

*Chas. E. Smith*

# CARD

AND

# Conjuring

# TRICKS

AND BOOK OF

# RIDDLES

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*Chas. E. Smith*

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# CONJURING TRICKS.

Most of the tricks here described do not depend very much upon real manual dexterity or sleight of hand. For more advanced tricks this is really necessary. Palming, which means the concealment of an article in the hand, while this is apparently empty, is the basis of much sleight of hand.

Constant practice is requisite to palm an article easily and naturally. Simply described, it is the power of holding an article between the ball of the thumb and the ridges of the palm or the finger tips, as the case may be. If a card or large article is to be palmed, it is, of course, the latter.

For the production of coins from a lady's hair or muff, or a gentleman's pocket, etc., palming is essential. For nearly all the changes made in the tricks requiring simple apparatus it cannot be done without.

Using a wand during the performance is a help, inasmuch as it enables the performer to appear much less stiff in his movements when the hand is partially closed, with something palmed in it. Then it is convenient to go to the table to put down the wand, and something else as well.

For card tricks especially, which will be dealt with later, palming is very essential, so the young conjuror is advised to make himself expert in this as a necessary preliminary to a more ambitious exhibition. Practice should be continued till articles of all sorts and shapes can be picked up from various positions and held so that they give no indication of their presence.

To get rid of the palmed articles so that the hands may be shown empty, the conjuror is supplied with extra pockets in the rear of his costume within reach of his fingers as the hands hang naturally at the sides. When turning away from the audience the opportunity is taken to extract or secrete articles carried in the front of the vest, the bottom edge of which has a piece of broad elastic to hold it tight to the waist.

The conjuror's table, too, has a convenient receptacle behind it in which to place things he desires to get rid of, and from which he also obtains, surreptitiously, things he needs for his magic exhibitions.

## THE CERTAIN GUESSER.

If a little nick be made in one edge of a coin, so small that it cannot be seen without close examination, the coin will, when spun, make a different sound as it settles upon the table. Advantage is taken of this to guess, correctly every time, whether it be heads or tails. The performer is blindfolded, and someone else is allowed to spin the coin.

## THE DISAPPEARING COIN.

A coin is shown in the right hand, between the forefinger and thumb, then placed in the extended left hand, and vanishes. Or it may be that you show it in the right hand and cause it to vanish therefrom.

This is one of the few cases in which the sleeve is made use of. In the first instance, as the coin is placed in the left hand a smart flick with the right forefinger is given to it, and away it goes up the sleeve. In the other case the coin is "twirled" by a clicking movement of the thumb and third finger, and flies up the sleeve so fast that it cannot be seen to go.

### MONEY MAKES MONNEY.

A little preparation is necessary here, too. Taking a coin in your hand and placing it upon the table, you proceed to rub it smartly backwards and forwards, and after a moment or two withdraw the hand, showing two coins in the place of the one. A further rubbing turns the coins into three. Two similar coins to that to be used are first lightly fastened underneath the table with a touch of soap or wax. Sixpences are convenient for this as they may easily be covered by the hand.

### A GOOD VARIATION.

A method of working this trick, which is much more showy and more mystifying, is to get a small tray—a waiter—and to place on it a stack of coins, say about a dozen. Ask any individual in your audience to count these one by one upon the tray. They are then poured off the tray into your own hand and placed into his, and he is requested to count them out again. The twelve has now become thirteen.

This is the explanation. The tray is held in the right hand with the fingers beneath it and the thumb on top. Beneath the edge of the tray you have another coin, a penny, for example. When the coins are counted on to the tray, tip this with the left hand so that the coins drop into the right palm. Then hand them to the spectator.

You may emphasise the trick after the coins are safely in the spectator's hand by asking him how many he has. As he has only a moment before counted twelve, one by one, on the tray, he will reply, "twelve." Ask him if he is sure, and he will reply, "yes." Then hand the tray to someone else to hold for him to count the coins upon it once more to find thirteen.

By increasing the number of coins added, and in various other ways that will suggest themselves, this trick can be made the basis of a very clever illusion.

