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ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

THE CHINESE RICE BOWLS.

(Continued from page 50.)

Rice Doubles, Changes to Water and Back to Rice.—
Third Method.—In this case both bowls are prepared, one (or both) having a ground edge to receive the glass plate, and the other being fitted with a loose brass lining, fitting as shown at "D" in the Fig., *i.e.*, to leave space for a handful of rice between the lining and the bowl. The inner convex side of the lining is covered with rice which is glued on, while the space between the lining and the bowl is filled with loose rice.

The working of the trick is the same as described in the second method, *i.e.*, rice is first poured into the supposed empty bowl, really into the metal lining, which is then covered with the bowl containing the water, after which the whole is inverted. The now upper bowl, together with the lining, is raised, when the rice appears to have doubled in quantity; the upper bowl is then replaced, levelling off the rice on the lower one.

The upper bowl, with its lining and the glass disc from the lower bowl, is next removed and the water discovered, which is then poured back and forth from one bowl to the other.

The bowls are once more placed together, the one with the lining being on the top. After a little hocus pocus, the upper bowl is removed, leaving the lining on the lower one, which thus appears to be once more heaped up with rice and which overflows as before, due to the presence of the loose rice between the lining and the bowl.

With the exception of the additional effect of the re-appearance of the rice, the working of the trick is the same as the *Second Method*, fully explained on page 49 and to

which the reader should refer before attempting to work the trick. The majority of the incidental effects, explained on pages 49 and 50, may also be introduced in connection with this version of the trick.

N.B.—This excellent addition to the trick was given to me by our mutual friend Chung Ling Soo, who made a sketch of the necessary arrangement in the Office of MAGIC, several years ago.

Rice Doubles Then Changes to Water Which also Increases.—*Fourth Method.*—This is said to be an Indian version of the trick, the bowls (two) employed being of thin brass (as used by the metal workers of Benares) and shaped as shown at "E" in the Fig. One of these is quite unprepared, while the other "E" is made double, *i.e.*, having a smaller bowl inserted within it, the capacity of which is about one-third that of the bowl proper. There is a small hole in the inner portion at "O," and another in the centre of the bottom of the outer bowl at "OO." Further, this trick bowl is a trifle smaller than the plain one so that its mouth fits just within the latter, thus obviating any tendency to slip sideways—and for other reasons which will be apparent in working the trick.

To prepare for the trick, the trick bowl is immersed in a pail of water until the inner compartment is full, which will be known when air bubbles cease to rise to the surface. It is then removed, with a finger over one of the holes, carefully dried and the hole "OO" stopped with a pellet of wax—or other stopping as mentioned in the first method. The plain bowl is then inverted over the prepared one and both are brought forward on a tray.

The performer takes up a bowl in each hand, casually showing the inside of each and clashing them together, when the spectators naturally conclude both are empty; this belief is further strengthened by the ring of the metal, which, however, and of course, comes from the empty bowl only. He now fills the plain bowl with rice and covers it with the other bowl, inverted. He then brings both bowls forward and momentarily raises the upper one that the lower may be seen to be actually full of rice. Then, under cover of his body when returning to place them

on the table, he turns them over, to bring the one with the rice on the top. He next indulges in a little hocus pocus, commanding the rice to increase and multiply, then raises the upper bowl, when owing to the smaller capacity of the lower one, it naturally overflows.

The performer now carries forward the two bowls, showing the one full of rice and the other quite empty and unprepared. He then covers the rice with the empty bowl and, returning to the table, turns them both over again, at the same time removing the wax from the airhole "OO." The result is that the water begins to flow on to the rice which has, of course, fallen into the lower bowl. After a little time, which may be taken up with "patter" or vanishing a glass of water as already explained, he removes the upper bowl, and shows that the rice has changed to water; the greater specific gravity of the rice causes it to sink to the bottom of the water while the two together fill the bowl to overflowing. He now pours the water from the one bowl to the other, purposely causing it to overflow, which is readily managed by reason of the shallow upper cavity of the trick bowl. He now, feigning embarrassment, remarks, "Dear me!! I scarcely know what to do—true I expected the rice to increase, but I never expected the water would do the same. That's the worst of setting in motion the abnormal powers of magic—you are never sure of checking them. But I must do something or we shall be inundated. He thereupon places the ordinary bowl on the table, pours the water into it and covers it with the trick bowl, giving the command "Stop!"

