in such a fair manner.

Calling for the assistant, the latter steps forward and is

told to take the envelope from the table and to hand it to a gentleman, whom he requests the audience to select. While this is being done, the assistant turns about to pick up the envelope, at the same time obtaining possession of the one concealed under his coat. He secretly places it on top of the one on the table and, picking up both, he adroitly places the empty envelope under his coat and turns around with the nest of envelopes in his hand, bringing it to the gentleman the spectators have decided upon. It is to be understood that the assistant must be clever enough to change the envelopes in a second's time without being detected in the act.

The trick, which is now practically done, is then brought to the conclusion described. If presented with the necessary amount of address, it will not fail to bring the performer a hearty round of applause.



The Ubiquitous Card.



FAVORITE trick with conjurers is to discover a selected card, that has been shuffled back into the pack, at any number, counted from the top of the cards, that a spectator chooses.

The method that I am about to explain, besides being superior to the older forms of the trick, has the advantage that it is entirely unknown. As usual, after the selected card has been returned to the pack, the pass is made and the card is brought to the top. After having given the cards a False Shuffle, the conjurer asks at what number the spectators wish him to find the chosen card. We will suppose that Fifteen is the number told to him. Holding the pack in his hand, he counts "One" and transfers the top card, which is the desired one, to the right hand, seizing it between the first and second fingers. The next card is transferred

to the right and placed above the card already there, the tip of the first finger being used as a division between the two cards. In this manner, the other cards are successively counted into the right hand, counting until the number thirteen is reached. At this stage, the performer, instead of taking the top card of the pack, leaves the selected card which is at the bottom of the ones in his right hand, on top of the pack, this movement being made to exactly resemble that of taking off a card. It ought to be well practiced and, if properly executed, will be found very illusive. Counting "Fourteen," at the execution of this sleight, the performer states that the next card is the fifteenth one, which ought to prove the selected card, and requests the gentleman to name his card. He does so, whereupon the performer turns over the top card of the pack and shows it to be the desired one.



Four Cards Caught At The Finger Tips.

FOUR cards, after being selected, are returned to the pack which, after being shuffled, is handed to a spectator with the request to throw the pack into the air, causing the cards to separate and come down in a shower. Reaching with both hands among the descending cards, the performer catches two of the selected cards at the finger tips of each hand, as shown in Figs. 56 and 57.

Difficult as the trick may appear at first reading, it will, however, be found quite simple when the explanation is once understood.

In the first place, it is necessary to have duplicates of two of the cards selected, the Five of Clubs and the Three of Hearts, which are placed face to face and are concealed in the pocket of the left coat tail. The duplicates of these



FIG. 56.



FIG. 57.

cards are then forced and two more cards are selected, the performer allowing the spectators full choice in the selection of the latter. The Five of Clubs and Three of Hearts are first returned to the pack and the latter is then shuffled

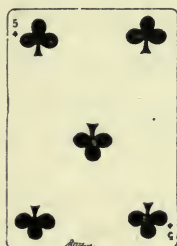


FIG. 58.



FIG. 59.

by a spectator to his heart's content. The next two cards, in a supposed case the Ace of Clubs and Six of Hearts, are



FIG. 60.



FIG. 61.

then returned to the pack, the performer immediately makes the pass and bringing both of them to the top of the pack, after which operation he palms them off and allows the pack to be shuffled once more. Then requesting a spectator to throw the cards into the air at the word of command, he takes his position in readiness to catch the falling cards, and places his left arm behind him, as if to have it out of the way. Instructing the spectator how to hold the cards, so that when they are tossed up they will scatter properly, the performer, with his left hand, the finger tips of which he has previously moistened, takes the two cards out of the coat pocket and counts "One! Two! Three!" At "Three,"

the spectator tosses up the pack as instructed, the conjurer reaches with both hands among the descending cards and produces the chosen cards, adhering to his fingers on account of their having been previously moistened.

As some performers will find it difficult to cause the cards to adhere by this method, I suggest that, just before the experiment, a little powdered rosin, a small quantity of which can be lying on the table, be rubbed on the thumb and middle finger of each hand. By this plan, the cards are certain to adhere.

Another version of this trick dispenses with the spectator's help. The two cards not froced, that is, the Ace of Clubs and Six of Hearts, are left at the top of the pack, after the latter has been given a false shuffle by the performer. The top card is then brought to the bottom of the pack, being turned over during the operation. The conjurer then seizes the pack between the middle finger and thumb of the right hand and, pressing firmly with these fingers, throws the pack into the air, the top and bottom cards being retained in the hand, while the other hand (which, meanwhile, has obtained possession of the two cards concealed in the coat tail pocket) reaches among the falling cards and pretends to pick out the selected cards from among them.



THE CARD, RIBBON AND ENVELOPE.

AFTER showing an unprepared pack of cards, the conjurer has one of them selected, say the Ten of Spades, asking the spectator to mark the card on its face with a pencil. While this is being done and the attention of the company drawn to the person, the performer contrives, without being observed, to attach a small pellet of adhesive wax to the back of the top card

of the pack. Requesting the gentleman to return his card, he offers him the pack, at the same moment making the pass, thereby causing the person to place his card directly on the prepared former top card, which we will suppose is the Jack of Diamonds. Squaring up the pack and pressing it well together, so as to cause the two cards to adhere and appear as one, the conjurer advances towards the spectator, spreads out the pack and forces him to select the double card. However, he does not permit him to remove this card, but simply requests him to indicate it. Seizing this card



FIG. 62.

himself and showing it to be the Jack of Diamonds, the performer places the pack aside and taking a sharp penknife, pierces the center of the double card and threads it on a silk ribbon, which should be about one-fourth of an inch in width and about three yards long.

Requesting two spectators to assist him, he gives each of them one end of the ribbon to hold and covers the card, which is threaded on the latter, with a large handkerchief. Introducing his hand under it, he separates the two cards, and placing his hand over the Jack of Diamonds, in the same manner as in palming, moves the hand, and with it the card, along the ribbon. It is an easy matter for him to remove the card from the ribbon by simply taking one end of it and, under the pretext of transferring it to the spectator's other hand, slipping off and retaining the card palmed. He next introduces a sealed envelope, which he proves to be empty by holding it in front of a candle, thus allowing the

audience to see through it. On the back of the envelope, a small quantity of adhesive wax has previously been placed, which enables the performer to secretly attach the palmed Jack of Diamonds.

The attention of the spectators is now called to the fact that the Jack of Diamonds is threaded on the ribbon and that the selected card, the Ten of Spades, is contained in the pack. A change is then commanded to take place. Upon removal of the handkerchief from the ribbon, the marked Ten of Spades is found instead of the Jack of Diamonds. Then showing his hands to be quite empty, the artist takes the envelope, which during this time has been standing upright against the candlestick, and tears off the end. Blowing into the envelope so as to cause it to expand, he apparently shakes the Jack of Diamonds out of it, the card really coming from the rear of the envelope. If neatly done, this will be found a very illusive effect.



Facilis Descensus Averno.

IN this invention of the celebrated Prof. Conradi, the performer introduces a transparent glass case into which he places an ordinary pack of thirty-two cards, previously examined and shuffled by the company. The glass case is placed upright on a miniature glass top table, which stands on one of the regular side tables, Fig. 63.

Any card whatever, that the spectators now name, will, at the performer's command, visibly rise out of the shuffled pack in the case, the conjurer remaining in the audience during the operation. The card is removed from the case and the same experiment is repeated, as often as desired, with any of the cards remaining in the case.

The construction of the apparatus required for the per-

formance of this trick is a complicated one. In the first place, the upright or leg, to which the glass top is secured, is a metal tube, the inside diameter of which is just large enough to admit a folded card, prepared in the same way as the card that passes into a narrow necked bottle, Fig. 176. In the center of the glass top, a hole of the same diameter as that of the inside of the tube is drilled and ground. The glass top stand is placed on a side table, the drapery

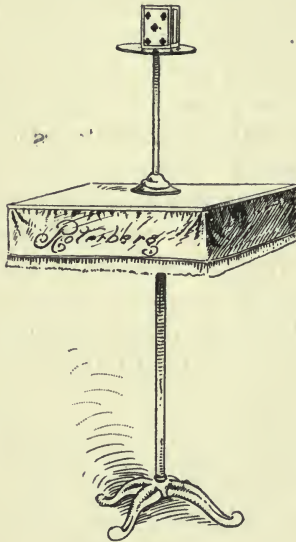


FIG. 63.

around the bottom of which is about six inches deep. In the top of this table, a hole is cut, of the same size as that in the glass top. The center of this table top is sunk a little, to allow the round base of the glass top stand to be easily placed in a correct position.

Under the top of the table is attached a drum, divided equally into thirty-two compartments, open at the top and bottom.

By means of a clock work mechanism this drum can be revolved, bringing each one of its compartments successively under the hole in the table top. By means of a strong

thread attached to an anchor stop, same as used in the construction of Anchor watches. the assistant behind the scenes is enabled to stop the drum at any compartment he desires. Each of these compartments or chambers contains a metal plunger, the upper end of the which has a clip soldered to it. Into each clip is previously placed a different mechanical card of the kind described, only the lower edge of the middle part of the card being held by the clip. By means of a piston rod, contained in the hollow leg of the table, the plunger of that particular chamber that happens to be directly under the hole in the table top, is pushed upwards, through the rod of the glass top stand and in the hole in the glass. The folded card attached to the clip of the plunger is thus brought directly behind the glass case on the stand. The moment the card passes through the hole in the glass, it expands, the piston continuing for a distance of nearly three inches in its upward movement, thus causing the card to apparently rise out of the pack. The performer takes it out of the clip, which together with the plunger sinks back into the table, according to the manipulation of a thread in the assistant's hands.

Witnessed from behind the scenes, the trick proceeds in the following manner. After the conjurer has put the examined and shuffled pack into the glass card case on the glass top stand, he advances to the company, inviting some one to name any card that he would like to have rise out of pack. As soon as a card has been decided upon, the assistant who can plainly see the revolving drum, the back of the table being devoid of drapery, sets the latter in motion by releasing the stop. When the drum has revolved far enough for the compartment containing the desired card, to come under the hole in the table top, the anchor stop is made to snap back into place, thus stopping the revolution of the drum. By pulling the cord, operating the piston he causes the latter to rise, carrying with it the plunger containing the desired card, which subsequently appears to rise out of the case.

THE OBEDIANT CARD.

ALTHOUGH the effect of the trick, that I am about to explain, is practically the same as that of Conradi's *Facilis Descensus Averno*, an entirely different and much simpler plan is employed. We dispense with all mechanism, nothing being required in the way of properties, but two packs of cards, a Card Receptacle (Fig. 31) and a black thread, which is stretched horizontally across the stage. One of the packs, each card of which is provided with two small cardboard hooks or strips glued to its back (vide "The Queen of the Air") is distributed in suits in the four divisions of the Receptacle, which is then concealed in its usual place, in the *profonde*. While the remaining unprepared pack is being shuffled, the conjurer asks some one to name a card that he wishes to have rise from the pack. As soon as the name of the card has been mentioned, the performer secretly obtains a similar card from the Receptacle, palms it and places it on the top of the pack after the latter has been returned to him. In inserting the card in a glass case or goblet, he secretly slips the thread, which the assistant has lowered for the purpose, under the hooks in the back of the rear card. The desired card is then told to rise out of the pack. At the word of command the assistant slowly pulls the thread, causing the rear card to issue from the glass. This trick can be repeated several times, the performer taking the pack out of the case on each occasion and under the pretext of having some one shuffle the cards, in the meantime retains and palms the desired card from the Receptacle.



The Card Appearing On The Bottle.

AFTER exhibiting an unprepared bottle, from which liquid is poured, the conjurer places it on the table and then requests a spectator to select a card, which is loaded into the Magic Pistol. Discharging the latter at the bottle, the selected card is suddenly seen to make its appearance at the neck of the latter. It is removed and together with the bottle passed out for inspection.

FIRST METHOD.

IN this way of doing the trick, a contrivance is employed which can be quickly attached to the edge of any table, see Fig. 64. E is a square piece of metal, bent at right angles. The upper half of E is slipped under

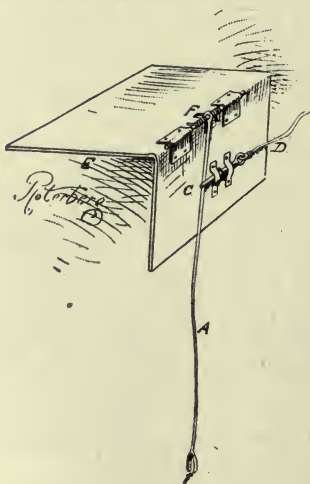


FIG. 64.

the loose cover of the table, which is turned under along the rear edge. By means of a spring hinge, the bent wire, A, is fastened to E. To the lower end of A, is soldered a clip, B, which contains a duplicate of the card that the con-

juror intends to force in the course of the trick. The tendency of arm A, is to occupy the position indicated by the dotted line in Fig. 65. It is, however, folded downwards, being prevented from resuming its normal position by the bolt, C, which is slipped over it. Fastened to C, is the thread, D, which passes to the concealed assistant.

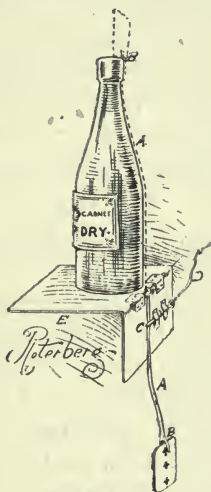


FIG. 65.

In standing the bottle on the table, the performer places it directly over the center of E. At the report of the pistol the assistant pulls the thread D, thereby causing bolt C to slip back; arm A is released and instantly flies up against the bottle, to the shape of which it is made to conform. The card is then removed from the clip by the conjurer, who takes the bottle away with a sliding motion towards the front edge of the table, causing A to lie down on the top of the latter. Its presence there cannot be noticed, it being painted the same color as that of the table cover.

The Improved Torn Corner Card (Fig. 171) can be combined with this trick to excellent advantage. For this purpose, the usual black hood, to which a thread leading off to the assistant is attached, is slipped over the upper corner of

the card held by the clip, B. After the duplicate of the card has been successfully forced, it is torn into small pieces, one corner of which is retained by the spectator.

The remaining pieces are loaded into the pistol, which is discharged at the bottle, upon the neck of which the restored card, minus one corner which is apparently the one retained, makes its appearance.

The conjurer requests the spectator to give him the corner kept out and, making the pass with it, pretends to throw it at the card on the neck of the bottle. At the same moment, the assistant jerks off the hood covering the corner of the card, which, after being taken out of the clip, is passed for inspection.

SECOND METHOD.

In this form of the trick, the necessary apparatus, which consists of a metal tube about four inches in length, is concealed in the neck of the bottle. This tube contains a metal disc, which is pushed upwards by a spiral spring underneath it. To the center of this disc is soldered a clip which holds a folding card (Fig. 176), same as used for passing into a bottle. The disc is then pushed down as far as it will go, when a small catch, to which a thread is fastened, springs into place and prevents the disc from flying upwards again. This small apparatus, as I have already said, fits in the neck of the bottle, being prevented from falling on the inside by a small rim or flange, turned on its upper edge. Previous to the trick, the tube lies concealed on the servante, from which the conjurer obtains it after the bottle has been uncorked. After the palmed tube has been secretly slipped into the neck of the bottle, a duplicate of the folding card is forced and loaded into the pistol, which is fired at the bottle. At the same time the assistant, who is holding the thread attached to the catch of the tube, pulls it, whereby the disc becomes released and is carried upwards by the spring, causing the card, which expands as soon as it is outside of the bottle, to appear at its neck.

The Card On The Table Edge.

AS THE title indicates a selected card mysteriously appears on the rear edge of the table. The apparatus employed for this trick is practically of same construction as the one used in the first method of the Card and Bottle Trick. It consists of a metal plate, Fig. 66, which by means of the sharp points A A A is securely attached to the lower surface and near the rear

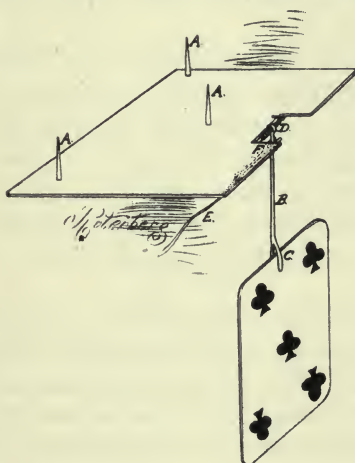


FIG. 66.

edge of the table. D is a spring hinge, B a metal arm, the lower end of which ends in the clip C, which holds the card, the conjurer wishes to use for the experiment. Arm B and with it the duplicate card are folded flat under the metal plate, being held in place by bolt F, to which the thread E leading to the assistant, is fastened. It will be apparent that this apparatus can be attached to the lower side of a table with a very thin top, without its presence being noticed. At the moment the performer desires the card to appear, the assistant draws the bolt F by pulling the thread E. The arm B, which in our illustration is shown in the

act of turning over, flies upwards and folds against the rear edge of the table, causing the selected card to appear as desired. It is then taken out of the clip and passed for inspection.



THE MYSTERIES OF THE ZODIAC.

ALTHOUGH the experiment that I am about to explain, depends upon a mathematical principle, the latter is so cleverly arranged and so exceedingly well disguised by all sorts of pretexts, that the conjurer, who adds the feat to his repertory of parlor tricks, need not have the slightest fear of any spectator, no matter how astute, discovering or even being able to explain the modus operandi.

We have in the line of conjuring, a number of clever feats, depending upon mathematical principles, which feats compared with the present one, pale into comparative insignificance. I have no doubt, with due deference to the intelligence of those of my readers, who will master this feat, that the majority of them will even fail to see the reason why the peculiar result at the finish of the trick, is obtained. Paradoxical as this may seem, it need however prevent no one from learning to perform the mystery. For the sake of clearness, we will suppose that one spectator, whom we will call A, takes an active part in the course of the trick, although in actual practice it will be found much more mysterious and effective, if all or at least the majority of spectators participate.

The performer commences by explaining that the mystery he is about to introduce, is a purely astrological one and for this reason it will be necessary for him to know the spectator's, (A's) birthday, by the aid of which after a mo-

ment's calculation, he tells A the name of the playing card, which domineers A's career or to use the proper astrological term, tells the person's birth card, requesting him to bear it in mind, as it will play an important part in the experiment which is to follow. He next proceeds to execute on the table top a drawing of the Zodiac depicted in Fig. 67, using a piece



FIG. 67.

of chalk for the purpose. To increase the mystery, he may as indicated, place opposite each division of the Zodiac, the name of the sign it represents, What is still better, is to have in readiness a large sheet of white paper or oilcloth thus marked.

Introducing a pack of fifty-two ordinary cards, he gives them a thorough shuffle, inviting a spectator to cut them (single cut) as many times as he may desire, then cutting the cards himself in the improved style, described in the earlier pages of this book. The spectators are next handed an ordinary die, with the request to throw it. Supposing that the five comes uppermost, he takes the pack and places the four cards on top of it, but without disturbing their order, face downwards in the fifth division of the Zodiac. The next four cards are placed in the sixth sign, the next four in the seventh and so on up to sign Twelve, in which four cards are laid. The next four cards are placed in Thirteen, the Sun,

the next in One, and the remaining twelve cards are then evenly distributed in heaps of four, in the second, third and fourth divisions of the circle. This having been done, the conjurer produces a sheet of paper, on which is neatly and legibly written the following table, which, as it is identical with a table used in the "Ne Plus Ultra Trick," we will therefore call No. 3.

TABLE NO. 3.

1. Ace of Diamonds.	27. Ace of Spades.
2. Two "	28. Two "
3. Three "	29. Three "
4. Four "	30. Four "
5. Five "	31. Five "
9. Six "	32. Six "
7. Seven "	33. Seven "
8. Eight "	34. Eight "
9. Nine "	35. Nine "
10. Ten "	36. Ten "
11. Jack "	37. Jack "
12. Queen "	38. Queen "
13. King "	39. King "
<hr/>	
14. Ace of Clubs.	40. Ace of Hearts.
15. Two "	41. Two "
16. Three "	42. Three "
17. Four "	43. Four "
18. Five "	44. Five "
19. Six "	45. Six "
20. Seven "	46. Seven "
21. Eight "	47. Eight "
22. Nine "	48. Nine "
23. Ten "	49. Ten "
24. Jack "	50. Jack "
25. Queen "	51. Queen "
26. King "	52. King "

He explains the law of this simple order of the cards, by

relating that when cards were first invented the four suits represented the four seasons of the year: Diamonds (Rose) being spring, Clubs (Trefoil) the summer, Spades (Acorn) fall and Hearts (Cup) winter. (This is true in fact, as in Spain this nomenclature still is used.) Spectator A who is willing to take part in the experiment, is invited to take possession of the sheet, while the performer retires to the furthest end of the room. From this point he dictates, to A, whom he has provided with paper and pencil what he desires him to do. He first requests A to think of a card and then to find it in Table No. 3 in his possession. The number preceding the card is to be put down and multiplied by 33. To this result he is told to add the number of the month, in which he was born, To this is to be added 7×7 , or as the performer states: "There are seven days to the week, which days are governed by seven principal planets. These two numbers multiplied together make 49, which kindly add to the sum already obtained." Next borrowing some one's watch, he tells A to add to the total, the number of minutes or seconds indicated by the watch, at the same time requesting the owner of the latter to verify the number. To the result thus obtained is then added A's birthday, that is day of the month, the number of the month in which he was born and finally the number of his birth card, which he has been told before the experiment. For this purpose A is told to look for his birth card in the Table No. 3 and to put down its tabulated number.

This having been done, the spectator is requested to divide the total by 52, (the number of weeks in the year). The quotient obtained is to be disregarded, only the *remainder* to be kept and marked R, so that when the performer has occasion to refer to R later on, the spectator will know what is meant. To R, the gentleman is told to add the name of the century, which for a few years to come will be 19. The result obtained is to be divided by 4 (four seasons of the year). To the quotient thereby obtained R is to be added. The result of this addition is to be divided by

5 (the number of one's senses). This will result in a quotient, which say is 8 and a remainder, which we suppose, is 3. The performer then requests A take the third card in sign 8 of the Zodiac, and to his utmost astonishment, the spectator finds it to be the very card of which he thought. If a number of persons say, twelve, each having a different birth day, birth month, birth card and thought card, participate in the experiment and at the end of it, each person finds his card at the place, where the final quotient and remainder indicates, the result will simply dumbfound them, especially if they are people above, what may be called, ordinary intelligence.

In order to undeceive my reader as quickly as possible, I beg to state that the pack of cards used is prearranged in the order set forth in Table No. 5, but as the cards are subjected to a thorough but False Shuffle and Cut by the performer and also are repeatedly cut by the company, no one will have the slightest idea, that the cards are laying in a certain order.

Another point to be added to the deception of the spectators, is that the conjurer in distributing the cards in heaps of four in the Zodiac, begins in the sign decided by the throw of the die, which really is an unprepared one. Of course one can dispense with the die, it being used for the effect only, the idea to create the impression of chance combined with astrology being at the bottom of this mystery. It is for this reason, that I have placed in parenthesis, behind each numerical dictation, a plausible reason for the division or addition, and cannot too strongly urge my readers to resort to these expedients, thus misleading the company as much as possible from the true secret of the feat.

“But how about the number of minutes shown by the watch, that you dictated to me, when you performed this experiment for my benefit” some of my personal, professional friends will ask: Ah! there is the rub, my friends, when I distributed the cards in the Zodic, I secretly looked at the bottom card of division 13, technically known as the Sun

Card and then without being observed, referred to the Table No. 5 which I had written on a small card and palmed in my hand. Supposing that the Sun Card was the Ten of Clubs.

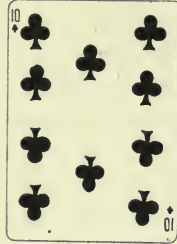


FIG. 68.

Quickly finding the Ten of Clubs in Table No. 5, I noticed the number (21) behind it, kept this in mind and dictated it to you a moment later as the number of minutes or seconds."

TABLE NO. 5.

The Nine of Clubs (face downwards) is the top card of the pack.

9 C.. 2	9 S..41	9 H..28	9 D..15
J D.. 1	J C..40	J S..27	J H..14
*K H..52	K D..39	K C..26	K S..13
2 H..51	2 D..38	2 C..25	2 C..12
4 S..50	4 H..37	4 D..24	4 C..11
6 C..49	6 S..36	6 H..23	6 D..10
8 D..48	8 C..35	8 S..22	8 H.. 9
10 H..47	10 D..34	10C..21	10S.. 8
Q S..46	QH..33	QD..20	QC.. 7
A S..45	A H..32	AD..19	AC.. 6
3 C..44	3 S..31	3 H..18	3 D.. 5
5 D..43	5 C..30	5 S..17	5 H.. 4
7 H..42	7 D..29	7 C..16	7 S.. 3

As the watch is borrowed, the performer notices if the number of minutes or hours agrees with the number indicated by the Sun Card. Sometimes both correspond, sometimes the watch lacks a minute or two, in which case the conjurer occupies the required amount of time by dictating

all the other numbers first. If neither the hour nor the minutes will furnish the desired excuse for the dictation of the number of the Sun Card, the performer waits until the second hand approaches the right number. Then showing the watch to the gentleman from whom it has been borrowed, the conjurer exclaims: "The seconds are twenty-one, are they not?" and by that time, the second hand having arrived at twenty-one, the gentleman therefore corroborates the performer's statement.

The only thing that still remains to be explained is the figuring out of the birth card. This is also easy, for all that is required is to double the number of the month in which the person is born, then add to this the day of birth and subtract the total from fifty-five.

Example: Birth card for the 5th of April (4th month).

Double number of month, $2 \times 4 = 8$

Add the day of the month, $8 + 5 = 13$

Subtract total from 55, $55 - 13 = 42$

42, according to Table No. 3, is the Two of Hearts, which is the birth card.

Another example: December 10th (12th month).

$12 \times 2 = 24$

$24 + 10 = 34$

$55 - 34 = 21 = \text{Eight of Clubs.}$

Last example: June 24th (June is the 6th month).

$6 \times 2 = 12$

$12 + 24 = 36$

$55 - 36 = 19 = \text{Six of Clubs.}$

I shall next give several examples of the entire process of figuring, knowing that they will materially assist my readers in learning the experiment, which is not nearly as difficult as it appears at first glance.

Date of person's birth, February 9th; ergo, birth card, Two of Hearts, or 42. The Thought Card 27, the Ace of Spades. Sun Card, Six of Spades (36 minutes).

Multiply Thought Card by 33=981

Add month of birth,	-	-	2
“ Days of Week, Planets,			49
“ Minutes,	-	-	36
“ Birth Card,	-	-	42
“ Birthday,	-	-	9
“ Month of Birth,	-	-	2

Divide by 52 weeks,	52)	1030	{	19
			52		

510

468

42=R.

Add Century, 19

Divide by 4 seasons,	4)	61	=	15
Add remainder,			+42		

Divide by 5 senses,	5)	57	=	11	Sign of Zodiac.
			55			

Remainder,			2	No. of Card in Sign.
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Second example:

Date of Person's Birth, July 15th. Thought Card 49,
Ten of Hearts. Sun Card, Five of Hearts (4 minutes.)

