**The Oldest paper in the World devoted solely to the interests of Magicians, Jugglers, Hand Shadowists, Ventriloquists, Lightning Cartoonists and Speciality Entertainers.**

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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 42.*)

**Rice Doubles in Quantity and Changes to Water.**—(Second Method). The effect in this case is practically the same, the exceptions being that it is only necessary to turn over the bowls once and that both may, in conclusion, be offered for examination—two decided improvements. Presumably there is no preparation about either bowl, but a close inspection reveals the fact that the edge of one of them has been ground down perfectly flat ; if it be seriously intended to offer both for examination, the edge of both should be so ground, so that the slight difference in their appearance in this respect may call for no comment. But the trick really necessitates the edge of one bowl only being ground, and this is how it is usually supplied.

The trick also requires a disc of glass, the diameter of which is slightly larger than that of the bowl upon which it is to be used as a cover ; the edge of the glass disc is usually enamelled white that it may be less discernible when in position on the bowl—if the edge of both bowls be ground, it may of course be used on either. The preparations are as follows :—

Fill the bowl with the ground edge with water, *wetting the edge*, then cover it with the glass disc, pressing on the latter with a rubbing motion to exclude all air bubbles. Invert the bowl and the water and glass will remain in position, supported by pressure of the atmosphere ; then place it on the table, bottom upwards and tilted on a lead pencil, *so that air may remain under it ;* invert the other bowl over it, and all is ready.

*Working.*—Offer the empty bowl for examination, then fill it with rice. Then say, " I will cover the bowl of rice with this other empty bowl, picking up the latter by the " foot " and placing it over the rice. Next turn over the bowls (see the several subtle methods already explained), placing them on a tray as an excuse for handling them at this point.

A few passes are now made, after which tthe upper bowl is raised and the rice appears to have doubled in quantity, overflowing on to the tray, hence the usefulness of the latter. Replace the upper bowl with a sliding motion, to push off any rice that may remain on the glass, at the same time loosen the latter with the fingers. Now vanish a glass of water, by one or other of the methods familiar to conjurers, or as hereafter explained, then remove the upper bowl and with it the glass disc, placing both on the tray amongst the rice, thus concealing the disc. Show the lower bowl to be full of water, presumably that vanished from the glass, then pour it back and forth from the one bowl to the other. Conclude by openly producing a duplicate glass tumbler, full of rice, from the tail pocket ; the rice retained in the glass, up to the moment of production, by an india-rubber cover left behind in the pocket. And the tale is complete.

### Additional Effects for Combination Work.

1.—*Changing a Bowl.*—In the first method, where one bowl cannot be shown for examination, both are presumably examined, as follows :—The performer is provided with a third ordinary bowl, matching the other two, the prepared one, meanwhile, resting on the table *servante*. He first shows the two ordinary bowls, then, when placing one over the other, secretly introduces a lemon (or other object) between them. He then raises the upper bowl with the right hand and lowers it behind the table for a second, effecting the exchange, the attention of the audience meanwhile being attracted to the left hand turning the lemon out of the other bowl.

2.—*Vanishing Rice.*—In connection with the increase of rice between the bowls an effective addtion to the trick is obtained if a like quantity be previously vanished from a drawer box, or other suitable apparatus.

A pretty little effect, which may also be introduced at this moment, is to take up a handful of rice and cause it

to disappear in the act of pouring it back and forth from the one hand to the other. It is finally poured into a small bag of flesh coloured silk suspended by a catgut loop from the forefinger of either hand. The mouth of the bag is normally closed with strips of whalebone, which are pressed open by the hand, finally held fistwise to receive the rice. The hands are then brought together and the bag is passed over to the rear of the one hand, enabling the performer to show both palms empty.