But the command is ineffectual, there is more water than ever and in despair he seizes both bowls and pours the rice and water, presumably water only, into another vessel, saying, "that is the only way, for as long as a drop of water remains in the bowls the charm will continue."

The Newest Rice Bowls.—The effect is practically the same as that described in the second method, the variation consisting of substituting for the glass disc a piece of parchment paper that may be readily broken with the fingers. The bowl is first filled with water after which the ground edge is carefully dried and the parchment glued into position to retain the water; a layer of rice is then glued on to the parchment and all is ready. But there is really no necessity for all this trouble, especially seeing that the effect is no more than in the second method, not to mention the jagged edges of the paper sticking to the edge of the bowl.

Two ordinary bowls should be first shown, one of which is eventually changed for the prepared one on the *servants*, by the subtlety explained on page 49. The trick then proceeds on the lines of the second method, the only difference being that the performer, when requiring to produce the water, forces his fingers through the parchment instead of removing the glass disc.

N.B.—This method is said to be superior to any yet made known, but this I cannot agree. Take the case of a resident town performer desiring to work the trick, by this means, at a country house some fifty miles away. He must either get there a day sooner than usual or adopt extra special precautions for the preservation, *en route*, of his prepared bowl of water.

My own opinion is that the second method, employing a glass disc, which will not warp and become useless and which can be readily and cheaply replaced if broken, is the most practical and consequently the best method ever invented.

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SECTION XXXVII.

CARD TRICKS—ARRANGEMENT.

This Section will treat upon effects depending mainly upon a special arrangement of the whole of the cards in a Whist (52) or Piquet (32) pack—coupled with more or less calculation. Sixty-four tricks depending mainly upon calculation have already been explained in Section 36, q.v.

1.—Arrangement of Whist Pack.—The following is probably the oldest form of *memoria technica* used for this purpose.

Eight kings threatened (3-10) to (2) save (7).

Ninety-five ladies for (4) one sick (6) knave.

the words suggesting Eight, King, three, &c.

The suits must also be arranged in determinate order. In all my writings I run them thus—Diamonds, Clubs, Hearts, Spades. *Ergo*, sort the pack into the four suits, then deal, face upwards the Eight of diamonds, followed by the king of clubs, three of hearts, ten of spades, two of diamonds, seven of clubs, and so on till the whole of the cards are exhausted. The top card of the pack will then be the eight of clubs and the bottom one the knave of spades.

The pack may now be "cut" (whist fashion, see Section 33, Nos. 2, 8 and 9) any number of times without effecting its utility; an expert performer would, of course, give it a false shuffle. (See No. 9.) The less skilled may hand a duplicate pack to be shuffled, afterwards changing it for the prepared pack. (See No. 10.)

2.—Another Arrangement for Whist Pack.—The sixty-fourth regiment (1) defeated the seventy-fifth (7-5) Then the king (king) came up with eight thousand and three (8-10-3) men (knave) and ninety (9) two (2) women (queen).

3.—My Own Arrangement for Whist Pack.—Five kings wanted (1-10) six knaves, for (4) twenty-three (2-3) ladies (queen) or eighty-nine (8-9) slaves (7). Suits arranged in order as explained in No. 1.