Thought Card,	$49 \times 33 = 1617$
Add Birth Month,	7
“ 7×7 -	49
“ Minutes,	4
“ Birth Card,	26
“ Birthday,	15
“ Birth Month,	7

Divide by 52 Weeks, $52 \mid 1725 \{ 33$
156

165

156

9=R.

Add Century, 19

Divide by 4 Seasons, $4 \mid 28 = 7$

Add Remainder, 9

Divide by 5 Senses, $5 \mid 16 = 3 = \text{Sign.}$

15

Remainder, 1=Card.

**THE CARDS, COINS AND GLASS.**

AFTER a tumbler and a pack of cards have been subjected to close examination, the glass is placed on the table, the pack of cards being then laid over the top of it, thus shutting out all access to the interior of the glass. The conjurer borrows a few coins, usually half dollars, and proceeds to pass them through the cards into the glass, into which the coins are seen and heard to drop.

Several years ago, the effect was accomplished by the use of mechanical packs, which however of late years has gone out of fashion, owing to the greatly simplified methods of performing the trick that have been invented since then.

FIRST METHOD.

THIS FORM of the trick is the simplest imaginable, a description of it being given here, for the sake of completeness only. After having placed the glass on the table, the conjurer obtains from the servante or from his pochette, a half dollar, which he

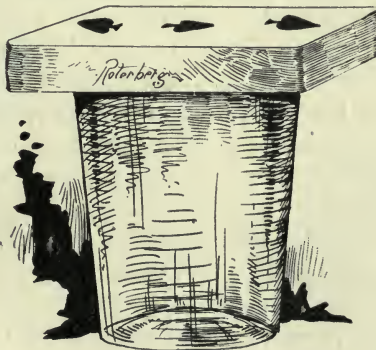


FIG. 70.

secretly places on the bottom of the pack, holding the latter by one of its ends with the top card turned towards the company, the coin being held on the rear side of the pack by the thumb, the fingers resting on the other side of the pack,

which the performer now places on the glass Fig. 70, slipping the coin between the edge of the latter and the cards. The whole is next covered by a handkerchief, apparently to make the trick the more difficult, but in reality to prevent the spectator from seeing where the coin comes from, when it falls into the glass. The conjurer then borrows a half dollar and pretends to transfer it from the right hand into the left, really retaining it in the right, with which he seizes his wand placing it on the end of the pack opposite to the one under which the coin is concealed. Holding the closed left hand above the pack, he suddenly opens it and hits the upper end of the wand a gentle tap whereby the end of the pack holding the coin against the glass, tilts up and releases the coin, which drops into the glass and is removed by the performer, who after substituting for it the coin he has palmed, returns the latter to its owner.

SECOND METHOD.

The plan employed in this version of the trick is a very ingenious one indeed.

In one of the cards of the pack, previous to the performance, four slits A B and C D, are cut with a sharp penknife. The distance between B and C must be adapted to admit of a half dollar being placed into the slits, as shown in Fig. 71, being held neither too loosely or too firmly. The card and coin thus prepared is placed in the second one from the bottom of the pack, which may now be freely spread out, fan like, and shown from both sides, the performer exercising a little care not to expose the prepared card. Just before placing the pack on the tumbler, he removes the bottom card and places it on the top of the pack. Taking the borrow coin, and pretending to place it in his left hand, in reality keeping it palmed in the right, with which he seizes the wand, he holds the latter in a vertical position, its lower end resting on the pack. The closed left hand then strikes the upper end of the wand a quick blow, causing the pack to bend inward a trifle, thereby forcing the concealed coin

out of the slits, causing it to drop visibly and audibly into the tumbler with very pretty effect. The left hand as it strikes the wand is opened and shown to be empty.



FIG. 71.



FIG. 72.

Our second diagram Fig. 72, shows a plan by which two coins are held by the slits A B, C D, E F, G H, made in the

bottom card. By this method one coin at a time is made to apparently drop through the pack into the tumbler underneath; the performer for this purpose applying the lower end of the wand to one end of the pack and dislodging the coin held there, afterwards moving the wand to the other end and releasing the second and last coin in a similar manner.

THIRD METHOD

This version of the trick differs materially from the methods just described, as during the course of the trick the magician stands at some distance from the glass and while in this position, invites a spectator to come forward

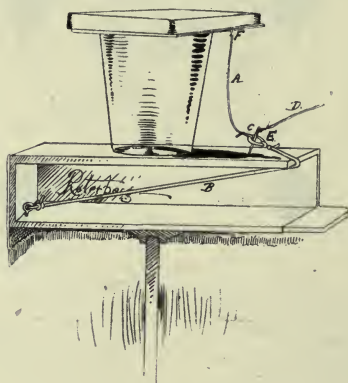


FIG. 73.

and examine cards, glass and coins, proving the absence of preparation. The table on which the tumbler is placed must be either a regular conjuring table with a bellows or box top or if the latter is not available, a parlor table with a partly open drawer may be used. Face downwards on the table lies a card, the back of which is painted the same color as the table top. To the edge of this card is attached a black silk thread A, Fig. 73 about fourteen inches in length, which is firmly tied to a small ring C, to which also is secured a black, elastic cord B, the end of which is fastened to the inside of the table or table drawer. To set this combination of thread, ring and elastic, the latter is drawn out to its

full tension, and prevented from flying back by the needle C, which is driven partly into the top of the table. To the eye of this needle is fastened another thread D which is either passed behind the scenes to the assistant or may be secured to the performer's wand, which is lying on the table.

After having borrowed, two half dollars, which for the sake of better effect he causes to be marked, by the owners, the performer apparently places them in some conspicuous place, where they may be seen until the moment they are required. What he has done however, is to substitute for the borrowed coins two of his own, keeping the original ones concealed in his hand.

Having shown the glass and cards, he places the latter directly in front of the prepared card on the table and, hold it in such a way that the spectators cannot see behind it, he secretly places the palmed coins beside each other on the prepared card and then places the cards on it. He now picks up the pack and prepared card and with them the coins, placing them evenly on the glass. Taking the other two coins, which the spectators believe to be the borrowed ones, he makes the pass with them and pretends to throw them into the glass. At this moment, the thread D must be pulled, either by the assistant or by the performer himself, with the attached wand, thereby pulling the needle out of the table top. This releases the ring E and the elastic, with great rapidity, recedes within the table, carrying with it ring, thread and card F, which is so quickly jerked from below the pack that the coins underneath, on account of their inertia, do not accompany the card, but fall directly into the glass. As all preparation has vanished into the interior of the table with the elastic, the performer generally requests some spectator to come up and inspect cards, glass and coins, which are, by the marks on them, identified as the borrowed ones.



THE HALVED CARD.

FOR this excellent trick, in which a destroyed card is magically restored, the performer prepares himself by previously cutting a card, say the Six of Diamonds, into two parts, one of which he discards, concealing the other part (B, Fig. 82) about his person.

After having forced a duplicate of this card (A, Fig. 83)

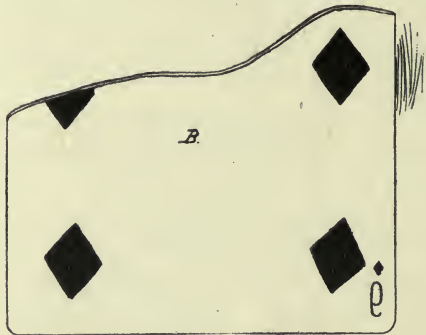


FIG. 82.

he places the pack on the table, using this opportunity to secretly obtain possession of the half card B, which he places on the selected card, the two presenting the appearance indicated in Fig. 83. Holding both cards well together, he takes a pair of scissors and cuts A in two, following exactly the line of B. The upper part of A is given in charge of some one and the double half card shown from both sides. B is then substituted for the lower half of A, by means of the Excelsior Change. The upper half of A and the part B are then matched, and found fitting together, apparently proving that they are really portions of the same card. Part B is now destroyed by setting fire to it, and then apparently restored by exhibiting in its stead the lower half of the original card A.

Those of my readers who do not mind a little extra expense or trouble, can bring the trick to a more sensa-

tional close by dropping the palmed half of A on the servante, from where it is removed by the assistant, who takes it behind the scenes and quickly encloses it in an envelope, which he seals and encloses in a second larger envelope, sealing this, and so on, until the half card is contained in a nest of six or more envelopes. This set of envelopes he hands to a District Messenger Boy, who is in waiting and who quickly runs out of the entrance of the theatre and, entering from the front of the house, hands the nest of envelopes to the spectator to whom it is addressed. The gentle-

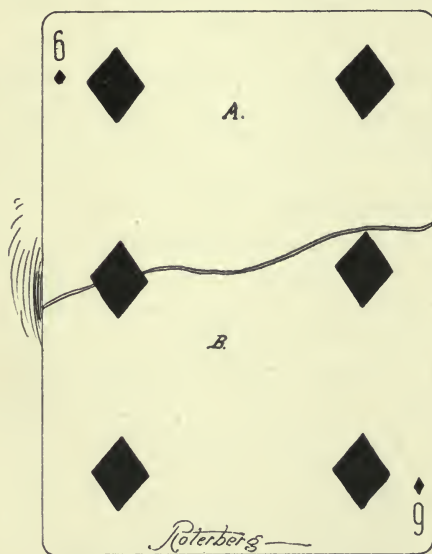


FIG. 83.

man, at the conjurer's request, opens one envelope after the other and, inside of the innermost, discovers half of the card A, which exactly fits the other half in his possession. While the assistant is occupied in getting the envelopes ready, the performer, by dint of a little by-play, fills out the necessary time by burning B and causing its ashes to disappear.

If this additional effect, of using the Nest of Envelopes,

is introduced, it is advisable to have the gentleman who selects the Six of Diamonds, place a private mark on each end of the card, so that at the finish of the trick, there can be no lingering doubt but that the restored half is really part of the card originally chosen.



THE PHOENIX.

WHE admirable trick of this name resembles in effect and principle the trick just described. After a card has been selected, the performer places it aside and proceeds to tear off a corner of the card, which had best be a court card, say the King of Diamonds. Then handing the very same corner and the card to another spectator, he requests him to take charge of the corner until it is wanted. This card itself is then placed on an unprepared china plate and set on fire by a spectator or the performer, who previously begs the spectator to compare the corner with the card, which are found to match exactly. After the card has been consumed by the flames, the conjurer places the ashes in any piece of apparatus, say for instance the Card Box and closing it, gives it to a second spectator to hold. The burnt card is now commanded to become completely restored, the box is opened and the performer's wishes found to have been obeyed. Instead of the ashes placed in the box, is found the original King of Diamonds minus a corner. The card is passed to the spectator who retained the corner and they are found to fit exactly.

In order to be able to perform this capital trick, it is necessary to have a duplicate King of Diamonds, from which the upper corner has been previously torn and destroyed, as it is not required in the course of the trick. The card itself is secreted in the pochette or any other easily

accessible place on the person of the performer, who thus prepared advances with the pack and adroitly forces the second King of Diamonds. In the act of placing the pack, for which there is no further need, on the table, he obtains possession of the card concealed in his pocket, palming it face downwards, in the right hand. Receiving with the left hand the selected King of Diamonds, he places the right hand over it leaving the palmed card on top. Holding both as one card, he deliberately tears off a corner of the selected King, carefully following while doing so, the exact form of the tear in the other card. Handing the piece just torn off to a spectator, he shows the double card, which the company believes to be only one, and then making the Excelsior Change, exhibits the duplicate King of Diamonds in place of the chosen one. The corner may be safely applied to this duplicate card, without any danger of the substitution being suspected. The duplicate card is then burned as described, the palmed original card be found in any place optional with the conjurer.



The Lost Ace.

AFTER introducing a pack of unprepared cards, the performer removes the four Aces from it and lays them on the table in plain sight. The remaining cards are then handed to a spectator with the request to convince himself that no duplicate Aces are contained therein. After this has been done, the conjurer picks up the four Aces and requests the gentleman to shuffle them into the pack. Upon asking the spectator whether he is sure that he has the Aces in his possession and being answered in the affirmative, the performer reaches into his pocket and produces from there the Ace of Diamonds, which, upon inspection of the pack, is found missing.

Previous to the introduction of the trick, the artist removes from the pack the Ace of Diamonds, which he places in the tail pocket of his coat. The cards laid on the table consist of three Aces and the Nine of Diamond, which is

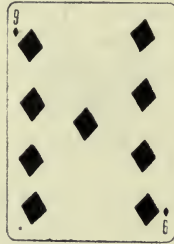


FIG. 85.

used as a substitute for the missing Ace of the same suit. To conceal the side pips of this card, the Ace of Clubs and Ace of Spades are made to cover it, as indicated in Fig. 86. By a little practice this can be done in an apparently careless manner of arranging the cards on the table, and finally placing the Ace of Hearts over them.

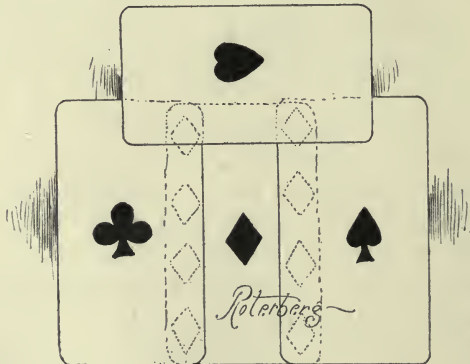


FIG. 86.

The trick then proceeds as described, the four cards (supposed to be four Aces) being shuffled into the pack, after which operation, the Ace of Diamonds having vanished from the pack, is produced from the performer's pocket.

Thought Foretold.

HE performer commences the experiment by handing to a spectator a sealed envelope, with the request to take charge of it until it is wanted. He then introduces a piquet pack of thirty-two cards and, after shuffling it, divides it into four heaps of eight cards each, arranging these heaps on a tray, over which a borrowed handkerchief is then spread. Turning his back to the tray, the conjurer invites another gentleman to remove from underneath the handkerchief, any one of the four heaps and retain it in his possession.

After his request has been complied with, he turns around, seizes the gentleman's hand and, while pretending to read his thoughts, proceeds to write on a blackboard the names of the cards contained in the selected heap. He then asks for the return of the envelope, which he opens and from which he removes a slip of paper, also bearing the names of the eight cards that were chosen.

The cards used have been prearranged. Every eighth card is a trifle wider than the rest. After having given the pack a False Shuffle, the performer makes the pass at a wide card and divides them into four heaps on the tray. In doing so, he secretly obtains a glimpse of the bottom card, and from that can easily calculate the names of the cards contained in each heap. After one of these heaps has been removed from the tray, he can easily tell, by glancing at the tray, which packet is missing, the handkerchief being sunk down in the place formerly occupied by the cards. Knowing the names of them, thanks to their prearranged order, he proceeds to write on the blackboard the names of the cards.

The envelope contains a slip of paper on which are written the names of the first eight cards of the prepared pack, and also a second smaller envelope, which again contains another slip with the names of the next eight cards and a third, still smaller envelope. This is similarly ar-

ranged, containing a third slip and a fourth envelope, with a slip bearing the names of the last eight cards. Owing to this peculiar arrangement, the conjurer has it in his power to produce from the envelope or envelopes, as the case may be, any one of the four slips. Supposing the first eight cards to have been chosen, he simply opens the first envelope and, neglecting the envelope within, removes the slip, which he hands to a spectator, requesting him to read aloud the list of cards thereon. The envelope and its contents, in this case, are carelessly thrown aside.

If however, the third set of cards has been chosen, the performer would open the first envelope, pay no attention to the slip it contains, but would remove the second envelope. Opening this one and ignoring the slip it contained, he would take the third envelope, from which he would remove the slip only, placing the last envelope shown aside, as if it were of no further importance.



THE PIERCED CARD.

ALTHOUGH the effect of this trick, upon perusal of the explanation, appears to be simple, it is, nevertheless, one of the most mysterious of modern, or rather modernized, card tricks.

In the first place, the performer is securely blindfolded, after which a gentleman selects any card from the pack, then, taking possession of it, he replaces his card, shuffling them as much as he pleases. The pack is then returned to the conjurer, who carelessly throws it on the table, spreading out the cards promiscuously with his hands.

A spectator is then asked for the loan of a penknife, which is opened and handed to the performer, who grasps it dagger-like and, circling with his hand above the cards,

suddenly drives the point of the knife into one of them. Requesting the gentleman who selected the card to name it, he turns up the knife with the card still adhering to it and shows it to be the one selected.

The secret of the solution of this trick, which simply dumbfounds the spectators, is as usual, simplicity itself. The conjurer, himself, folds the handkerchief, which is to be placed over his eyes, taking care that the folds are not too wide, so that when he is blindfolded by it, he can easily see underneath it, by glancing in a downward direction. The idea of the performer being able to see under the blindfold, never seems to strike the spectators, whose only care is usually to select a handkerchief of a texture sufficiently close to render it opaque when folded.

This having been done, the conjurer asks for the cards, which are handed to him and allows a gentleman to select any card that he wishes, requesting him to show the card to the rest of the company, to avoid all possibilities of a mistake being made. While his wish is being complied with, he gives a sharp bend to the cards in his possession, and handing them to the gentleman, asks him to replace the card himself and after doing so to shuffle the pack thoroughly. No matter how much the pack is shuffled, the performer upon receiving it, can easily discover the chosen card, it being the only straight one in the pack. He glances under the blindfold, while asking some one to furnish him with a knife. After he has located the card, he brings it to the top by means of the pass and then throws the pack on the table, immediately spreading it out thoroughly, using both hands, taking care to keep the chosen card in view. The finish of the trick then proceeds as already described, the conjurer impaling one of the cards, which turns out to be the one previously selected.

By slightly modifying the process, the effect of the trick can be greatly increased by having three cards chosen and piercing and displaying them successively. For this purpose a somewhat different method is adopted. After the

cards have been selected and are returned to the pack, which the conjurer himself holds, he makes the pass at a suitable moment, thereby bringing the cards to the top and after palming them off by means of the Buatier Palm, allows the pack to be shuffled. Upon its return, he secretly replaces the palmed cards and spreads them on the table, arranging it so that the three cards are not situated suspiciously near one another, taking excellent care however to remember their exact location. He must also bear in mind, which one of them is the first card, which one the second etc. The trick in this form, requires considerable audacity and address on the part of the performer, who will certainly be amply repaid for his trouble in mastering the trick, by the great impression its performance creates.



THE CARD BOX.

ONE of the most useful accessories in Card Conjuring is the Card Box, Fig. 87, which is invaluable for causing cards to appear, vanish or change into others. To all appearances, it is but a plain

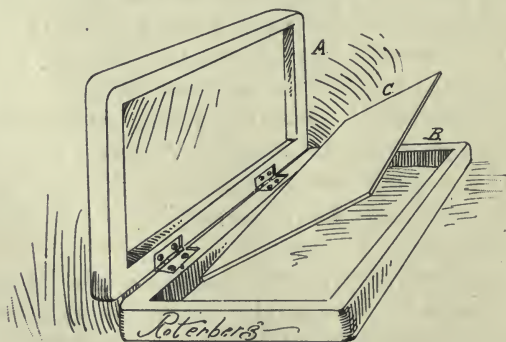


FIG. 87.

box of polished wood, consisting of the parts A and B, hinged together, either of which will serve as top or bottom of the box. The inside is usually blackened; but there is another part, not noticed by the spectators, and that is a very thin slab, C, of blackened wood, nicely fitting the inside of the box, and which is held in place by one of the fingers, as the performer freely shows the open box from both sides, inverting it to prove that it contains nothing.

We will suppose for an illustration, that in B lies a card, face downwards, being hidden by the slab C. The box thus prepared, may be freely shown, apparently empty, as described above, and then closed by means of lid A. (This, at least, is the method usually adopted, although I, myself, let A form the bottom of the box and adroitly close prepared side B on it as the cover, by which process, I dispense with the necessity of turning over the box.) In placing the closed box upon the table, or giving it to some person to hold, the box is secretly turned over, so that B is now uppermost. The false slab C falls into A, causing the concealed card to be revealed when the box is opened. By using a reverse process, the box is made to serve for the vanishing or changing of cards.



The Mechanical Card Box.

ANOTHER excellent contrivance, by the aid of which cards are made to vanish, appear or change, is the Mechanical Card Box, depicted in Fig. 88. The superiority of this box over that just described, lies in the fact that the Mechanical Box, after being shown empty, is held and closed by a gentleman, who, after opening it a minute later, discovers in it the card that the performer

desired to have appear. The spectator is then invited to inspect the box and fails to find any indication of trickery in its construction.

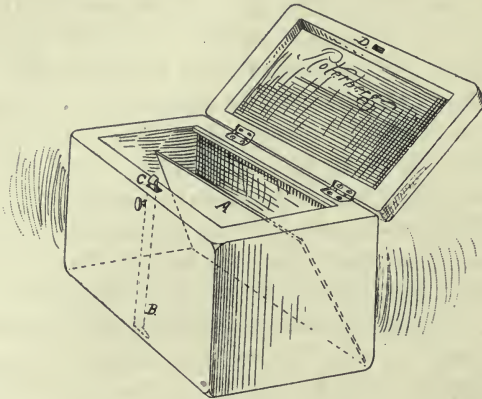


FIG. 88.

A (Fig. 88) represents a slab, pivoted in the bottom corners of the box. At this place, hidden by the wood-work, is inserted a coiled watch spring, which is fastened to one of the pivots of A, tending to force the slab against the back of the box. To set the apparatus for the trick, the card desired is placed on the real bottom of the box, and by pushing a pin through a minute hole from the back of the box, the slab A is pushed inward as indicated in the diagram and folded down on the bottom of the box, where a catch B springs into place, preventing A from flying back to its normal position on the back of the box.

The box, thus prepared, may be shown empty with impunity, and in this condition is handed to a gentleman with the request for him to lock it and close it himself. In doing so the slot D in the cover engages and slightly moves latch C, which in turn causes catch B to move within the woodwork of the box, thereby releasing A, which by means of the spring at one of its pivots, noiselessly folds up against the back of the box, its upper edge being hidden under a slight projection of the box proper, so that now the

apparatus may safely be passed for inspection with no danger of detection.



THE BRASS CARD BOX.



A SIMPLE but excellent Card Box is that shown in Fig. 89. It is made of sheet brass throughout, presenting the appearance of a plain box without a top. A card is visibly placed into the open box,

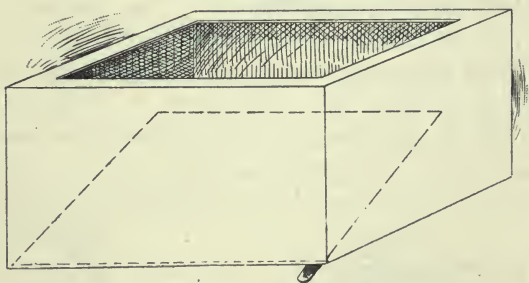


FIG. 89.

which is instantly inverted. The card drops out, but is found to have changed into an entirely different one.

The principle used in the making of this novel box is the same as that of the trick box just described, except that in the present apparatus the top of the box and all springs and catches are dispensed with. There is a false bottom pivoted in the corners, which, by means of a small metal tongue protruding from the rear side of the box, can be noiselessly folded against the back of the box or let down from the latter on the real bottom. The tongue is operated by the fingers of the hand, while holding the box, and cards are made to appear, change or disappear entirely.

Good use can be made of this box in spiritualistic per-

formances, where it will do excellent service in exchanging question slips for duplicates previously concealed in the box. The apparent simplicity in the construction of this piece of apparatus recommends it for work of a similar character.



The New Brass Card Box.

CONJURERS, who desire something especially neat, novel and clever in the way of a Card Box, will do well to purchase the New Brass Card Box, illustrated in Fig. 90. This box is made of metal throughout and is just large enough to contain a card. It is

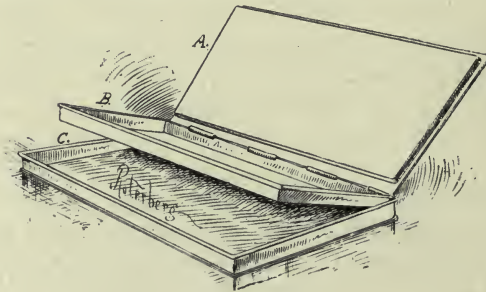


FIG. 90.

scarcely an inch in height, thus making it appear as if there was no chance for trickery in the construction. Yet, when a card is placed into it and the box closed and given to spectator to hold, he will, upon opening it, find that the card has either vanished or changed into an entirely different one, according to the arrangements of the performer.

The secret of the trick lies in the fact that there are really two boxes, B and C, neatly nesting and connected by

the same hinges to the lid A, which is of such shape as to fit very snugly into part B. Previous to performing the trick, B, which is nearly of the same depth as C, is placed in the latter and the box may, in this state, be freely shown. After the card has been placed in B, the box is closed, pressing A into B, in which it becomes firmly lodged. The box is then handed to a spectator, who, upon opening it, takes A and B to be one, thereby disclosing C, which may be either empty or contain a card, into which the card placed in B is supposed to have been transformed.



The Vanishing Of Thought Cards.

IN THIS rather neat trick, several cards, that the spectators have mentally selected from a number of cards, spread out before them, are caused to mysteriously disappear.

The secret of the trick lies in the preparation of the cards, which are double-faced, one side of the pack showing twenty-six certain cards, while the other side shows a similar number of different cards. Spreading out the cards before the eyes of the company, the conjurer requests several persons to note and bear in mind, any of the cards they see. In order to cause the cards to vanish, he simply closes the the pack and turns it over, without being observed, then spreading the cards again. As an entirely different set of cards is thus presented to the spectators, they are unable to locate their respective cards among them.



X RAYS.

FIRST METHOD.

FROM a pack of unprepared cards, a number, say nine, are selected and placed, by their several holders, into opaque envelopes, which are then sealed. The closed envelopes are then collected on a plate or tray by a volunteer assistant, who, at the performer's request, hands him any one of the envelopes, which the conjurer places to his forehead and instantly tells the name of the card contained therein. The envelope is then opened by a spectator, and is found to contain the card the performer predicted. The contents of the remaining envelopes are next read in the same apparently miraculous manner, the performer, with his usual love of the truth, attributing the experiment to the use of the celebrated Roentgen Rays.

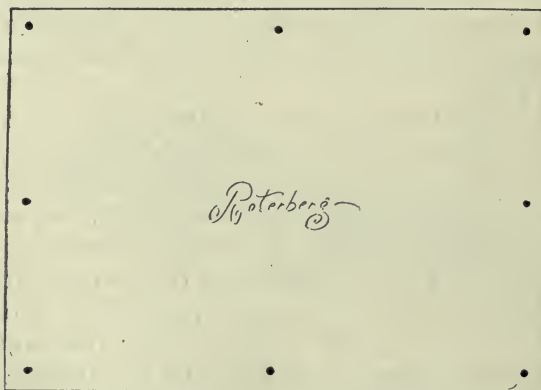


FIG. 91.

The envelopes used are perfectly white on the outside and blue on the inside, whereby they are rendered opaque. Eight of them are marked after a plan shown in Fig. 91, the marking consisting of a small dot on the face of the envelope.

The dot on the first envelope is placed in the upper left hand corner, the dot on the second one in the middle of the upper edge, the third in the upper right hand corner, etc., the last (ninth) envelope being devoid of a mark.

For each envelope the conjurer has memorized the name of a playing card, as, for instance, the Nine of Clubs for envelope number one, the Ace of Diamonds for envelope number two, etc. These nine cards are picked out of the



FIG. 92.