3.—*Interlude with Paper Bag.*—If a measured quantity of rice be contained in a paper bag in readiness for the trick, an amusing effect may be obtained as follows :—Pour the whole of the rice from the bag into the one bowl, which then cover with the other. Now ask someone to mark the bag, then tear off and retain a small portion. While this is being done, vanish a quantity of rice, as already suggested. Then take the bag and screw it up into a "ball," which seem to place in the left hand (really palming it in the right) and throw it into the air. Now raise the upper bowl, *with the right hand*, discovering the increase of rice, also the rolled up paper bag (duplicate) amongst it. Take up the duplicate ball of paper with the left hand and forthwith seem to transfer it to the right hand, really palming it and exposing the original ball, which then throw for examination.

4.—*Rice Changes to Flowers.*—Having caused the rice to multiply, replace the presumably empty upper bowl and sprinkle some flower seeds over both ; then raise the upper bowl and discover both full to overflowing with flowers. This effect is obtained as follows :—

Secure twenty-five of the best quality silk spring flowers in a paper band, under which then pass a length of black silk thread, the two ends of which are then passed through a small hole in the bottom of the bowl and tied to a small bead on the outside ; a pull on the thread breaks the paper band, releasing the flowers. This effect, of course, prevents the inside of the bowl being shown at the outset.

5.—*Vanishing a Glass of Water.*—As a plausible reason for the appearance of the water in place of the rice, a tumblerful may be previously vanished by one or other of the means familiar to the conjurer ; the tumbler, which of course goes at the same time, is reproduced (duplicate) full of the vanished rice, from the tail pocket at the close of the trick.

The glass of water may be vanished from beneath a handkerchief ; double and having a disc of cardboard or metal ring (of the diameter of the top of glass) in the centre. The glass is lowered on to the table *servante* with the right hand under cover of the handkerchief raised with the left hand ; or it may be actually picked up under the handkerchief and knocked on the back of a chair, presumably to prove its presence, but really to secure the opportunity of dropping it into a water-tight *servante* at rear of chair, the disc in the handkerchief making it appear that the glass is still in position. Handkerchief then thrown into the air and the glass has vanished.

*Another Method.*—Take an empty glass in the right hand and a jug of water in the left hand. Fill the glass, which then place between the thumb and forefinger of the left hand still holding the jug ; the glass is thus directly over the jug. The right hand now throws the prepared handkerchief over the glass, which is apparently taken away in that hand ; it is really let fall into the jug (china or enamelled iron), provided with a wire cage, covered india-rubber, to receive it. The jug is then placed aside and the handkerchief is thrown into the air as before. The jugs provided by Stanyon and Co. retain the glass and admit of more water being poured into another vessel—thus proving the jug empty.

6.—*Production of Glass Full of Rice from Tail Pocket.*—A full explanation of this has been given already.

7.—*Addition of Fish, Imitation or Real.*—To the water contained in the one bowl, at the outset, add several small gold fish, genuine or imitation, as convenient. Then, having changed the rice to water, and having poured the water and fish back and forth from the one bowl to the other, pour the lot into a glass bowl (the ordinary gold fish bowl) placed in readiness to receive it, and in full view. It will add to the effect if the glass bowl already contains a quantity of water, for the reason that this will probably remain unnoticed until the moment of pouring into it the water and fish from the rice bowls when it will appear that a *great* volume of water has been produced.

Imitation gold fish may be shaped from pieces of carrot and will look exactly like the genuine article so long as the water in which they are contained be kept in motion ; or excellent imitation fish in celluloid may be obtained from the conjuring depots.

8.—*Water Changed to Fire.*—Having changed the rice to water, the performer pours it into a larger china bowl isolated upon a stool, when the water, as it appears to the spectators, takes fire and throws up a volume of flame. To produce this effect, the larger bowl is prepared with a tablespoonful of ether or gasolene, upon which is placed a small portion of the metal potassium about the size of a pea. The potassium will not burn upon either ether or gasolene, but the moment the water is added it becomes ignited, setting fire in turn to the ether, *i.e.*, exactly the same as in the trick of the production of a bowl of fire from a cloth for which see my "New Fire Tricks" (1st series).

