



A FEW preliminary hints are necessary in order to enable an amateur to perform the tricks he attempts with effect and success.

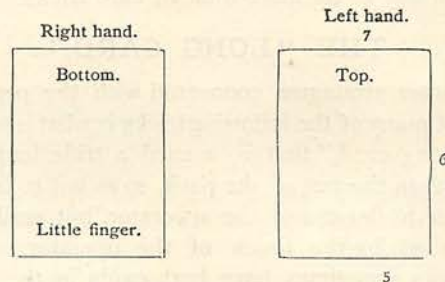
A conjuror should always be able to "palm" well. That is done by holding a coin in the fingers, and by a quick movement passing it into the middle or palm of the hand, and, by contracting the muscles on each side of the hand, to retain it there, making the hand appear open and as though nothing were in it. After a little practice this will become comparatively easy, but it will require the exercise of great perseverance in order to become perfect. The pains, however, will be well bestowed, as this is one of the principal means by which prestidigitators deceive their audiences.

MAKING THE PASS.

In many of the tricks with cards it is necessary to "make the pass," as it is termed, which is a very neat and simple movement. The operator shows a card, which he wishes his audience to believe he can change by simply using the mysterious words "Presto, begone!" While, however, he is saying these words, he gives a sharp blow on the pack he holds in his hand, and at the same time slips the card under the pack and takes off the top one, or *vice versa*. Practice, in this as in other matters, will impart great dexterity to the operator; and, as the hand can be trained to move more quickly than the eye can see, he will be able to go through the movement without it being perceived by his audience.

The following mode of "making the pass" should

be well studied: Hold the pack of cards in your right hand so that the palm of your hand may be under the cards; place the thumb of that hand on one side of the pack, and the first, second, and third fingers on the other side, and your little finger between those cards that are to be brought to the top and the rest of the pack. Then place your left hand over the card in such a manner that the thumb may be at 5, the forefinger at 6, and the other fingers at 7, as in the accompanying figure:



The hands and the two portions of the pack being thus disposed, you draw off the lower cards confined by the little finger and the other parts of the right hand, and place them with an imperceptibly quick motion on top of the pack.

But before you attempt any of the tricks that depend upon "making the pass" you must have great practice, and be able to perform it so dexterously and expeditiously that the eye cannot detect the movement of the hand, or you may, instead of deceiving others, expose yourself.

FORCING A CARD.

In card tricks it is frequently necessary to "force a card," by which you compel a person to take such

a card as you think fit, while he imagines he is taking one at haphazard. The following is, perhaps, the best method of performing this trick :

Ascertain quietly, or whilst you are amusing yourself with the cards, what the card is which you are to force ; but either keep it in sight, or place the little finger of your left hand, in which you have the cards, upon it. Next, desire a person to select a card from the pack, for which purpose you must open them quickly from left to right, spreading the cards backwards and forwards so as to perplex him in making his choice, and when you see him about to take one, open the pack until you come to the one you intend him to take, and just at the moment his fingers are touching the pack let its corner project invitingly a little forward in front of the others. This will seem so fair that in nine cases out of ten he will take the one so offered, unless he is himself aware of the secret of forcing. Having by this method forced your card, you request him to examine it, and then give him the pack to shuffle, which he may do as often as he likes, for you are of course always aware what card he has taken. A perfect acquaintance with the art of forcing is indispensably necessary before you attempt any of the more difficult card tricks.

THE "LONG CARD."

Another stratagem connected with the performance of many of the following tricks is what is termed the "long card," that is, a card a trifle longer or wider than the rest of the pack, so as not to be perceptible to the eye of the spectator, but easily distinguished by the touch of the operator. Good operators sometimes have both cards in the pack. Any bookbinder will shave the edges of your pack so as to leave you a long and a wide card.