FIG. 93.

pack and are then placed on top of the latter. The marked envelopes are placed in a corresponding order, on top of a packet of similar, but unprepared, ones. Thus equipped, the conjurer allows the pack to be shuffled, previously palming the nine cards from the top and replacing them, without being observed, after the pack has been returned. He then makes the pass and forces the nine cards on different spectators, noting, as he goes along, the order of the persons selecting the cards. He next takes the heap of envelopes and distributes the nine uppermost ones in exactly the same rotation as the cards were forced. Each spectator is told to insert his card and seal it, and all of them are collected as described. All the performer does, in order to become acquainted with the names of the cards enclosed in the envelopes, is to note the position of the mark near the edge, for the cue to the card contained therein.

SECOND METHOD.

In this vastly improved form of the preceding experi-

ment, the conjurer is securely blindfolded and, as a further handicap to his clairvoyant powers, the nine envelopes are covered by a handkerchief, before being given to him. Despite these apparently insurmountable difficulties, he predicts, with unflinching accuracy, the name of the card that each envelope contains.

The difference in the *modus operandi* of the trick consists in the manner of marking the envelopes, which are pricked with a fine needle instead of being dotted with the ink. This pricking raises a slight protuberance, which is made more prominent and more lasting by being touched with the tiniest drop of mucilage, which, when dry and hard, causes the mark to be easily detected by the fingers.

Otherwise, the trick proceeds in exactly the same manner as described in the last method, with the addition of the blindfolding of the performer and covering of the envelopes. As the conjurer does not require his sight for this form of the trick, the blindfolding does not affect him; while, so far as the covering of the envelopes is concerned, their marks can be read through the texture of the handkerchief, the tiny projection being easily felt and interpreted.



THE BALANCED CARD.

IN THE course of some trick, in which the performer has occasion to use a silk hat, he demonstrates that he is a juggler as well as a magician, by taking a selected card and balancing it in an upright position on the crown of the hat, then going among the company continuing to balance the card in this position. The card is then removed and together with the hat passed for inspection.

As usual the secret is a very simple one. To the upper button of the conjurer's vest is tied a blonde human hair

about sixteen inches in length. To the lower end of this hair is attached a very small pellet of adhesive wax. After a card has been chosen, the performer, on his way to the stage, obtains possession of the waxed end of the hair and secretly presses it against the middle of the upper end of the selected card, which he stands upright on the center of the crown of hat, holding it in such a manner and at such a dis-

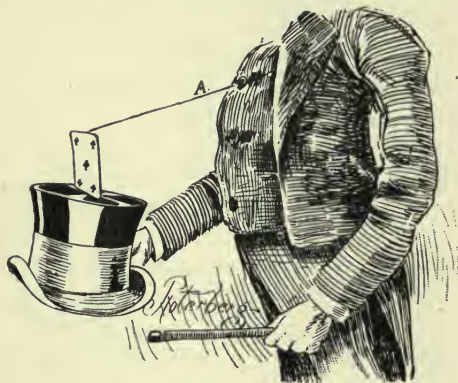


FIG. 94.

tance from his body, that the hair is drawn taut, the card leaning slightly towards the spectators, Fig: 94. As the hair is practically invisible to the naked eye, especially in the evening, the performer can safely venture among the company, allowing them to witness the mysterious feat, at close quarters. Seizing the card, and quickly detaching the wax with his fingers, allowing the hair to drop, he passes both card and hat for inspection.

For the sake of clearness the hair A in our illustration, is shown much heavier than it is in reality.



THE LIGHTNING CHANGE.

SHOWING two cards, the Six of Clubs and the Jack of Hearts, the performer places the first, face downwards upon the table and invites a spectator to place his hand on the card, to prevent it, as he explains from being conjured away. The conjurer then seizes the Jack of Hearts and with a rapid movement of the hand, changes it into the Six of Clubs. The gentleman is asked to turn over the card, upon which his hand rests, and finds it to be the Jack of Hearts.



FIG. 95.



FIG. 96.

The properties necessary for the performance of this novel trick, consist of a double faced card, one side of which is the Six of Clubs, and the other side the Jack of Hearts. Over the court card side of this card, he places an ordinary Six of Clubs, so that he can take both cards and holding them in such a way to appear as one card, show them from both sides. Replacing them on the pack, he takes the unprepared Six of Clubs and the double card, turning the court card side of the latter to the company. Holding the prepared card between the index and middle finger of the right hand, he transfers the unprepared Six of Clubs to this hand also, seizing it by the thumb and first finger, so that it is in front of the prepared card. The names of the two cards are called out once more and the Jack of Hearts is apparently placed on the table, but instead however, the Six of Spades is thrown down back uppermost, while with the same move-

ment the double card remaining in the hand is quickly turned around, so that the side representing the Six of Clubs is turned towards the spectators, thereby creating the impression that the card on the table is really the Jack of Hearts. As the trick is now practically done, all that remains for the performer to do, is to command the cards to change, at the same time quickly turning around the prepared card so that the court card side of the latter again faces the company.



The Card Servante.

IN MANY tricks with cards, it is necessary that a pack of cards after having been examined and shuffled, is to be exchanged for a pack prearranged or otherwise prepared. To accomplish this neatly, has so far been a rather difficult matter, but since the introduction of the

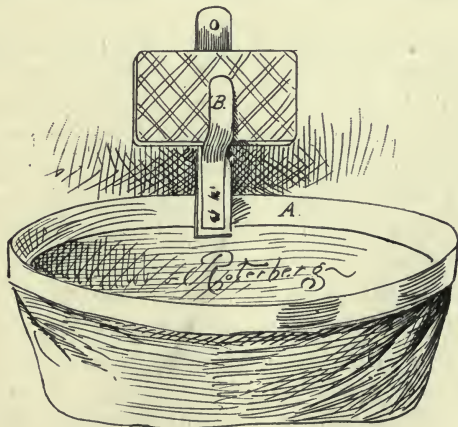


FIG. 97.

Card Servante, Fig. 97, the task of exchanging packs has become a comparatively easy one. The apparatus is sim-

plicity itself, consisting in the main of a metal rim A, to which is sewn a rather shallow bag of black cloth. To this rim is attached a flat strip of metal, to which is rivetted a spring clip B. By means of a sharp point protruding from the rear of A, the apparatus can be quickly attached to the back of a suitable chair, by pressing the sharp point into the wood-work of the upper part of the frame. In clip B is inserted the pack of cards, which the conjurer intends to substitute for the examined one in the course of the trick. To do so, he proceeds in the following manner:

Holding the pack with the right hand, he seizes with the same hand, the upper part of the chair in such a way, that the thumb alone is visible, the rest of the fingers being hidden by the back of the chair.

The left hand at the same moment, seizes the seat of the chair, which is set to one side, as if it were in the conjurer's way. During this operation, the pack of cards is dropped from the right hand into the bag of the servante, the right hand, at the same time, removing the duplicate pack from the clip B, the change being unobserved and accomplished with ease.

Some Card Servantes are made with two spring clips, one at each end of the frame A, so that a second change of packs can be made by the use of the same apparatus. In order to render these changes still more unnoticeable, the Servante is attached to the back of a chair, which has a cane back and behind which there is seemingly no chance of concealing anything. To accomplish this result, the wily conjurer has simply to render the caning opaque, by tacking over the rear a piece of black velvet, behind which he attaches his Servante in the usual manner. This very ingenious way of preparing the back of a chair, can be used to great advantage in other conjuring tricks. It is impossible to detect the preparation at a slight distance, as a trial on the part of my reader will easily demonstrate.



RAPID TRANSIT.

FOR the performance of this clever trick, it is necessary that the performer should place a duplicate of a certain card, say the Six of Spades, in the pack.

After having successfully forced one of these two cards, he invites a spectator to step forward and assist him in the experiment about to follow. The gentleman is first requested to empty the inside pocket of his coat and to place the selected card into the now empty pocket. While the



FIG. 98.

gentleman is doing this, the conjurer secretly palms the duplicate Six of Spades and, addressing the spectator, exclaims: "Upon second thought, I think it will be best if we replace your card in the pack!" at the same time reaching into the spectator's pocket and appearing to remove the selected card, he really takes out the palmed Six of Spades, which, after showing, he replaces in the pack. Commanding it to vanish, he "ruffles" the pack and asks the gentleman to feel in his pocket, to which the card, to all appearances, has returned.

THE CARDS AND THE ORANGE TREE.

THE following trick, although requiring but little dexterity and being of a rather simple nature, nevertheless invariably creates a pretty effect, especially if introduced in an assembly where ladies predominate.

On the conjurer's table is seen a flower pot, containing a plant, to which are attached four oranges, each of which is suspended by a different colored ribbon, or to each of which a small ribbon rosette is pinned.

The performer next introduces an ordinary pack of cards, requesting each of four ladies to select a card. Each one is requested to tear her card into small pieces, which are collected on a plate by the performer, who requests each lady to retain one of the torn pieces to aid her in remembering her card. The remaining pieces are loaded into the Magic Pistol, which is discharged at the orange tree. The oranges are cut off and placed on a plate by the performer, who invites each lady who selected a card, to choose one of the oranges. They are asked to open the fruit, and in it discover their cards, fully restored, with the exception of the retained piece, which is found to fit exactly.

My reader has no doubt surmised by this time, that the four selected cards were forced and identical with those concealed in the oranges previous to the trick. To properly introduce a card into an orange, the button or bloom is carefully removed and a rolled up card (in this case minus a corner) is inserted. Afterwards, the bloom is easily replaced by the use of melted beeswax. The pieces torn from, or out of, the cards, the performer conceals about his person in easily accessible places. It then becomes an easy matter for him to apparently hand to each lady one of the pieces of her card, as if taking it from the plate, but in reality giving her a palmed substitute. The conjurer must bear in mind the order in which the cards are forced, as well as the disposition of their respective corners, so as to be able to force the corresponding orange at the finish of the trick.



CARD, RING AND RIBBON.

INTRODUCTIVE to the trick proper, the performer borrows from some one a plain gold ring, which for safe keeping he places in a piece of apparatus, say the Watch Box or Rattle Box. The box is then laid on an inverted tumbler, so that it will remain in full view of the audience during the entire experiment. Requesting a lady to choose a card from a pack offered to her, the conjurer takes this card and in it with a penknife cuts three holes A B B. The

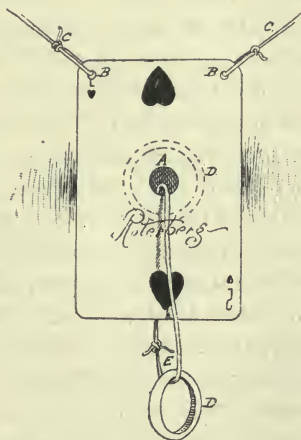


FIG. 99.

Fig. 99; and then suspends the card between two chairs by means of two ribbons previously attached to each. The ribbons are for this purpose, passed through holes B B of the card and then secured with knots. He next introduces a narrow ribbon of about twelve inches in length and after threading it through the round hole A in the center of the card, ties its two ends together, forming loop E as shown in the diagram.

Retreating to some distance from the suspended card, the artist commands the ring to leave the box and to appear

in the lower end of loop B, upon which the ring is seen to suddenly appear. The box is then opened and found empty. Tearing the card from the two ribbons by which it is suspended, the performer takes it to the person who loaned him the ring, requesting him to identify his property, and to remove it himself from the loop, proving that there is no trickery about card, ring or ribbon.

In the first place, the apparatus into which the ring is placed, is ingeniously constructed in such a manner that when the performer with his left hand places the ring into the box, the right hand, a moment later, removes it from the other end of the box, which can be secretly opened and closed, without showing a trace of preparation. Having once regained possession of the ring, which the spectators fancy safe enough in the box on the inverted tumbler, the conjurer suspends the card by the ribbon and by means of a small pellet of adhesive wax, secretly attaches the palmed ring to the rear side of the card encircling the hole A as shown by the dotted lines in Fig. 99. In passing the ribbon through the hole A, it is passed through the ring as well. After having formed the loop E, the performer secretly slips over the ring a loop, tied in the end of a fine, black silk thread. This thread, previously arranged, leads to the floor and passes through a staple, directly underneath the suspended card, and from there to the assistant, stationed behind the wings or a screen, as the case may be, and who, at the proper moment, gives a quick pull to this thread. By this operation, the loop in the end of the thread slips between the ring and card and severs the wax, causing the ring to slide by its own weight to the lowest part of the loop.

If the conjurer has no assistant, he can pull the thread himself, by tying the end to the wand, which should lie on the table. When commanding the ring to appear on the loop, he seizes the wand and, making a sudden gesture with it, accomplishes the very same result, as if an assistant were employed.

A simpler, but inferior, method of dislodging the ring, is to hit the suspended card a sharp rap with the wand; the ring is thereby loosened and drops to the lower end of the loop.



The Conjuror's Prediction.

THREE spectators are each requested to think of a card, after which the performer successively seizes each person's hand and asks him to think intently of his card, looking him in the eye, as if fathoming his thoughts. Stating that he has in this way successfully divined the respective names of the three cards, he proceeds to write their names on three slips of paper, which he rolls up and places in a glass. The three spectators are then asked to remove their cards from the pack, which being counted is naturally found to contain forty nine cards, which with three removed, makes a correct total of fifty two. The persons then place their cards in a small shallow box, held by the performer while the remainder of the pack is placed on a second, inverted glass. The selected cards now disappear from the box, which is shown to be entirely empty, and reappear in the pack. The slips of paper in the first glass are opened and are found to contain the correct names of the mentally chosen cards.

For the performance of this trick, the conjurer requires an assistant, stationed behind the scenes and who holds in readiness a number of slips of paper on which is written, "— of Hearts, — of Clubs" etc. Furthermore the performer needs a card box, a pack of fifty two cards, arranged in a certain known order, and a duplicate pack, consisting of only forty nine cards. This pack is placed on the servante:

and under the performer's vest or in his pochette are concealed three indifferent cards. After the three persons have each thought of a card, the conjurer makes a pretense of thought reading as described and then feigns to write the names of the cards on the slips of paper, which he rolls up and places in the glass. The spectators then remove their cards from the complete, prearranged pack, which the performer immediately exchanges for the pack of forty nine cards on the servante. While the cards in the latter are being counted, the assistant under the pretext of bringing in the Card Box, enters and while placing the box on the table, obtains possession of the cards on the servante and secretly carries them behind the scenes. Rapidly running over the cards, he notes the missing ones and fills in their values as for instance, King, Four, Nine, on the slips of paper lying in readiness. These he rolls up and brings out concealed in the hand, holding the second glass. During the time the pack has been counted and three chosen cards placed in the Card Box. Requesting the gentleman who has counted the pack, to hand it to him, the conjurer secretly adds the three vested cards, and places them on the second glass which is handed to him by the assistant, who manages, unobserved, to give him the rolled up slips of paper. The cards are now told to disappear from the box and to return to the pack, which is then counted proving the order to have been obeyed.

All that now remains for the performer to do, is to exchange the three palmed slips received from the assistant for the ones in the glass. This he can easily do in the act of handing them to a spectator, or by taking the slips out of the glass with the right hand and pretending to transfer them to the left, really palming them and at the same moment showing the papers concealed in the left hand.



HANDKERCHIEF AND CARD.

AFTER having caused a handkerchief to disappear, the conjurer invites some one to select any card at random and give it to him. Then, showing the card from both sides, the performer holds it, by its upper edge, in a vertical position, and appears to slowly extract from it, the previously vanished handkerchief. The card is again given to the spectators, who can examine it closely and fail to see how a handkerchief could possibly be extracted from it.

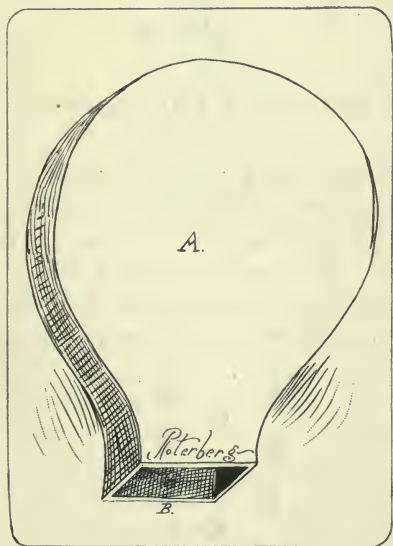


FIG. 100.

For this very illusive effect, the performer requires a small, flesh colored, pear shaped box (A, Fig. 100), having two flat parallel faces and an opening, B. Into the aperture B, located at the small end of the box, a silk handkerchief is pushed previous to the experiment, the box then being concealed under the vest or in the pochette. While the

selected card is being inspected, the performer obtains possession of the box and secretly places it, with the aperture downwards, on the back of the card, holding it in place with one of the fingers. The fingers of the disengaged hand then seize the one corner of the handkerchief, which should protrude a trifle from the opening of the box, and gradually pull it from its hiding place with a mystifying effect. The box is then disposed of under cover of the produced handkerchief, and the card passed out for examination.



Marvelous Coincidence.



THE excellent trick, that I am about to describe, depends upon the Mexican Turn Over. (See Sleights and the use of two prepared packs of cards). The cards in pack No. 1 have marked backs, while pack No. 2 consists of ordinary cards whose backs are made up entirely with Tens of Diamonds. Besides



FIG. 101.

these, the conjurer has lying on the top of this pack two Tens of Diamonds, both having the same back as the cards in pack No. 1. By the aid of these two cards, the performer is enabled to show the pack No. 2 from the back and then

spread it face uppermost to show that the cards are ordinary ones.

Apparently selecting a card at random from pack No. 2, but really taking one of the Tens from the top of the pack, the conjurer places it face downwards, on the table and states that this card is identical with the one that a spectator will draw from the pack No. 1, which is then handed to a gentleman, with the request to select a card and place it, also face downwards, on the table. As soon as he does so, the conjurer by glancing at the marked back becomes acquainted with the name of the card, which we will suppose to be the Queen of Spades. Running his eye over the cards



FIG. 102.

in pack No. 2, he quickly finds the Queen of Spades and takes it out, with the Ten spot side turned towards the company. With this card, he turns over the Ten of Spades previously placed on the table, exchanging it however for the prepared card in his hand by means of the Mexican Turn Over, whereby the side representing the Queen of Spades is brought uppermost. With the unprepared Ten of Spades now in the performer's hand, the Queen of Spades placed on the table by the spectator is turned over, proving the performer's statement that both were alike.

Although considerable practice ought to be devoted to the acquirement of the feat, the effect on the company will amply repay the conjurer for the time spent in learning the trick.



Grand Card Maneuvre.

AFTER removing from a pack of cards, all the court cards, the conjurer places the four Jacks on the top, and the four Kings at the bottom of the pack. The four Queens are covered by a plate, which is inverted over them, from under which they vanish, taking the place on top occupied by the four Jacks. The artist after introducing a second plate, which he also inverts, commands another transposition to take place. Upon lifting the second plate, the Kings and Jacks are discovered under it, while the Queens are found to have returned to their original place under the first plate. The pack is freely exhibited and shown to contain no court cards whatever.

For the performance of this clever combination trick the following properties are required:

First. A soup plate of white china, constructed with a false bottom of cardboard, the lower side of which backed with newspaper, while over the other side, white glazed paper in imitation of chinaware, has been glued. In exhibiting both sides of the plate, the conjurer holds the false bottom in position.

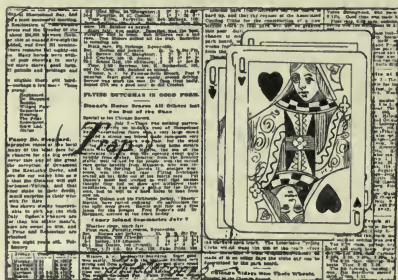


FIG. 103.

Second. A prepared, double newspaper containing an invisible trap door, Fig. 103, which by means of a simple mechanism may be turned from the left side over towards the right and *vice versa*.

Third. Two complete packs of cards.

Fourth. Four cards which represent Kings on one side and Queens on the other.

Prior to the trick, the artist conceals the Jacks and Kings of one of the packs, between the false and real bottom of the prepared plate, the four Queens of this pack are discarded, and the remaining spot cards are placed in the clip of a Card Servante, attached to the back of a chair. The four Kings of the second pack are hidden under the trap door of the newspaper and the four double cards are placed, King side uppermost, among the cards of the second pack.

Having finished these necessary preparations, the performer introduces the last named pack and after removing from it, the four King, (double cards) Queen and Jacks, passing the remaining pack, consisting of spot cards only, for inspection. The Queens are placed on the newspaper, as shown in Fig 103 and are covered with an unprepared china plate, under cover of which the performer releases the trap door, which turning over towards the right, covers the Queens and exposes in their place the previously hidden Kings.

The Jacks are next placed on the top of the pack, while the Kings (double cards) are placed at the bottom, being, however, reversed during the operation, so that later on, they seem to have vanished, the Queens having, to all appearances, taken their place.

After the conjurer has exhibited the change that has occurred, he again places the plate over the Kings on the newspaper and, under cover of it, reverses the trap door so that now the Queens are again visible. Then, taking the prepared plate, he inverts it on a second unprepared newspaper, thereby causing the false bottom to become released and drop down on the paper, thus exposing the hidden Kings and Jacks. After picking up the plate and the last named cards, a moment later, the conjurer passes both for inspection, leaving the false bottom of the plate lying unnoticed on the paper. All that now remains to be done is

to exchange the pack of cards for those in the clip of the Card Servante, on the back of the chair.



THE NEW GENERAL CARD.

FOR the performance of this clever trick, a pack of non-indexed cards is required, the three cards on top consisting of the Six, Seven and Eight of Diamonds.

After having given the cards a False Shuffle, the conjurer forces the three top cards upon different persons seated at some slight distance from each other, allowing each person to retain his card. Finally another card, say the King of Clubs is chosen (not forced) and returned to the pack, the conjurer slipping the little finger in the place where the card is inserted, ready to make the pass at a moment's notice. Going to the spectator who has drawn the



FIG. 104-

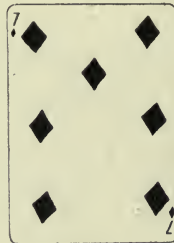


FIG. 105.

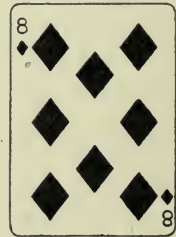


FIG. 106.

Six of Diamonds, he requests him to replace the latter anywhere in the pack, making the pass in opening the latter and allowing the card to be placed below the King of Clubs. In a similar manner, the Eight of Diamonds is made to occupy a position next below the Six, while the remaining card, the Seven of Diamonds, is placed directly above the King. Keep-

ing the finger on the Seven of Diamonds, the conjurer, at a suitable moment, makes the pass, so that this card now becomes the uppermost one. Seizing this card and covering the odd middle spot with the thumb of the right hand, he turns to spectator A, who took the Six of Diamonds, and says: "Is this your card, sir?" The person assents, whereupon the conjurer turns to spectator B, who drew the Eight of Diamonds, and shows him the same card, making it ap-



FIG. 107.

pear as an Eight by covering an imaginary spot with the thumb. Placing the same card, face downwards, on the extended hand of spectator C, who took the Seven of Diamonds, the performer asks him to blow on the card, stating that it will change into the one he has chosen. Taking this card, and adroitly changing it for the King of Clubs now on top of the pack, the conjurer requests the fourth spectator to name his card. This done, he places the supposed Seven of Diamonds on the extended hand of spectator D and causes it to be transformed into the King of Clubs, by requesting the gentleman to breathe upon it.



The Small Card Frame.

FIRST METHOD.



NE of the best and most mystifying appliances to be used in connection with card tricks, is the small Card Frame or Sand Frame, which, although not of recent origin, is described here for the reason

that some of my readers may not be acquainted with the detail of its construction.

The Sand Frame (Fig. 108) consists of a frame proper, in which the glass is fastened permanently, and a removable back occupying the space behind the glass. The frame, with the back in position, is first shown to be unprepared and, after being covered with a borrowed handkerchief, is given to a lady to hold. A card is then selected, placed in a

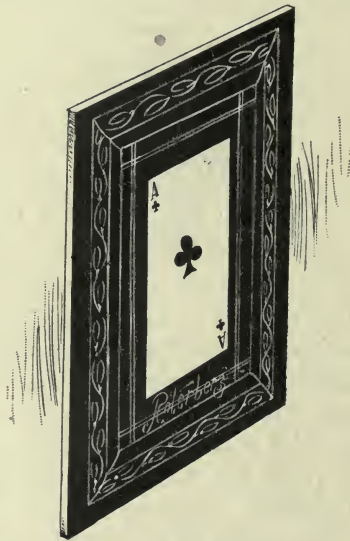


FIG. 108.

piece of apparatus, as, for instance, the Card Box, and commanded to vanish from there and appear under the glass of the frame. The handkerchief is removed and the change is seen to have occurred. The back of the frame is then taken out and the card removed. The frame and cards are then inspected and, there being nothing but the transparent glass and the frame itself, the construction of which shows no trickery, preparation seems impossible.

The secret is a very ingenious one. The glass in the frame really consists of two sheets, separated by a small space, for reasons which will become apparent immediately.

The sides and upper ends of these two glasses are hermetically sealed, while the lower end is left open. This opening corresponds with a secret hollow space in the lower end of the frame, which is filled with fine sand which is of the same color (either white or black) as the removable back of the frame. Prior to the trick, a card is placed between the back and double glass of the frame, which is then turned upside down. The sand thereby leaves the cavity in the lower end of the frame and fills the space between the glasses, causing the frame to appear as if it were entirely empty. While the latter is being covered with a borrowed handkerchief, it is secretly inverted, whereupon the sand runs back into the hollow space, causing the concealed card to become exposed.

In passing the apparatus for inspection, the conjurer exercises due care in preventing the frame from becoming accidentally turned upside down, thus betraying the secret of the trick. The best plan for the performer to follow in this, is to hold the frame in his own hand and, taking it among the company, show it from all sides.

My readers will readily perceive how useful this clever contrivance will prove for the appearing and vanishing of selected cards, the beauty of the trick lying in the fact that, to the minds of the spectators, there is apparently no chance for trickery in the simple construction of the frame, glass and back.

One objection that I have found with most of the Sand Frames in use, is that they are too large and much too thick, which, besides giving them an ungainly appearance, is also sure to give the audience a clue to the *modus operandi*. To obviate these drawbacks, I have constructed frames which, besides being of a neat and dainty design (vide illustration) are hardly three-eighths of an inch in thickness, an advantage which will no doubt be appreciated by all conjurers who use the trick.

SECOND METHOD.

This version of the Small Card Frame Trick, is compar-

atively little known, and will therefore be of interest to most of my readers. The plan used is entirely different from the one employed in the first method. All parts of the apparatus, that is frame, glass and back (which is kept in place by means of a pivotted cross piece) being taken apart at the end of the trick and passed for inspection.