9.—*Water Changed to Ink.*—By adding a little Soda Salisyl to the water in the bowl at the outset, and painting the inside of the empty bowl with perchloride of iron (using a camel-hair brush) the water, when poured back and forth from one bowl to the other, will be seen to change into "ink."

10.—*Sugar and Lemonade.*—The employment of these two commodities in place of rice and water—light refreshments for all.

11.—*Vanishing a Bowl of Water.*—Done with a special bowl, permanently fixed to the centre of a tray. The mouth of the bowl, which may be of metal or glass, preferably the latter, is covered in, with the exception of a small segment through which water may flow into the interior. The plate so covering the top of the bowl is inset a little below the edge on one side, and slopes slightly towards the opposite side where the segment is cut out—this for obvious reasons.

Having changed the rice to water, the latter is then poured into the trick bowl, brought in on the tray by an assistant. A double cloth, having a disc of cardboard in the centre, as explained in No. 5 above, is then thrown over the bowl. The performer then raises the cloth, presumably with the bowl underneath it, the assistant at the same moment tilting over the tray towards himself and finally walking off with it hanging down at arm's length—thus it appears to be empty. The performer then tosses the cloth, with its supposed contents, into the air, producing the effect of a bowl of water vanishing into space.

*To be continued.*

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By Ellis Stanyon.

*SECTION XXXVI.*

### CARD TRICKS.—CALCULATION.

**47.—The Numerical Shuffle.**—An extension of the method given at No. 6 of this Section, very kindly contributed by Mr. C. Briscoe, of 61, Glasgow Street, Barrow-in-Furness. In this case any number of cards are shuffled, yet kept in their original order.

*For 10 cards.* Holding the cards in the left hand pass four into the right hand; four more on the top of these and the remaining two under the whole. Repeat the operation and the cards will be found in their original order.

*For 16 cards.* Pass five into the right hand; five more on top of these and the balance underneath. Repeat, and the whole will be found in the original order.

The principle applies to any number, always bearing in mind to place a like number of cards on the top of those first passed into the right hand, and the balance under the whole. A repetition of the shuffle will then leave the cards in their original order.

Mr. Briscoe further suggests that, where a large number of cards are shuffled, as in the case of the whole pack, two "long" (or wide) cards be inserted to mark off equal quantities (dividing the pack into three portions) and thus save counting.

**48.—The Transposed Cards.**—Additional to No. 1 of this Section. Arrange any thirteen cards in numerical order, 1, 2, 3, &c., to King, and place the whole on the top of the pack, *the King being the top card.* False shuffle (or not); or "palm" the set and hand the balance of the pack to be shuffled by a spectator. Replace the set on the top of pack and spread all in a line on the table—with a sweep from right to let—leaving the King to the left of the line.

Any number of cards, not to exceed say a dozen, are now secretly moved from the right to the left hand end and the pack squared up. The performer then deals about twenty cards face downwards, requesting some half-dozen persons to take each a card, but not to look at it. In conclusion another person draws one card from the six, the spots on which are found to indicate the number of cards moved.

The secret depends upon the fact that, whatever number of cards, up to thirteen, be moved, the fourteenth card from the top, when the pack is squared up, will give the requred indication. Thus, when dealing the cards, the performer keeps his eye on the fourteenth, dealing same into a prominent position that it may be chosen amongst the first six, otherwise he may say "I will have one myself"; or he may allow the spectators to go on choosing until it is taken up—the exact number is immaterial so long as the eye can be kept on the 14th card. Should the card be taken up first, the trick is, of course, finished. Otherwise another person is called upon to draw two cards from amongst the six (or more) first chosen, when, should the choice inclue the 14th card, a further selection is made from these two; otherwise they are thrown aside and two more taken—and so on until the 14th card be either chosen or left. For a full explanation of this method of "Forcing" the choice, see Nos. 6 and 20, Section 34.