Having laid down what we may be allowed to term the "leading principles" which rule the art of card conjuring, we now propose to explain the various tricks which may be performed with a pack of ordinary playing-cards. They depend to some extent for success on manual dexterity, a knowledge of the science of numbers, and some simple apparatus, easily procured or made by an ingenious youth. For instance, all the court cards may be made to come together by relying upon the doctrine of chances. Thus : take the pack, separate all the kings, queens, and knaves, and place them all together in any part of the pack you choose. There

are five hundred chances to one that a stranger cannot in twelve cuts disturb the order in which they are placed. This trick is easy, and when successfully carried out is amusing. It may be made more so by placing one-half of the above number of cards at the bottom of the pack and the other half at the top. Of a very similar character is the famous trick of

GUESSING A CARD THOUGHT OF.

To do this well you must attend to the following directions : Spread out the cards in your right hand in such a manner that, in showing them to the audience, not a single card is wholly exposed to view, with the exception of the king of spades, the upper part of which should be clearly seen without any obstruction either from the fingers or from the other cards. When you have thus spread them out, designedly in fact, but apparently at random, show them to one of the spectators, requesting him to think of a card, and at the same time take care to move the hand a little, so as to describe a segment of a circle, in order that the audience may catch sight of the king of spades without noticing that the other cards are all partially concealed. Then shuffle the cards, but in doing so you must not lose sight of the king of spades, which you will then lay on the table face downwards. You may then tell the person who has thought of a card that the one in his mind is on the table, and request him to name it. Should he name the king of spades, which he would be most likely to do, you will of course turn it up and show it to the company, who, if they are not acquainted with the trick, will be very much astonished. If, however, he should name some other card—say the queen of clubs—you must tell him that his memory is defective, and that that card could not have been the card he at first thought of. Whilst telling him this, which you must do at as great length as you can in order to gain time, shuffle the cards rapidly and apparently without any particular purpose until your eye catches the card he has just named (the queen of clubs). Put it on the top of the pack, and, still appearing to be engrossed with other thoughts, go through the first false shuffle to make believe that you have no particular card in view. When you have done shuffling, take care to leave the queen of clubs on the top of the pack ; then take the pack in your left hand and the king of spades in your right, and while dexterously exchanging the queen of clubs for the king of spades, say, "What must I do, gentlemen, that my trick should not be a failure ? what card should I have in my right hand ?" They will not fail to call out the queen of clubs, upon which you will turn it up, and they will see that you have been successful.

This trick, when well executed, always has a good effect, whether the spectator thinks of the card you intended him to think of, or, from a desire to complicate matters, of some other. It requires considerable presence of mind, however, and the power of concealing from your audience what your real object is.

Another method of making the spectator think of any par-

cicular card is the following: Pass several cards under the eye of the person selected, turning them over so rapidly that he sees the colors confusedly, without being able to distinguish their number or value. For this purpose take the pack in your left hand, and pass the upper part into your right, displaying the front of the cards to the audience, and consequently seeing only the backs yourself. Pass one over the other so rapidly that he will not be able to distinguish any one of them, until you come to the card which you desire to force—presuming, of course, that you have made yourself acquainted with its position. The card you select ought to be a bright-looking and easily distinguishable one, such as the king of hearts or the queen of clubs. Contrive to have this card a little longer before your audience than the rest, but avoid all appearance of effort, and let everything be done naturally. During the interval watch the countenance of the spectator, in order that you may be sure he notices the card you display before him. Having thus assured yourself that he has fixed upon the card you selected, and that he is not acquainted with the trick, you then proceed as before. Should you come to the conclusion that he has fixed upon some other card, you will then have recourse to the “exchanged card” trick, as explained in the previous trick.

TO TELL A CARD BY SMELLING IT.

A very clever trick, and one which never fails to excite astonishment at an evening party, is to select all the court cards when blindfolded; but before commencing it, you must take one of the party into your confidence, and get him to assist you. When all is arranged, you may talk of the strong sense of smell and touch which blind people are said to possess, and state that you could, when blindfolded, distinguish the court cards from the rest, and profess your willingness to attempt it. The process is this: After you have satisfied the company that your eyes are tightly bound, take the pack in your hands, and holding up one of the cards in view of the whole company, feel the face of it with your fingers. If it is a court card, your confederate, who should be seated near to you, must tread on your toe. You then proclaim that it is a court card, and proceed to the next. Should you then turn up a common card your confederate takes no notice of it, and you inform the company accordingly; and so on until you have convinced the company that you really possess the extraordinary power to which you laid claim.

