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ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

In every issue from No. 1, Vol. 1., to present date.

THE CHINESE RINGS.

The first explanation of the up-to-date professional method of working the trick ever written.

(Continued from page 26.)

In our last issue we noticed the counting and examination of the twelve solid rings, followed by various deceptions in respect to linking them together—*without the aid of the "key" ring*—and the further examination of the linked rings, all of which lends an entirely new interest to the trick.

When collecting the rings after examination, the performer will, of course, bear in mind to handle those joined together so that they hang down in the form of a chain, *i.e.*, not to fold them one on top of the other as at the commencement—the reasons for this will be obvious.

Before proceeding further, we will notice another method of secretly introducing the "key" ring amongst the rest. In this case it is secreted under the coat on the left-hand side where it is retained by pressure of the elbow. In this version, the "key" may be replaced by an extra solid ring (admitting of a genuine count at the start) which is kept back to the last and only given for examination under pressure. Thus, Mr. Know-it-all is set thinking again when, what he has been lead to suppose is the "key," is found to be solid like the rest. Receiving back the rings in the right hand, they are passed into the left, into which hand the "key" is allowed to slide unobserved from its place of concealment. The trick then proceeds as hereafter described. N.B.—This ruse of raising suspicion as to the genuineness of the last ring may also be employed with the ring left in the hands

after joining together the sets of two and three, as already described (page 26, par 4.)

The different forms of opening in the key ring are shown at C, D, E, in the subjoined sketch. As already stated, I hold strongly the opinion that a ring provided with a plain open slot (C), of sufficient width to just pass the thickness of another ring, is to be preferred under any circumstances (certainly for stage use) and more particularly for the clean execution of the very deceptive sleight (hereafter described) employed for joining on another ring, *impossible with any other arrangement*. Some prefer the opening cut on the slant (D), or cut straight, but with the ends sprung together, or with one end having a plug to drop into a hole on the opposite end (E). But, for reasons stated, I use and recommend the open slot, even when working the trick at close quarters.

Plaisanterie.—Having called attention to the fact that the rings are solid endless bands of metal, the performer proceeds, "And that reminds me of what I once heard a gentleman say to a lady. He said, 'Do you know these rings remind me of my love for you'—without end." To which that lady of ready wit replied, "Curious, but for like reasons they remind me of mine for you—without any beginning."

We shall now notice a number of Figures or Passes, arranged in order for presentation, so far as the explanations will allow. But the performer will, of course, arrange his own combination and will be well advised not to introduce too many movements at one time, lest by a repetition of the primary elements of the trick he jeopardise the retention of the secret. The opening movements given in our last issue are those employed by that arch magician, Chung Ling Soo, and are undoubtedly the best and most subtle ever devised; these, followed by a few passes judiciously selected from the following, should be all sufficient.

1.—*Subtle Method of Joining Solid to "Key."*—Take the key ring in the left hand, slot uppermost and covered with the tip of the forefinger as seen at "A" in the Fig. Take the solid in the right hand and place it overlapping

the other to the rear as seen in the Fig. Now slide the back rings over each other until the forefingers meet (B), then again to position "A." Do this several times, eventually passing the solid through the slot, but continuing the movement, allowing the fingers to recede further and further apart until the one ring appears to pass through the other at a point most remote from the fingers; finish by spinning the solid rapidly within the other, as shown at "F." One or more rings may be so joined to the "key." To separate the rings proceed in exactly the same manner.

2.—*The Jockey.*—Connect the chain of two with the key ring, as shown at "G" (ignore the dotted lines). Now take hold of that side of the centre ring which is nearest yourself and turn it upside down, passing it through the key ring again and observing to let it fall on that side of the latter, which is nearest yourself. This leaves one of the chain of two hanging at an angle of 45 degrees on either side of the key ring and forming the fig. shown at "M," minus the bottom ring. Now place the right forearm between the two bottom rings and move it about in imitation of a horse galloping.

3.—*One in Two.*—Connect the chain of two with the "key." Now turn the bottom ring up into the left hand, at the same time secretly pass it through the slot in the "key" (see "H"). Spin the bottom ring in the other two, saying, "One in two."