### THE MAGIC COIN BOX.

A little pill box should be procured of just the size to fit a coin, say a halfpenny. The coin should be prepared by covering one side with paper or enamel to match exactly the inside of the box. The box may be shown round for examination first. Then the coin, taken from the pocket apparently at random, is exhibited with the unprepared side to the audience. It is dropped into the box. As it is just the size to fit the box, if the latter is shaken sideways it will not sound. The performer has dropped it in so that the prepared side is now uppermost. With a little preparatory patter to distract attention, he shakes the box. "Now," he says, "it is gone," and shows the apparently empty box, with the lid removed. Replacing the lid, he now shakes the box up and down. The coin rattles. "Ah, it is back again," and he takes off the lid, tilts the coin into his hand, and exhibits its natural side to the audience, shows the box once more empty and quite innocent of deception.

### CATCHING THE FALLING PILE.

A trick that requires a bit of practice but looks well, and that you can safely suggest should be imitated by your audience, is to place a pile of coins on the elbow and then, by a quick motion, catch them in the palm of the hand. To do this the arm is extended in front of the body with the palm of the hand down. The elbow is turned so that the pile of coins can be

placed on it. A quick swing down of the arm, with the palm well opened, will throw the coins into the hand, though the first few attempts may scatter them.

#### THE FLEXIBLE WATCH.

A trick that depends upon an optical illusion is that in which a watch is apparently bent. Standing well back from the audience you grasp the watch between the thumb and first two fingers of each hand, the case of the watch, not its face, being presented to the spectators. With appropriate patter you direct their attention to the fact that all metals are more or less flexible, but few persons know how flexible a watch is. Then, moving the fingers of each hand nearer to, and then farther away from each other a few times will present the appearance of the edges of the watch casing having been doubled over and then straightened.

#### COIN AND BOTTLE TRICK.

Get an ordinary bottle with a fairly wide mouth, just big enough to let, say, a sixpence fall through the neck easily. Bend a match without actually breaking through the fibres into a V shape, so that when resting across the neck of the bottle it will support the sixpence. Then challenge anyone to get the coin into the bottle without touching either bottle, match or coin. This looks impossible, but is really very easy. A few drops of water allowed to fall on the joint of the V of the match will cause the fibres to swell, the match will straighten, and the coin fall into the bottle.

#### NEEDLE DART.

A good trick can be performed with an ordinary needle. See that the point is sharp, and then ask one or two of the company to use this as a dart, and throw it, say, from a point a yard away from the door so that it will stick in. However they may try they fail. Now ask for a piece of thread to be put through the needle so that they may be sure you will use the same needle and not substitute another. From the same distance the needle is now thrown by yourself and enters the target. The secret is that the thread enables the needle to act as an arrow. When thrown without the thread it would naturally strike the door flat and not end on.

#### THE MAGIC DOUBLE RING.

For this a long strip of paper is required and a touch of the gum brush. You show the audience a similar strip of paper, unite the ends, and then, with a pair of scissors, divide the strip lengthwise. At the finish of the cut two rings are found looped together. Before uniting the ends of the strip, which should be a good long one, you make two turns in it, with the result given above. If only one turn is taken, when the loop is divided it is still a single loop but increased to twice its original length.

#### THE MAGIC RIBBON.

A good exhibition may be made effectively with a little cotton wool loosely teased out on a plate. With appropriate patter the performer asks one or two of the audience if they would care to feast on wool. Receiving an answer in the negative, he says, "Well, I must eat it myself, I suppose." He then proceeds to stuff some of the wool into his mouth, which swells out accordingly. Placing the plate upon the table, he explains that

the wool is not so digestible as he thought it was, and proceeds to take it from his mouth in a never-ending flow of coloured paper ribbon. The spool of ribbon has been palmed, and the end of it is drawn from the mouth as the hand for a moment covers it, and allows it to be placed there. The cotton wool has been compressed into a small pellet, and lies easily beneath the tongue. The paper spool is bought readily rolled into a tiny compass for a few pence.