TO TELL ALL THE CARDS WITHOUT SEEING THEM.

Another good parlor trick is to tell the names of all the cards when their backs are turned towards you. Perhaps this is one of the best illusions that can be performed with cards, as it not only brings the whole pack into use, but can never fail in the hands of an ordinarily intelligent operator. This trick, which is founded on the science of numbers, enables you to tell every card after they have been cut as often as your audience please, although you only see the backs of them. It is thus performed: A pack of cards are distributed face up—permost on a table, and you pick them up in the following order—6, 4, 1, 7, 5, king, 8, 10, 3, knave, 9, 2, queen. Go

through this series until you have picked up the whole of the pack. It is not necessary that you should take up the whole of one suit before commencing another. In order that the above order may not be forgotten, the following words should be committed to memory:

6 4 1 7 5

The sixty-fourth regiment beats the seventy-fifth; up starts
king 8 10 3 knave 9 2

the king, with eight thousand and three men and ninety-two
queen
women.

The cards being thus arranged, the cards must be handed to the company to cut. They may cut the cards as often as they like, but it must be understood that they do it whist fashion, that is, taking off a portion of the cards, and placing the lower division on what was formerly the upper one. You then take the pack in your hands, and, without letting your audience perceive, cast a glance at the bottom card. Having done this—which you may do without any apparent effort—you have the key of the whole trick. You then deal out the cards, in the ordinary way, in thirteen different sets, putting four cards to each set; in other words, you deal out the first cards singly and separately, and then place the *fourteenth* card above the first set, the next upon the second set, and so on throughout, until you have exhausted the whole pack. You may be certain now that each one of these thirteen sets will contain four cards of the same denomination—thus, the four eights will be together, and so with the four queens, and every other denomination. The thirteenth, or last set, will be of the same denomination as the card at the bottom which you contrived to see, and as they will be placed exactly in the reverse order of that in which you first of all picked them up, you may without difficulty calculate of what denomination each of the sets consists. For example, suppose an 8 was the bottom card, you would find, after a little calculation, that after being dealt out in the manner above described, they would be placed in the following order: king, 5, 7, 1, 4, 6, queen, 2, 9, knave, 3, 10, 8; and repeating in your own mind the words which you have committed to memory, and reckoning the cards backwards, you would say—

8 10 3 knave 9 2 queen

“Eight thousand and three men, and ninety-two women;
6 4 1 7 5

sixty-fourth regiment beats the seventy-fifth; up starts the
king
king with,” etc., etc.

You observe the same rule whatever the bottom card may be.

TO TELL A CARD THOUGHT OF.

By a certain prearranged combination of cards, the conjuror is enabled—apparently to guess, but really to calculate—not only the card that is thought of by any member of the company, but to tell its position in the pack. You take the pack and present it to one of those present, desiring him to shuffle the cards well, and after he is done, if he chooses, to hand them over to some one else to shuffle them a second time. You then cause the pack to be cut by several persons, after which you select one out of the company whom you re-

quest to take the pack, think of a card, and fix in his memory not only the card he has thought of, but also its position in the pack, by counting 1, 2, 3, 4, and so on, from the bottom of the pack, as far as, and including, the card thought of. You may offer to go into another room while this is being done, or remain with your eyes bandaged, assuring the company that, if they desire it, you will announce beforehand the number at which the card thought of will be found. Now, supposing the person selecting the card stops at No. 13 from the bottom, and that this thirteenth card is the queen of hearts, and supposing also that the number you have put down beforehand is 24, you will return to the room or remove your handkerchief, as the case may be, and without putting any question to the person who has thought of a card, you ask for the pack, and rest your nose upon it, as if you would find out the secret by smelling. Then, putting your hands behind your back or under the table, so that they cannot be seen, you take away from the bottom of the pack twenty-three cards—that is, one fewer than the number you marked down beforehand—and place them on the top, taking great care not to put one more or less, as inaccuracy in this respect would certainly cause the trick to fail. You then return the pack to the person who thought of the card, requesting him to count the cards from the top, beginning from the number of the card he thought of. For example, having selected the thirteenth card, he will commence counting 14, 15, 16, and so on. When he has called 23, stop him, telling him that the number you marked down was 24, and that the twenty-fourth card which he is about to take up is the queen of hearts, which he will find to be correct. In performing this trick it is necessary to observe that the number you name must be greater than the number which your opponent gives you, describing its position in the pack.