4.—Numerical Arrangement for Whist Pack.—One of the best. The second and every subsequent card is three spots higher than the one immediately preceding it. The suits are arranged in the usual order, diamonds, clubs, hearts, spades. Therefore, let any card be top of pack, say the four of clubs; the next card will then be the seven of hearts, followed by the ten of spades, king of diamonds, three of clubs, and so on throughout.

5.—Another Arrangement for Whist Pack.—Four benign (nine) King's won (one) a tender (ten) sick (six) knave, fifty-three (5-3) hated (eight) queens to (two) save (seven.)

6.—Margery's Arrangement for Piquet Pack.—Seventy (7) nine hasty (ace) kings, hate (8) ten, knavish queens. This was published in *Magic* for 1893; it is the only arrangement, of its kind, for a piquet pack, I have ever seen in print. (See footnote to No. 8.)

Nos. 3 and 6.—Provide a much needed variation to the now hackneyed rhymes (also described above) which for ages have appeared in the various works on card conjuring.

7.—Another Arrangement for Piquet Pack.—In this case the mnemonic formula is French, the words corresponding to the French names of the cards.

Le Roi dix-huit ne valait pas ses dames.

Roi, Dix, Huit, Neuf, Valet, As, Sept, Dame, meaning King, Ten Eight, Nine, Knave, Ace, Seven, Queen. (See footnote to No. 8.)

8.—Another Arrangement for Piquet Pack.—In this case the formula consists of descending sequences of plain and court cards, taken alternately, as follows:—

Ten, Ace, Nine, King, Eight, Queen, Seven, Knave.

this is easily remembered, but on account of its greater uniformity, is not considered so good as the foregoing.

N.B.—In arranging a piquet pack, it will be observed that the suits (eight cards only in each) work out evenly at each round, *i.e.*, the second round cannot be commenced with the card in accordance with the formula, that card having been used already. But the difficulty is overcome by commencing the second and subsequent rounds with the card of the same suit as the last card of the previous round. In No. 6 therefore, each queen is followed by a Seven of her own suit; in No. 7 each queen is followed by a King of her

own suit; and in No. 8 each Knave is followed by a Ten of like suit. (See also No. 16 and footnote to same.)

The preparation of other mnemonics may be left to the ingenuity of the reader to whom the above may not provide sufficient variation. (See No. 28.)

9.—The Best False Shuffle.—This will be found invaluable in connection with many of the simple tricks explained in the previous Sections.

Hold the pack in the right hand in readiness for the ordinary over hand shuffle (Section 33, No. 34). Throw off a few cards into the left hand, followed by a few more on top of them, at the same time *picking up those first thrown* between the third finger and thumb of the right hand, and *behind the balance of the pack*. Now throw a few more cards from the top of the pack, *under* those in the left hand. Then throw the batch, retained by the third finger of the right hand, on to the top of those now in the left hand, followed by the balance of the pack under the whole.

If the inner end of the pack be "bridged," the shuffle may be followed by "cutting" the pack any number of times, after which the shuffle may be repeated as often as desired. Finally "cut" at the "bridge" and the cards will be found in their original order.

N.B.—The reader will be agreeably surprised at the simplicity of the above, if he will follow the instructions with the cards in his hands; this admonition of course applies in the great majority of instances.

10.—Changing the Pack.—Have the prepared pack in the left tail pocket along with a handkerchief. Receive the shuffled pack in the left hand which place behind the back, followed by the right hand which takes it and places it in the pocket, at the same time removing the prepared pack and handkerchief. Left hand then takes the prepared pack and both hands are brought to the front. Handkerchief used and replaced in the pocket.

Stanyon's special card changing *servante* may also be used to good effect. The *servante*, with the arranged pack in the clip, is fixed on the back of a chair. Receiving the shuffled pack in the right hand, the performer grasps the chair back with that hand (and the seat with the left) presumably for the sole purpose of moving it out of the way. Needless to say the shuffled pack is dropped into the *servante* and the prepared one pulled out of the clip.

The price of this *servante*, brass frame with silk net, is 3s. 6d.