**49.—The Transposed Cards and Mind Reading.**—Arrange any ten cards in numerical order, 1 to 10, face downwards, the Ace being on the top. Then pass the two bottom cards to the top and place the ten cards on the top of the pack. False shuffle pack (or not), then saying, "I will take a few cards," hand the ten to a person and ask him to secretly transfer a few from top to bottom, without looking at them. You then spread the cards on the table, keeping your eye on the one that was *second from the top.* Then take the person's hand and, pretending to read his mind, direct it to that card, which ask him to turn up; the spots on the card will indicate the number transposed. See also No. 51.

**50.—Card in Pocket.**—Ask a person to look at a card and remember at what number, under, say twenty, it stands from top of pack. Receiving back the pack, palm on top of same an extra card taken from your pocket. Next ask same person to take any card from pack (observing that it is not drawn from amongst the first twenty), but not to look at it; place this card in your pocket. Then ask him at what number his card originally stood. Suppose he reply, "Nine." Count off nine cards, throwing same face downwards, and while he is looking at the ninth, palm off the next one (his card) and pretend to take it out of your pocket, presumably the card he has just drawn from the pack.

Should you elect to repeat the trick, the card still in the pocket will be useful. The trick is subject to much variation.

**51.—Spots on Top Card Indicate Position of One Chosen.**—An improvement on No. 34, worked in conjunction with the transposed Cards No. 49. Arrange fourteen cards in the following order, a 9, 8, 7, 6, Ace, 2 up to a 10, the *first* "9" being on the top and the "10" at the bottom of the packet; then place the lot on the top of the pack. Next pass the two top cards (9 and 8) to the bottom of the pack, which will then be in order for the trick as explained at No. 34 of this Section.

The trick is now performed as already described, the performer taking care that the chosen card is not drawn from amongst the pre-arranged twelve cards at top of pack, and, in conclusion, to preserve their order unbroken. He must also calculate how many cards are above the ace at top of pack; knowing this, he slips the necessary cards (if any) from top to bottom (or *vice versa*), so as to leave *two only* above the ace, thus leaving the pack in readiness for that version of the Transposed Cards explained at No. 49.

**52.—Card Chosen Corresponds with Paper in Person's Pocket.**—Secretly note bottom card, then write its name on paper which fold and give to person (No. 1), to place in his pocket. Shuffle bottom card to top, then ask another person (No. 2) to secretly deal off any number of cards, look at the last one dealt and remember it.

You now replace the dealt cards on top of pack and ask No. 2 to whisper to No. 1 the number of cards he dealt, and to ask him to deal the same number. No. 1 does this, when you ask him to look at the last card dealt, and which he is surprised to find corresponds with the paper in his pocket.

You again replace the dealt cards, this time glancing at the bottom one (the one No. 2 looked at) then say to him, "and the card you looked at was ——."—*Contributed by Mr. G. W. Hunter.*

**53.—Card Secretly Chosen at Number from Top, Picked Out of Pack in Person's Pocket.**—Ask a person to look at a card and remember its number from top. Then tell him to pass, say five cards, from top to bottom of pack, followed by more cards equal in number to the number at which his card originally stood, then to place the pack in his pocket. You then place your hand in the pocket and, counting off *five cards* from the bottom, withdraw the sixth, face downwards; ask the person to name his card then turn it up.

N.B.—The number of cards you count off from the bottom of pack in pocket, must be equal to the number you tell the person to pass from top to bottom. See footnote to No. 41.

**54.—Naming Spots on Card at Any Number in Pack.**—Done with the 40 spot cards only, arranged as follows:—Place an Ace on the table face upwards; on this a 4 followed by a 7 10 3 6 9 2 5 8 Ace 4 &c., until all are used up, *i.e.*, every succeeding card being three spots higher than the one immediately under it. The pack so arranged may be "cut," Whist fashioned (not shuffled), any number of times, yet the performer is able to state the correct number of spots on the card in any position.