TO CHANGE A CARD BY WORD OF COMMAND.

It at first sight seems singular that any one should be able even to appear to change a card by word of command; yet it can easily be done, and under different titles, and with slight variations, the trick is constantly performed in public. To do it, you must have two cards alike in the pack—say, for example, a duplicate of the king of spades. Place one next to the bottom card, which we will suppose to be the seven of hearts, and the other at the top; shuffle the cards without displacing these three, and then show one of the company that the bottom card is the seven of hearts. This card you dexterously slip aside with your finger, so that it may not be perceived, and taking the king of spades from the bottom, which the person supposes to be the seven of hearts, lay it on the table, telling him to cover it with his hand. Shuffle the cards again without displacing the first and last cards, and shifting the other king of spades from the top to the bottom, show it to another person. You then contrive to remove the king of spades in the same manner as before, and taking the bottom card, which will then be the seven of hearts, but which the company will still suppose to be the king of spades, you lay that also on the table, and tell the second person to cover it with his hand. You then command the cards to change places, and when the two parties take off their hands, they

will see, to their great astonishment, that your commands are obeyed.

“TWIN CARD” TRICK.

Another trick performed by means of “twin,” or duplicate, cards, as in the previous case, is to show the same card apparently on the top and at the bottom of the pack. One of these duplicate cards may be easily obtained; in fact, the pattern card, which accompanies every pack, may be made available for that purpose. Let us suppose, then, for a moment, that you have a duplicate of the queen of clubs. You place both of them at the bottom of the pack, and make believe to shuffle them, taking care, however, that these two keep their places. Then lay the pack upon the table, draw out the bottom card, show it, and place it on the top. You then command the top card to pass to the bottom, and, on the pack being turned up, the company will see with surprise that the card which they had just seen placed upon the top is now at the bottom.

MAGIC TEA-CADDIES.

This, like some of the tricks we have previously explained, requires suitable apparatus for its successful performance. Two cards, drawn by different persons, are put into separate tea-caddies, and locked up, and the object of the operator is to appear to change the cards without touching them. This may be done without the aid of a confederate. The caddies are made with a copper flap which has a hinge at the bottom and opens against the front, where it catches under the bolt of the lock, so that when the lid is shut and locked the flap will fall down upon the bottom. The operator places the two cards he intends to be chosen between the flap and the front, which may be handled without any suspicion; he then requests one of the persons to put the card he has selected into one of the caddies, taking care that he puts it into the caddy into which you placed the other card; the second person, of course, puts his card into the other caddy. The operator then desires them to lock the caddies, and in doing this the flap becomes unlocked, falls to the bottom, and covers the cards, and when opened, the caddies show apparently that the cards have been transposed.

THE VANISHING CARD.

Another good trick is thus performed: Divide the pack, placing one-half in the palm of the left hand, face downwards; and, taking the remainder of the pack in the right hand, hold them between the thumb and first three fingers, taking care to place the cards upright, so that the edges of those in your right hand may rest upon the back of those in the left, thus forming a right angle with them. In this way the four fingers of the left hand touch the last of the upright cards in your right hand. It is necessary that the cards should be placed in this position, and that once being attained, the rest of the trick is easy. These preliminaries having been gone through, one of the company, at your request, examines the top card of the half-pack that rests in the palm of your left hand, and then replaces it. Having done this, you request him to look at it again, and, to his astonishment, it will have vanished,

and another card will appear in its place. In order to accomplish this, having assumed the position already described, you must damp the tips of the four fingers that rest against the last card of the upright set in your right hand. When the person who has chosen a card replaces it, you must raise the upright cards in your right hand very quickly, and the card will then adhere to the damped fingers of your left hand. As you raise the upright cards, you must close your left hand skillfully, and you will thereby place the last of the upright cards—which, as we have explained, adheres to the fingers of your left hand—upon the top of the cards in the palm of your left hand, and when you request the person who first examined it to look at it again, he will observe that it has been changed. Rapidity and manual dexterity are required for the performance of this capital sleight-of-hand trick.