4.—*Two in One.*—Suddenly drop the top solid ring and, spinning the two in the "key," remark, "Two in One." This is very effective, for the reason that the rings apparently dissolve and pass through one another and that without the slightest movement on the part of the performer. (See "J" in the Fig.).

5.—*Trefoil.*—Raise one of the rings from the "key" (the right one found by experiment) and, holding all three in the position shown in the bottom portion of "K," remark, "A trefoil or three leaf shamrock"; or the three rings may be held as shown at "Q," the right hand grasping the upper two at "X," while the opening in the "key" is hidden by the thumb of the same hand.

6.—*Legless Chair.*—Now, by bending the sides of the two upper rings (if you have the right one in the right hand) towards or from the body, according to the position of the bottom ring, such ring will be raised into the position shown by the dotted lines at "K." By continuing to move the side rings in the same direction, the bottom one will eventually "fall through" to the opposite side, when the operation is repeated in the opposite direction, accompanied by the remark, "A chair without legs—now you sit on it, now I sit on it."

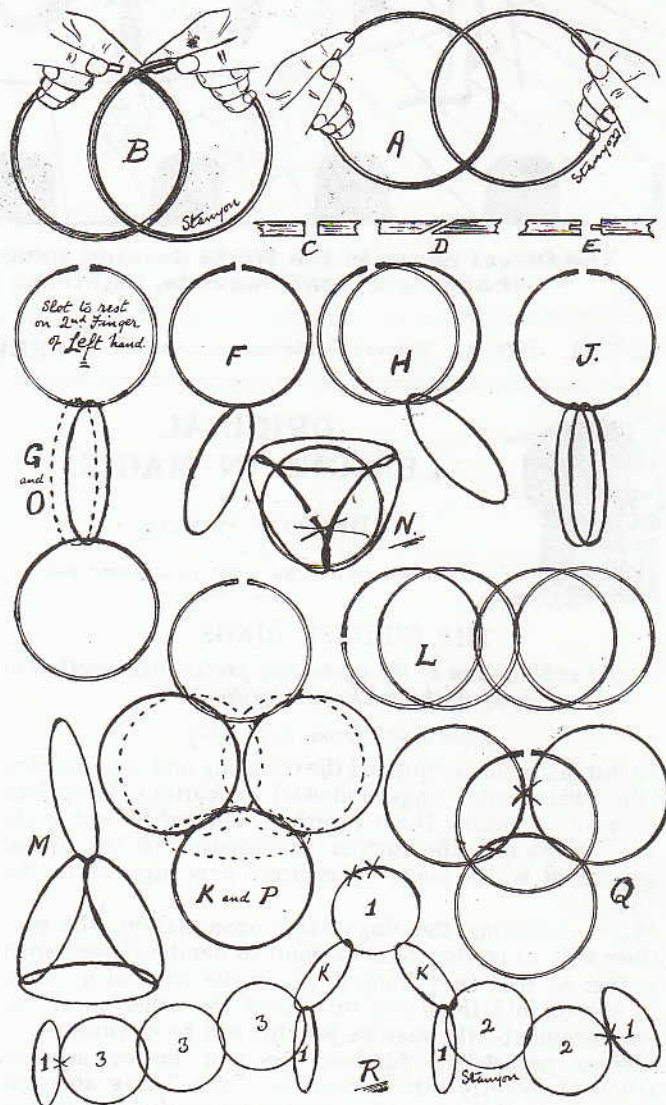
7.—*"As You Were."*—While showing the "chair," take the opportunity of passing, unperceived, the right hand side ring back again through the "key." Finally place both in the left hand, drop the solid and remark, "As you were." The rings apparently dissolve and fall through one another into the original chain of three. Disconnect the chain of two, as already explained (A and B), and place it aside.

8.—*A Portrait Frame or The Ace of Diamonds.*—Connect the chain of three with the key ring. Now take hold of the bottom ring and twist the chain towards yourself as far as it will go. Next raise the bottom ring, placing it alongside the second from the top, then pass it through that side of the key which is nearest yourself. By attending carefully to these instructions, you will get the position shown at "K" (ignore the dotted lines).