The card is previously concealed between the glass and back same as in the older form, differing therefrom, that instead of being hidden by sand, a removable curtain or a piece of cloth is used, the cloth, of course, being of the same color as the back of the frame. The upper end of this small curtain is stiffened slightly by having glued thereto a narrow strip of card board which protrudes a trifle at the back, coming out between the frame and back. In removing the handkerchief, with which the frame has been covered,

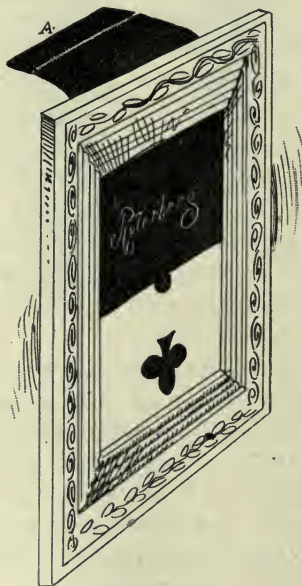


FIG. 109.

the conjurer seizes the protruding end of the curtain at the same time and carries it away with the handkerchief, (Fig. 109) causing the concealed card to become exposed and as

there is now no trickery about the apparatus it may be taken apart and passed for examination: While this is being done, the conjurer has ample time to remove and dispose of the curtain concealed in the borrowed handkerchief.

My friend Mr. W. E. Robinson, who never touches a trick without improving it in some way, combines the curtain and sand idea making it answer for the successive appearance of two cards. The method by which this result is accomplished is so clever and ingenious that my readers can not fail to admire it. The first card is made to appear in Frame, containing the sand, by means of the curtain just described. The apparatus is then taken apart and everything is shown to be free from preparation. To the outside of the back however is attached by means of adhesive wax, the second card that the conjurer desires to have appear. While causing the appearance of the first card and taking the frame apart, care is taken not to exhibit the card attached to the back, this side being downwards on the table when the apparatus is taken apart. In replacing the pieces, the conjurer first lays the frame, face downwards, on the table and then inserts the back, prepared side foremost. In the act of picking up the frame, he turns it over, keeping the back towards the company, causing the sand to run between the double glass. He can thus once more show the frame to be apparently empty. Then covering it with the handkerchief, under cover of which, the frame is inverted, the sand runs back into the secret space, thereby disclosing the second card.



Grande Clairvoyance Mysterieuse.

ALTHOUGH the three versions of the trick that I am about to describe, resemble somewhat in effect "The Marvelous Coincidence" the methods employed are entirely different. For this reason I have selected a different title.

As in "Marvelous Coincidence" a spectator selects a card from a pack and places it on the table, whereupon the performer lays another card beside it. Upon turning over both cards, they are found to be identical.

FIRST METHOD.

In this version of the trick, the conjurer hands the spectator a pack of cards with marked backs, while he himself has a pack, which is prearranged in a certain order, which he has memorized. The spectator is requested to select a card and place it face downwards on the table. As soon as this is done the performer who is near, reads the card by glancing at its marked back and judging as near as possible the position of the same card in his pack, makes the pass, thereby bringing the desired card at or near the top of the pack. By secretly glancing at the bottom card of the pack—thanks to the formula, he can tell the name of the top card which, if the first judgment has been correct, is the duplicate of the selected card. If not, the error can easily be corrected by another pass, bringing the duplicate to the top. All this is but the work of a moment, the performer seems simply to take from the pack any card that comes into his hand, (in reality the top one) and place it on the table. Both cards are then turned over by the spectator and are found to be of the same suit and value.

SECOND METHOD.

Instead of the spectator placing the first card on the table, as in the last method, the performer commences the experiment by laying down a card. The spectator then does the same, but with marked cards, which enable the conjurer to tell at a glance the card selected.

Under the pretext of proving that his pack is unprepared, the performer spreads it out, thereby noting the position of the card, the duplicate of which the spectator placed on the table. In closing the pack, he introduces the little finger just above the desired card and brings it to the top of the pack by means of the pass. Using this card, the

back of which he turns toward the company, he turns over with it the card he had previously placed on the table, exchanging it, however, for the one in his hand by means of the Mexican Turnover, with which sleight my readers, by this time, are no doubt on familiar terms. With the card that he has just exchanged for the one previously in his hand, he really, without resorting to trickery, turns over the spectator's card and, as before, both are seen to be identical.

THIRD METHOD.

As the two packs of cards used during this experiment, are totally unprepared and, for that reason may be borrowed cards, this method is superior to the preceding ones.

Both packs being devoid of preparation, the conjurer, a



FIG. 110.

true representative of his art, makes the most of the occasion by spreading out the cards and showing them freely. But, combining business with pleasure, he at the same time finds the Jack of Spades from both packs, and brings them to the top of one pack by means of the pass.

He commences the experiment by placing on the table a card, which, needless to say, is the Jack of Spades. A spectator is then invited to select a card, and also to place it, without looking at its face, on the table. The performer takes the top card of his pack, that is, the second Jack of Spades, and with it turns over the spectator's card. At the same time, he makes the exchange by means of the Turn Over. Using the card that he has just substituted in his

hand, he really turns over with it the card he first selected and shows it to be the Jack of Spades, in conformity with his prediction.



THE BRIDGE OF CARDS.



THE trick of this title is a rather singular one, as, in performing it, all laws of gravity are apparently set aside, the cards being spread out in the air, in the form of a bridge, presenting exactly the appearance conveyed by Fig. 111, which is an exact reproduction of a photograph of the operation. Around the right



FIG. 111.

forearm of the performer is tied a thin, silk cord, under which is passed a black silk elastic cord, which is prevented from slipping through under the silk cord, by a small button or bead, fastened to its end. The elastic cord is then led up the inside of the right sleeve, over the back of the vest and down to one of the rear suspender buttons, to which it is securely attached. Besides this preparation, the performer wears, on the middle finger of his right hand, a loosely fitting ring, which is cut open to admit the elastic cord.

Just before introducing the feat, the conjurer seizes the bead fastened to the elastic cord and, pulling outward, slips the elastic through the opening of the ring, the bead preventing it from flying back into the sleeve.

Taking the pack of cards in the left hand, palm upward, the performer places the latter hand on the inside of the open right. With the backs of the first and second finger of the left hand, the bead, resting against the ring on the right hand, is seized; whereupon the left hand is moved away from the right, taking the elastic along with it. At the same time, the *thumb* of the left hand springs the cards, allowing them to escape, one at a time, causing them to arrange themselves along the elastic, as shown in the illustration.

The conjurer can now pass among the company, carrying the cards in this fashion and even permitting a spectator to select out of the bridge any card that he chooses. Finally, he closes up the pack and passes it for inspection, at the same moment, with the thumb of the right hand disengaging the bead from the ring. The elastic instantly recedes within the sleeve and the performer is at liberty to allow an examination of both hands, as well as the cards. In order that the opening in the ring may not be noticed, he secretly turns it, so that it is concealed between the second and third fingers.



THE CARDS AND MIRROR.

IN THIS trick, three cards are selected and are shuffled into the pack, which the performer throws against a mirror. All the cards fall to the floor, with the exception of the three selected one, which remain attached to the glass.

Previous to the performance, the conjurer takes duplicates of the cards that he intends to force and after placing one of them, say the Queen of Diamonds on top of the other card, which we will suppose to be the Five of Spades,

passes a fine thread through the lower left hand corner of both cards. Above and below the cards a knot is made in the thread, which thus practically forms a rivet. The Five of Spades is now pushed over towards the right and the remaining card, the Three of Clubs, is placed on the Queen of Diamonds and is secured by means of a second thread rivet to the lower right corner. To each of the upper corners of the



FIG. 112.



FIG. 113.

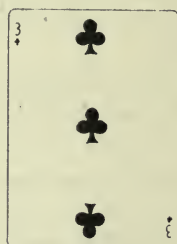


FIG. 114.

Queen of Diamonds, a fine thread or hair is then attached and connected with the Five of Spades and Three of Clubs so arranged as to hold the two end cards in a slanting position, suspended from the middle card the Queen of Diamonds. To the back of the Queen, a pellet of adhesive wax is then attached, whereupon the three cards thus prepared are vested.

Three similar cards are now forced and are shuffled into the pack by the spectators. While they are occupied with this, the conjurer secretly obtains possession of the prepared cards, palming them and upon receiving the pack, unobservedly adds to it the three duplicates. He then throws the pack, waxed side of the preparer card foremost, squarely against the mirror, to which the Queen of Diamonds thereby becomes attached and the two cards fastened to its lower corners immediately arranging themselves upon either side of it, falling askant, being held by the hair attached to their upper corners.



THE SPIRIT ENVELOPE.

ALTHOUGH I have already given an explanation of this trick, in one of my other works, nevertheless I repeat the description, as some of my present readers may be unacquainted with the trick, the effect of which is as follows:

From a wire or ribbon, stretched across the room or stage, an envelope is seen suspended, which, if the conjurer desires, can be taken down and shown to be empty, before proceeding with the trick. An ordinary pack of cards is then examined by the spectators, who choose from it any cards they desire, the performer calling particular attention to the fact that he does not influence their choice in any manner.

The performer cannot possibly be aware of the names of the cards that have been selected, and the persons taking the cards are requested to retain them. The conjurer then takes down the suspended envelope and, opening it, extracts a slip of paper bearing the correct name of every card selected.

The only peculiarity of the suspended envelope, the back of which is turned towards the company, is that its front is covered with black satin of good quality, which is neatly glued thereon. In taking down the envelope for the purpose of showing it empty, the conjurer is careful not to expose the black, rear side. The pack used in the experiment, although an ordinary one, has been prearranged, according to some formula with which the performer is familiar. Therefore, when a card is drawn, he secretly glances at the next one and, knowing the arrangement, becomes acquainted with the selected card. By the wording of his requests to the different spectators, he conveys to his assistant, behind the scenes, by a system of cues, the names of the chosen cards. The assistant writes them on a slip of paper, that he has in readiness and quickly encloses it in a second envelope, prepared in exactly the same manner as

the one suspended on the stage. This envelope (E, Fig. 115) he places, black side uppermost, on a shallow metal tray, over the flat part of which has been glued black satin, the remaining part of the tray being japanned black.

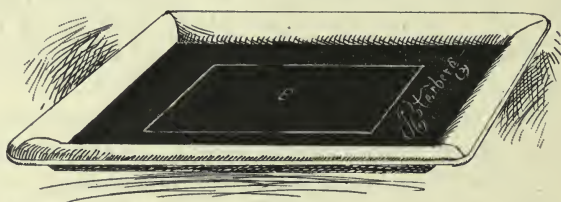


FIG. 115.

While the conjurer is entertaining the company, the assistant quietly brings in the tray and places it on a chair or table. The performer then, picking up the tray, takes the suspended envelope and lays it, black side downwards, directly on the invisible envelope, E, and picks up both envelopes together, so as to cause them to appear as one. In replacing them on the tray, he carelessly turns them over, whereby the second envelope, containing the slip, becomes the upper one. This envelope the conjurer opens and from it extracts the written slip as described. The original suspended envelope, the black side of which is now uppermost, remains unobserved on the tray, which a moment later is carried off the stage by the assistant.



The Divination Of Thought.



TRICK resembling in principle the preceding, although dependant upon a different principle, is the following: Introductory to the trick the performer announces that he will write on a slip of paper the names of three cards that will be selected during

the experiment, as well as their numerical location in the pack. This slip he encloses in an envelope and gives it in charge of a spectator, and later on it is opened to prove the statement.

For this the following preparation is necessary. In the first place the conjurer requires two similar envelopes, one of which is unprepared the other having an extra front containing a tightly folded slip of paper, so that, when held to the light, it apparently contains a slip of paper, although the flap may be opened and the envelope shown perfectly empty. It is concealed on the servante of the table, while the unprepared envelope, together with a pencil and a blank slip of paper, are placed on the table.

The assistant, behind the scenes, has a small, very thin metal case, which is enamelled white and which is just large enough to easily admit a folded slip of paper. On each of the flat sides of this case a small quantity of adhesive wax is spread, with which later on to attach it to the prepared envelope. Furthermore, the assistant has in his possession a slip of paper, on which the following sentences are written, with the space for the numbers of the cards left blank:

“The first gentleman will select the — card, which is the Two of Diamonds.”



FIG. 116.



FIG. 117.



FIG. 118.

“The second gentleman will decide upon the — card, which will be the Four of Clubs.”

“The lady, however, will choose the — card, the King of Spades.”

The pack of cards used during the experiment is prepared by taking a dozen or more of the cards, the top three being the Two of Diamonds, the Four of Clubs and the King of Spades and laying them face downwards on the face side of the remainder of the pack.

In introducing the experiment, the performer explains that, by the aid of a wonderful faculty of divination with which he is gifted, he will predict what will take place later, and then goes through the pretense of writing something on the slip of paper lying on the table. This he encloses in the unprepared envelope, immediately exchanging it for the prepared envelope, which is lying on the servante, and gives it to a lady to hold.

He then invites a gentleman to tell him the number of a card, counting from the top of the pack, that he will choose; and, for this purpose, holds the pack with the three cards to be forced, at the bottom. The gentleman, being requested not to name too high a number, says, we will suppose, "The twelfth card." Whereupon, the performer proceeds to count off eleven cards from the the top, adroitly turning the pack over at this moment and exhibiting the card which is now on top (the Two of Diamonds), and places this, counting "Twelve," on the table. At the same time, the assistant behind the scenes, writes "Twelfth" in the blank space left for that purpose.

Turning the pack into its original position, the conjurer, in a similar manner, forces the Four of Clubs and King of Spades, by requesting another gentleman and also a lady to call out a number and, counting, turns over the pack just before arriving at the number called, as before. The assistant, who hears the numbers chosen, fills in the blank spaces and, folding the slip of paper, quickly inserts it in the fiat metal case, which he secretly places on the servante of the table, while bringing in some properties for another trick. The performer obtains possession of the metal box and palming it, secretly attaches it, by means of the wax, to the back of the envelope, which has now been returned to

him. He then opens the end of this envelope and, pretending to shake out the slip contained therein, really allows the slip to slide from the box, while the one in the double front of the envelope remains in its place, so that the envelope may be shown perfectly empty. Handing the slip to a gentleman, he asks him to read it aloud, and requests the three spectators, who selected cards, to state whether or not his prediction in regard to the number and name of the card has been correct.



Mnemonics Applied to Cards.

A CAPITAL introduction to a series of card tricks, consists of the instantaneous memorization, by the performer, of the order of a pack of thirty two cards, which has previously been shuffled by a spectator.

This bona fide feat of memory can be exhibited in a variety of ways at the option of the performer, who takes the shuffled pack and simply glancing at every card, then turns away and proceeds to call off the names of the cards in the exact order in which they are lying. To make matters appear still difficult, he can even name them in the reverse order. For instance upon a spectator asking him, "Which position in the pack does the Jack of Club occupy?" or "What is the name of the twelfth card from the top of the pack?" he immediately gives the correct answer. The effect of a performance of this kind, upon an intelligent audience is excellent and never fails to bring forth rounds of sincere applause.

As an article teaching the very interesting art of Mnemonics would be out of place in a book of card tricks: I shall confine myself to a brief description of the principles in-

involved, referring those of my readers who wish to go to the trouble of mastering the art, to some standard work on the subject.

Mnemonics is a system, in which certain key words, perfectly memorized by the performer, are linked to other words or ideas that are to be memorized, so that in order to recollect the given word, the performer simply has to think of the key word that he has previously connected with it in the form of a short sentence.

It is first necessary to learn the following table:

1=t or d.	6 ch, sh, i j (soft)
2=n.	7 k, g, ng, c (hard)
3=m.	8 f, v.
4=r.	9 p, b.
5=l.	10 s, c, j (soft)

By the aid of this easily mastered rule, a table of key words is constructed. The vowels and silent consonants in key word signify nothing, vocalized consonants only being used. Thus "Tea" the first word contains consonant T, which according to the rule, denotes 1. The consonant N, in the word *hen* represents No. 2 etc.

Each person is strongly advised to construct a table of key words of his own, which he will be able to memorize much easier than a given table, nevertheless I have offered a table for the use of persons who do not wish to go to this trouble.

TABLE.

1 tea,	9 bee,	17 deck,	25 nail,
2 hen,	10 dice,	18 dove,	26 niche,
3 may,	11 toad,	19 tube,	27 neck,
4 rye,	12 tin,	20 noose,	28 navy,
5 owl,	13 dime,	21 hand,	29 nib,
6 show,	14 door,	22 nun,	30 mace,
7 key,	15 tile,	23 name,	31 mat,
8 fay,	16 dish,	24 owner,	32 moon, etc.

By studying the table a few moments, it will be per-

ceived that numbers suggest corresponding names, and the names corresponding numbers.

Now for the thirty two cards, the following words are to be perfectly memorized.

	Spades.	Hearts.	Clubs.	Diamonds.
1. Ace,	Tar,	Tomato,	Dark,	Duck,
2. King,	Negro,	Napkin,	Nun,	Nude,
3. Queen,	Mole,	Meat,	Mud,	Moon,
4. Jack,	Rat,	Rose,	Rubber,	Ruby,
5. Ten,	Licorice,	Lemon,	Lock,	Lobster,
6. Nine,	Shoe,	Cheese,	Steamer,	Cherry,
7. Eight,	Coat,	Goose,	Cap,	Cob,
8. Seven,	Fly,	Fire,	Funeral,	Fox.

It will be noticed, that all black cards, that is, the Spades and Clubs, are represented by black or dark articles, while the red cards, the Hearts and Diamonds are indicated by red or light objects. The words in connection with the numbers and names will have to be thoroughly mastered, so that to the performer any word will instantly and correctly suggest its card and vice versa.

As an example we will suppose that the first five cards to be committed to memory are: The King of Hearts, (Napkin) the Eight of Spades, (Coal) the Queen of Diamonds, (Moon) the Jack of Clubs, (Rubber) the Ace of Spades (Tar.) These the performer links to his first five key words in about the following manner: I spilt some Tea (1) on my Napkin (K. H.) The hen was discovered among the Coal (8 S). In May (3) the Moon (Q. D.) rises late. I have some Rye (4) in a Rubber (J. C.) bag. The Owl (5) was caught by means of Tar (A. S.) In this fashion the remaining cards are to be memorized, the odd connection formed between the key words and the card words become for the time firmly impressed upon the mind, so that the performer with the necessary practice can readily execute the feats described.

An effect which appears to be more difficult than the one previously mentioned, although requiring no extra trouble to perform, is the following:

After the performer has looked over the cards, he arranges them upon the table, backs uppermost, in four rows of eight cards each. A spectator is then requested to alter the positions of these cards as dictated by the performer, who then turns away from the cards and tells the gentleman to take, for instance, the fourth card in the first row and to place it the last in the second row. The card that occupies this place is to be taken up and given the second place in the fourth row, etc., the artist continuing to dictate in this manner until the order of the cards has been entirely changed. The cards are now turned face up and it is seen that each row contains all the cards of one suit arranged in the regular order from Seven to Ace.



THE ACROBATIC CARDS.

AFTER having borrowed a silk hat, the conjurer places it crown downwards upon the table. Four cards are then chosen by different persons and shuffled into the pack by a spectator, who returns the pack to the performer. The latter places the cards in the borrowed hat and, after having asked for the names of the selected ones, commands them to separate from the rest of the pack, which command is instantly obeyed by the four cards, which jump out of the hat, flying high into the air. They are then picked up and identified by their owners.

For this trick an apparatus is required, consisting of a flat metal box, which is just large enough to admit of four cards, duplicates of the ones to be forced during the experiment. To the middle of the upper edges of the box, is fastened an elastic, indicated, in position for service, by the white dotted line, E, in the drawing. This elastic passes in a downward direction, from one edge underneath the cards,

and upwards to the other edge of the box, to which it is secured. It is of such a length as to be stretched to its fullest extent when the cards are forced into the box. A hinged lever is attached to the side of the box, its upper bent end normally preventing the elastic from forcing out the cards.

The box, which has been concealed on the person of the performer, is secretly introduced by him into the borrowed hat on his way to the stage, it being attached to the inside



FIG. 119.

leather band by means of two sharp hooks, soldered to the rear side of the box. This having been done, duplicates of the four cards in the box are forced and shuffled into the pack, which the conjurer then places in the hat. In order to cause the cards to jump out, he simply presses the lever, whereupon, the cards being released, are shot into the air by the elastic with considerable force. In the act of removing the remaining cards from the hat, the performer detaches the box, concealing it under the cards and dropping it on the servante of the table at the earliest opportunity.

SINGULAR TRANSPOSITION.

FIRST METHOD.



SPECTATOR is requested to select two cards at random, to insert them in the middle of the pack, and finally to place it on the table. This being done, the performer states his intentions of passing the two selected cards from the center to the bottom of the pack, by simply giving it a severe blow with the hand. No sooner said than done, for upon turning over the pack, the two cards are discovered on the bottom as promised.

The secret of this very deceptive feat is simplicity itself, a slight previous preparation being necessary. The conjurer has picked out the Seven of Clubs and Eight of



74.



75.



FIG. 76.

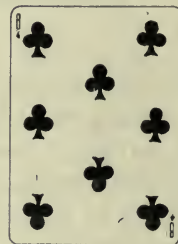


FIG. 77.

Spades, and placed them on the bottom of the pack, while he takes the Eight of Clubs and Seven of Spades, and placed them in the center, forcing them from there on a spectator,

whom he allows to get but a brief look at the cards. The Eight of Clubs and Seven of Spades are then returned to the pack, which is given a severe blow as described. The two bottom cards, the Seven of Clubs and Eight of Spades are then exhibited as the chosen ones. Transparent as this ruse may seem, it is rarely detected and then only through the neglect of the performer in his misdirection. *Probatum est.*

SECOND METHOD.

This is an elaboration of the trick just described. The pack is prepared by previously placing on the top the Six of Diamonds and the Seven of Hearts, while the Six of Hearts and Seven of Diamonds are contained in the middle of the pack, with the finger above them ready to make the double handed pass. Thus prepared the performer advances



FIG. 78.



FIG. 79.



FIG. 80.



FIG. 81.

to a spectator and requesting him to draw two cards, makes the pass and forces the Seven of Diamonds and Six of Hearts from the center of the pack. The spectator is told not to look

at the face of these two cards, but to place them on his lap or on the table. The pack is then handed to him and he is invited to select any other card at random from the middle of the pack, and to mark it on the face side. While this is being done, the conjurer takes the pack and making the pass, thereby bringing the two cards on top, which as will be remembered are the Six of Diamonds and Seven of Hearts, to the center, still keeping the two heaps divided by the little finger. The spectator is then asked to return the marked card to the pack, which the performer opens at the very place, when the Six of Diamonds and Seven of Hearts are situated. He next requests the spectator to take the two first cards that he drew and to replace them anywhere in the pack. As the spectator is picking up the designated cards, (the Six of Hearts and Seven of Diamonds) the conjurer quickly makes the pass and brings all three cards i. e. the marked ones, the Seven of Hearts and the Six of Diamonds to the top of the pack. The spectator does as he is bidden by inserting the two remaining cards in the pack at any place he chooses. The performer then states that he will cause the three chosen cards to assemble at the top of the pack, at the same moment slightly ruffling the latter. Three cards are then deliberately removed from the top and to all appearances, seem the chosen ones.

As I have already stated in the description of the first version of the trick, the difference between the Six of Hearts and Seven of Diamonds and the Seven of Hearts and the Six of Diamonds, is not at all apt to be noticed, especially if the performer keeps the attention of the spectator engaged by the judicious use of patter.



VICE VERSA.

FOR this excellent trick, it is necessary to have two similar cards, which are placed on top of the pack. Asking some one to come forward and to shuffle the cards, the conjurer palms the two cards from the top and replaces them when the pack is returned to him. Making the pass, he forces one of the duplicate cards, which we will suppose to be Aces of Diamonds, and while the spec-



FIG. 120.

tator is looking at his card and showing it to the audience, at the conjurer's request, the latter quickly makes the pass, thereby bringing the second Ace back to the top and palms it. He then gives the pack to the temporary assistant and asks him to shuffle his card into the pack. Showing him the card that is now at the bottom of the pack, he gives it to the gentleman and requests him to show it to the company.



FIG. 121.

We will suppose this card to be the Jack of Clubs. The gentleman is invited to chose one of two envelopes ly-

ing on the table and to open it, the conjurer accompanying his request with a gesture of the right hand, which at the same time enables him to exchange the Jack of Clubs in his right hand, for the Ace of Diamonds on the top of the top of the pack. This latter card, which everyone supposes to be the Jack of Clubs, is inserted face downwards in the chosen envelope, which is selected by the spectator himself, who is afterwards told to write the name the card, "Jack of Clubs," on the outside of the envelope, which is then given to some one to hold.

As will be remembered, the Jack of Clubs is still on the top of the pack. Running the cards before the eyes of the spectator, the performer invites him to point out the first card chosen, that is, the Ace of Diamonds; himself, of course, professing ignorance as to its value. After this card has been found and removed, the performer exhibits it and deftly exchanges it for the Jack of Clubs on top of the pack, which is now enclosed in the remaining envelope, which is marked as containing the Ace of Diamonds and given to another spectator to hold. The performer now describes what has apparently taken place and then commands the two cards to change places. The envelopes are opened by the person holding them and the performer's command is found to have been obeyed.



A HYPNOTIC EXPERIMENT.

IN THE patter preceding the pretty trick, that I am about to explain, the conjurer states that in accordance with the popular fad of hypnotism, he will next introduce an interesting experiment based upon the laws of that science. He explains that not only animated objects can be subjected to the mesmeric influences, but inanimate

objects as well. For his subject, he states, he will select some of the cards with which he has been performing, first exhibiting them to prove that they are in no wise prepared. He then proceeds, by means of repeated passes, to charge them with the mesmeric fluid, and taking two of them, gently rubs them against each other, causing one card to adhere to the other, which is held in the hand. Seizing another card and rubbing it against the second suspended card, he

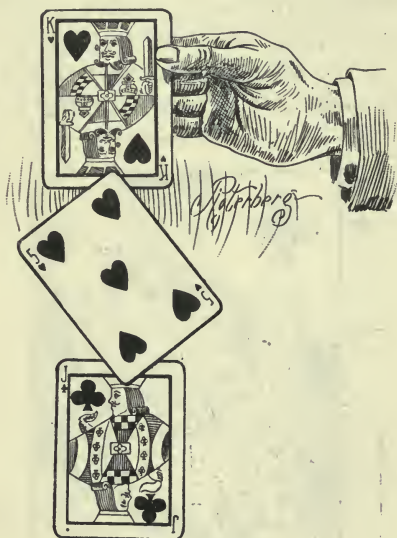


FIG. 122.

causes it to adhere to this in a similar manner (Fig. 122), and so continuing until he has quite a chain of them, clinging together in a mysterious way. They are then removed one at a time and once more shown to be unprepared.

My reader, knowing the slight regard the conjurer has for the truth when he "tells his patter," has of course surmised long ago, that hypnotism has absolutely nothing to do with the experiment. The apparently wonderful result is obtained by very simple means, the performer using specially prepared cards for the trick. In each corner of the

black line, which surrounds the court cards, a tiny hole is made with a very fine needle. Through this hole a human hair is drawn and its end fastened on the back of the card by means of a small piece of another split card, which is neatly glued on. The other end of the hair is then passed through the second similar hole in the same end of the card and is secured in the same manner by an invisible patch on the back of the card. Each card, of all the court cards that are to be used, is prepared in this manner. By an inspection of Fig. 123, in which the hair is represented by a fine white line in the black border line of the picture of the card, the arrangement will be easily comprehended.



FIG. 123.