To do this, multiply the number given by 3, then add the spots on the bottom card, previously noted; the *last figure* of the total thus obtained will be equal to the spots on the card in the position named. Example:—Suppose 19 is called and the bottom card is an 8, then, $19 \times 3 = 57 + 8 = 65$, this shows there are five spots on the 19th card, counting from the top of the pack. See also No. 57.

**55.—At any Number from Top.**—Get chosen card to top of pack, then place little finger of left hand under the two top cards and square both evenly together. Then, holding the pack with both hands on a level with your chest, faces of cards towards audience, pass the two top cards into the right hand, counting "one," followed by another *in front of them*, counting "two," and so on. Supposing it is required to produce the card seventh from top: when passing over the sixth card, the right thumb (assisted by the left) pushes the rearmost card (the chosen one) back again on to the pack, so that it becomes the seventh. And likewise for any number. See also No. 41.

**56.—Blocking Out the "Elevens."**—Ordinary pack of cards shuffled by any person who then secretly withdraws one. The performer then takes the balance of the pack and discovers the one retained—as follows:—

Deal the cards face upwards in a row, watching for any two cards whose combined spots equal "eleven"; the moment these appear, cover them with the next two cards, whatever they may be. Should *these* cards total eleven, or either *one* of them with any other card already dealt, cover the two as before; otherwise make another heap—and so on throughout.

Take no notice of picture cards until you have dealt King, Queen and Jack, then immediately cover the trio with the following three cards, whatever they may be; then continue to block out the elevens as before—and so on throughout.

In conclusion, should one card only remain in your hand, place it on the table by itself.

Next proceed to pick up the heaps in pairs, *i.e.*, where the spots on the top cards of *any two heaps* equal eleven. If these pair out evenly, the chosen card is a Picture, the value of which you will quickly discover by observing the two Picture Cards, which will remain on the table, and noting what is required to make the trio complete. Supposing this to be a King, a quick glance through the pack will enable you to state the suit.

Should the chosen card be a spot card, King, Queen, Jack (one or more sets) and *one odd spot heap* will remain on the table, and the value of the top card of the latter, deducted from eleven, will indicate the value of the missing card, the suit of which is then discovered as stated above.

If two picture cards only remain uncovered at the conclusion of the deal, the other heaps will always pair out. It follows, therefore, that you may instantly give the value of the picture card; but it will be more effective to first pick up all the cards and discover the *suit*, then give the full particulars.

The trick may be better understood by placing ten spot cards in a line in numerical order 1—10, and observing that the highest and lowest (10 and 1) equal eleven, which is also true of the next highest and lowest (9 and 2); and in like manner of the remaining figures. Now, supposing the "eight" be taken away, all the rest will pair out with the exception of the "three," which, deducted from "eleven," determines the missing number.

N.B.—The reader may discover other peculiarities, which will simplify the working and add to the effect of the trick. For instance:—having dealt the cards into heaps as instructed, the *value* of the missing one may be discovered before picking them up—simply pair up the "elevens" at a glance, note the odd card (if one) and deduct it from eleven; otherwise note the absent picture card.

The trick also works if the whole of the picture cards, as dealt, are left uncovered; but this makes more heaps on the table and necessitates picking up the picture cards in sets, to discover which (if one) be missing from the fourth set. See also Nos. 26—29.

**57.—Forty Cards Dealt Faces Down, to Pick Up the One Named.**—Done with the forty spot cards arranged as follows:—

First lay them all face upwards in the following order:—

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Diamonds | .. | 1, | 2, | 3, | 4, | 5, | 6, | 7, | 8, | 9, 10 |
| Clubs .. | .. | 10, | 1, | 2, | 3, | 4, | 5, | 6, | 7, | 8, 9 |
| Hearts .. | .. | 9, | 10, | 1, | 2, | 3, | 4, | 5, | 6, | 7, 8 |
| Spades .. | .. | 8, | 9, | 10, | 1, | 2, | 3, | 4, | 5, | 6, 7 |

then pick all up, one at a time, and place them faced ownwards in the left hand; commencing with the 10 of Diamonds, followed by the 9 of Clubs, 8 of Hearts and 7 of Spades; then the next vertical line to the left, in the same order, and on on throughout. The 8 of Spades thus becomes the top card of the pack which is now ready for use.