11.—Discovering a Drawn Card.—Invite someone to "cut" the pack, then to select a card. Now, by glancing at the card (Section 35, No. 41) immediately above the one drawn, you can instantly discover the latter. For instance, suppose the card glanced at be the ten of spades. Recalling the rhyme, you immediately learn that Ten is followed by Two and since a spade is followed by a diamond, the drawn card must be the two of diamonds.

Name the card, then have it returned to the pack (in the same place) and repeat the trick. This time pass all the cards above the one drawn, to the bottom, which amounts to "cutting" the pack; name the one drawn, then receive it and place it on top of pack, thus preserving the original order.

12.—To Name All the Cards Without Seeing Them.—Have the pack "cut" any number of times, then take a sly glance at the bottom card. To do this unobserved, hold the pack, say in the left hand, and pull up the left sleeve, turning the pack as required. A knowledge of the bottom card gives you the "key" to the top one, *ergo*, you can read them all off one after the other, naming each before turning it up. Hold the cards behind your back, or have a cloth or hat placed over the pack held, say in the left hand. The performer may suggest that he discovers each card by its weight. He may learn the top card by holding it up to the light, saying "this was the old way of doing the trick."

He may have the pack shuffled, in the first onset and change it behind his back for one duly arranged; may be done with a borrowed pack by keeping the backs of the duplicate pack out of sight.

13.—To "Cut" an Odd or Even Number.—False shuffle and "cut" the pack. Observe the colour of the bottom card, then place the pack on the table. Invite someone to take a few cards, at the same time announce that you will undertake to tell by their weight whether the number taken be odd or even. Carefully poising the portion of the pack on the palm of one hand, observe the colour of the bottom card; if of the same colour as the bottom card of the pack, you have an even number—otherwise odd.

In this trick it is only necessary to arrange the colours alternately.

14.—To Deal Yourself All the Trumps.—Playfully challenge three of the company to a hand at whist. False shuffle (No. 9) then allow

anyone to "cut" the cards. Deal yourself, and of course the turned up card (trumps) falls to you, and since you hold the whole thirteen cards of that suit, you must necessarily win every trick. Still more amusement is provided when it is discovered that each of the other three players holds all the cards of one suit.

The trick may be less obvious if the performer openly undertakes to sort the cards into the four suits.

15.—Improved Whist Trick.—Improvement on No. 14. The performer, having decided what card shall be trumps, say spades, arranges the pack so that every fourth card shall be of that suit, without considering the order of the intermediate cards. He then either false shuffles the pack, or substitutes it for one just shuffled by the audience, after which it may be "cut" any number of times with the proviso that the final "cut" leave a spade at the bottom; if this be not the case, he must "cut" one himself, and this he may readily do by previously "bridging" the pack at a spade. In fact if the cards be "bridged," the first "cut" will invariably be made at that point, by anyone, when the trick may proceed forthwith; otherwise the performer either makes the "pass" or himself cuts the cards at the bridge to ensure leaving a spade at the bottom. He then deals as explained in No. 14, the result being that he gets all the trumps, while the other three players hold the usual mixed hands.

The "bridge" and "pass" will be fully explained in a later Section devoted to Principles of Sleight of Hand, meanwhile the reader is referred to my "Conjuring with Cards," post free, 1s. 3d.

16.—To Pick Out Any One or More Values.—Also known as "The gathering of the Clans." Have the pack "cut" once more and note the new bottom card; this gives you the "key" to the top one and which we will suppose is the Three of Clubs. Deal all into thirteen heaps of four cards each, when each heap will consist of four cards of like value. Invite someone to name any card, when you will give it to him. Supposing he names Seven of Diamonds. You know the first heap consists of "threes," and, running over your *memoria technica*, "Three Ten To Save," you give him the fourth heap containing the four sevens. Repeat if desired, or by way of variation, offer to name the cards in any heap.