The remaining cards, which may either be spot cards or court cards also, are first split in the upper right and lower left corners, after which a very small hook (A, Fig. 124) is inserted at these corners, which are then glued shut. The cards if properly prepared, can be safely shown around without anybody noticing the slight preparation. Holding a

court card in the right hand, the conjurer with his left hand seizes a spot card and rubs its upper right corner against the lower end of the court card and after a few pretended futile attempts, slips the hook A under the tightly stretched hair of the court card, causing them to apparently adhere in the manner described. Seizing another court card and rubbing its face against the back of the spot card, he suspends it to the latter, continuing this process until he has a chain

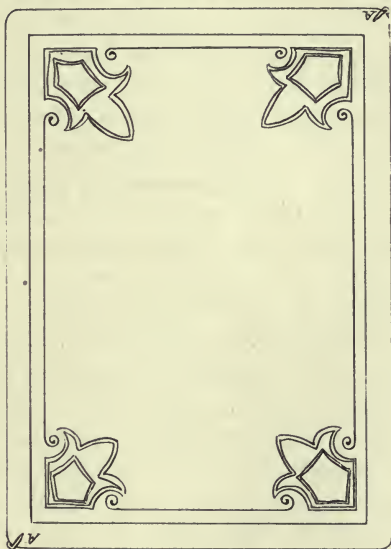


FIG. 124.

of eight or ten cards, which are then removed one by one and are again shown to be to all appearance unprepared.

A pretty effect can be created at the end of the experiment, by taking the disengaged left hand and placing it under the lowest of the suspended cards and then making an upward motion with this hand, causing all the cards to separate and fall to the floor.





THE MYSTERIOUS HAT.

AFTER having borrowed a hat and placed it on the table, the performer requests a spectator to select two cards at random from the pack. This having been done, he receives the cards face downwards and immediately changes them for the two topmost cards of the pack by means of the Bottom Change. These cards are laid on the extended hand of another spectator, who is told to place his other hand over the cards, so as to hold them securely. Addressing the first person, the performer remarks that he has selected two cards, which are held by the second spectator and the name of these cards are at present known to no one but himself. This remark gives the conjurer sufficient time to note the two cards on the bottom, which as will be remembered are the ones really chosen. These are brought to the top of the pack by means of the pass. He next calls attention to the empty hat lying on the table, by pointing at it, executing the gesture with the right hand, which in passing over the pack held in the left hand, quickly palms the two cards on top. The hat is next seized with the hand in which the cards are palmed, the thumb being on the outside and the fingers on the inside of the hat, into which the palmed cards are dropped and which is then placed crown downwards, at some little distance from its former position.

The pack is now offered to the second gentleman who is still holding the two cards, that the spectators believe to be the selected ones, with the request, to replace them in the pack and to shuffle it. After the cards have been returned to the conjurer, he places them against his forehead and proceeds slowly to name the chosen cards, an easy task for him, since he has previously seen them, when at the bottom of the pack. The two cards chosen at the beginning of the trick are then ordered to leave the pack and pass into the hat, where they are subsequently discovered to the astonishment of every one, nobody being able to imagine how they

came there, as the conjurer has not been near the hat, after the chosen cards were returned to the pack.



MYSTIC DIVINATION.

WHE conjurer introduces an ordinary pack of cards, and, after shuffling it thoroughly, invites a spectator to cut it as often as he pleases. Then, turning his back to the gentleman, he requests him to divide the pack into as many heaps as he desires, the heaps to be laid in successive order on the table. One of them is then to be chosen and covered with a handkerchief by the gentleman. This packet of cards, enveloped in the borrowed handkerchief, is placed in the spectator's pocket by the performer, who then proceeds to call out or write on a blackboard, the names of a number of cards. The gentleman is requested to remove the cards from his pocket and finds that their names are in conformity with the predictions of the performer.

The secret of this novel trick is, as usual, a very simple one. The pack used is prearranged after the formula of "Eight Kings threatened to Save, etc.," and is given a False Shuffle by the conjurer, who then allows the pack to be cut as often as desired, knowing that simple cutting will not disturb the order of the cards, which are next divided into a number of heaps, one of which is covered by a borrowed handkerchief, preferably of white silk.

In the act of placing the packet in the gentleman's pocket, the conjurer slightly stretches that part of the handkerchief which surrounds the cards, and is thus enabled to read the top card through the fabric. Upon becoming acquainted with the name of this card, he can easily tell, by means of his formula, the names of the cards following it.

In order to be able to tell the number of cards contained in the handkerchief, he simply looks at the top card of the heap which occupied the place next to the chosen one. This card serves as a cue to the name of the card at the bottom of those in the handkerchief.



PREDESTINATION.

A SEALED envelope, containing a slip of paper, is exhibited and given in charge of a spectator, whom we will call A. The conjurer then introduces two piquet packs of thirty-two cards each, giving one pack to a spectator B, and the other one to a third gentleman C. B is then requested to think of any one of the cards as well as its number, counted from the face side of the pack. This number, say fifteen, is then called out, and A is told to open the envelope in his possession. In it he finds a slip bearing the number twenty-five. C is then requested to count off from the back of his pack, beginning with the number of C's card, in this case fifteen, and ending with the number twenty-five, on the slip. C would therefore proceed to count, in taking off the cards, as follows; "Sixteen, seventeen, eighteen, nineteen, twenty, twenty-one, twenty-two, twenty-three, twenty-four, twenty-five." The twenty-fifth card in his pack will be the one selected by B.

In order to perform this interesting experiment, the conjurer, previous to the performance, must arrange the two packs in the following order:

FOR PERSON B.
FACES UP.

1.	QD.	17.	KH.
2.	AS.	18.	AC.
3.	10D.	19.	9H.
4.	7C.	20.	8C.
5.	9C.	21.	QC.
6.	KS.	22.	7D.
7.	10C.	23.	AH.
8.	10H.	24.	QS.
9.	JH.	25.	JS.
10.	7S.	26.	8H.
11.	10S.	27.	KD.
12.	7H.	28.	QH.
13.	KC.	29.	9S.
14.	JD.	30.	JC.
15.	8S.	31.	8D.
16.	9D.	32.	AD.

Cards are counted from top.

FOR PERSON C.
FACES UP.

1.	JS.	17.	JH.
2.	8H.	18.	7S.
3.	KD.	19.	10S.
4.	QH.	20.	7H.
5.	9S.	21.	KC.
6.	JC.	22.	JD.
7.	8D.	23.	8S.
8.	AD.	24.	9D.
9.	QD.	25.	KH.
10.	AS.	26.	AC.
11.	10D.	27.	9H.
12.	7C.	28.	8C.
13.	9C.	29.	QC.
14.	KS.	30.	7D.
15.	10C.	31.	AH.
16.	10H.	32.	QS.

Cards are counted from back.

No matter which card B selects, it will always be the twenty-fifth card, counted from the bottom of C's pack, providing count is begun with the number representing B's card, counted from top, and also, that B takes no higher number than twenty-four for his card, which is not likely to happen, as a lower number is usually selected. Besides this, the conjurer should artfully suggest that he take not too high a number, giving out as a pretext that too much time would thereby be wasted. In order to be able to repeat the experiment, with a change of numbers from twenty-five to twenty-two, the conjurer simply transfers the three bottom cards, the Queen of Spades, Ace of Hearts and Seven of Diamonds, from the bottom to the top of C's pack.



The Flying and Obedient Card.

HIS FEAT, which is not a trick in itself, ought to be introduced in the preliminary springing and throwing of cards generally executed by professional conjurers, before exhibiting a series of card tricks.

After the conjurer has tossed a number of cards among the spectators to a distance limited only by the size of the place and his dexterity, he throws one card to a distance of thirty or forty feet, when it is seen to suddenly turn around and return to his hand. As it is impossible to perform this by dexterity alone, trickery is resorted to. Through the cen-

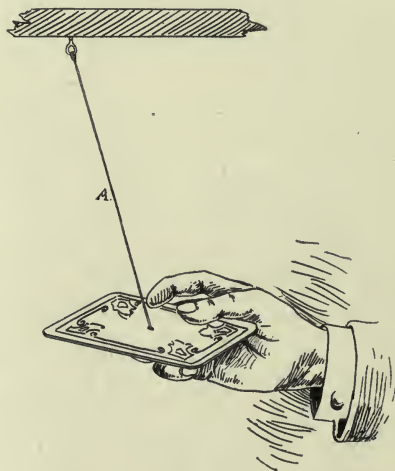


FIG. 125.

ter of a card a black silk thread A Fig. 125, is passed, after which another card is glued to the lower side of the first one, serving to hold the thread in place, and at the same time increasing the weight of the card. The other end of the thread is fastened in the flies of the stage, the card attached to it being placed at the bottom of the pack, which is laid on the table. The performer picks up the

cards and after throwing out as many cards as he desires, finally takes the prepared card and throws it in the same manner as he did the other ones. The card will travel as far as the length of the thread permits and the moment the latter is drawn taut, it will turn around and return to its starting place, the performer catching it as it comes back.

The conjurer is cautioned not to commit the pardonable error of giving the card the usual "return twist" in act of throwing it, but to toss out the card in a horizontal direction.



THE NEW MULTIPLICATION OF CARDS.

MHOSE OF my readers who are acquainted with conjuring literature, are no doubt familiar with the trick of passing several cards from the pocket of one spectator into that of another. By the method that I am about to describe, a much better effect can be obtained than by the older one, but at the same time a greater amount of dexterity and address is required.



FIG. 126.

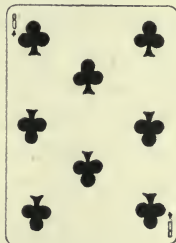


FIG. 127.

A piquet pack of thirty two cards is used in the preference to a full pack, as by the use of the latter considerable unnecessary time is taken up in counting the cards. Un-

known to the audience, the performer has four extra cards: say the Ace of Diamonds, Eight of Clubs, Nine of Hearts and Seven of Spades, which he secretly adds to the pack after it has been counted and returned. Below these cards, that is on the former top of the pack, are lying duplicates of these four cards.

The conjurer goes to a lady and asks her to kindly take from the top of the pack a small heap of cards, but to be careful not to let him see how many she is taking. While instructing her in this manner, he secretly places the little finger of the right hand under the first four cards, at the



FIG. 128.



FIG. 129.

same time holding the pack in such a way that the lady is obliged to take off the cards lengthwise. At the moment that she is about to seize them, the conjurer slightly raises the little finger, thereby forcing the four cards into her hands. Providing her with a sheet of blank paper and a pencil, he requests her to make a memorandum of the names of the cards that she has taken. The duplicates of the cards just chosen are now on the top of the pack. As it is necessary to palm them off a moment later, the conjurer would have an excellent opportunity to execute this sleight, while walking back to the table, but as it is much more effective to hold the pack by the finger tips and showing the hands to be otherwise empty, the palming may safely be postponed until the last moment. After requesting two gentlemen to step forward and assist him in the experiment, the performer stations one gentleman at each side of the table, on which are lying two empty envelopes. Intro-

ducing the little finger under the four cards on top, the artist who holds the cards in the left hand, passes the right hand over them, the little finger of the left at the same time propelling the cards lying above it into the palm of the right. The spectator on the left side of the table, at the conjurers request, divides the pack at random into two heaps, which the performer designates as number one and number two. The person to his right is requested to choose one of the two heaps and decides we will suppose, on number two, which is given to the person on the left to count, the number of cards being, say, fourteen. The conjurer picks up these cards and, secretly adding the four palmed cards to them, gives the cards to the person on his left, with the request to enclose them in one of the envelopes and place the envelope, with his own hands, into the other gentleman's pocket. The performer picks up the remaining heap, number one, and slowly counts the cards, the number of course being fourteen also. These he takes to the lady who selected the first four cards and, asking her to add her cards to the ones in his hand, secretly introduces the little finger below the cards she is replacing. Asking her how many cards she had and upon being told "four," the performer answers: "Four and fourteen are eighteen. That is correct, madame. Eighteen cards we have here and fourteen are enclosed in the gentleman's pocket, which gives us a total of thirty-two, the exact number of the cards of our pack." Requesting one of the gentlemen to take the remaining envelope, while indicating it, the conjurer adroitly propels the four cards above his finger into the palm of the other hand and gives the remaining fourteen cards, supposed by the spectators to be eighteen, to the gentleman on his right, asking him to insert them in the envelope and to place the latter in the pocket of the second gentleman. While this is being done, the conjurer has ample time to dispose of the palmed cards by dropping them into his *profonde*.

He next announces that he will cause the four cards, chosen by the lady, to pass from the last envelope into the

first one, both of which are now opened and their contents carefully counted. One gentleman will have four cards more than before and the other four less. The lady is then requested to read aloud the names of the four cards, which will be found among those possessed by the first spectator, thus proving conclusively that the four cards really performed an invisible journey from the pocket of one gentleman into that of the other.



Card and Egg Balance.

IN THIS trick, or rather juggling feat performed by magical means, a card is balanced on its corner on the magic wand. An egg is then taken and balanced beside the card (Fig. 130). Finally as a crowning finish to this seemingly wonderful feat, the conjurer places the egg on the upper corner of the card and balances both in this peculiar manner. (Fig. 131.)

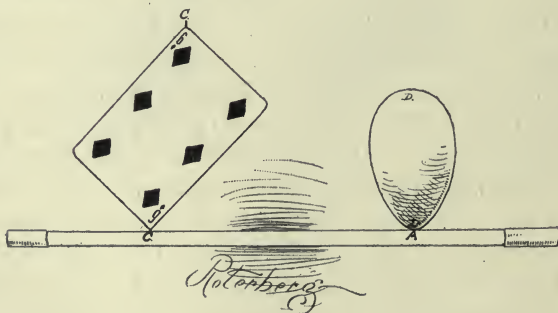


FIG. 130.

The properties necessary for the performance of this trick, consist of a wooden or enameled metal wand, (Fig. 132) near one end of which is drilled a fine hole B, while near its

other end a fine needle point A is firmly inserted.

The card used is a double one, between which is glued a

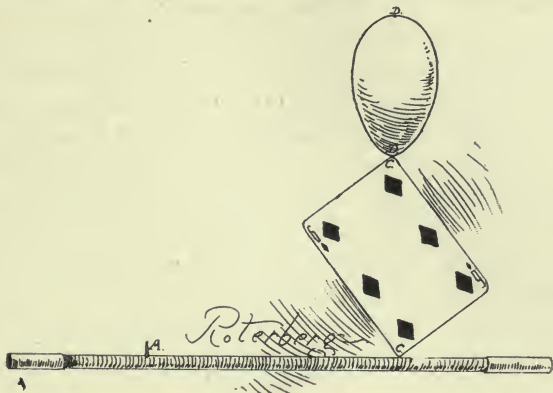


FIG. 131.

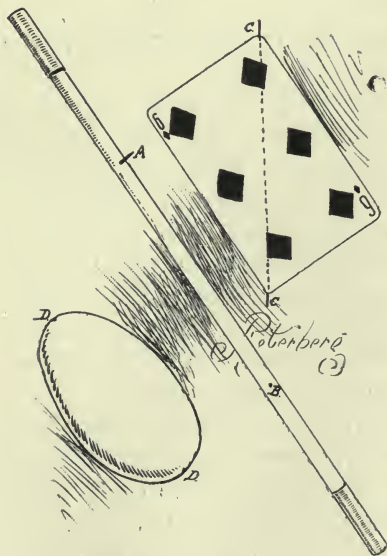


FIG. 132.

steel wire C C, (Fig. 132) the ends of which protrude a trifle at either corner of the card. The egg which has a small

hole D D, drilled in either end, is a wooden imitation. The preparation of these articles having been described, the mystery is practically explained. In order to balance the card on the wand, one of its protruding points C C is inserted in the hole B of the latter. The balancing of the egg is easily accomplished by fitting hole D over the needle point A. The balancing of the card on the upper end of the egg or vice versa is a matter equally as easy. In fact the feat would fall comparatively flat, were it not for the acting of the performer, who by the aid of gestures and pretended futile attempts, gives it the appearance of a very difficult feat of equilibrium.



THE FOUNTAIN OF CARDS.

ONE OF the prettiest finishes to a card trick is the following one: After a card has been selected and shuffled into the pack, the latter is placed on top of a tumbler, standing on the seat of an ordinary chair. The performer then states that he will cause the selected card to leave the pack and to fly into his hand, At the word of command, the cards on the tumbler suddenly fly upward in beautiful fountain like manner, till finally the chosen card appears and jumps into the hand of the conjurer, who immediately passes it for inspection.

The card that is selected, is as usual, a forced one, and after it has been returned to the pack, the latter is placed on the table for a moment, while the performer exhibits the tumbler, tapping it with his wand, to prove that it is unprepared. This, however, is but a pretext, serving to substitute for the ordinary cards, a prepared pack lying in readiness upon the table. This exchange, crude as it may seem, is nevertheless an excellent one, as the conjurer simply lays

down one pack and immediately picks up another a moment later. The prepared pack is arranged in the same manner, as the one used in the Rising Card Trick, that is, a thread passes alternately above and underneath the cards, this system being maintained throughout the entire pack, which had best consist of fifty two or even more cards, The bottom card is a duplicate of the chosen one. The end of the thread, into which a knot is made, is temporarily attached to the card, by slipping the knot into a short slit in the edge of the card.

From the pack, the thread leads over another stronger thread, which is stretched horizontally across the stage at a distance of some six feet above the floor. The first thread then passes to the background and from there through a screw eye to the assistant's hand.

After the conjurer has placed the cards over the glass on the chair, he holds the hand over the pack, the thread passing between the first and middle fingers, and gives the word of command, at which the assistant gathers in the thread with a steady motion, thereby causing the cards to scatter as described. With the hand at some distance above the tumbler and the thread passing between his fingers, the conjurer waits till the last card is reached, which, being attached to the thread, is pulled right into his hand.

An improvement on this manner of performing the trick, consists of having the chosen card fly into the performer's hand, while the remaining cards are still going through their evolution. To the thread, interlacing the cards, is attached a short thread, to which the duplicate of the selected card is temporarily attached by simply passing it through two holes made in the card with a rather coarse needle. The pack is then arranged as before, the prepared card being, however, placed in the middle of the pack. When the cards fly about by the agency of the thread, which passes through the performer's fingers, the chosen card is finally reached and flies into his hand, and being but loosely fastened to the thread, the latter continues in its passage, pulling itself out

of the card, which the conjurer retains. In the meantime, the remaining cards on the tumber are still continuing their peculiar movements.

If desired, the performer can dispense with the appearance of the chosen card and simply use the trick as an effective finish to an exhibition of flourishes. For this purpose, he holds the prepared pack of seventy to eighty cards upright in his hand, the little finger being stationed at the bottom of the cards, the thumb at one side and the remaining fingers at the other. The assistant, upon receiving his cue, pulls the thread, not too rapidly, causing the alternate cards in the performer's hand, to fly into the air with pretty effect.



The New Rising Cards From The Hand.



THOSE of my readers who are familiar with standard card tricks, no doubt are acquainted with the regular method of causing cards to rise out of the pack, while the latter is held in the right hand. The thumb is stationed at one side of the pack, the third and fourth fingers at its other side, the first and second fingers hidden behind the pack and gradually push up the rear card, which is a selected one, brought to this place by means of the pass.

An improvement over this method has been invented, by the aid of which the performer is enabled to hold the pack in such manner, so that the thumb and every one of the fingers are in sight at all times. The improvement lies in the use of an extra finger, which is held between the first and second fingers, thereby taking the place of the first finger, which is hidden on the rear side of the cards and which, as in the older method, pushes up the last card.

In Figs. 133 and 134, the operation is shown as seen from both sides.



FIG. 133.



FIG. 134.



SECOND METHOD.

FROM an examined pack of card, several are selected and replaced in the pack, which the performer holds in his right hand. The chosen cards, at the performer's command, now rise, one at a time, out of the pack, which is then shown once more.

The trick in this case depends upon the substitution for the examined pack, of a prepared one, all the cards of which, excepting the first and last, have a hole (A, Fig. 135) cut out of their center. The selected cards, which the conjurer allows the spectators to retain until the change of

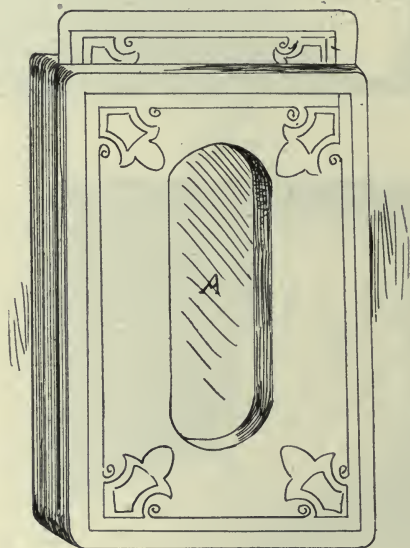


FIG. 135.

packs has been effected, are then inserted at any place in the pack that the spectators may desire. The performer then transfers the rear card of the pack to the front and next seizes the cards by holding the thumb at one side, the first finger at the back and the remaining fingers at the other side of the pack. To cause the cards to rise, he simply inserts the index finger in hole A and pushes up the first card

that comes in contact with it. In the same manner, the remainder of the chosen cards is made to rise, after which the former rear card is again transferred from the front to the pack of the prepared pack, which may now be shown from both sides.



The Cards Rising Through The Air.

IN THIS form of the Rising Card Trick, the performer holds the pack in the right hand and commands the first one of the selected cards to rise. The card leaves the pack as commanded and is seen floating through the air into the conjurer's left hand, which is held some three feet above the pack. The card is seized, shown from all sides, and the same process repeated with the remaining chosen cards.

Each one of the cards that rises in this mysterious manner, is slightly prepared by gluing on the back two small strips A B cut from cards of a similar design. The strips are bent over in the shape of a hook as indicated in Fig. 136:

For the sake of distinctness the hooks are made very perceptible in the diagram, although in reality they are hardly noticeable, especially if cards of an intricate pattern are used. These cards, all prepared alike, are concealed about the person of the conjurer, who commences the experiment by forcing similar cards. After the forced cards have been returned to the pack, the performer on his way to the table, adds to it the prepared cards, placing them on the top.

Stretched horizontally across the stage at a distance of about six feet or more from the floor, is a black silk thread A, Fig. 137, directly under which the artist takes his position. One end of this thread is fastened to a hook behind

the left wing, while the other end passes through a screw eye attached behind the right wing, and is allowed to hang down

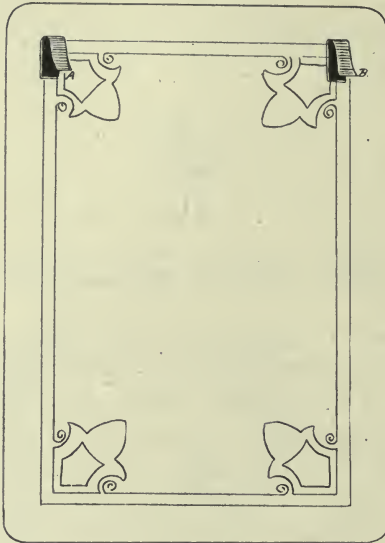


FIG. 136.



FIG. 137.

three or four feet. To this end of the thread is attached a small bag which contains a few shot, the whole arrangement simply serving as a weight to pull up the card. Care

must be taken to have the bag just a trifle heavier than one card.

While stating what is about to take place and indicating the process by a gesture, the performer elevates the left hand and with it brings down the thread to the position A2, and slips it under the hooks, of the rear card, (A B Fig 136) holding the pack rather firmly, so that the card will not make a premature appearance. At the proper time, he slightly relaxes his hold on the cards and the rear one is slowly carried, by the thread, up to the left hand, elevated to receive it, which in bringing down the card, fetches the thread as well. The latter is slipped under the hooks of the next selected card, which is now on the bottom of the pack. Thus all the chosen cards are successively made to rise in the same manner as the first one.



THE EXCELSIOR RISING CARDS.

IN THIS trick, we become acquainted with a superior form of the Rising Card Trick, which has the great advantage over the other method in that no specially prepared cards are required. After the pack has been given to the spectators with the request to select any cards they desire, and after these cards have been returned to the pack, it is given a vigorous shuffle and placed into a handsome metal case, open at the top, front and back, as shown in Fig. 138. This case is then placed on a small side table or stand, which is not draped in any way and the top of which is comparatively thin, giving the whole an appearance which precludes all idea of preparation.

At the word of command, the first one of the chosen cards rises out of the pack. It is seized by the conjurer, who passes it and also the card case and remaining cards, for in-

spection, requesting the spectators to shuffle the cards once more, before replacing them in the case, which is then placed on the table and the next card made to rise. This process is repeated until all the chosen cards have made their appearance, the performer freely showing case and cards which are shuffled each time before a card rises.

The trick, in this instance, lies in the table, the leg of which contains a piston set in motion by a thread, in the hands of an assistant. The piston, rising, causes a curved clock spring to push upward through a small hole in the table top, its points (BB, Fig. 138) engaging the top card,

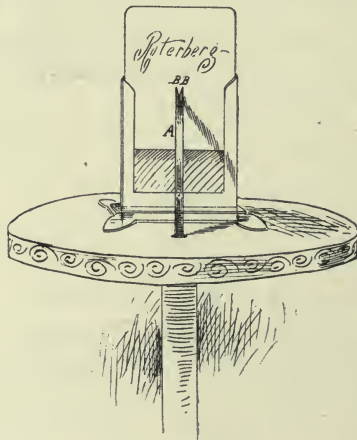


FIG. 138.

which is one of the chosen ones, forcing it up and out. As this happens on the rear side of the pack, the process is neither seen nor suspected by the company. As the performer removes the risen card, the assistant relaxes his hold on the thread attached to the piston, which recedes within the table leg and carries with it the clock spring fastened to its upper end. In this manner all the chosen cards are successively made to rise.

The method of discovering what cards have been chosen, is rather unique. The pack that is handed to the spectators with the request to chose from it any cards they like, is an

unprepared one, which, however, is adroitly changed by the performer for a narrower pack, while the selected cards are still in the possession of the spectators. These cards, when replaced in the narrow pack, can easily be distinguished from the others on account of being a shade wider. So, all the conjurer has to do after the pack has been returned to him, is to make the pass at a wide card, thus bringing it to the top of the pack and placing it to the rear in the case. If the performer is at all skillful, he can ascertain the names of the chosen cards from the spectators, and before replacing the cards in the case, bring the card he desires to have rise next, to the back of the pack by means of the pass.



THE RISING CARDS AND TUMBLER.

AFTER a number of cards have been selected, they are returned to the pack, which is then shuffled and placed, for the time being, on the table. The conjurer then introduces an ordinary tumbler, which is just large enough to contain the cards, which are then placed into it. Retiring, at some distance, the performer asks the first person who took a card, for its name, and upon being informed, commands the card to rise out of the pack. His command is instantly obeyed, whereupon, he seizes the card and immediately passes it for inspection. In the same manner, the other cards rise out of the glass, and finally, both pack and glass are examined to prove absence of all preparation.