False shuffle (or change pack), then deal all face downwards, from left to right, into four rows of ten cards each, and undertake to pick up any card. To prove that you do not read the cards by their backs, you may stand behind a screen and call out the number of the card in the particular row.

To do this, multiply the *value* of the chosen card by 4 and add (nothing for Diamonds), 3 for Clubs, 6 for Hearts, and 9 for Spades.

Ex. I.—Required the Ace of Diamonds. $1 \times 4 = 4 =$ the 4th card in the top row.

Ex. II.—Seven of Clubs. $7 \times 4 = 28 + 3 = 31 =$ the 1st card in the fourth row.

Ex. III.—Eight of Hearts. $8 \times 4 = 32 + 6 = 38 =$ the eighth card in the fourth row.

Should the sue number exceed 40, deduct 40 and take the remainder.

Ex. IV.—Ten of Spades. $10 \times 4 = 40 + 9 = 49 - 40 = 9 =$ the ninth card in the first row.

N.B.—Instead of picking out the card from amongst the whole dealt upon the table, the performer may, having shuffled the pack (false), retain the same in his hands and state at what number any selected card stands. This saves time and is equally effective.

Ex. V.—Nine of Clubs. $9 \times 4 = 36 + 3 = 39 =$ the 39th card from the top or the second from the bottom. Retain the order of the cards and repeat if desired. See also No. 54.

**58.—"Thirty-One."**—*A Sharper's Trick.* I have already explained the simple form of the trick at No. 18 of this Section. It is played with the Aces, twos, threes, fours, fives and sixes. The twenty-four cards are arranged in order, face upwards on the table, in six vertical lines of four of a kind. The players (two) turn down one card each, in turn, and continue to do so until either totals 31 or gets so near it that the other cannot turn another card without overpassing that number.

The first player, say, turns a three, the second a six, making nine the first an ace making ten, and so on.

The intermediate goals, 3, 10, 17 and 24, which all writers up to now have given as winning numbers, are such only when one player is ignorant of them *and providing that the four cards of any one value are not exhausted (accident or design) before 24 is reached* For instance, should a person, ignorant of the game, lead and persistently turn Aces, his opponent, *relying upon the cues*, would loose, the play developing as follows:—

Ex. I.—Lead 1 Second 2 = 3.
" 1 " 6 = 10.
" 1 " 6 = 17.
" 1 " 6 = 24.
" 6 = 30, nearest possible.

The above example shows that the game is lost under the following conditions:—

RULE.

If you are 10 and two of a kind are gone.
If you are 17 and three of a kind are gone.
If you are 24 and four of a kind are gone.

---

Ace and Deuce Leads win unless the leader blunders.
A three, four or six lead inevitably loses.
A five lead must inevitably win.

*The Ace Lead.* This wins if followed by a 3, 4, 5, or 6, for it reaches 10 without using two cards of the same value (rule).

Should the second card be a 2, the leader wins by following with a six, forcing his adversary to turn 1, making 10, and loose (rule); if the 1 be rejected no other card can prevent him making 17 at his next move and winning.

Should the second card be a 1, the leader replies with a 6, when the following alternatives occur, he winning in either event.

| | | | | | |
|---|---|---|---|---|---|
| 1 .. | .. 1 | | | | |
| 6 .. | .. 2 | | | | |
| 6 .. | .. 1 | | 1 .. | .. 1 | |
| 6 .. | .. 1 | | 6 .. | .. 1 | |
| 6 = 30, nearest | | | 6 + anything. | | |

for if the *second* turn the last ace, the leader secures 22 and 30; if he turn any other card, the leader forces him to turn ace, making 24, then wins with a 6, all the ones being exhausted.