#### THE BURNT HANDKERCHIEF.

A showy trick, that excites very considerable applause, it that in which a lady's handkerchief is burnt and then restored to her complete and whole. The performer borrows the handkerchief, and asks if he may mark it so that it will be known again. Having received permission, he suggests that the best way to ensure that he will be unable to change it will be to burn a hole in it. To do this he advances to his table, on which burns a candle. Someone suggests that the handkerchief has been changed as he is about to put its centre to the flame. But the handkerchief is shown and inspected again. It is then burnt, and exhibited as a glowing mass. Then the performer extinguishes the smouldering mass by pressing it in his hands, and, lo, the handkerchief is restored complete to its owner.

Preparation for this trick is made by concealing beneath the left side bottom edge of the waistcoat a piece of cambric, so fastened that it is accessible immediately it is required. When the performer advances to the candle he takes the handkerchief in the centre by the thumb and forefinger of the right hand, and places it in the left hand so that the centre may project a little. This part he draws an inch or two forward through the closed finger of the left hand. The first time he really approached the handkerchief to the flame; on the second occasion, as he approaches his table, his left fingers have fetched down the concealed cambric behind the handkerchief. As the performer apparently pulls the centre of the handkerchief once more forward to burn it, the cambric is so treated and ignited. It is shown burning; the hole is exhibited. Then the glowing mass is blown out and rubbed in the hands. The burnt cambric flies up beneath the waistcoat again, or better still, is palmed in the left hand. The handkerchief is shaken out, shown to be uninjured, and restored to the owner with a flourish of the right hand, while the performer's left, resting carelessly against his side, has disposed of the burnt material in one of his pockets.

#### THE VANISHING BALL.

One simple and cheap piece of apparatus is the ball-box. The use of this enables a ball to be vanished and restored at will. The box contains within it a space to hold the ball, and also a thin shell which exactly imitates the appearance of the ball, but fits closely inside the cover. When first exposed, with the real ball inside, cover and shell are taken off together. The ball is then removed and the empty box closed. On opening it again the shell is shown this time, and to all appearance the ball has been restored there. But on opening it again the box is again seen to be empty by taking cover and shell off together.

#### THE WAND AND RING TRICK

A trick that is easily performed and excites a lot of admiration requires a little skill, but is well worth the time spent in

acquiring it. A light wand or rod and a handkerchief, with a little finely sewn pocket in which a ring is concealed, are required. The performer now produces a plain gold ring, on which a little mark may be made inside to identify it, and passes this round for examination. Then, holding the wand in one hand he asks for assistants, three in all, or two will do. To the first assistant he advances with the ring still plainly showing and drawing his handkerchief from his pocket says: "I want you to hold this ring very securely." The ring held in the left hand is covered with the handkerchief, but the assistant holds the second ring which is sewn in the secret pocket. The real ring is palmed in the left hand, and as the wand is passed to that hand is slipped on to the centre of the wand.

The other two assistants standing close by the first one are requested each to take hold of one end of the wand, which the performer still grasps with the left hand high above the heads of his audience. Turning to the first man, he says: "You still have the ring securely." "Yes," is the reply. Whereupon he pulls the handkerchief from his hand with a sharp jerk, saying "Go!" At the same time he flicks the handkerchief smartly to and fro, and releasing his hand meanwhile from the centre of the wand. "Well, gentlemen, have you got the ring?" And then it is found upon the wand. The handkerchief is placed away and the ring handed round again for re-examination.

#### SWALLOWING THE KNIFE

A really good trick, that of swallowing a knife, is simply performed. Borrow or produce for preference a rough-handled small penknife. Open one of the blades and comment upon the danger of the trick. Sit well back from your audience, and holding the knife between the palms of the hands, the backs being to the audience, throw back the head and bring the blade of the knife towards the mouth; the knife is hidden by the hand. "This is not an easy task," you say, as you drop the knife to the floor, and make a second attempt. "I'm sorry," you say, as the knife again drops, "but I nearly always manage it the third time. The hands again go up, with the knife, it is believed, between them but hidden. The throat is contorted as the knife goes down and down, and as the mouth is shown, after the last big swallow, the hands are turned outwards, empty. The knife has gone.

As the hands are quickly carried up for the third time, from the ground to the face, the knife is deftly placed in the crutch of the leg and held there till a convenient moment, soon to occur, for removing it.