TO TELL THE NUMBER OF CARDS BY WEIGHT.

The apparently marvelous gift of telling the number of cards by weight depends on the use of the long card. Take a portion of a pack of cards—say forty—and insert among them two long cards. Place the first—say fifteen from the top, and the other twenty-six. Make a feint of shuffling the cards, and cut at the first long card; poise those you hold in your hand, and say, "There must be fifteen here;" then cut at the second long card, and say, "There are but eleven here;" and poising the remainder, say, "And here are fourteen." The spectators, on counting them, will find that you have correctly estimated the numbers.

TO PRODUCE A MOUSE FROM A PACK OF CARDS.

Cards are sometimes fastened together like snuff-boxes. If you possess such a pack, or can procure one, you may, without difficulty, perform this feat. The cards are fastened together at the edges, but the middles must be cut out, leaving a cavity in the pack resembling a box. A *whole* card is glued on to the top, and a number of loose ones are placed above it. They must be skillfully and carefully shuffled, so that your audience may be led to believe that it is an ordinary and perfect pack. The card at the bottom of what we may term the "box" must likewise be a whole card, but must be glued to the box on one side only, so that it will yield immediately to internal pressure. This bottom card serves as the door through which you convey the mouse into the middle of the pack. Being thus prepared, and holding the bottom tight with your hand, request one of the company to place his open hands together, telling him you intend to produce something very marvelous from the pack. Place the pack in his hands, and whilst you engage his attention in conversation, affect to want something out of your bag, and at the same moment take the pack by the middle, and throw it into the bag, and the mouse, which you had previously placed in the box, will remain in the hands of the person who holds the cards.

TO SEND A CARD THROUGH A TABLE.

Request one of the company to draw a card from the pack, examine it, and then return it. Then make the pass—or, if you cannot make the pass, make use of the long card—and

bring the card chosen to the top of the pack, and shuffle by means of any of the false shuffles before described, without losing sight of the card. After shuffling the pack several times, bring the card to the top again. Then place the pack on the table, about two inches from the edge near which you are sitting, and having previously slightly dampened the back of your right hand, you strike the pack a sharp blow, and the card will adhere to it. You then put your right hand very rapidly underneath the table, and taking off with your left hand the card which has stuck to your right hand, you show it to your audience, who will at once recognize in it the card that was drawn at the commencement of the trick. You must be careful while performing this trick not to allow any of the spectators to get behind or at the side of the table, but keep them directly in front, otherwise the illusion would be discovered.

TO KNOCK ALL THE CARDS FROM A PERSON'S HAND EXCEPT THE CHOSEN ONE.

With a little care a novice may easily learn this trick. It is not new, and is called by some the "Nerve Trick." Force a card, and request the person who has taken it to return it to the pack and shuffle the cards. Then look at the card yourself, and place the card chosen at the bottom of the pack. Cut them in two, and give him the half containing his card at the bottom, and request him to hold it just at the corner between his finger and thumb. After telling him to hold them tight, strike them sharply, and they will all fall to the ground except the bottom one, which is the card he has chosen. An improvement in this trick is to put the chosen card at the bottom of the pack and turn the face upwards, so that when you strike, the card remaining will stare the spectators in the face.

ANOTHER CLEVER CARD TRICK.

This trick, commonly called the "Turnover Feat," is easily performed, and yet is difficult of detection. Having forced a card, you contrive, after sundry shufflings, to convey it to the top of the pack. Make the rest of the cards perfectly even at the edges, but let the chosen card project a little over the others. Then, holding them between your finger and thumb, about two feet above the table, let them suddenly and quickly drop, and the projecting card in the course of its descent will be turned face uppermost by the force of the air, and exposed to the view of the whole company.

TO TELL THE NAME OF A CARD THOUGHT OF.