*Deuce Lead.* If the 2 be followed by 3 or 5, the leader wins by scoring 10 (rule).

If the second card be a 1, the leader follows with a 6, forcing his opponent to turn 1 and loose; if the 1 be rejected, no other card can prevent him scoring 17 at his next turn and winning (rule).

If the second card be a 2 or 4, the leader replies with a 4 or 2, as the case may be, thus forcing his opponent to make 10 and loose (rule); if the 2 be rejected and 3, 4, 5 or 6 be turned instead, the leader makes 17 next move and wins; if the fourth card turned be a 1, the leader replies with a four, when the following alternatives arise:—

| | | | | | |
|---|---|---|---|---|---|
| 2 .. | .. 2 | | | | |
| 4 .. | .. 1 | | | | |
| 4 .. | .. 2 | | 2 .. | .. 2 | |
| 1 .. | .. 2 | | 4 .. | .. 1 | |
| 4 .. | .. 1 | | 4 + anything. | | |
| 4 = 27 and wins. | | | | | |

For 1 or 3 gives the leader 17 to win.
4 gives the other 17 to loose.
5 or 6 gives the leader 24 to win.

If the second card be a six, the leader follows with a 1, forcing 1 to make 10 and winning (rule); if the 1 be rejected and any other card turned, the leader makes 17 next move and wins.

*"Three" Lead.*—This looses if persistently followed by a 4, thus forcing 10, 17 and 24. And if the leader does not make these numbers, his opponent can make them and win.

*"Four" Lead.* This is beaten if followed by 6, thus making 10 before two of the same number are exhausted.

*"Six" Lead.* Followed by 4 is likewise beaten.

The Three, Four and Six Leads provide an excellent demonstration of the Rule.

*"Five" Lead.*—This must inevitably win. The game develops as follows:—5 + 5 + 2 + 5 + 2 + 5 + 2 = 26 and wins. Should the second player refuse to make 10, the leader makes either 10 or 17 at his next turn and still wins.

---

The above will show that a sharper, playing with a novice, has two courses to pursue (1) to aim at making 10, 17 and 24; and (2) when the novice has discovered these figures, to let him score them, but compel him, in doing so, to exhaust four cards of a kind by the time he reaches 24. He then scores a number to which, to make 31, it becomes necessary to add one of the exhausted cards.

With two equal players the possiblities become too restricted for the game to afford much amusement; the one with first lead turning 1, 2, or 5, inevitably wins.

N.B.—The above examples, for the most part, have been worked

out by myself, therefore I hasten to apologise for any errors that may have crept in, and which, for want of time, I may have overlooked. I should also be glad to receive corrections or improvements from any mathematically inclined readers sufficiently interested. In conclusion I have to acknowledge my indebtedness to Mr. G. W. Hunter for the loan of valuable data and for his kind assistance, particularly in respect to the Five lead.

**59.—Position of Card Amongst Ten.**—Arrange any ten spot cards in the following order, 1, 4, 7, 10, 3, 6, 9, 2, 5, 8, the Ace being the top card when the packet is face downwards. This order may be memorised by observing that the second card is three spots higher than the first—and so on thrughout. False shuffle the cards (Numerical Shuffle Nos. 6 and 47), and have them "cut" as often as desired, then undertake to name the position of the "ten" spot.

To do this, multiply the spots on the bottom card by 3, which will give the position of the "ten," counting from the top.

Ex. I.—Bottom card 3. $3 \times 3 = 9$ = ninth.

EX. II.—Bottom card 4. $4 \times 3 = 12$ = second.

**60.—Two Packs Shuffled and Card Found in Same Position (secretly chosen) in Each.**—Place, say, a three of clubs, at bottom of each pack, that on the pack you will retain, having a small semi-circular thumb hole cut out of the centre of one end—like the thumb hole in card case. Shuffle the plain pack, bringing the "three" to the top, then hand it to a man and request him to secretly count off a number of cards, one by one, from the top; then to replace the packet on top. The three of spades now rests in the position mentally chosen by him.