#### THE VANISHING COIN.

If one is not good at palming a coin and so making it disappear, a good alternative for a mystifying trick is the following. Sit down well away from your audience and cross the legs. Open out ever so little the turn-up of the trouser leg. Then take a penny, for preference, between the forefinger and thumb of the right hand. "Please observe carefully," you say, "I am going to throw this coin away." The hand is smartly dropped to about the bend of the knees and then raised well above the head, and the motion of throwing the coin made.

Both the hands are then shown empty. The trick depends upon the downward motion, which as it is completed carries the coin into the trouser fold. The forefinger and thumb come up again, and the eye, following that motion and the subsequent one, believes the coin to be still grasped there and then thrown into the air.

## EASY CARD TRICKS.

### TELLING A SELECTED CARD.

A pack of cards is shuffled by the performer, divided into two nearly equal portions, and the half he holds in the left hand offered to any person to select a card freely. It is shown around and then replaced on the top of that part of the pack held in the left hand. The other cards are replaced on it and the pack is then freely shuffled by anyone who wishes to do so. The performer then deals the cards, face upwards, one at a time, and then says, "That is your card."

A fact that few persons know is the difficulty there is in separating any two particular cards in a pack in shuffling. Some do get separated, of course, if the shuffle is legitimately made, but one can say with great certainty that in any particular shuffle it is almost impossible to separate any two particular cards. It is on this that the success of this trick depends.

When the performer hands the left hand portion of the pack for someone to select a card, he lifts the other half slightly and notices the bottom card of that half. This is placed upon the card selected by the member of the audience. After the shuffle those two cards will almost certainly be found together. The performer notes the card he saw and the one that follows it immediately is the one selected.

### A WONDERFUL DISCOVERY.

To end this trick with a little more distinction the performer may hesitate when he reaches the first of the two cards. "You have not seen your card yet?" he asks, and on receiving the reply in the negative, says: "We must try another way, then." Gathering up the cards dealt out he places all these *beneath* the others and hands the pack to the selector of the card in the first place *upside down*. "Now, sir," he says, "somewhere in that pack is your card, you put it there yourself, didn't you? Well, we will see if it can be made to appear." The selected card is now the bottom card of the pack, the others face upwards. "Hold the pack tightly, please, in your fingers, with the thumb just at the edge above. So!" adjusting the cards. A smart blow by the performer on the edge of the pack will throw all except one out of his hand. The card left, which is now gripped tightly between the thumb and fingers, is the one chosen, plainly to view by all present. The reason for this is that the bottom card, exposed to more friction than any of the others, remains in the position desired.

### THE TWENTY-ONE CARD TRICK.

To discover a card which has merely been thought of and not even handled looks difficult. But by the use of arithmetic this becomes simple. Take twenty-one cards, any cards, of



course, will do, and deal these, face upwards, into three heaps of seven cards each. They should be dealt backwards and forwards, the fourth card going on to the third heap, the fifth on the second, the sixth on the first, and then the seventh on the first heap again, and so on.

Tell your audience that you want one of them to select a card in either of the three heaps as you deal, but not to mention the card thought of. When the deal is finished ask what pack the card was in. Place that pack between the other two and deal again. Ask again and repeat the operations; and once more do the same.

Now you will find that the card first thought of and thus dealt out three times will be the middle card of the pack, which should again be reassembled. Deal ten cards out face downwards, and then say, facing it upwards, "That is your card," and there will be general surprise at the result.

#### NAMING ALL THE CARDS IN THE PACK.

Standing well back from your audience you hold the pack behind you, and explain that you propose to tell them, *by touch*, the name of each card in the pack. You have first, in shuffling the pack, seen what the bottom card is. Face this round and bring the pack smartly to the front with that one showing. "This is the king of clubs," you say, for example.

As you bring the pack forward for your audience to see that you have correctly told the faced card, you see, opposite you, the five of diamonds, for example. This card is faced round and brought to the front for presentation to the audience, whilst you note the next one in succession to be faced up and shown. It will heighten the illusion to pretend that you have some difficulty in determining the card, say, for instance, in the case of the first one: "This is a heavy card," as you move the tips of your fingers over it. "It is a king. It is a black suit. It is the king of clubs."