N.B.—This sequel is not applicable to the piquet pack, the sequence of suits being dis-arranged at the 9th, 17th and 25th cards, as explained in the footnote to No. 8.

17.—To Discover Number of Cards Taken and to Name Each.—Place the pack on the table and invite someone to secretly "cut" off a few cards and place them aside. The bottom and top cards of the balance of the pack, which you must contrive to look at unobserved, supply the necessary information.

The batch of cards may be drawn, altogether, from the centre of the pack, in which case look at the card immediately preceding and following those drawn.

The drawn cards may be returned and shuffled into the pack by a spectator, after which the performer deals all on table, throwing out the chosen ones. This produces a good effect, but disarranges the pack.

18.—A Perfect Whist Memory.—Illustrating how a simple trick may be worked up to produce a wonderful effect.

Ordinary pack of cards shuffled by audience. Performer then announces that, by looking through the cards once only, he will endeavour to remember each and everyone of them. He accordingly looks through the pack quickly, then placing it behind his back, names each and every card before bringing it forward and throwing it face upwards on table. But before bringing forward the last card (bottom card) he remarks, "There is only one more left, and I dare say most of you saw that, but those who did not see it may be interested to learn that it is —."

The ordinary pack, duly shuffled, is changed behind the back for one arranged as described, but *not before the performer has taken a mental note of the bottom card.* He then reads off the cards in accordance with the formula, but upon reaching the one that corresponds with the bottom card of the shuffled pack, he transfers it to the bottom without naming it. He then pretends to hear a remark respecting mirrors, to which he replies, "Mirrors! certainly not," and thereupon turns his back upon the audience, still holding the cards in the same position *and in a manner to expose that bottom card,* a silent suggestion that the pack has not been changed. He reads off several cards in this position, then faces about again to finish the trick as described. Having read the last card he remarks "Mirrors, the idea! this is not a conjuring trick, it is purely a demonstration of memory."

19.—Pack "Cut" into Number of Heaps, to Name Cards in any Heap placed in Person's Pocket.—Improvement on No. 17. Let anyone "cut" the arranged pack into as many heaps as he pleases. Let him then select any heap which, having covered it with a handkerchief, you ask him to place in his pocket. Now take any opera glass and, having described same as possessing qualities superior to any Röntgen-Ray apparatus, look through it and discover the number of cards in the pocket and then the name of each.

When wrapping the cards in the handkerchief, the performer takes care to stretch the latter over the face card, when the widening of the meshes of the cambric enables him to read the card quite readily; he learns the top card of the packet by observing the bottom one of the portion that was previously on top of it. He has then only to "tick" off the words of the formula on his fingers to give the exact number of cards in the pocket, then to name each one.

N.B.—I explained this trick, with variations, including reading dice under cover of a borrowed handkerchief, in my "New Card Tricks" (First Series) published in 1900. This fact may interest some of my readers.

20.—To Tell Total of Pips on Several Chosen Cards.—Counting the Knave *eleven*, Queen *twelve*, and King *thirteen*. Supposing six cards are taken and the one above them is the three of diamonds. Then, recalling the rhyme, we have "ten, two, seven, nine, five, queen," = 45 spots.

21.—Number of Chosen Cards Passed into Envelope in Full View.—Six persons, one after the other, insert a paperknife anywhere in the pack, look at the card under the knife, remember it and leave it in the same position. The six persons are numbered 1 to 6 in order. The performer then cuts down an envelope which has been hanging in full view all the time. Anybody opens the envelope which is found to contain six smaller envelopes, numbered 1 to 6 respectively and which are handed to the persons with corresponding numbers: each person opens his envelope and finds enclosed a toy card (from a penny pack) corresponding to the card of his choice.