The cards used are, of course, forced and are placed indifferently in the pack, which is laid down while the performer exhibits the glass, into which the cards are then placed: but not the first pack, but another one lying next to it on

the table. The substituted pack is prepared in the following manner: In the upper edge of the first card a slit is made into which is engaged the end of a fine black thread, which is prevented from being pulled out by a knot, in the end of it. This thread passes over the back of this card and upon it is then placed a duplicate of the last card, that the conjurer intends to force. The thread is led upward on the back of the last card, and passing over the top of an indifferent card and down its back, a duplicate of the next card is then laid on the thread, which passes up and over another indifferent card. This process is continued until all selected cards are so arranged in the pack, that a pull on the thread will cause them to rise in succession, while the indifferent cards over which the thread passes, are left undisturbed. When the prepared pack has been inserted in the tumbler, it is an easy matter for the assistant, in the possession of the end of the thread, to cause the cards to rise at the performer's command. After the last card has risen, the conjurer with the right hand takes the pack out of the glass, seizing the latter with the left hand, and advances towards the company to show that the cards and tumbler are unprepared. The assistant retains his hold on the thread, thereby pulling it out of the slit in the first card, and thus removes all traces of the *modus operandi*.

If the performer desires to dispense with the assistant, he must have fastened to the end of the thread a bent black pin, which is secretly hooked into the trousers. Retiring to a distance sufficient for the thread to become taut, he commands the first card to rise, at the same time retreating a trifle, thereby causing the card to be forced out by the thread. Showing this card and placing it on the table, he again moves backwards and causes the next card to rise, continuing in this manner until all the cards have appeared. Finally he secretly detaches the hook from his trousers and in removing the cards from the glass, pulls the thread out of the slit in the front card.



A COMEDY OF ERRORS.

FIRST METHOD.



THIS IS is the same trick that has just been described, with the addition that every card that rises, undergoes same transformation during the operation. The first card that ascends, usually a Jack, comes out with its back towards the company, and upon being reprimanded for this offense, visibly turns around and then continues rising with its face towards the spectators. The second card to the performer's obvious consternation, is a blank one, which however changes into the selected card. The third card has a corner missing, which at the conjurer's command instantly appears on it.

The cards used for the experiment, are mechanical ones, a detailed description of which will be found under the proper heading. The first card is the Turning Card, the second one, a card constructed on the same principle, excepting that the back of the flap on the upper half of the card is white, causing the card to appear blank, as it rises. The last card is the Improved Torn Corner Card, consisting of an ordinary card, over the corner of which has been placed a pocket, made of black silk.

SECOND METHOD.

In this improved form of the last trick, every card after having performed its particular evolution, is immediately passed for examination. Besides, an additional effect is introduced, the picture of one of the cards, loosens itself from the card proper and makes a bow to the company.

The cards employed are constructed on the same principle, as employed in the first version of the trick, with this addition that the mechanical part is separable from the card proper. In this respect they are identical with the Nonpareil Changing Card, the card proper being passed for inspection, while the trick part is kept concealed in the perfor-

mer's hand. Fig. 139 illustrates the construction of the card with the loosening picture. Over the upper half of the card a closely fitting pocket is slipped, to the lower edge, of which is hinged, by means of a strip of muslin, the picture A which thus appears to loosen itself from the margin of the card, when half way out. Seizing this card and transferring it to the left hand, the conjurer draws off the pocket, keeping it palmed in the right. The card is then given to a spectator with the request to examine it.

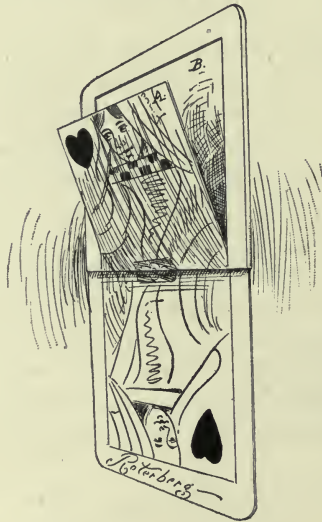


FIG. 139.

The Turning Card Fig. 140 has a similar pocket C to which the flap D is glued. By means of an elastic hinge in the middle of the card, which has previously been folded longitudinally through its center, the flap D instantly resumes its normal position, being released as soon as the upper half of the cards protrudes above the pack. The pocket C is retained in the right hand of the performer, while with the left, the unprepared card is given out and made to bear all the examination. The third one which transforms itself from a blank card into a court card, is constructed similar to

the Turning Card, except that instead of the back of the flap representing a card, it is made of white paper and appears blank until the change occurs.

The last card, a corner of which is magically restored,

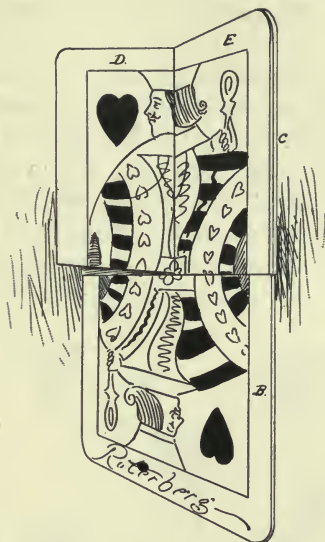


FIG. 140.

is the Improved Torn Corner Card already mentioned in the last trick. After the black pocket has been jerked off by the assistant pulling the thread attached thereto, the card can be subjected to a thorough examination.

THIRD METHOD.



THE TWO automatic trick cards that I am about to describe, can be used to excellent advantage in combination with the first method of the present trick.

One of the selected cards is the Seven of Hearts. Upon being told to make its appearance, the Eight of Hearts is seen to rise instead. The performer apologizes for the mistake and commands the Eight to visibly change into a Seven, which it instantly does. The next card to rise is the

Eight of Diamonds, but here another error occurs, for instead of the Eight, the Seven of Diamonds ascends. Not at all disconcerted by these mistakes, the performer explains that the spirits have evidently confused matters and orders the missing pip of the card to appear, which command is immediately obeyed.

As my readers have no doubt correctly surmised, the cards employed are mechanical, and are set in operation by the cards themselves in leaving the pack. The first card is a version of the Moving Pip Card, a fine silk thread being substituted for the usual three hairs, which would be too delicate for this form of the trick. This card is not backed as usual, its rear side behind which the mechanism is conceal-

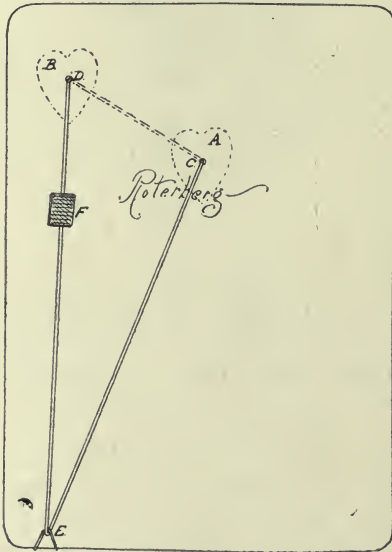


FIG. 141.

ed, being left open, Reference to Fig. 141, will make the construction of the card apparent. The thread to which the block F is fastened, passes through loop E, thence upwards and through hole C to the face of the card. It is led through the moving pip A, and thence through the hole D

in the stationary pip B, back to the block E to which it is again attached the thread, thus practically forming an endless belt.

Fig. 142 gives a front view of the card, behind which is placed an indifferent card, to the upper corner of which a block has been glued, the object of which is that when the mechanical card has risen about an inch and a half, the block F will strike the projection on the card behind it, and will cause pip A to travel to B, as the card ascends.

The construction of the next card is more difficult to explain, although readily apparent upon inspection of the card itself. In the front of the card, at the place which the eighth pip should occupy, a hole (A1, Fig. 143) is cut. On the

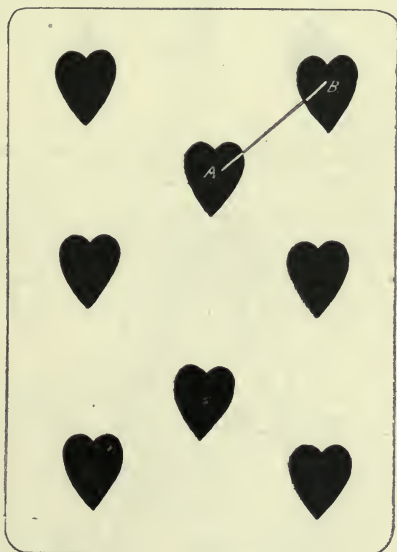


FIG. 142.

back of this card is then glued another card, with a rectangular hole (BBBB, Fig. 144) cut out of it. Under this card works a slide, indicated by the smaller rectangle of dotted lines in BBBB. On the front side of the upper end of the slide, at A2, red paper is glued, while the lower end of the slide is cov-

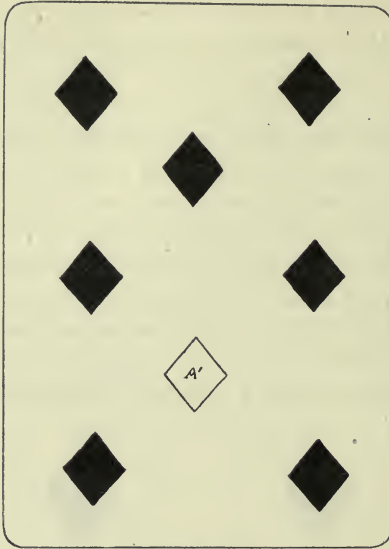


FIG. 143.

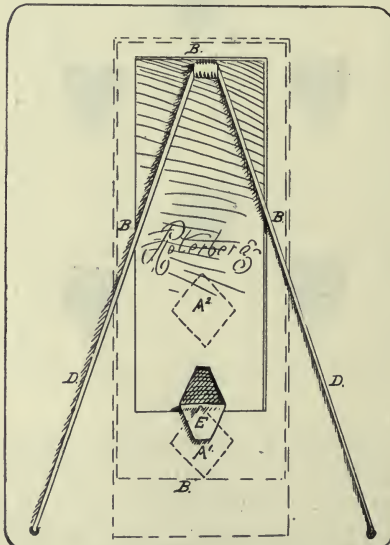


FIG. 144.

ered with white paper, so that the card, when set for the trick, represents a Seven of Diamonds. In the slide, two incisions are made, resulting in the triangle E, which is then bent over as shown. Over these cards, is glued another card, out of which is cut a hole, indicated by the continuous lines of the smallest rectangle in BBBB. As the card, thus prepared, rises out of the pack and gets beyond flap E, which serves as a latch, the latter returns to its normal place and the fine elastic, DD, pulls down the movable slide on the inside of the card, thus causing the red part, A2, of the slide to occupy the position A1, changing the Seven into an Eight of Diamonds.



THE HAND OF CAGLIOSTRO.

IN THIS version of the Rising Card Trick, the pack is inserted in a goblet, at a little distance from which is placed a similar but empty goblet. Across the top of both is laid an imitation hand (Fig. 145), made of

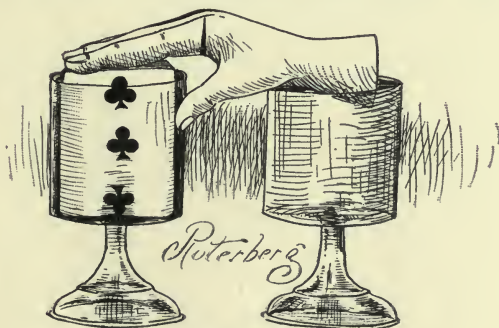


FIG. 145.

papier mache, to which the performer attributes wonderful properties. At his command, the hand picks the selected

cards out of the pack in the goblet.

As already mentioned, the trick is simply a clever modification of the Tumbler and Rising Cards, explained elsewhere, the pack, placed in the goblet, being prepared with a thread.

The first three fingers of the hand are connected thereto by a cloth hinge, so that when the assistant pulls the thread and the first card rises, the latter will force the hinged fingers upwards, thus creating the appearance of the hand picking out the card. The same process is repeated with the remaining cards.



Prepared and Mechanical Cards.

ON account of the number of cards which belong under this class, I have decided to devote a special chapter to their description. Mechanically arranged and otherwise prepared cards, are frequently used with excellent effect by the professional conjurer. They will also prove of great service to the amateur, as some astonishing tricks may be performed by their aid, without requiring much dexterity on the part of the performer. A few words of caution, however, may not be out of place. In the first place, all mechanical cards used by the conjurer should have the same backs as those of the ordinary cards employed in his experiments. Secondly, the performer should avoid the successive use of several mechanical cards, arranging his program in such a way, that several feats with ordinary cards precede the one in which the prepared card is used. Lastly, the magician must learn to make an adroit substitution of the ordinary card for the prepared one, by means of one of the several changes, described in the first chapter of this book.



THE CHANGING CARD.

IN THIS, one of the oldest forms of mechanical cards, the Queen of Hearts is made to change into the Queen of Clubs and *vice versa*. The card used consists of the following parts:

1st.—A Queen of Hearts from which have been cut the sections A, A, Fig. 146.

2d.—A specially prepared skeleton card, shown in Fig. 147, one corner representing Hearts, the other, Clubs. The margin of this card must be raised by gluing thereon the the margins cut from two or three other cards.

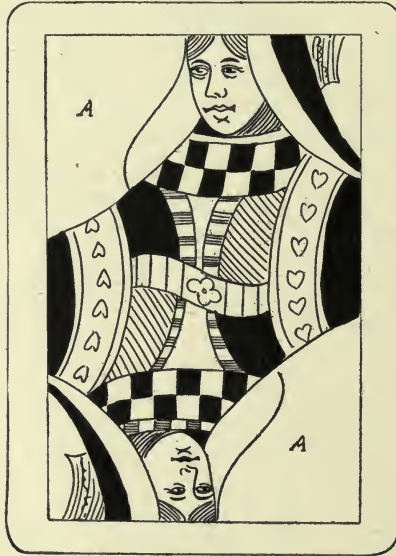


FIG. 146.

3d.—A specially prepared half card, illustrated in Fig. 148, designed to slide up and down within the marginal frame of the skeleton card. On the center of the back of this piece is glued a small block with which to move it up and down to effect the change.

4th.—A common card, through the center of which has been cut longitudinally a narrow slot D (Fig. 149) about two inches in length.

These parts are assembled in the following order:

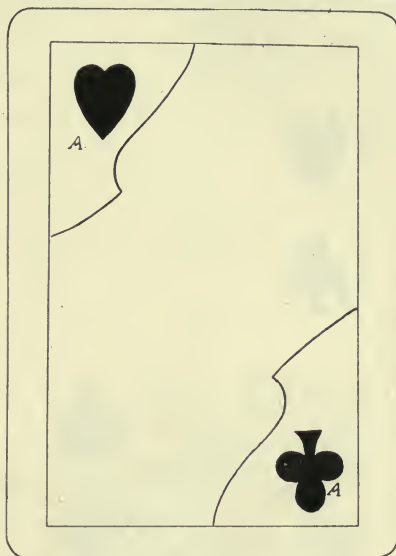


FIG. 147.

The common card, with the slot D, is laid face upwards; on this is placed the card shown in Fig. 147, with its face

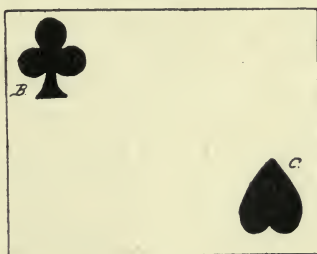


FIG. 148.

and thickened margin uppermost; within the frame is placed the small card, Fig. 148, the small block thereon protruding through the slot D; finally, on the raised frame and over

the half card, is placed the prepared Queen (Fig. 146). These parts, being thus assembled, are all glued firmly together, with the exception that the small card, Fig. 148, must be free to move up and down on the inside, by manipulation of the small block on the rear, and thereby change the spots that appear on the corners of the Queen.

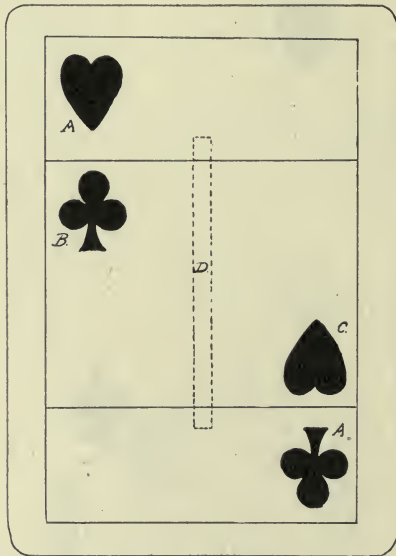


FIG. 149.

The usual method of utilizing this card in the course of some trick, is to force the Queen of Clubs and have it shuffled into the pack. The performer then pretends to pick out the selected card, but exhibits the Queen of Hearts instead; whereupon, he is informed that the Queen of Clubs has been chosen, not the Queen of Hearts. Stating that it is an easy matter to correct the mistake, he moves the slide and shows that the wrong card has changed into the desired one.



THE UNIQUE CHANGING CARD.

DEPENDING on the same principle as the preceding, is the Unique Changing Card, which is no doubt one of the best of all mechanical cards, as a Queen of Hearts, in an indetectable manner, changes into the Jack of Spades. Both cards are so different in appearance, that even the most astute of spectators will be puzzled by this visible change.

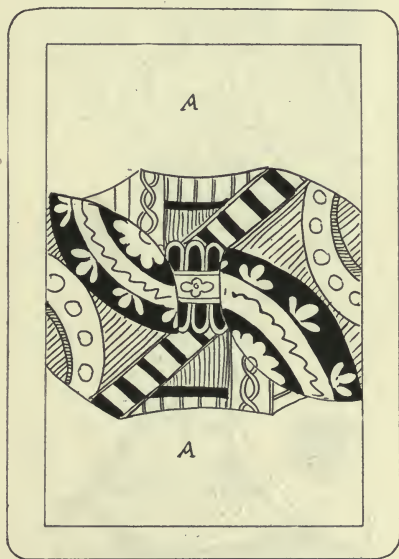


FIG. 150.

Parts A, A Fig. 150, are neatly cut from a Jack of Spades. Another Jack of Spades, and Queen of Hearts are cut in halves, one of each, B, C Fig. 151, being then pasted on an indifferent card. Around the edge of this card, a card board frame of the width of the margin is then glued, in which the slide Fig. 152, consisting of parts of each card, can easily move up and down, midway between the top and bottom as shown in Eig. 153. The frame on this last card is

evenly covered with glue and the prepared Jack of Spades, Fig. 150, is neatly placed over it. In the rear card B C, Fig. 151, a slot F has been cut to correspond with a plug glued on



FIG. 151.



FIG. 152.

the back of slide D E, Fig. 152, By moving the latter upward, a Queen of Hearts is represented and by moving it downwards the Jack of Spades is shown.



FIG. 153.



The Diminishing Card.

AFTER exhibiting a court card of the original size, the performer, by passing his hand over it, causes it to diminish to half of its original size. Taking this miniature card in his hand, he makes it disappear, and reproduces it from any part of his body. Holding it by one hand, and showing the card from both sides, he breathes on it and it is seen to suddenly resume its former size.

The card used is one that folds in the center, having the tendency to spring back into its former shape on account of two flat elastic strips glued on its inside. On the upper

half of the back of this card is glued a court card of half the size of the first. Under the pretense of rubbing or stroking this card, the performer folds the upper half over the lower one and exhibits the card in its reduced form. The complete vanishing of the diminished card depends upon an apparent transfer of the card from the right into the left hand, the card being really retained in the right. The closed left hand is slowly opened with a rubbing movement and shown to be empty. Placing the right hand, in which the folded card is concealed, to his sleeve, the conjurer pretends to take the card from there, afterwards restoring it to its full size by allowing the card to expand, at the same time breathing upon it.



The Latest Diminishing Card.



THE TRICK that I am about to explain, is a vast improvement over the one just described, for the very reason, that the card is made to diminish four times, finally vanishing altogether. Another advantage is that only one hand is used during the trick.

The construction of the card is as follows: The large court card is first cut into four pieces of equal size, which are then glued on a piece of sheet rubber of the size of the card itself, Fig. 154. When the glue has dried, three smaller cards are glued on the back of the card as shown in Fig. 155. Another card of the same size as the two small cards in Fig. 155, is then treated in exactly the same way, being first cut in four and mounted on sheet rubber, Fig. 156, and then having three smaller cards glued on its back, Fig. 157. The small card is concealed in the left hand, while the large card, is held in the right. Waving the latter up and



FIG. 154.

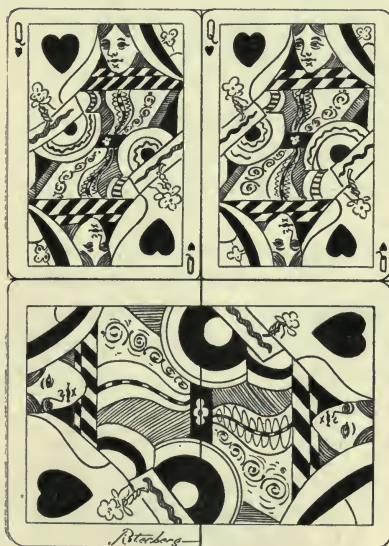


FIG. 155.

down once or twice, the conjurer under cover of this motion, quickly folds the half of the large card over the other half and exhibits the second or half sized card. Again the hand is moved up and down, the folded card is doubled once more and seems thus to have been reduced to one-fourth the size of the large card. The critical moment of the trick is now at hand, for the small card concealed in the left hand is next to be substituted for the folded one. The best plan by which to do this, is to place the left hand over the right under the pretext of squeezing the card, the palmed card be-



FIG. 156.



FIG. 157.

ing left on top of the other. The top card, that is the one not doubled, is then visibly placed in the left hand, the folded card remaining concealed in the right, which is disposed of immediately.

By the process already described, the reduction in size continues; next, to one-eighth, and at last to a sixteenth of of the size of the original card. Finally the folded card is made to disappear by apparently transferring it from one hand to the other.



The Changing and Diminishing Card.

THE card of the above title is a particularly clever one, for the reason that at the end of the trick, there is left nothing for the spectator to examine, the card having vanished altogether.

The effect of the trick is as follows: A Seven of Diamonds is shown and, upon being rubbed, changes into the Jack of Hearts. The latter is rubbed and, upon removal of the hand, is seen to have become half its former size. After showing the small card from both sides, the conjurer causes it to vanish altogether.

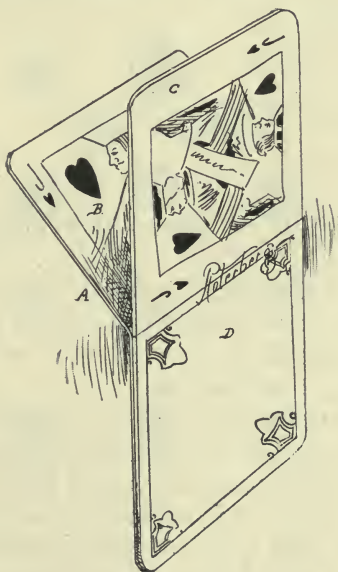


FIG. 158.

The construction of this card is very simple, being identical with that of the Flap Card, minus the usual elastics. It has an addition, consisting of a card half the usual size, which is glued on the back of the Flap Card. In Fig. 158,

the side representing the Seven of Diamonds is to the rear; B, when folded down, shows as the Jack of Hearts; C is the small Jack and D the back of the card. Thus, the Seven of Diamonds is first shown and the upper flap turned down under cover of the hand, the Jack of Hearts thus becoming revealed. This is folded down and the small card is shown from both sides. The usual process is then repeated, of pretending to place the card from the right into the left hand, but really retaining it in the latter, with which the artist reaches for the wand lying on the table, at the same time dropping the folded card on the servante. With the wand, the closed left hand is then touched, slowly opened and seen to be empty.



The Changing and Enlarging Card.

THIS effective feat, the climax of which usually creates considerable merriment, is exhibited to its best advantage in connection with the following sleight of hand trick.

After two cards, say the Eight of Spades and the Queen of Clubs, have been forced upon the spectators and shuffled into the pack, the conjurer takes any card—say the Six of Hearts—and, by rubbing it, proceeds to change it into the the first one of the selected cards; namely, the Eight of Spades. This he transforms, by the same process, into the remaining chosen card, the Queen of Clubs. Pretending to hear that some one in the back rows is not able to see these changes, he offers to make the card larger. Passing his hand over the Queen of Clubs, it is seen to become three times its former size; which unexpected transformation, as I

have already said, generally provokes a laugh on the part of the spectators.

In Figs. 159 and 160, the construction of the trick card is illustrated. On the back of the large Queen of Clubs (Fig. 160), which is printed on white muslin, three ordinary cards (Fig. 159) are glued, elastic hinges being previously

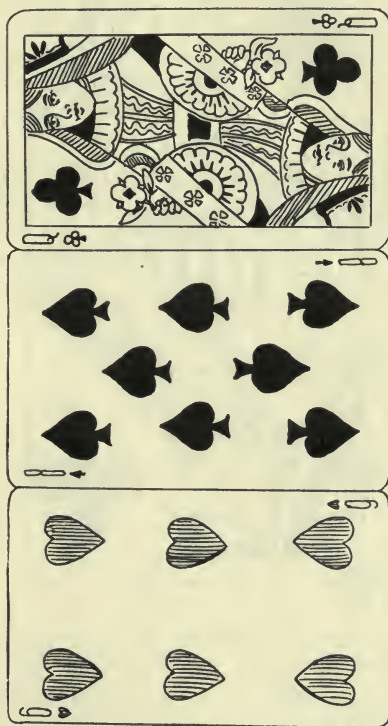


FIG. 159.

inserted, so that the large card can be folded up and will resume its former shape, when released.

The folded card is concealed under the vest of the performer, who then proceeds to force the Eight of Spades and Queen of Clubs. These cards are replaced in the pack and thoroughly shuffled. On his return to the table, he secretly obtains possession of the vested card and adds it to the pack.

The Six of Hearts, which he takes from the pack a moment later, is one phase of the prepared card which, by turning around, is easily changed into the Eight of Spades, the first of the chosen cards. Under pretense of rubbing the



FIG. 160.

latter, the performer allows the card to partly expand under cover of the hand, and, after folding the Six of Hearts under the Queen of Clubs, shows the latter. Holding the folded card by the ends, he states his intention of making it larger, suddenly allowing it to expand with the aforesaid result.



The New Quadruple Changing Card.

OPON rubbing a card, shown to be the Ace of Hearts, with the right hand, the card is seen to become transformed into the Jack of Diamonds. This gives place to the Three of Diamonds, which a moment later is changed into the Queen of Spades and, if desired, can be turned back into the first card shown, the Ace of Hearts.



FIG. 161.

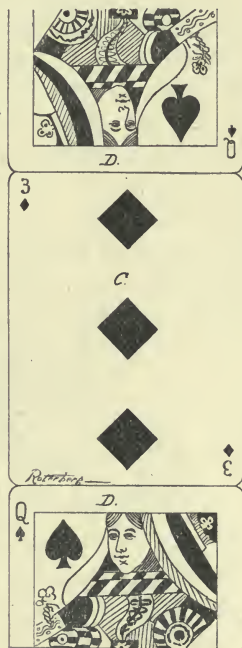


FIG. 162.

In constructing this novel changing card, a Queen of Spades and a Jack of Diamonds are first cut into exact halves, each one of which, by means of sheet rubber, is attached to either end of an Ace of Hearts and a Three of Diamonds, as illustrated in Figs. 161 and 162. The two sets

are then neatly glued together and allowed to dry thoroughly.