9.—*The Muzzle.*—Take hold of the now bottom ring and fold all over your head, accompanied with the remark, "Now how do I look muzzled."

10.—*Interwoven Chain.*—Still retaining your hold of the rings as in No. 9, twist the one in the right hand away from yourself, when the whole will fall into position shown at "L."

11.—*The Stirrup.*—Remove the right hand, then gently shake the rings with the left hand, when the whole will fall into the position shown at "M."



12.—*School Globe or Football.*—Revert to position "K" (ignore the dotted lines). Now fold the bottom portion of the bottom ring up to the top portion of the top ring, taking both rings in the left hand to form "N." The left hand at "X" hides the opening in the "key" in the position indicated in the Fig.

13.—*Flower Bud, Opening and Closing.*—Retaining the position shown at "N," move the left hand so that it is now directly under the four rings. It will now be found that by gradually relaxing the grip of the left hand, the four rings will open out slowly. This may be continued until the flower is completely open, in fact until the "petals" droop and fall round the left hand, when, by

tightening the grip of the left hand and turning the whole upside down, the movement may be repeated in the reverse direction. This is a very pretty movement.

N.B.—It should be observed that, as the rings fall round the left hand, the one solid may be passed through the "key" unobserved, when, at the mere word of command the whole will fall into the original chain of four.

14.—*Swinging Seat*.—Now, *without twisting the rings*, raise the bottom one and pass it through the "key," which will give you a pair linked between two singles as seen at "O," the dotted lines being a solid ring. Next take hold of the bottom ring and pull it forward between the two middle ones, when it will fall into position indicated at "P," *i.e.*, noting the "key" and the three rings indicated by the dotted lines. Swing the rings with the left hand; then a little more vigorously, when the whole will fall back again into the position indicated at "O."

15.—*A Garden Seat*.—Now grasp the bottom and two middle rings (at the point of juncture) with the right hand, allowing the two middle ones to fall back on the right forearm, while the left hand holds the "key" perpendicularly to form the back of the seat. Revert to position "O."

16.—*The Ace of Clubs*.—Pass the right hand between the two middle rings and grasp the opposite side of both, together, at the same time allowing them to fall open sideways into the position seen at "Q." Now turn down the key ring into the position shown, *i.e.*, so that the thumb of the right hand, holding the rings at "X," masks the opening in it; observe at the same time to pass one of the side rings through the opening, then, in conclusion, the whole may be caused to fall, at command, into the chain of four, the rings seeming to dissolve and pass through one another.

N.B.—The dissolving effects, mentioned in connection with several of the above numbers, are of my own invention; they will be found very mysterious for the reason that no movement on the part of the performer is necessary in their production, the position being obtained under cover of a previous movement made quite openly.

17.—*Zulu Watch Chain*.—Now add the chain of two to the key ring (as explained in No. 1) making a chain of six. Then transfer the "key" to the right hand and with the left hand pick up the middle ring of the chain of three. Display the whole on the waistcoat and remark, "Zulu Watch Chain."

18.—*The Cross*.—Pass the "key" back again into the left hand and place the top ring of the chain of two in the mouth. Now place another single ring in the mouth and turn it up so that its opposite side rests on the top of your head. Pass two more "singles" into the "key," so that one may be raised on either side of the latter; but before lifting these two rings into position to form the cross, take two more "singles," one in each hand. You will then have a cross made up with eleven rings. When using steel rings an amusing effect may be created by "hooking" the remaining ring on to either one of the others, making use of a toy magnet for the purpose.

19.—*The Dissolution*.—Throw all the rings into the "key" in rapid succession. Then, under cover of spinning all rapidly in the "key," gradually turn the latter round, when all the rings will eventually fall to the ground, the last one followed by the "key," each appearing to be separate and solid as at the commencement.

EXTRA EFFECTS FOR INTRODUCTION AT ANY POINT.