The trick is, of course, performed with the arranged pack, and whereby sight of the card above the knife gives the clue to the one under it, and a knowledge of which must be conveyed by the performer to his assistant behind the "wings." This may be done *a la* Second Sight Code (see MAGIC, February to September, 1907), or the performer, by placing the right hand containing the upper portion of the pack, on his hip, may actually show the "key" card to his assistant, who forthwith places a duplicate toy card in a numbered envelope; and so on for the other five cards, after which he places the six envelopes in another, duplicate of the one on the line.

The assistant then comes forward with a tray (top and bottom both alike in every respect) under which he holds the prepared envelope. The performer then cuts down the visible envelope and drops it on the tray which the assistant, under cover of the performer's body, promptly reverses—and the trick is done.

A good plan, when cutting down the envelope is to leave a portion of the tape *under the flap*—end hanging out at each side—and to have the duplicate envelope arranged with a piece of tape to match.

22.—To Determine the Card at a Given Number.—Suppose it is required to determine the card standing at, say 29 from the top of the pack, arranged "Eight kings, three, ten, etc." False shuffle and allow anybody to "cut" then notice the bottom card, which we will suppose is the seven of hearts. Then adopt the following fixed rule.

First discover the suit by dividing the number given (in this case 29) by 4.

If no remainder, suit is same as bottom card.

If 1 remains, suit is same as top card.

If 2 remain, suit is same as second card.

If 3 remain, suit is same as third card.

always reckoning the order of the suits from that of the bottom card.

To discover the *value* divide the number given (in this case 29) by 13. If no remainder, the value is the same as the bottom card. If any remainder, say three as in the present instance, recall the rhyme and count, on the fingers, three points onward from and including the top card, in this case the nine of spades, "Nine, Five, Queen," *ergo* :—

$29 \div 4$ gives a remainder of 1 = Spades.

$29 \div 13$ gives a remainder of 3 = Queen.

therefore, the 29th card is the Queen of Spades.

Another Example.—Required the card standing at No. 31, the bottom card being the Six of Spades.

$31 \div 4$ gives a remainder of 3 = Hearts.

$31 \div 13$ gives a remainder of 5 = Ten.

therefore, the 31st card is the Ten of Hearts.

Prove the above by observing that the thirteenth card will be the Ace of Clubs, when the Ace of Diamonds is the bottom card.

23.—To Determine the Number of a Given Card.—We will suppose it is required to locate the Ace of Hearts, the bottom card being the six of Diamonds.

First discover the position of the *first* ace (of course, under thirteen) and its suit. To do this, run off the rhyme on the finger tips, starting from and including the top card (Knave of Clubs) until the first ace is reached, "Knave, Eight, King, Three, Ten, Two, Seven, Nine, Five, Queen, Four, One" = 12. Divide this number, *twelve* or whatever it may be, by 4.

If no remainder, suit is same as the bottom card.

If 1 remain, suit is same as the top card.

If 2 remain, suit is same as the second card.

If 3 remain, suit is same as the third card,

in this instance, therefore, the suit of the *first* ace is Diamonds, therefore Ace of Diamonds = 12

" " Clubs = 12 + 13 = 25.

" " Hearts = 12 + 26 = 38.

" " Spades = 12 + 39 = 51.

therefore, the ace of hearts stands at number 38.

Another example.—Required the position of the King of Spades, the bottom card being the Queen of diamonds. "Four, One, Six, Knave, Eight, King" = 6, divided by 4 = 2 = King of hearts at 6, and as the following suit is spades, the King of spades stands at $6 + 13 = 19$.

24.—To Place any Card Named at any Number.—A careful study of the rules given in Nos. 22 and 23 will show that it is anything but a difficult matter to cause a card mentioned by one person to appear at any number named by another.

Example.—Required to show that a given card stands at 45. Calculate that the card at present stands at, say, 22. To bring it to 45, pass 23 cards from bottom to top of pack. To bring the same card to No. 15, pass seven cards from top to bottom—a more simple operation.