You now take the pack and say, "This gentlemen has counted off a few cards from the top of the pack and the number, as you will agree, is quite unknown to me." And suiting the action to the words "counted off," you apparently raise and replace a few of the top cards, in reality drawing off top and bottom cards together and replacing both on top. The three of spades is thus placed one card lower down and you return the pack to the man.

Now take the other pack, shuffle it and leave the prepared "three" on top. Then deal off cards from the top, asking the man to stop you when you have dealt off the same number that he did in the first place; in reality you "second deal" from the end of the pack, the segment cut out of the top card simplifying the matter. When he calls "stop," you raise your top card (finger masking the prepared end) and show it. Then ask him to deal off the same number from his pack and look at the next card, when he will be surprised to find it of the same suit and value as yours.

**61.—A Card of Either Colour Found at Any Number.**—Arrange the whole pack, black and red alternately. False shuffle and "cut" as often as desired, then notice the bottom card; if this be red, insert the little finger under a black card, about centre of pack in readiness for the "pass." Ask one person to name a number and another to say red or black. Cards are then counted off top of pack and the colour found at desired number.

If the bottom card (52) is red, every even number will be red, so providing an even number and a red card be named, everything is in order. If an odd number is named, make the "pass" to bring the black card to the bottom. And likewise in respect to a black card.

**62.—To Give Position of Any Card.**—Arrange each suit in numerical order 1-13, and the suits in the order of Diamonds, Clubs Hearts, Spades, the Ace of Diamonds thus being the top card. Required the position of the Three of Diamonds. The Diamonds being the first suit, the "three" is, of course, third from top. The five of clubs being the fifth card in the suit, second in order, would be $13 + 5 =$ the 18th card. Six of hearts would be $26 + 6 = 32$. And the nine of spades $39 + 9 = 48$, and so on for any card.

**63.—Placing Chosen Card at Any Number.**—Seeing that we can quickly arrive at the position of any card in the pack (No. 62 above) it cannot be said to be a difficult matter, by means of the "slip" and "pass," to place a named card in any position. Suppose it be required to place the nine of spades at number 15. Ruffle the inner end of the pack with the right thumb and insert the little finger of the left hand between the heart and spade suits, then spread the cards, apparently thinking hard, and count six on to the spade suit; then insert the little finger above the six cards and pass the whole of the bottom portion to the top, when the card will be in the required position.

Another example. Required the three of diamonds at No. 47 The card stands third from top. Spread the cards, calling the "three" 47 and count on to 52, then pass the upper portion to the bottom.

**64.—Turks and Christians.**—Of a shipwrecked crew of thirty, it was decided that half must die to save the others. Lots were cast by deleting every ninth man, and the Captain, being a Christian arranged matters so as to save those of his own faith.

Take 15 red cards to represent the Christians and 15 black cards to represent the Turks and arrange all in one line as shown hereunder. The Latin sentence serves as a mnemonic for all occasions, otherwise it plays no part in the trick.

Populean Virgam Mater Regina Ferebat.

4 5 21 3 1 1 2 2 3 1 2 2 1

The values assigned to the vowels are in accordance with the grammatical order of the same as shown hereunder:—

A E I O U.

1 2 3 4 5.

Therefore deal four red cards in a line, followed by five black, 2 red, 1 black, 3 red and so on in accordance with the above code. Then count along the line, throwing out every ninth card, all of which will prove to be black.

**N.B.—In closing this section for the time being, let me suggest that many excellent effects may be discovered by combining one or more of the ideas enumerated; I have already pointed out instances, one in connection with Nos. 62 and 63 last above described; I shall be delighted to hear from any of my readers who may discover anything interesting in this direction.**

*(To be continued.)*

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