20.—*The Chain of Twelve*.—The illustration at "R" shows how twelve rings may be linked together into the form of a chain. To do this it is necessary to employ two key rings in positions indicated by the letters "K." The "singles" are indicated by the figures "1"—and similarly with the chains of "2" and "3" respectively. The two "singles" at either end of the chain are not linked together, but merely held against the adjoining rings, the hand grasping both together at the points marked "K." The single ring at the point "XX" is held in the mouth.

21.—*Rings Caught in "Key"*.—Throw a single ring into the air and catch it in the "key" held in the left hand. This movement may be assisted by the fingers of the left hand, or the "key" may be slightly more open than usual. A good effect is obtained by so catching all the rings in the "key" prior to the dissolution, No. 19.

22.—*Separating Joined Rings Duly Examined*.—On receiving back the chain of two and when placing it in the left hand amongst the other rings, quickly fold the two rings together and drop a single into the "key"; then remove the chain of two, presumably that just examined, and separate the rings as explained in No. 1. And similarly with the Chain of Three. The effect is sometimes obtained with two single rings tied together with a thread that may be readily broken with a twist.

23.—*Final Examination of "Key"*.—(By Mr. T. H. Halsall). Recommended as a more artistic finish than the Dissolution, No. 19. Having caught the whole of the rings in the "key" (No. 21), observe to have one of the singles on that side (outside) of the others, which is nearest the body. Now, presuming you are holding the "key" in the left hand, take the others in the right hand and lower the "key" to intermingle with them; at the same time detach the single ring from the "key" and forthwith hand it for examination, accompanied with the remark, "You have examined the whole of these rings, but perhaps you would like to have another look at this one." The movement must, of course, be made without the slightest hesitation at any point, and while the gaze is smilingly fixed upon the audience.

N.B.—See also "The Art of Modern Conjuring" (Garenne); "Conjuring and Magic" (Houdin); "Modern Magic" (Hoffmann); and "The Modern Conjurer" (Neil).

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SECTION XXXVI.

CARD TRICKS—CALCULATION.

31.—To Remove from the Pack in Your Pocket a Card Thought of Without Asking a Question.—This trick which depends upon a cleverly devised mathematical formula, is done with a piquet pack of cards (32) arranged in eight "Hands" of four cards each, in the order shown hereunder, *i.e.*, Hand "One" being on the top of the pack.

- 1.—Knave, Queen, King, Ace.
- 2.—Seven, Nine, Knave, King.
- 3.—Eight, Nine, Knave, Queen.
Suits as varied as possible.
- 4.—Any four indifferent cards.
- 5.—Any Two Hearts and any two spades.
- 6.—Any two diamonds and any two spades.
- 7.—Any four indifferent cards.
- 8.—Ditto.

"Hands" 4, 7, and 8, are merely "blinds"; ignore them.

The first three "hands" indicate a certain Face Value only, as shown in the following table:—

Table I.—Hand "One" has for Face Value,	1.
Hand "Two" has for Face Value,	2.
Hand "Three" has for Face Value,	4.

"Hands" 5 and 6 indicate a certain Suit Value, as shown in:—

Table II.—Hand "Five" has for Suit Value,	1.
Hand "Six" has for Suit Value,	2.

It is further necessary to memorise the order of the Eight different Values as shown in:—

Table III.—1= Ace.	5= Queen.
2= Seven.	6= Nine.
3= King.	7= Knave.
4= Eight.	0= Ten.

Also the order of the four suits as shown in:—

Table IV.—Hearts —1	Spades =3.
Diamonds —2	Clubs =0.

Having arranged the cards and memorised the four tables, the performer is ready for the trick; not nearly so difficult as it may seem at first sight, and which the reader will soon discover if he will work it once or twice in connection with these instructions.

Someone is now requested to think of a card, or better, to write it down on a piece of paper; the performer meanwhile giving the pack a false shuffle to negative the idea of pre-arrangement.

All ready, the performer gives the person the four top cards (Hand 1), requesting him to shuffle them, then to pick out and place aside, quite privately, any and all cards of the same Face Value as the one chosen. This is repeated four times, *i.e.*, disposing of sixteen cards; the performer meanwhile making a mental note of the aggregate value of those "hands" from which cards are removed—the fourth hand excepted, which, it will be remembered, has no bearing on the trick—for instance:—

If a card be removed from the First "Hand" only, he knows (Table I.) that the one thought of has a face value of "One," and from a further reference to Table III. he at once discovers it to be an Ace.