When it becomes necessary to pass a large number of cards, these may be counted under pretence of showing that the card is not in the required position already; when only a small number is to be passed, the same may be readily and secretly counted by the tip of the thumb on the inner end of the pack.

The interested reader will discover many short cuts, for instance, if required to cause a card standing at, say 49, to appear at No. 3 from top, he would simply pass six cards from bottom to top.

N.B.—These operations, merely "cutting" the pack, do not affect the arrangement.

25.—Rapid Memorization (?) of Half the Pack.—Ask someone to shuffle an ordinary pack of cards and then divide it in half. Ask which half you shall use for the trick and receive that half on your right hand, the other half on the left hand. Have the chosen half shuffled once more, then turn away as if about to proceed but stop and exclaim, "I think you said I was to use this portion," holding up the cards in your *left* hand. This will bring forth a vehement "No" from more than one auditor. Meanwhile you have changed the portion in the right hand (at the left breast pocket or elsewhere) for another portion about equal and duly arranged. Give in at last, then say you will look through the cards quickly and endeavour to remember them; do this, then call them out in order.

Variation.—Instead of having the duplicate portion arranged in a stereotyped manner, you may shuffle it, then write down the order of the cards, starting from the bottom one, on a piece of paper, which paste on the back of the top card or retain in such position by pressure with the thumb. Hold up this portion in front of the audience and call out the cards one after the other, starting from the bottom one.

26.—Naming the Card Secretly Placed in Pocket.—Holding the arranged pack behind your back, ask a person to remove a card and, *without looking at it*, to place it in his pocket. Secretly "cut" the pack at the point where the card was removed then face about and glance at the bottom card, thus gaining a knowledge of the one in the pocket. Do not name the card immediately, but force the choice of it by the form of ambiguous questioning explained in Section 35, No. 21. The person interrogated eventually arrives

at the conclusion that he has had a free choice of the king of diamonds, or whatever the missing card may be; you then say to him, "Will you please take that card out of your pocket."

27.—The Greek Cross.—This should finish a series of tricks done with the arranged pack as it disturbs the order.

Deal the cards into thirteen heaps of four each, arranging each four in the form of a Greek cross for the purpose of mis-direction. Turn your back, having asked anyone to make a mental note of any one card in any heap. Face about and ask which heap contains the card, note and remember the four cards (which the arrangement enables you to do quite easily), then turn your back once more, having asked the person to mix up all the cards indiscriminately.

Face about again and deal all the cards as before, but observe to deal the four cards you have in your mind in separate heaps, *i.e.*, one in each of four heaps; thus, when the heap containing the chosen card is again pointed out, you can instantly name it.

A good trick for the inexperienced performer desiring to break himself of the habit of sinning against that cardinal principle in conjuring, "Never perform the same trick twice on the same occasion."

28.—Observations.—Respecting the "Eight kings threatened to save, &c.," and similar arrangements.

One arrangement is as good as another, for the simple reason no particular order can be recognised, but by a person well versed in card tricks, and such persons cannot be deceived by any kind of arrangement.

Where several cards are drawn, pretend to discover the actual number by "weighing" the balance of the pack on the hand.

Pretend to determine the suit and value of each drawn card by weighing or smelling it.

Pretended mind-reading. Adopting the usual methods, discover first the colour, then the suit and lastly the value of the card.

Every thirteenth card is of the *same value* and of a suit governed by the order of the suits. For instance, if the order of suits be diamonds, clubs, hearts, spades, and the bottom card be the four of clubs, the thirteenth card from the top will be the four of hearts, the 26th card the four of spades and the 39th card the four of diamonds. See Nos. 22-24.

Every fourth card is of the same suit.

Intermediate cards are of the same colour, but opposite suits.

The arranged pack may be used for *any trick*, where it is required to offer a *free choice* of one or more cards, and where, at the same time, it is necessary to know the card or cards taken.

(To be continued.)

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