The elastic hinges, formed by the insertion of the sheet rubber strips, give the card the tendency to assume the position shown in our drawing. To prepare the card for the trick, the two Jacks of Diamonds (flaps A, A) are first folded over on the back of the card; the side B is then shown to be the Ace of Hearts. Under cover of the other hand, the card is secretly turned around and seen to have changed into the Jack of Diamonds, the flaps being held down by one of the fingers to prevent them from flying up. Again pretending to rub the card, the performer releases the flaps, which instantly assume the position shown in the illustration, and which are then, one at a time, folded over on the back of the card, which is now shown to have become the Three of Diamonds. The card is again turned around under cover of the hand, and the last change, the Queen of Spades is exhibited.

Before and after the trick, the folded card is placed under the pack on the table, the flaps being thereby prevented from prematurely expanding.



THE CARD AND ROSE.



A CARD, preferably the Queen of Hearts, is exhibited and covered an instant, with the other hand, during which process it changes into a beautiful rose, which, if desired, may be changed back into the card.

The card (Fig. 163) of course is a prepared one, which by means of elastic hinges, is arranged in such a manner that its upper and lower parts, A and C, can be folded on B, instantly resuming their former position the moment the pressure is released.

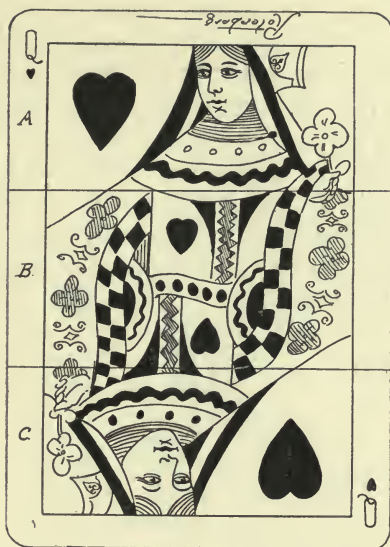


FIG. 163.



FIG. 164.

On the back of B are glued a handsome artificial rose and a few leaves, which in all occupy about the same space as the card itself (Fig. 164).

In performing the trick, the card is held by the tip of the thumb and first finger of the left hand. In placing the right hand over the latter, part C is folded on B and then A on C. The folded card is now turned around, the hand is removed and the rose is exhibited. If it is desired to change the latter back into the card, the process just described is simply reversed.



THE FLORAL CARD.

IN THIS form of the Rose Card Trick, the card which is transformed into the flower, is shown from both sides before and after the trick. The construction of the card is very simple, the flower used being one of

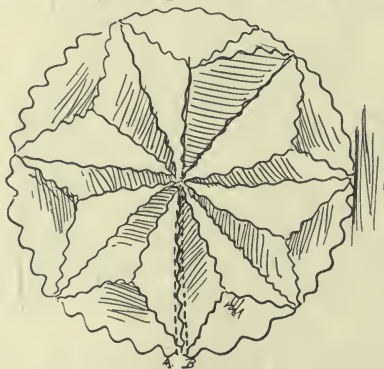


FIG. 165.

folding kind, which when opened fully as shown in Fig. 165, presents the appearance of a large floral ball. The card used is a double one, (Fig. 166) only the lower halves (C, D)

of which are glued together, while the upper halves (A, B), which are scored at their union so as to fold down without breaking, are left open. To the back of the upper halves A and B, is glued the folding flower, which is made of tinted tissue paper, thus presenting a pretty appearance. With A and B folded against each other, the card may be freely

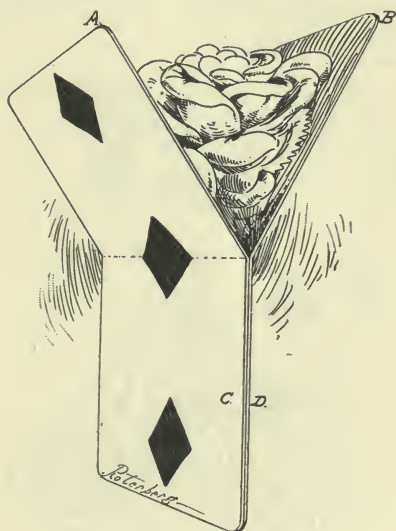


FIG. 166.

shown from both sides, as it is only a trifle thicker than two ordinary cards. Both hands are placed together, A and B are turned down under their cover and the card has apparently vanished, the floral ball having taken its place. By reversing the operation, the flower is changed into the card.



The Penetrative Card.

IN THIS illusive trick, a card is gradually pushed through the crown of a silk hat. The card, which must be a court card, is prepared for the trick by drawing, with the edge of a sharp penknife, three lines across its face as shown in Fig. 167. The card thus scored, may be folded on these lines and opened again without any traces of the scoring being visible. On the back of this card is then glued a piece of the same silk material, used in the manufacturing of silk hats or if that is not ob-

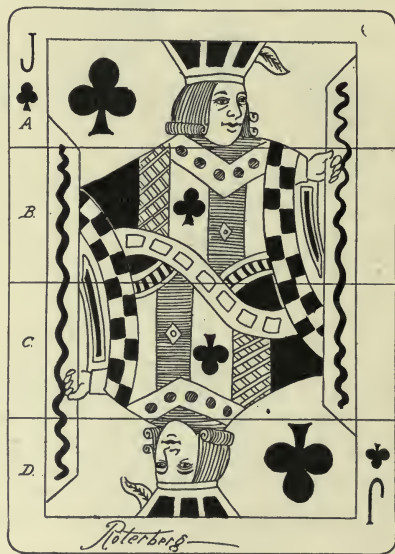


FIG. 167.

tainable, a good quality of black satin may be substituted. When this has dried, the projecting edges of the cloth are neatly trimmed, after which the entire edge of the card is blackened, so that the card when placed face downwards on the crown of a silk hat, cannot be seen.

The performer introduces the trick by borrowing a silk

hat, secretly placing the prepared card on the crown as he returns to the table, where he deposits the hat. He then forces a duplicate of the prepared card and seizing the hat with his right hand, places the left hand, which holds the selected card, on its inside, quickly slipping the card under the leather band of the hat. At the same time the right hand turns up part A of the card, in illustrated in Fig.



FIG. 168.

168. Giving the hat a slight downward motion and at the same time sliding the card a little more towards the center of the crown, the second part B of the card is raised; the same process being then repeated with the last parts C and D, when the entire card has thus become visible and is carelessly thrown face upwards on the table.

If properly performed, the illusion of the card being gradually pulled through the crown of the hat, will be found to be perfect.



THE TORN CORNER CARD.

AFTER A card, say the King of Hearts, has been drawn, the conjurer tears off one of its corners and states that he will restore the card to its former condition by use of magical means. Holding the cards by the finger tips of the left hand, he takes the



FIG. 169.

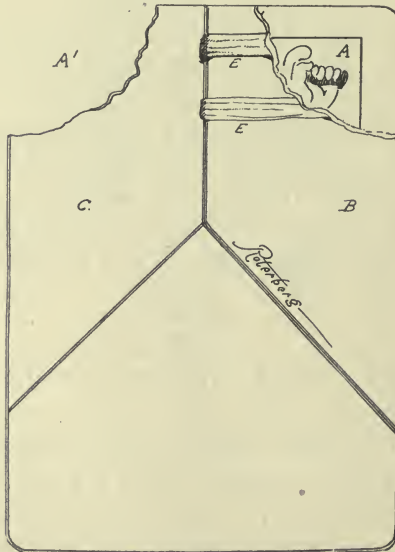


FIG. 170.

corner with the right and pretends to throw it at the card. At the same moment the card in the left hand, is seen to become restored and is immediately shown from both sides.

The selected or rather forced King of Hearts in the first place, is adroitly changed for a duplicate, mechanical card by means of the Bottom Change.

In Figures 169 and 170, both sides of the trick card are shown. A represents the missing corner. B is a hinged flap, to the upper corner of which the corner A is neatly pasted. By means of the two elastics, E, E, glued between the cards proper and flap B, the latter is given the tendency to fold over on C, being prevented in this by a very small metal clip, slipped over the edge of the flap B and the card. At the same moment that the right hand pretends to throw the detached corner against the card, one of the fingers of the left hand removes the clip, and flap B instantly flies over against C, thereby restoring the corner. The card if accurately made, can then safely be shown from both sides at a distance of only a few feet.



The Improved Torn Corner Card.



WHILE the card just described is especially suitable for use in the parlor, the improved form of the trick is better adapted for places, where the exhibition takes place at some distance from the audience. In this method of the trick, the card after its corner has been restored, is immediately passed out for inspection.

For this purpose, a small pocket A Fig. 171, made of thin metal, painted black, or a black satin pocket is slipped over one of the upper corners of the card, which, when viewed from a little distance, presents the appearance as if

the corner is missing, especially when the conjurer holds the card in such a way, that his black dress coat is directly behind it. In order to appear to restore the card, all that is necessary is to remove the pocket, which is easily accomplished by pulling the fine thread B, attached to it. The

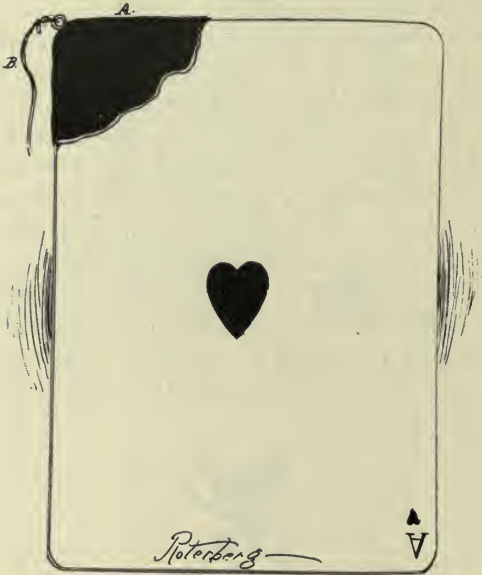


FIG. 171.

best manner of introducing the trick is to force a duplicate of the prepared card and then substitute one for the other, at the same time holding a corner, torn from another card, over the black pocket. A pretense is made of tearing off a corner, the loose piece being exhibited instead, the pocket over the corner of the card completing the deception. The trick is then finished in the manner already described.



THE FLAP CARD.

HE card of this name is perhaps one of the best known of mechanical cards and is still extensively used in connection with many card tricks. A court card, say the Jack of Hearts, is first exhibited from both sides. Requesting a lady to breathe on it, or doing so himself, the conjurer causes the card to visibly change into an entirely different card (in our case, the Three of Hearts), both sides of which are then also shown.

The trick of course, lies in the card, which is constructed on the following plan:

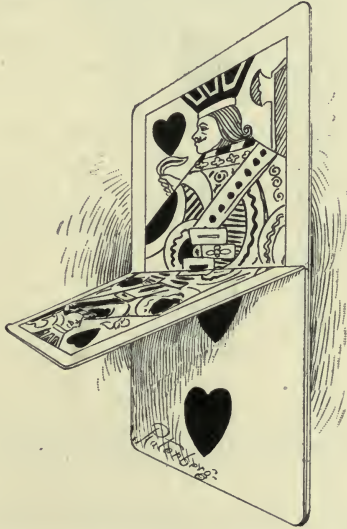


FIG. 172.

Across the width of the back of the Three of Hearts, a slight incision is made, which allows the card to be folded in half. Two strips of flat, white elastic are then glued to the lower end of the back of this card, and after being stretched a trifle, their ends are glued to the upper end of the card. The lower end of this folding card is then glued to the Jack of Hearts, after which, half of another Jack of

Spades is glued to the back of the Three of Hearts. The finished card appears as shown in Fig. 172, which, for the sake of clearness, represents the Jack of Hearts in the act of folding upwards and exposing the Three of Hearts. In its normal condition, the false flap of the court card lies folded against the court card proper.

To set the card for the trick, the flap is folded down, being prevented from flying back by one of the fingers of the hand holding the card, which is shown to be the Jack of Hearts. In the act of breathing upon it the performer releases the elastic flap, which immediately flies back into its former position, disclosing the Three of Hearts.

Two flap cards, one which produces a change of a Three of Hearts into a Jack of Hearts and the other one of which the reverse change, that is Jack of Hearts into the Three of Hearts, are sometimes used to produce the following effect. The flaps of both cards, one of which is held in each hand, are turned down, thus showing the Three in one hand and the Jack in the other. A quick motion is made with both hands, and the Jack is seen in the hand that held the Three a moment ago and *vice versa*.



The Nonpareil Changing Card.



FEATURE which makes the card of this name, the peer of all mechanical cards, is that after the changes, it can be thoroughly examined without any preparation being discovered. The Nonpareil Card (Fig. 173) is practically a flap card changing from the Three of Spades into the Queen of Diamonds, the only difference being, that the latter is removable from the mechanical part of the card, simply being contained in a pocket attached to the rear side of the folding Three of Spades. On

the other half of the back of the latter is glued a half of another Queen of Diamonds.

The Three of Spades is first exhibited. Under cover of the other hand which, for a moment is placed over it, the upper flap A is turned down and the Queen of Diamonds shown, the thumb being held over the dividing line of the

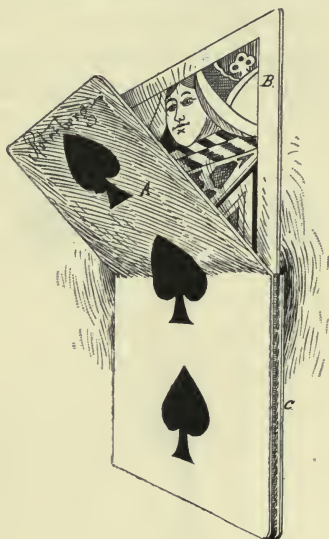


FIG. 173.

Queen of Diamonds and the pocket on its lower half. The card is now apparently transferred to the other hand, but in reality this last hand seizes the Queen B, an ordinary card and pulls it out of its pocket C, which with its folding flap remains palmed in the first hand, to be secretly dropped into the *profonde* while the spectators are inspecting the unprepared Queen of Diamonds.



The New Nonpareil Card.

IN THIS improved form of the trick, the card has instead of one flap, two; one on either side as shown in Fig. 174. B represents the loose card, C the pocket, and A and D the flaps.

In performing the trick, side A is first exhibited. Under cover of the other hand, which is momentarily placed over it, the card is turned around and side D is shown. This

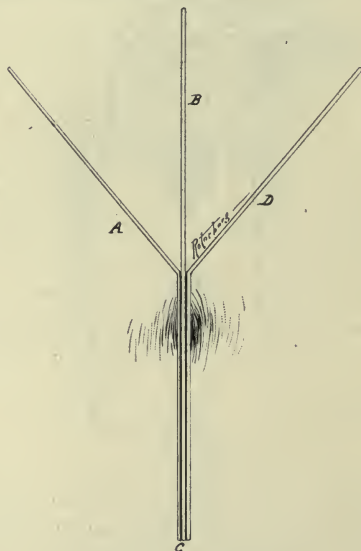


FIG. 174.

flap is then turned down, under the pretext of rubbing the card, revealing the upper half of card B, the lower half of which is apparently completed by a half of a similar card, pasted on the back of D, the thumb being held over the junction of the pocket C and card B. The card is now transferred to the left hand, the loose card being pulled out of C during this operation. While it is being exhibited, the right hand, in which the folded card was retained, disposes of the latter at the first opportunity which offers itself.

THE BOTTLE CARD.

ON THE back of a card, say the Five of Spades, two insertions are made, as indicated by the dotted lines in Fig. 175. The card may then be folded into the shape shown in Fig. 176. Two strips of flat elastic are then glued across the back of this card, which preparation is entirely hidden by pasting over the elastic bands the back of another card, previously cut into three similar pieces.

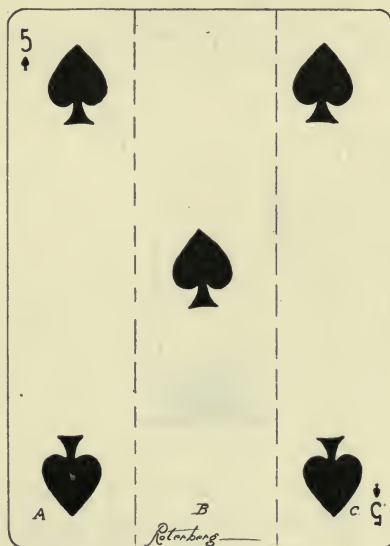


FIG. 175.

A card thus constructed, may be folded as shown in Fig. 176, but as soon as it is released, will spring out flat.

Prior to the trick, the conjurer inserts one end of the folded card into a small clip attached to the rear edge of the table, the clip preventing the card from prematurely expanding. The performer then borrows a handkerchief, which he carelessly spreads on the table. He next introduces a narrow necked bottle, of transparent glass, which, af-

ter being shown empty, is covered with the borrowed handkerchief. In picking up the latter, the conjurer removes the card from the clip and adroitly inserts it, still folded, in the neck of the bottle, while arranging the handkerchief over the latter. In placing the bottle, with a slight thump, on the table, the card falls on the inside and instantly expands.



FIG. 176.

A similar card is now forced on a spectator and, after being placed in a card box or other suitable apparatus, disappears from the latter and, upon removal of the handkerchief, is found in the bottle, which must be broken in order to extract the card. If properly made, the card can now be shown from both sides without any preparation being noticed. If some one expresses a desire to examine it, the performer immediately exchanges it for a duplicate, unprepared card, which must be lying in readiness on the top of the pack for such an emergency.



The Conjuror As Marksman.

TO PROVE his aptitude in other fields than that of conjuring, the performer demonstrates his ability as a marksman, by standing before a mirror and holding a revolver or pistol over his shoulder and shooting a hole through the center of the Ace of Hearts, held by a spectator.

Those of my readers who wish to perform this feat without devoting several months of target practice to acquire it, can either purchase or manufacture for themselves, what is called a Bullet Card, the construction of which is shown in Figs. 177 and 178.



FIG. 177.

A round hole, B, is punched in the pip of the card. On the back of the card, along the edges, is then glued a narrow frame, consisting of two thickness of cards. A lever, C, is then fastened to the back, being arranged so that it can

be operated from an edge of the card. By moving the protruding end of the lever, the end A, on which red paper has been glued, can be made to cover the hole B, in the pip, at will. On the frame is next glued an indifferent card, out of the center of which a round hole has also been cut, which corresponds to that made in the front card. The card, thus arranged, may now be safely shown from both sides, as the hole in the rear card is covered by the lever simultaneously with that of the front card.



FIG. 178.

The conjurer gives this card to a friend, who, at the report of the pistol, which of course contains only a blank charge, moves the lever, causing the opening in both cards to become visible.

By employing an entirely different plan, the card may be inspected immediately after the shot has been fired. For this purpose, the conjurer has previously punched a round hole in the Ace and, by means of soap, covered the aperture with a loose pip, cut out of another card. At the report of

pistol, the friend who holds the card, simply removes the attached pip and allows it to drop on the floor. The spectators are now at liberty to inspect the card.



MOVING PIP CARD.

THE Moving Pip or Hair Card is no doubt the most ingeniously constructed and at the same time one of the most useful of mechanical cards. One feature that will particularly commend it to my readers, is that during the transformation of the card, the

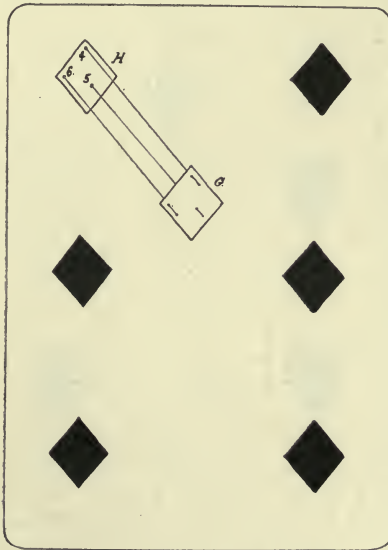


FIG. 179.

latter is held in full view, not being covered in any way. The mechanism, which consists of hairs, cannot possibly be noticed at a distance of even a few feet.

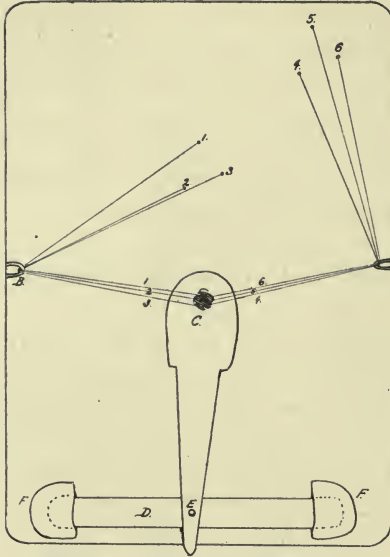


FIG. 180.

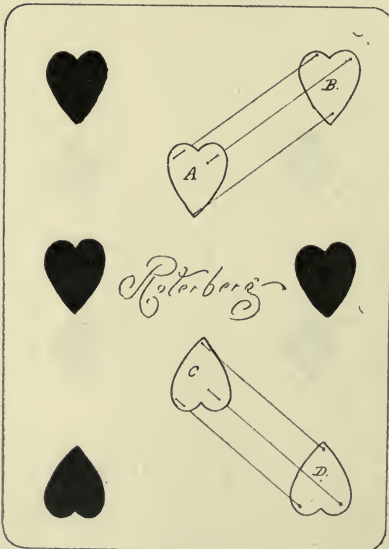


FIG. 181.

Figs. 179 and 180 give a full view of the front and the inside back of the card. BB are two loops of strong silk thread. C is a lever, which can be moved back and forth. By means of rivet E, it is fastened to D, a strip of metal, which is secured to the card by means of two strips of muslin (F, F) glued over it. To the lever C, are glued three hairs (1, 2, 3), which, after passing through loop B, are led in an upward direction through three small holes in the card; thence they pass through the loose pip (G) of the card,

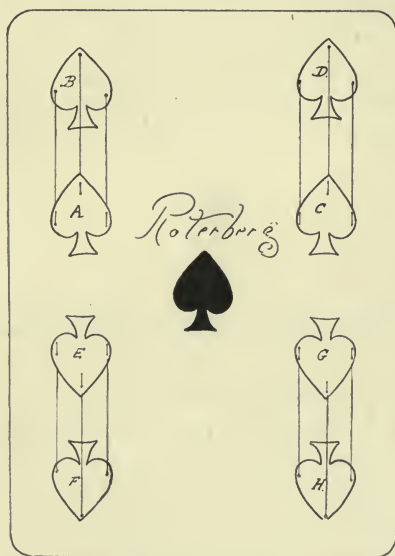


FIG. 182.

which is glued to them. Thence over the face of the card; after which they are led through three other small holes, covered by G in Fig. 179: thence through second loop B, and finally return to the lever C, to which they are glued.

After the reader once understands this rather complicated construction, he will readily perceive, that by moving the projecting point of the lever from the left towards the right, pip E will be thereby pulled up to pip H, completely covering the latter and thus cause the card to visibly change

from a Seven into a Six. The prepared card is backed with an ordinary one, so that both of its sides may be freely shown.

In Fig. 181 and 182 is shown the exterior appearance of two cards, with two and four pips, respectively which move simultaneously. As the mechanical arrangement used in their construction is practically the same as that in the card just described, I omit a detailed explanation of the interior arrangement. Suffice it to say that in the card with the two moving pips A and C, the latter are pulled up over the stationary pips B D completely covering them. In the quadruple pip card, A C E G are the moving pips, A and C being pulled upward to cover the stationary pips B and D, while E and G are pulled downwards, covering F and H.



A Mysterious Transformation



CARD, say the Nine of Hearts, is exhibited and shown to be but one card, which the conjurer places face downwards, on the extended hand of a spectator. Commanding it to change into an entirely different one, the performer requests the gentleman holding it to look at it and it is now seen to have become transformed into the Ace of Diamonds, which may be then be thoroughly examined.

For this interesting experiment, the conjurer must provide himself with a Nine of Hearts, all the pips of which have been neatly cut out with a sharp penknife. The stencil thus obtained, is laid evenly on an Ace of Diamonds, a small weight being then placed on either end of the double card, to prevent them from shifting. The performer next takes a quantity of dry vermilion or of chrome red, procurable at any paint store, and places it in the center of sev-

eral thicknesses of fine muslin or linen, gathering up the corners of the latter and tying a string around the bag thus obtained. Holding it above the double card, he hits the bag repeated taps with a knife, causing a fine shower of the dry red to fall on the two cards. The tapping process is continued until the stenciled pips are well covered over, after which the two weights and upper cards are carefully removed and placed aside. The lower card, which now represents the

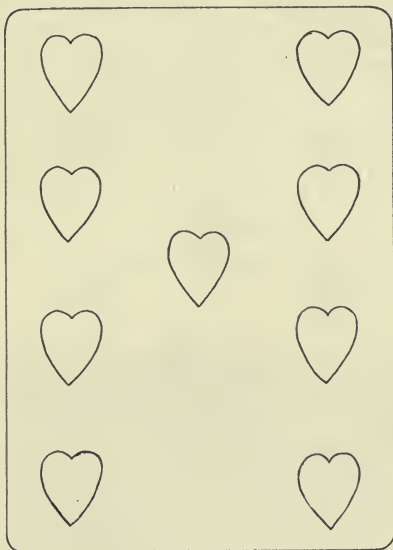


FIG. 183.

Nine of Hearts is then gently laid on the top of the pack, from where the performer takes it at the commencement of the trick. After holding it up high, so that every one can get a good view of the card, the conjurer lowers the hand and to prove that he has but the one card, hits its back a sharp tap with the wand.

The stenciled points thereby become dislodged and fall off, the card having now resumed its former appearance, the Ace of Diamonds, which is then given to a gentleman to hold, or, what is still better, is placed face downwards on

the table. By moving it about a little, all remaining particles of the dry color are thereby wiped off, so that upon examination of the card, nothing unusual can be discovered.

Enamelled cards are naturally better adapted for the experiment than the ordinary cards as, from the former, any remaining traces of the paint can be readily removed by sliding the card across the top of the table.

In order to make the trick complete, the pack is examined after the pretended Nine of Hearts has been given to some one to hold, and is then placed on the table, the top of which is covered with black or any plain colored material. On this lies, face downwards, the real Nine of Hearts, the back of which is painted the same color as that of the table top. The pack is laid on top of the card and, after the change of the Nine of Hearts into the Ace of Diamonds has taken place, the cards are picked up and with them the hidden Nine of Hearts, which seems to have returned to its original place.



THE NEW INK CARD.

ALTHOUGH the card of this name cannot possibly be used in the course of any card trick, a description of it is nevertheless given, for the reason that the card is purely mechanical.

The Ink Card is used only in the well known trick, in which the contents of a glass or glass vase, seemingly filled with ink, are changed into clear water. The ink, in this case, is only a sham, the glass really containing water, which is given the appearance of ink by a piece of black silk, with which the inside of the glass is lined. The silk is carried away with a handkerchief, previously placed over the glass: or, in the latest form of the trick, the glass is not covered

at all, the silk lining being pulled into the leg of the table, through the hollow foot of the glass.

To demonstrate the genuineness of the ink, it has always been customary with conjurers, to dip a playing card partly into the liquid and take it out, showing the lower half of the card to be blackened. In the past, this has been accomplished by previously gluing two similar cards back to back, the lower half of one being painted black. The unprepared side of the card is exhibited, before dipping the latter into the glass, it being turned around during this act, thus showing, when taken out, the blackened lower half.