#### FORCING THE CHOICE.

A good trick which may be concluded in several ways is begun by asking one of the audience if he knows something of cards. He will reply "Yes," and you proceed. "There are two colours used for the four suits, which do you prefer, red or black?" It is evident that he may say either red or black. In any case your plan is simple. If he replies "red," and you wish him to choose red, you say, "In red there are hearts and diamonds! Which do you choose?" and thus go on. If he replies "black" to your first enquiry, you then say, "That leaves us with the red. Which do you prefer, hearts or diamonds?" If diamonds are chosen and you want hearts, say in continuation, "That leaves us with hearts."

Then go on, "In hearts there are four honours, ace, and king, and the queen, and knave! Which shall we say?" If ace and king are chosen, and you want one or the other, well and good, if no, proceed as before. Finally, you will reach the position when you can say, "The jack of hearts! Here it is!" Or if the queen be chosen, "That leaves the jack of hearts! Here it is!"

Though this may read as though it were complicated, it is really very easy, and usually creates some surprise. You can open the trick by saying that you want someone to help you

choose a card, and before you begin hand an envelope sealed, and containing a duplicate of, or the name of it written on a slip of paper, that card, to some one else to hold.

#### THE CHOSEN CARD.

Many packs of cards are not quite accurately cut; the amount of white edging is not the same at both sides or both ends. Advantage can be taken of this. A dozen or twenty cards are extended fanwise and someone told to take one. Whilst it is being examined the performer turns his back and reverses the ends of the cards he holds. "Put it back where you like," he says, as he extends the cards fanwise again. The cards are then shuffled as much as the audience like, but a moment's examination enables the performer to pick out the chosen card. This will be handed back and placed in the pack again in the same way in which it was drawn. The difference in the margin is seen at once by the performer. He has reversed his cards, and all the small margins are now at the opposite end.

#### DIVINATION.

A good trick with cards is to sort out a complete suit, omitting the king and queen, unknown to your audience, and arrange these in order, face downwards, knave, 10, 9, 8, 7, etc., down to ace. The knave should be on the left hand side. Then tell the audience that you will go outside the room and they may then take any number of cards from the right hand and place them in the same order on the left, and you will tell them, when you come in again, how many cards have been moved. They may, of course, re-arrange the cards as they were before, but must not alter the order except to transfer some cards from the one end of the row to the other.

When you return you look at the backs of the cards and say, "I know how many you have moved"—this is not strictly true, but is allowable—"but to make the trick more surprising still I will turn up a card which will actually give the number moved." Then turn up the left hand card. If three cards have been moved over, the card now on the left hand end will be the "three," which is turned up.

#### FURTHER DIVINATION.

You may now say: "I will go out again, if you wish, and you may try once more." On returning again you have to make a calculation. Three cards had originally been moved. This number you must add to the original key card "one," giving you "four" as the new key for the next move. On returning to the table you turn up the fourth card from the left hand end and this will give you the number moved on the second occasion. If a further trial is essayed the new key number will be "eight," assuming that four more cards have been moved, which would be indicated.

#### THE SEVEN HEAP.

Another trick that causes more than a little consternation is that now described, which is worked with a little poetic license. On the table, some little distance from your audience, you arrange two lots of cards separately. One heap consists of seven cards—any seven cards—the other heap of four cards—the four sevens. After a little patter about thought reading, you say that you will endeavour to read the thoughts of a person who

will choose one of these heaps or cards. When the choice has been made, but before it is announced, you say, "To make sure that there is no deception I will write down the choice of this lady, and someone else shall hold it."

Then write on a slip, "The lady has chosen the seven heap." This being folded, and handed to an onlooker, you ask the lady to say which heap has been chosen. She will reply that on the left, or the right, as the case may be. "Thank you," you reply, "I knew I was right. Now, sir, please read out what is written on that slip." It is read out. "The lady has chosen the seven heap." If you find that the packet of seven has been indicated, you pick these up, and counting them on the table, one by one, say, "This is the seven heap. Here you will see," counting these also, "are four cards only."

Should the other packet be chosen, you pick up the four, and showing the "sevens," say, "This is the heap of sevens, as you see. This other packet is a handful of mixed cards," which you proceed to demonstrate. You cannot be wrong in either case.