If a card be removed from the Second "Hand," which has a value of "Two," reference to Table III. shows it to be a Seven.

If cards be removed from two or three "Hands" simply add the values of the several hands together, then refer to Table III., as follows:—

- From Hands One and Two -3=King.
- From Hand Three -4=Eight.
- From Hands One and Three -5=Queen.
- From Hands Two and Three -6=Nine.
- From Hands One, Two and Three .. -7=Knave.
- If no cards be removed -0=Ten.

To discover the Suit of the chosen card:—

Hand the person the next "Hand" in order (Five) and request him to remove any and all cards of the same suit as the one chosen. Repeat with Hand "Six."

Repeat with Hands Seven and Eight, but take no notice of what happens in respect to them as, it will be remembered, they are merely "blinds"

Now, if cards be removed from Hand "Five" only, which Table II. shows to have a value of "One," a reference to Table IV. shows the chosen card to be a Heart.

- If cards be removed from Hand Six .. -2=Diamond.
- From Hands Five and Six, total .. -3=Spades.
- None from either Hand -0=Clubs.

The performer may now either mention the name of the card or finish the trick as follows:—

Request that the whole of the cards be placed together and thoroughly shuffled. Then place the pack in his pocket and immediately bring out the chosen card. To do this it is necessary to have a duplicate pack in the pocket, with each suit arranged in numerical order and contained in a separate receptacle. The rest follows as a matter of course.

N.B.—The reader should bear in mind that Tables I. and III. and II. and IV. respectively, are connected.

A more detailed explanation of the trick will be found in "Magicians' Tricks," page 124, by Hatton and Plate.

32.—To Discover Names of Three Cards Chosen by Three Different Persons.—The cards must be designated by the letters A, B, C, and each person secretly takes which he pleases. The three persons are further provided with 12, 24 and 36 counters respectively. The cards duly chosen, request one of the parties to add together:—

$\frac{1}{2}$	of the counters of persons choosing card	A.
$\frac{1}{3}$	"	B.
$\frac{1}{4}$	"	C.

and to give you the total, which must be either 23, 24, 25, 27, 28 or 29, as shown in the following table:—

Persons:— Counters:—	First. 12.	Second. 24.	Third. 36.
<i>ACorn</i>	A	B	C=23
<i>BACk</i>	A	C	B=24
<i>CAB</i>	B	A	C=25
<i>rcBeCcA</i>	C	A	B=27
<i>CeBA</i>	B	C	A=28
	C	B	A=29

For instance, if you get 28, you will know that the first person took card B, the second card C and the third card A. By associating the words in italics (to the left) with the totals (to the right) the order of the letters A, B, C, for any number, may be readily recalled.

Any objects, designated by the letters A, B, C, may be used in place of the cards.

Variation.—The trick may be worked with 27 cards, three acting the part of A, B, C, as above, and the balance (24) being handed to the First, Second and Third persons in lots of 4, 8 and 12 respectively, *i.e.*, taking the place of the counters in the above version. In this case:—

- Party with Card A returns you all his cards.
- " B " half his cards.
- " C " a quarter of his cards.

add together the cards returned and you will get one of these numbers 11, 12, 13, 15, 16 or 17, which you put in the place of the numbers shown to the right in the above formula.

33.—To Discover Card (or Cards) Amongst Sixteen, after the Fourth Deal.—My own arrangement, with interesting variations.—Deal sixteen cards in two columns, face upwards, in the order shown hereunder, *i.e.*, deal the second to the right of the first, the fourth to the right of the third, and so on—always.

1st Deal.	2nd Deal.	3rd Deal.	4th Deal.
1 2	1 3	3 7	3 11*
3 4	5 7	*11 15	&c.
5 6	9 11*	&c.	
7 8	13 15		
9 10	&c.		
*11 12			
13 14			
15 16			

To pick up the cards quickly and correctly, deal, so that 3 overlaps 1, 4 overlaps 2, 5 overlaps 3, and so on.