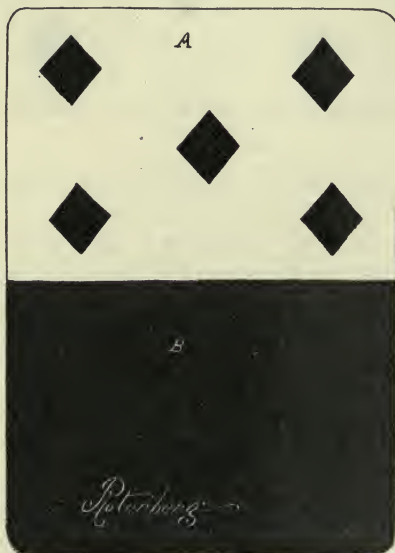


FIG. 184.

The New Ink Card is a decided improvement on this, as both sides are exhibited before and after the the trick, the card being then passed out for inspection.

For this purpose, the lower half of a Ten of Diamonds is first blackened on both sides, Fig. 184. Over it is then slipped a pocket (C, Fig. 185), consisting of a half of a second Ten of Diamonds, to which is attached half of the

back of another card, thus hiding both sides of B, the blackened part of the card proper. The card thus prepared, is casually shown from both sides, being held by the middle finger and thumb, which are placed over the edge of the pocket, C. The first finger is now placed on the top edge

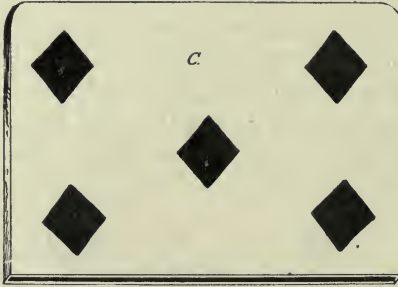


FIG. 185.

of the card, which, in this position, is dipped into the pretended ink. At the same time, pressure is exercised by the first finger, the pocket C slides up, covering A and disclosing B, the lower half, blackened as if having been colored by the ink. After both sides of the card have been shown, the pocket C is secretly slipped off, palmed, and the card given for inspection.



THE ENVELOPE CARD.

THE CARD of this name, is quite a departure from other existing mechanical cards. After a card has been selected and returned to the pack, the latter is given in custody of a spectator. An envelope containing a note, is then brought to the performer, who after reading it, passes his hand over the envelope and causes it to change into the chosen card, which he shows

from both sides. Upon inspection of the pack, the card is found to be missing.

As my reader is possibly aware of the fact, that the selected card is a forced one, palmed off after its return to the pack, I shall proceed at once to the description of the

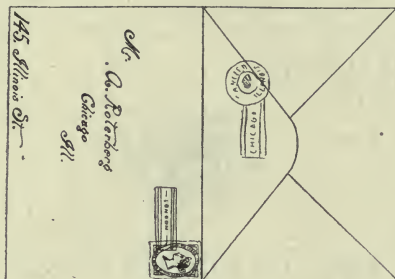


FIG. 186.

construction of the Envelope Card, which is illustrated in Fig. 186 and 187. The envelope used is a rather small one, being of the same size as a playing card. As indicated in the drawing, it may be folded face to face or back to back, a cloth strip serving as a hinge. On the rear side of the

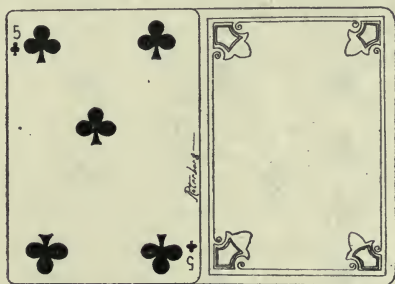


FIG. 187.

opened envelope, is pasted a card and its back. If properly made, the envelope, which contains a small sheet of paper, cannot be told from the genuine article.

The trick envelope is in readiness behind the scenes and is brought in at the proper moment by the assistant.

The performer opens its flap, extracts the note and after pretending to read it, replaces the note in the envelope. Quickly turning it on its hinge, he shows it transformed into the selected card, both sides of which are exhibited.

The trick is a very neat one, especially suitable for parlor work and may be effectively combined with other experiments, thereby forming an acceptable departure from the usual run of card tricks.



THE VANISHING PIPS.

NINE of Diamonds in this trick is transformed into the Five of the same suit; this is changed into a Three, and the Three into the Ace of Diamonds. Not satisfied with this orderly disappearance of the pips, the performer gives the card a final rub and this time causes the last pip to vanish, the card, both sides of which are now shown, having now become perfectly blank.

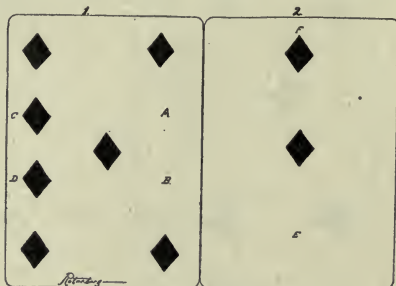


FIG. 188.

Figures 188 and 189 will enable my reader, to readily understand the construction of this card, which in its present improved state, forms quite a clever trick, especially in the hands of a skilled performer, possessed of any real dexter-

ity. He will not stop at the effect I have described but finish the trick by altogether vanishing the blank card.

The card which is of a similar construction as the Envelope Card, is a double folding one. After sides 1 and 2, which temporarily form the front and back of the card, are turned face to face, sides 3 and 4 taking their place, the card represents a blank.



FIG. 189.

The gradual lessening of the number of pips is equally simple. It will be seen that the two pips A and B of the Nine are missing, which fact the conjurer conceals by holding the tips of the first and second fingers of the left hand over these places during its exhibition. In order to transform the seeming Nine into a Five, he simply transfers the card to the right hand, at the same time covering pips C D with the tips of the first and second fingers. Under pretext of rubbing this card, he quickly turns it around and covering E with the thumb, shows that the card has become a Three. To change the latter into the Ace, the card is transferred to the other hand, being turned around during the operation and the thumb placed over pip E. Finally, under pretense of rubbing it, the double card is folded face to face, and shown to have become a blank card.



THE TURNING CARD.

THE CARD of this title is used exclusively in the Rising Card Trick, in which one of the selected cards, usually a Jack, ascends with its back to the company. The performer pretends to be vexed at this and sharply orders the card to turn around and rise, face foremost, which command is instantly obeyed. In Fig. 190, which represents the card in the act of turning around, the principle upon which its construction is based, is conveyed more concisely and clearly than can be done

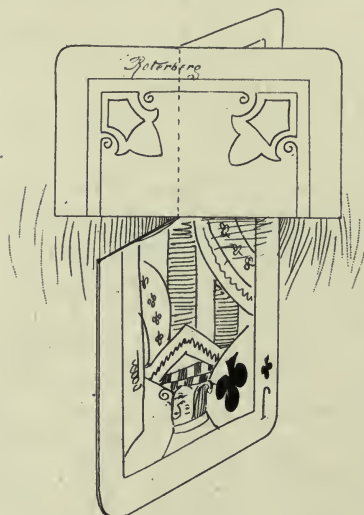


FIG. 190.

with words. The upper part of the card revolves and is folded against the face of the card itself, which in this condition, is inserted in the duplicate pack, prepared for the Rising Cards. While the card is rising back foremost to all appearance, the instant the mechanical upper part protrudes beyond the edge of the pack, it turns around very quickly, owing to an inserted strip of rubber and folds itself on the

back of the card, which is shown from both sides after its removal from the pack.



The Reunited Card.

AFTER A card, say the Queen of Hearts, has been selected, it is cut with scissors into four pieces of equal size by the person who took the card. Taking these pieces from the spectator, the conjurer throws them into the air, in which the pieces reunite into a complete card, which the performer exhibits, and if desired, passes for inspection.



FIG. 191.

The construction of this card is as follows: A Queen of Hearts is cut into four equal parts, which are glued on a

piece of sheet rubber, of the same size as the card, Fig. 191. Another card is then cut into four pieces, which are glued, back uppermost, on the rear side of the rubber, Fig. 192. If neatly made, a card thus prepared, cannot be told from an ordinary one even at slight distance. This card may be folded in four, instantly expanding to its full size when released. The folded trick card is concealed about the performer's body in such a way, that possession of it may be

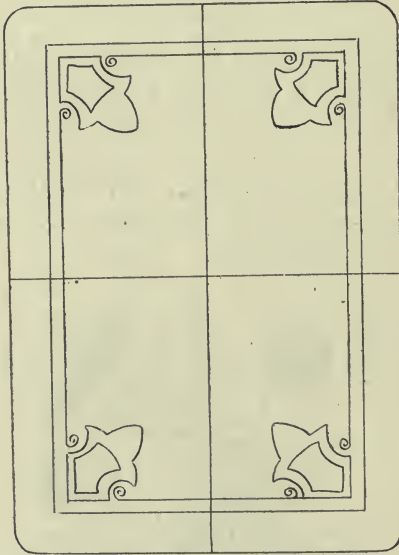


FIG. 192.

readily obtained. A duplicate Queen of Hearts is now forced on some one, who is requested to cut the card into four pieces. While this is being done, the performer gets possession of the folded trick card, which he keeps concealed in his hand. After receiving the pieces from the spectator, he substitutes for them the folded card, the packets resembling one another. Throwing the trick card into the air, the pieces seem apparently to join, coming down a complete card, which the performer casually shows. If some one evinces a desire to examine the restored card, the latter is

exchanged for another unprepared which should be in readiness on top of the pack for such an occasion.



THE CARD AND BROKEN MIRROR.

AFTER a card has been selected, it is returned to the pack, which the performer throws against a mirror, with the result that all but one of the cards, together with some fragments of the glass, fall to the floor. The chosen one, however, remains attached to the mirror and is removed by the performer, when it is discovered that the mirror is seriously damaged, a large ragged hole being visible to everybody. After due apologies on the part of the conjurer, he gathers up the broken pieces and wraps them in a handkerchief, with which he wipes the broken mirror; when, to everyone's astonishment, the mirror is seen to have been completely restored, all trace of the breakage having mysteriously disappeared.

For this trick, the performer requires a prepared card, Fig. 193, which consists of two cards glued together at the top and sides. Its lower end is left open and a folding flap, consisting of a narrow strip of another card, is glued thereon. In the pocket thus formed, a number of small bits of broken mirror are then concealed. Furthermore, the conjurer requires a star (Fig. 194) cut out of tinfoil, which, by means of a trifling quantity of wax, is lightly attached to the back of the prepared card. On the center of the other side of the star, as well as on its points, wax is also thinly spread.

The card thus prepared, is lying face upwards on the table. The performer then proceeds to force a card similar to it and, after having it returned to the pack, places



FIG. 193.



FIG. 194.

the latter, under some pretext, on the table, laying it directly on top of the prepared card. Picking up pack and prepared card together, a few seconds later, he throws it flatly against the mirror, to which the star and the rear card adhere, while the remainder of the pack, together with the bits of glass which slip out of the pocket, fall to the floor. The card is next removed, the star which is left attached to the mirror, giving it a perfect resemblance of having been broken. With the handkerchief, in which the fragments of glass are wrapped, the performer removes the star and any remaining particles of the wax, thus restoring the glass to its former unbroken state.



THE COIN CARD.

IN THIS trick, a borrowed coin is made to vanish and mysteriously reappear on the upper edge of a selected card, which is given for inspection after the coin has been removed.

The principle used in the construction of this card is identical with that of the New Ink Card, previously explained; a removable pocket (C, Fig. 195) being slipped over an ordinary card, B.

After the conjurer has secretly gained possession of the borrowed and marked coin and left a marked duplicate in a spectator's charge, he retires for a moment, under some pretext, and secretly inserts the palmed, borrowed coin into the pocket, C. Before doing so, however, he attaches to the coin, by means of a pellet of wax, the hair loop (A, A) which passes through a small hole in the upper end of the card, as shown in the drawing.

Palming this card, he returns to the stage, forces a similar card, secretly substituting for it the prepared card.

Taking the coin from the spectator with the right hand and holding the card in the left, the first finger of the latter inserted in the hair loop projecting on the back of the card, he pretends to throw the coin at the card, really palming it. At the same time, the first finger of the left hand pulls the loop, the coin being thereby drawn out of its hiding place and pulled against the small hole in the upper end of the card. After disposing of the palmed coin, the performer detaches the borrowed coin from the hair loop, which is pulled out of the hole and allowed to drop on the floor. In trans-

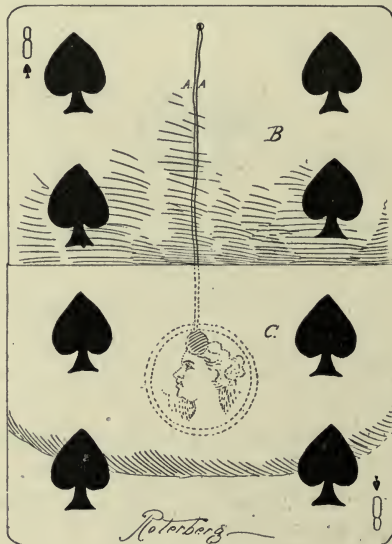


FIG. 195.

ferring the prepared card to the other hand, he slips off the pocket C and retains it palmed in the first hand, with the other hand passing the card for inspection:

In order to do away with the necessity of fetching and preparing the Coin Card during the progress of the trick, the card must contain a duplicate coin before the trick. The borrowed coin, in this case, is taken in the right hand, which palms it, while pretending to throw it at the card. With the first finger of the other hand, the coin is pulled out

of the pocket and drawn against the hole, from which place it is removed by the conjurer, who, in the act of returning it to its owner, exchanges it for the palmed coin originally borrowed.



The Eclipsed Pack of Cards.

AT THE finish of some card trick, the performer spreads the cards he has been using, in fan shape, and, closing them, pretends to toss them into the air, during which process they vanish completely, leaving no trace whatever, both of the performer's hands being shown to be perfectly empty.

The cards used during this experiment are prepared, being really half cards. For this purpose, about twenty cards

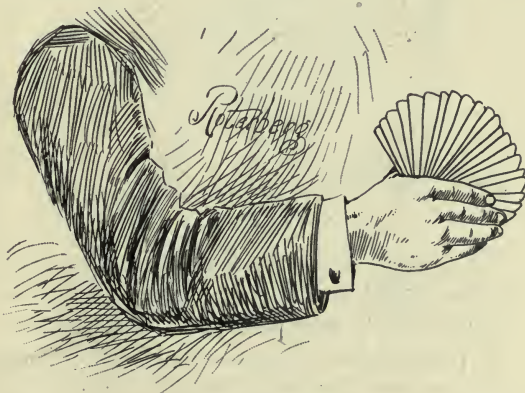


FIG. 196.

are cut diagonally across, the cut extending from the lower right corner of the card to the upper left corner. A number of triangularly shaped pieces are thus obtained, which are placed evenly on top of one another. Through the lower

pointed end of these cards, a hole is made, in which is inserted a brass wire, which is rivetted at each end, thus securely holding the cards together, but allowing them to be spread out in fan shape. To this end of the pack is then attached a strong black thread, which passes up through the right sleeve of the performer's coat, thence over the back of his vest down to one of the rear suspender buttons, to which it is fastened.

During the performance, the prepared pack lies snugly concealed in the right coat sleeve, so that the performer can obtain it at the desired moment and substitute it for the *bona fide* pack. The prepared cards are then spread out as shown in Fig. 196, the missing lower part of the top card being covered by the fingers. With the left hand, the conjurer then seizes the slack part of the thread, while the right, at the same time, closes up the cards and pretends to toss them into the air. A quick, sharp pull is given to the thread by the left hand, causing the cards to be pulled with great rapidity into the right sleeve.



THE DIMINISHING CARDS.



THE TRICK of this title is a favorite with conjurers the world over. The performer takes a pack of cards, presumably the ones that he has used in the preceding experiments, and, pretending to squeeze it, causes the cards to become half their former size. After displaying these cards, he once more covers them with his hand and this time reduces them to about one-fourth their original size. These cards, small as they are, are made to diminish again and again, until finally, they have become the veriest miniature cards, being less than half an

inch long and proportionately wide. Holding this tiny pack at the tips of the fingers, the conjurer gives it a final rub, causing the cards to vanish altogether.

FIRST METHOD.

ALTHOUGH the trick depends, to a certain extent, upon the cards, which are prepared for the purpose, it nevertheless requires considerable dexterity, acquired by constant practice, in order to perform it with any degree of nicety.

Fig. 197 shows the arrangement of the first and largest pack, consisting of several ordinary cards (which, however, are discarded at the first stage of the trick) and a prepared card, the Jack of Hearts, which is hinged in the center. To

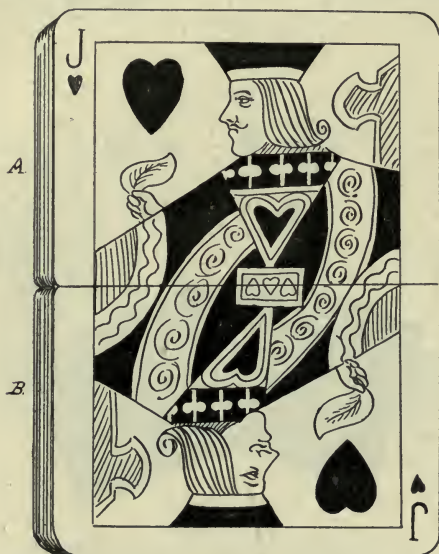


FIG. 197.

the back of the upper and lower halves, A and B, are riveted a number of cards of half size. Under the pretense of rubbing or squeezing the pack, the large card, which is supposed to be the first one of a number of similar cards, is folded at the hinge, the pack being thus transformed into a

smaller one, which can be spread out fan-like, as shown in Fig. 198. On the upper part of the backs of the cards just mentioned, are pasted still smaller cards (Fig. 199), the



FIG. 198.



FIG. 199.

lower part of the card being left blank or, preferably, blackened.* When the performer wishes to transform the half sized cards into smaller ones, he simply turns the cards around while pretending to rub them; concealing the lower blackened half behind the fingers of the hand that holds the cards.

While exhibiting the last cards mentioned, the conjurer gets possession of a separate pack (the smallest shown) which consists of a number of cards, held together by a rivet in one corner. This he secretly places behind the cards he is showing. Closing up the pack, he palms it off, under the pretext of rubbing it, at the same time dropping the palmed cards into his *profonde* or on the servante of the table. The miniature pack is then made to disappear, by means of the pass, the sleight called "The Tourniquet" being usually employed for this purpose.

SECOND METHOD.

Fig. 200 illustrates a method which is superior to the preceding one, inasmuch as each pack used may be spread out and exhibited, the hand being casually shown to contain no other cards.

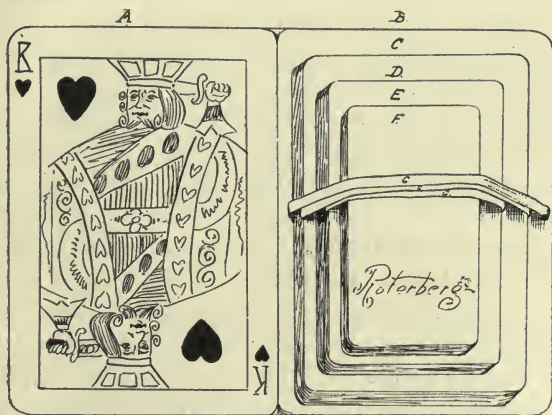


FIG. 200.

Across the back C, of the folding court card AB, is glued a flat elastic band G, under which is slipped the next smaller pack C, the cards of which are connected by a rivet in one corner. To the rear card of the pack is glued a second elastic band G, which serves to hold the cards of the next smaller size, D. On the back of the latter, pack E is attached, to which the miniature cards F are fastened in a

similar manner.

A is a King of Hearts, of half size, glued to the back of the lower half of a large card, B denoting the other half of the latter. The trick then proceeds in nearly the same manner as described in the first method. On the folding court card are placed several loose cards, which are either carelessly discarded at the opening of the trick, or which may be thrown among the spectators, apparently with the intention of allowing them to inspect the cards, but in reality furnishing the conjurer a suitable pretext for disposing of them. The pack is then covered with the other hand, under cover of which, A is folded over on B, the cards of half size thereby becoming disclosed. The pack is spread out and, after being shown, closed again and the pretense of squeezing it, repeated. What the conjurer really does, under cover of this movement, is to slip the pack D out of the elastic holding it, palming the cards just shown in the same hand which holds D, the back of the hand being turned towards the company. The other hand spreads out pack D, thus conveying to the spectators the impression that only the pack D is contained in the hands. Transferring this pack to the other hand, the performer, with the hand that is palming the other cards, picks up the wand from the table, at the same time dropping the palmed cards on the servante. The process of slipping the next size of cards from under the elastic holding it is now repeated, the cards last shown being palmed and dropped on the servante, under the pretext of laying down the wand. When the smallest pack is finally reached, it is first shown from both sides and made to disappear by means of the Tourniquet.

THIRD METHOD.

This form of construction of the Diminishing Pack, although identical in its principal points with the plan just described, is preferred by many, as in this we dispense with rubber bands, which, in the course of time, are apt to become weak.

Each separate pack, in this case, is glued to a piece of

metal of proper size, so planned that one end can be turned over, forming a clip, as shown in Fig. 201. Thus B and C

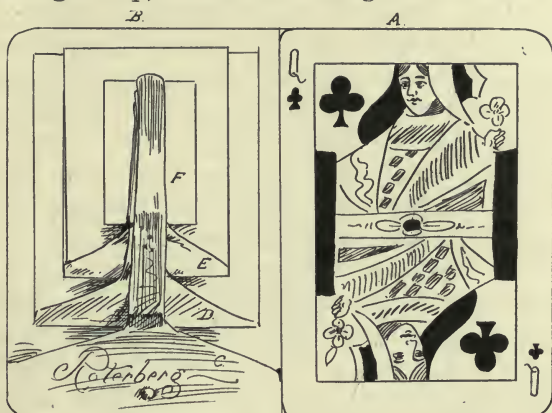


FIG. 201.

indicate the metal back and clip, glued to the rear side of the half sized cards, a metal rivet extending through both cards and metal. D and E represent the clips for the next sizes of cards; while F indicates the smallest pack, which is held under clip E and which consists of separate cards, connected at one corner by a thread, which fulfills the purpose of a rivet.

The manner of performing the trick is similar to that described in the preceding method.

As a good plan of combining the Diminishing Pack with another card trick will naturally prove acceptable to most of my readers, I take pleasure in making them acquainted with an excellent outline of a logical pretext for the successive reduction of the size of the cards.

All of my professional readers are probably acquainted with that excellent trick described by Robert-Houdin, in which a number of cards apparently travel, one at a time, up the performer's sleeve, passing into his vest.

After having performed this trick, the conjurer makes a pretended explanation by telling the spectators that he causes the cards to dematerialize, so that they, when in this

state, easily pass up the sleeve and when in the vest, are materialized again, resuming their former shape. He explains that the process of dematerialization simply consists of a gradual but rapid reduction of the size of the cards, and promises to perform this process so slowly, that everyone present can see and thoroughly comprehend the nature of the experiment.

While he is telling his patter in about this manner, he has held the twelve cards, that have just passed up his sleeve, in his left hand, taking care that, for instance, the Queen of Clubs, which is among them, is turned face towards the audience. While talking, he secretly obtains possession of the diminishing pack, the front card of which is also a Queen of Clubs, and unobserved places it back of the unprepared cards in his hand. In explaining the process of the cards passing up the sleeve, he places his right hand carelessly over the loose cards, palming them and thrusting his hand into his vest, in the act of indicating what is to take place, leaves the palmed cards. As the large card of the prepared pack is similar to the first one of the loose cards, the execution of this sleight will create no suspicion, as the cards are to all appearances left *statu quo*. The prepared pack is now successively reduced in size, the smallest pack being, as usual, palmed with the right hand. With the left, the conjurer then reaches into his vest and produces from there, the apparently materialized cards, which, to increase the effect, may be marked by the spectators previous to the trick.

FOURTH METHOD.

This method is entirely different from the preceding ones, the performer apparently experimenting with full packs, which he exhibits from both sides at each stage of reduction in the size of the cards.

The secret of the trick may be told in a few words, the different packs being nested, each pack forming a sort of a box for the size next smaller. Besides these dummy packs, a few loose cards of corresponding sizes are employed.

The large pack (A, Fig. 203) consists of about sixteen cards, which, after being glued together, are then cut out to accommodate the next smaller cards, B. These also, after gluing, are similarly cut out and contain the pack C, in which are placed the packs D and E, both of which consist of separate cards, held by a rivet or thread in one corner. On the backs of each of the dummy packs, A, B and C, are

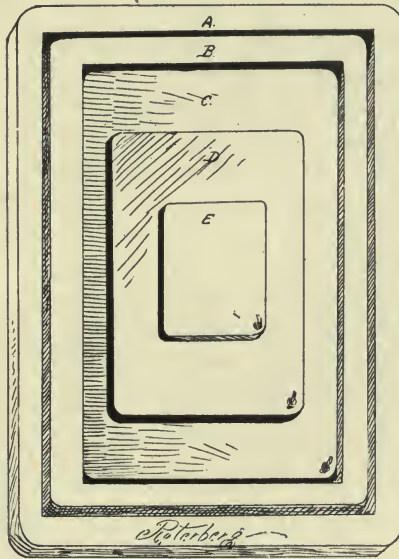


FIG. 203.

placed a few cards of the same sizes respectively. Fig. 204 illustrates the exact arrangement. Before placing packs B and C inside of A, a very fine silk thread or a hair is firmly tied around each pack and accompanying loose cards, in or-

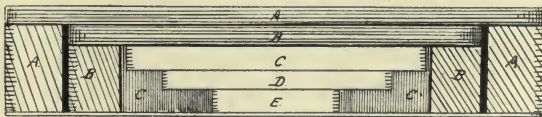


FIG. 204.

der to hold them in place.

The various packs having been assembled in the manner shown, a loose card is placed on the back of A, thus hiding all trace of preparation. After the pack thus prepared has been shown, the rear card is removed and either placed aside or in front of the pack, which is then covered with the disengaged hand, under pretense of squeezing it. The dummy pack A and its free cards, are palmed off and pack B exhibited instead. At the same time, the palmed pack is dropped on the servante of the table. After breaking the hair surrounding pack B, the conjurer spreads the latter and shows it from both sides, carefully masking the the opening in the rear of the dummy pack by placing a loose card over it. This card is transferred to the front of the pack, which in turn is palmed off and dropped on the servante. After pack C has been treated in a similar manner, the performer has left only packs D and E; E being hidden behind D. After D has been spread out and shown, it is palmed off under pretense of rubbing it, and E disclosed, which, after being freely exhibited, is made to disappear by means of the pass.



ERRATA.

Page 13, Line 5—Fig. 7 instead of Fig. 8.

“ 13, “ 22— “ 8 “ “ 2.

“ 31, “ 22—Buatier “ Beautier.

“ 35.—Second Method commences at Line 31.

“ 56.—Corrected table:

27	14	1	43	30	17	8	46	33	24	11	49	15
2	40	31	18	5	47	34	21	12	50	37	3	41
28	19	6	44	35	22	9	51	38	25	42	29	16
7	45	32	23	10	48	39	26	13	4	20	36	52

“ 58.—Fig. 28 instead of Fig. 26.

“ 70.— “ 33 “ “ 29.

“ 111, Line 1—Obedient instead of Obediant.

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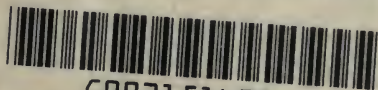
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