#### SPELLING THE CARDS.

One whole suit is arranged in a definite order, and you then proceed, as follows, to spell out the names of the cards. You take the top card, and calling it Q, put it at the bottom. The next card is n; this goes to the bottom also, as does the third card, e. This spells "one," and you turn up the next card, which is the ace. With those left in the hand you proceed in similar fashion. "T, w, o, spells two," you say, and then turn up the deuce. "T, h, r, e, e, is three," and the three is turned up, and so on until only two cards remain in your hand. The top one is placed below the other for Q, the next for u, the next for e, the next again for the second e, the next for n, and then the queen is faced upwards, leaving only the king in your hand, which is similarly faced upwards.

The cards must be arranged as follows to begin the trick: 3, 8, 7, 1, Q, 6, 4, 2, J, K, 10, 9, 5.

#### CHANGING THE CARDS: FOUR OF EACH, HELD BY TWO DIFFERENT INDIVIDUALS.

A showy trick, that is very mystifying, is worked in the following way. Take from the pack the four kings and also the four nines. Place the four kings so that they may be shown spread out fanwise. Behind one of the kings, placed altogether and hidden by that king, are the four nines. These cards, the four kings and four nines, should be shown to your audience so that they may see only the four kings and believe that only those four cards are there. From the pack, which should be without the index figures on the corners, you now select the four tens. These, like the four kings, should be arranged fanwise and shown to your audience, with the thumb covering the bottom spot of the outside ten. They then appear as the nines. Holding the two arrangements of cards, one in each hand, you say to your company: "You see I have in my right hand the four kings and in my left hand the four nines?" You now ask that two of the audience should assist you. They come forward; you shut up the four nines—the tens really—in the left hand and say: "I will place these nines on the top of the pack"—and do so. Then close the cards in the other

and say: "On top of these I will place the four kings" really placing eight cards back on the top of the pack.

Your two assistants being ready, you say: "I will now take off the four kings, one at a time, and ask you, Sir, to guard these for me safely. The cards you give to No. 1, face down, are the four nines. Then, to No. 2 you say: "And you, Sir, will please guard these four nines"—the kings—which you take off one by one face downwards.

Then turning to your audience you say: "On my right hand a gentleman has four kings, on my left hand the other gentleman has the four nines. Please watch carefully, as I am going to make them change places." Then call out loudly: "Change," and ask the two assistants to show their cards, which will be found to have changed places.

#### THE GRAND RALLY.

Prepare a pack of cards by arranging all the cards in proper sequence and each suit following. All the hearts, all the diamonds, etc., together, and each suit arranged from ace, deuce, three, four, up to the king.

Let as many persons as wish to do so cut the cards. After each cut replace the part taken from the top, as at whist, beneath all the others. The cards must not be shuffled. When the audience have finished cutting, deal the cards, face downwards, into thirteen successive heaps, and put them carefully together; the pack may then be shown by dealing face upwards, and all the four aces, the four deuces, etc., will be found together right through the pack.

#### THE KINGS AND THE KNAVE.

Take the four kings from the pack and place one of them at the bottom. Then show the other three kings and one of the knaves. Tell a story about the conspiracy of the three kings to defraud their peoples and the knave, who, representing the people, vowed he would spoil their little game. The intention of the kings was to evade their peoples' attention, and to meet in some spot together unobserved to hatch their plot. One king went at the far end of the land (place a king at the bottom of the pack), another started for the middle of the kingdom (place one in the centre of the pack), another left for the other end of the kingdom (place the last king at the top). But the knave said he would watch them all wherever they went, and if they got together he would be there. (So put him on top with the last king.) Now ask your audience to cut the pack (not shuffle it) as often as they like. When the cards are dealt out, *the three kings will be found together and the knave with them.*

#### BRINGING FOUR CARDS TOGETHER FROM DIFFERENT PARTS OF THE PACK.

Take four court cards, for preference, the queens for example, and show these fanwise, but with two other cards secretly placed behind the second queen. Say that you are about to distribute the four ladies through the pack and then bring them together.

Close up the fan and place it upon the top of the pack. Lift the top card (which is really a queen) and show it again, saying: "I will place this lady at the bottom of the pack." Then take the next card, insert this in the pack some distance down. Take the next card—neither of these two are really

the queens—and place in the pack down towards the bottom. Say: "Now we have these ladies all in different parts of the pack, but if someone will kindly cut the cards I will try to bring them all together again. Thank you." The pack is then cut and dealt face upwards, when all four queens will be found together.