One of the company must, at your request, draw seven or eight cards promiscuously from the pack, and select one from among them as the card he desires to think of. He then returns them to the pack, and you, either by shuffling or in any other way which will not be noticed, contrive to pass the whole of them to the bottom of the pack. You then take five or six cards off the top of the pack, and throw them on the table face upwards, asking if the card thought of is among them. Whilst the person is examining them you secretly take one card from the bottom of the pack and place it on the top; and when he tells you that the card he thought of is not in the first parcel, throw him five or six more, including the card

you have just taken from the bottom—the denomination and suit of which it is presumed you have taken the opportunity to ascertain—so that should be said that his card is in the second parcel, you will at once know which card is indicated, and in order to “bring it to light,” you may make use either of the two foregoing tricks, or any other you think proper.

TO TELL THE NAMES OF ALL THE CARDS BY THEIR WEIGHTS.

The pack having been cut and shuffled to the entire satisfaction of the audience, the operator commences by stating that he undertakes, by poising each card for a moment on his fingers, to tell not only the color, but the suit and number of spots, and, if a court card, whether it be king, queen, or knave. For the accomplishment of this most amusing trick we recommend the following directions: You must have two packs of cards exactly alike. One of them we will suppose to have been in use during the evening for the performance of your tricks; but in addition to this you must have a second pack in your pocket, which you must take care to arrange in the order hereinafter described. Previous to commencing the trick you must take the opportunity of exchanging these two packs, and bringing into use the prepared pack. This must be done in such a manner that your audience will believe that the pack you introduce is the same as the one you have been using all the evening, which they know has been well shuffled. The order in which the pack must be arranged will be best ascertained by committing the following lines—the words in italics forming the key:—

Eight kings threa-ten'd to save,
Eight, king, three, ten, two, seven,
 Nine fair ladies for one sick knave,
Nine, five, queen, four, ace, six, knave.

These lines thoroughly committed to memory will be of material assistance. The alliterative resemblance will in every instance be a sufficient guide to the card indicated. The order in which the suits should otherwise be committed to memory,—viz., *hearts, spades, diamonds, clubs*. Having sorted your cards in accordance with the above directions, your pack is “prepared” and ready for use; and when you have successfully completed the exchange, you bring forward your prepared pack, and hand it round to be cut. The pack may be cut as often as the audience pleases, but always whist fashion,—i.e., the lower half of the pack must be placed upon the upper at each cut. You now only want to know the top card, and you will then have a clue to the rest. You therefore take off the top card, and holding it between yourself and the light, you see what it is, saying at the same time, by way of apology, that this is the old way of performing the trick, but that it is now superseded. Having once ascertained what the first is, which, for example, we will suppose to be the king of diamonds, you then take the next card on your finger, and poise it for a moment, as if you were going through a process of mental calculation. This pause will give you time to repeat to yourself the two lines given by which means you will know what card comes next. Thus:—“Eight kings threa-ten'd to,” etc.; it will be seen that the three comes next.

THE QUEEN'S DIG FOR DIAMONDS.

Taking the pack in your hands, you separate from it the four kings, queens, knaves, and aces, and also four common cards of each suit. Then laying the four queens, face upwards, in a row on the table, you commence telling your story somewhat after this fashion:—

“These four queens set out to seek for diamonds. [*Here you place any four cards of the diamond suit half over the queens.*] As they intend to dig for diamonds, they each take a spade. [*Here lay four common spades half over the diamonds.*] The kings, their husbands, aware of the risk they run, send a guard of honor to protect them. [*Place the four aces half over the spades.*] But fearing the guard of honor might neglect their duty, the kings resolve to set out themselves. [*Here lay the four kings half over the four aces.*] Now, there were four robbers, who, being apprised of the queens' intentions, determined to waylay and rob them as they returned with the diamonds in their possession. [*Lay the four knaves half over the four kings.*] Each of these four robbers armed himself with a club [*lay out four clubs half over the knaves*]; and as they do not know how the queens may be protected, it is necessary that each should carry a stout heart.” [*Lay out four hearts half over the knaves.*]

You have now exhausted the whole of the cards with which you commenced the game, and have placed them in four columns. You take the cards in the first of these columns, and pack them together, beginning at your left hand, and keeping them in the order in which you laid them out. Having done this, you place them on the table, face downwards. You pack up the second column in like manner, lay them on the first, and so on with the other two.