After each deal, ask which column contains the chosen card, place that column on top of the other, when all are face downwards in the left hand, then deal again face upwards. After the fourth deal, the card will always be the one at the top of the column indicated—as shown in the table above. Instead of picking up the card at once, it will be found more effective to produce it by one or other of the thirty methods given in Section 34.

Variation.—But the card may be brought to *any position* by observing to place the column containing it, after each deal, above or below the other as required; *therefore the audience may be allowed to choose the position in which the card shall eventually appear.* The following table shows the position (top or bottom) in which to place the column containing the card, after the First, Second and Third deals.

111	will bring card	Top of Column.
211	“ “	2nd in “
121	“ “	3rd “
221	“ “	4th “
112	“ “	5th “
212	“ “	6th “
122	“ “	7th “
222	“ “	8th “

Variation.—Any number of persons choose one card each and the performer tells each and every one (after the third deal) the position in which his card will be found after the final deal.

Deal the cards into two columns, four times, as already directed, *but always and without exception*, place the first or left hand column on the top of the other, before proceeding to the second and subsequent deals.

Having made the first deal, ask any number of persons to choose one card each, and to write on a piece of paper the number of the column (1 or 2) in which their cards appear *in the first three deals.* Upon learning these figures, after the third deal, you are able to acquaint each person with the position in which he will find his card after the next (fourth deal). The “key” is as follows:—

If number end in 11 take only the First Figure.

If number end in 12 add 1 to sum of the digits.

Ex.:—212—5+1—6—position of card.

If number end in 21 deduct 1 from sum of the digits.

If number end in 22 add 2 to the sum of the digits.

Compare this with the table given in the first variation above.

34.—Spots on Top Card Indicate Position of One Chosen.—Place and eight and a nine spot at bottom of pack (the eight at bottom); and a six and a seven spot on the top (the seven on top). Now have a card freely chosen, at the same time secretly mark off the seven top cards, then close the pack with the little finger under them. The card duly noted raise the seven top cards, and say “Will you kindly place your card here in the middle of the pack?” This done, deliberately throw the seven cards on the top and square all together. Now ask someone to mention a number between “five” and “ten,” thus giving a choice of four numbers only, 6, 7, 8, and 9. If “seven” be chosen, slap the top card and say “The spots on this top card will indicate the position in the pack of the chosen card.” Show the seven and throw it aside, then deal off seven cards, but before turning up the seventh ask the drawer to name it.

If “Six” be chosen, slip the top card to bottom.

If “Eight” be chosen slip the bottom card to top.

If “Nine” be chosen slip the two bottom cards to top, and proceed in the first instance.

35.—To Discover Value of Two Cards Drawn from Pack of 52, Without Seeing Any Cards.—Court cards, count ten each, and the others according to the number of pips. Two cards are drawn, and the value of each deducted from 26. The two remainders are then added together, and the total communicated to the performer, which he deducts from 52, the result being the sum total of the two cards. Ex.: Suppose a 5 and 4 are drawn. Then $26 - 5 = 21$; $26 - 4 = 22$; and $21 + 22 = 43$. And $52 - 43 = 9$ —the total of the two cards.

See also Nos. 13—17, and 26—29 of this Section.

36.—To Discover Card Observed at Unknown Position.—Invite a person to shuffle the cards and “cut” deep. Take up the smaller portion and, running them over in front of the spectators, invite someone to notice a card, and remember the number at which it stands from the top. While he is doing this, secretly count the cards you hold; then place them under the balance of the pack, and square all together. Pretend to have made a mistake in placing all the cards together, apologise for having lost the card, then ask “At what number did you say your card stood?” We will suppose the reply be “thirteen.” You also know that the number of the cards you held was, say, 25. Then $(52 - 25) + 13 = 40$. Deal off 40 cards, and the last one will prove to be the one chosen.

See also Nos. 2 and 10 of this section.

(To be continued).

Any piece of apparatus, cards, or other accessories, mentioned in connection with any effect above described may be obtained from the Office of “MAGIC.” A low price will be quoted on receipt of an addressed envelope bearing a penny stamp.



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