## RIDDLES.

What smells most in a chemist's shop?

The nose.

What is a kiss?

Nothing, divided by two.

What is the best way to find a young lady out?

Go round to her house when she is not in.

Where does all the snuff go to?

No one nose.

Spell "enemy" in three letters.

F O E.

What is the best butter in the world?

The goat.

What subject can be made light of?

Gas.

When is a toper's nose not a nose?

When it is a little reddish.

What is better than a promising young man?

A paying one.

Why is a mad man like two men?

He is one beside himself.

Why should a girl be well stamped?

If she isn't the mails won't take her.

Why should young ladies never wear stays?

Because it is so horrid to see a girl "tight."

What is the difference between a young lady and a soldier?

One powders the face and the other faces the powder.

Why was the first day of Adam's life the longest?

Because it had no Eve.

Why is the world like a piano?

Because there are so many many flats and sharps in it.

Why is a kiss like a scandal?

Because it goes from mouth to mouth.

When is a German obliged to keep his word?

When no one else will take it.

Where is the first record to be found of a woman chastising her husband?

In the Bible—when Eve gave Adam a little Cain.

Why is a room full of married ladies like an empty room?

Because there is not a single one in it.

Why is an author the queerest animal in the world?

Because his tales come out of his head.

What do liars do after death?

Lie still

Why is flirting like plate-powder?

Because it always brightens the spoons.

Why are soldiers always rather tired on April first?

Because they have just had a March of thirty-one days

Why is a newspaper like an army?

Because it has leaders, columns, and reviews.

When are we all artists?

When we draw long faces

Why is a Member of Parliament like a shrimp?

Because he has M.P. at the end of his name.

When is a tall man short?

When he hasn't enough cash

If a man carrying two lamps  
drops one of them what  
does he become?

A lamp lighter.

What advice tells as much  
against temperance as for  
it?

Pass the bottle.

Why is a waiter like a race-  
horse?

Because he often runs for  
steaks (stakes), plates, or  
cups.

What most resembles a  
woman?

A big girl.

What colour does flogging  
make a boy?

It makes him yell O!

How can you get a set of  
teeth inserted gratis?

Kick a dog.

Why would lawyers make  
good soldiers?

Because they are always  
ready to "charge."

What is a man like who falls  
overboard and who cannot  
swim?

Like to be drowned.

Why is the letter L the most  
wonderful of letters?

Because it turns "asses"  
into "lasses," and saves  
"lasses" from ever be-  
coming "asses."

Why is it impossible to drown  
a teetotaler?

Because he always keeps his  
nose above water.

When does a child certainly  
not take after his father?

When his father leaves no-  
thing for him to take.

What is a soldier's definition  
of a kiss?

A report at head quarters.

Define matchless misery?

Having a cigar and nothing  
to light it with.

What ships hardly ever sail  
out of sight?

Hardships.

When did King John re-  
semble a man whose things  
were not returned by his  
laundress?

When his baggage was lost  
in the Wash.

Why is a lady who practises  
tight lacing economical?

Because she tries to avoid  
the very appearance of  
waist.

Why is a lover like a door-  
knocker?

Because he is bound to  
(adore) a door.

Why is a doctor who has lost  
his practice like a man in  
a temper?

Because he has lost his  
patients.

Why does a brunette's face  
resemble a wet day?

Because it is not fair.

Why is it impossible for a  
butcher to be honest?

Because he steels the knives  
he uses.

What is that which every  
living man has seen; but  
never more will see again?  
Yesterday.

Why is an almanac like the  
Lord Mayor of London?

Because it serves for one  
year only.

What game is played by  
ship in a storm?  
Pitch and toss.

When is a ship like a bird?

When she is flying before  
the wind.

What would a diamond be-  
come if placed in a basin  
of water?

Wet.

Why are Government clerks  
like the fountains at Tra-  
falgar Square?

Because they play from ten  
till four.

Why are clergymen well off?

Because they are never  
without a surplice.

When is the best time to get  
a fresh egg at sea?

When the ship lays to.

Why are policemen seldom  
run over?

Because they are seldom in  
the way.

Why is a little man like a  
good book?

Because he is often looked  
over.

What is the tree whose name  
forbids suicide?

O-live.

Who was the oldest woman  
ever heard of?

Ann Tiquity.

What trade is the sun?

A tanner.

"What plan," said one actor  
to another, "shall I adopt  
to fill the house?"

"Invite your creditors,"  
was the answer.

What is the best board of  
health?

The cupboard.

Why is a lean monarch like a  
studious man?

Because he is a-thin-king.

Why is a young lady with a  
wounded finger like a sharp  
weapon?

Because she is a cutlass.

Why is a thief like a philo-  
sopher?

Because he is given to fits  
of abstraction.

Why are lawyers like wild  
beasts?

Because unless they're fee'd  
they are angry.

What is the ideal dress-circle?  
A lady's waist.

Why is a muff like a silly  
gentleman?

Because it holds a lady's  
hand without squeezing  
them.

When is the weather most like  
a crockery shop?

When it is muggy.

What is the shortness of life  
often due to?

The irregularities of the  
liver.

Which is the best way to  
make a coat last?

To make vest and trousers  
first.

When is it perfectly right to  
rejoice in the fall of our  
best friend?

When bread falls—in price.  
"Where shall I find the state  
of matrimony?"

"In the United States."

How can you soonest carve  
your way through a crowd?

Get a chimney-sweep to  
walk in front of you.

When a young stockbroker  
marries a fat, elderly,  
wealthy widow, what is the  
attraction?

The figure—not the face.

What is the best way of man-  
ning the Navy?

Increase the number of  
berths.

What country ought soon to  
become the richest?

Ireland—because its capital  
is always Dublin.

Why is a bad singer like a  
forger?

Because he is an utterer of  
bad notes

When is a candle in a pas-  
sion?

When it is put out, and  
flares up.

Why is a bad picture like  
weak tea?

Because it is not well  
drawn.

What does an artist like to  
draw best?

His salary.

What crack is invisible to the  
naked eye?

The crack of a whip.

Who may marry a wife and  
yet live single all his life?

A clergyman

How many foreigners make a  
man uncivil?

Forty Poles make one rood.

Why does a wig resemble a  
lie?

Because it is a false hood.

Why is the full moon not so  
heavy as the new moon?

Because it is a great deal  
lighter.

What beats a good wife?

A bad husband.

What is the difference between 100 and 1000?

Naught

Why is a man in front of a crowd well supported?

Because he has the press at his back.

Why is whipping of the utmost service?

Because it makes a boy smart

How to discover distances?

Ride in a London cab.

What is always behind time?

The back of a watch.

Why is a good wife always worth five shillings?

Because she's a crown to her husband.

What is the difference between a cat and a document?

One has claws at the end of its paws; the other has pauses at the end of its clauses.

Why are cowardly soldiers like butter?

Because when exposed to fire they run.

Which travels faster, heat or cold?

Heat, because you frequently catch cold.

What is the difference between a man who has had a good dinner and a last will and testament?

One's dined and sated; the other signed and dated.

Why is the flight of an eagle a trying sight to witness?

Because it is an eyesore (high soar).

Why do men and women laugh in their sleeves?

Because their funny-bone is there.

Why is a sovereign gained worth as much as a guinea? Because it is one pound won.

When are two kings like three miles?

When they form a league.

What is that which is neither flesh nor bone, and yet has four fingers and a thumb? A glove.

What is that which you can't hold ten minutes—which is as light as a feather?

Your breath.

Why is it impossible for a person who lisps to believe in young ladies?

Because with that person every "miss" is a myth.

Why should a ship's officer never put his chronometer under his pillow?

Because he should never sleep on his watch.

Why is a lame dog like a schoolboy adding six and seven together?

Because he puts down three and carries one.

When may a man's coat pocket be empty and yet have something in it?

When he has a hole in it.

What is always at the head of "fashion" and yet always out of date?

The letter F.

Why is J so useful in riddles?

Because you can never make a jest without it.

Which is the cleanest letter in the alphabet?

H, because it is always in the midst of "washing."

What is the centre of gravity?

The letter V.



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