The pack is then handed to the company, who cut them as often as they choose, provided always that they cut whist fashion. That done, you may give them what is termed a shuffle-cut; that is, you appear to shuffle them, but in reality only give them a quick succession of cuts, taking care that when you are done a card of the heart suit remains at the bottom.

You then begin to lay them out again as you did in the first instance, and it will be found that all the cards will come in their proper order.

MYSTERIOUS DISAPPEARANCE OF THE KNAVE OF SPADES.

Fixing your eye upon the stoutest-looking man in the room, you ask him if he can hold a card tightly. Of course he will answer in the affirmative; but if he should not, you will have no difficulty in finding one who does. You then desire him to stand in the middle of the room, and holding up the pack of cards, you show him the bottom one, and request him to state what card it is. He will tell you that it is the knave of spades. You then tell him to hold the card tightly and look up at the ceiling. While he is looking up you ask him if he recollects his card; and if he answer, as he will be sure to do, the knave of spades, you will reply that he must have made a mistake, for if he look at the card he will find it to be the knave of hearts, which will be the case. Then handing him the

pack, you tell him that if he will look over it, he will find his knave of spades somewhere in the middle of the pack.

This trick is extremely simple and easy of accomplishment. You procure an extra knave of spades, and cut it in half, keeping the upper part, and throwing away the lower. Before showing the bottom of the pack to the company, get the knave of hearts to the bottom, and lay over it, unperceived by the company, your half knave of spades; and under pretense of holding the pack very tight, put your thumb across the middle, so that the joining may not be seen, the legs of the two knaves being so similar that detection is impossible. You then give him the lower part of the knave of hearts to hold, and when he has drawn the card away hold your hands so that the faces of the cards will be turned toward the floor. As early as possible you take an opportunity of removing the half knave.

SLEIGHT-OF-HAND TRICKS, Etc.

Having completed our catalogue of card feats, we now proceed to give a short selection of other conjuring tricks.

A CHEAP WAY OF BEING GENEROUS.

You take a little common white or bees' wax, and stick it on your thumb. Then, speaking to a bystander, you show him sixpence, and tell him you will put the same into his hand; press it down upon the palm of his hand with your waxed thumb, talking to him the while, and looking him in the face. Suddenly take away your thumb, and the coin will adhere to it; then close his hand, and he will be under the impression that he holds the sixpence, as the sensation caused by the pressing still remains. You may tell him he is at liberty to keep the sixpence; but on opening his hand to look at it he will find, to his astonishment, that it is gone.

THE FAMOUS MOUNTEBANK TRICK.

In the days when merry-andrews and mountebanks met with a hearty welcome on every English village green, no conjuring trick was more popular than this; yet there are few that can be performed with less difficulty. You first of all procure a long strip of paper, or several smaller strips pasted together, two or three inches wide. Color the edges red and blue, and roll up the paper like a roll of ribbon. Before doing so, however, securely paste a small piece of cotton at the end you begin to roll. Then, when the proper time has arrived, you take hold of this cotton, and begin to pull out a long roll which very much resembles "a barber's pole." In order to perform this trick with good effect, have before you some paper shavings, which may easily be procured at any book-binder's, and commence to appear to eat them. The chewed paper can be removed each time a fresh handful is put into the mouth; and when the proper time and opportunity have arrived, put the roll into the mouth, and pull the bit of cotton, when a long roll comes out, as before described, to the astonishment of the audience.

A more elegant but similar feat is the following, which we will style

BRINGING COLORED RIBBONS FROM THE MOUTH.

Heap a quantity of finely-carded cotton wool upon a plate,

which place before you. At the bottom of this lint, and concealed from the company, you should have several narrow strips of colored ribbons, wound tightly into one roll, so as to occupy but little space. Now begin to appear to eat the lint by putting a handful in your mouth. The first handful can easily be removed and returned to the plate unobserved while the second is being "crammed in." In doing this, care should be taken not to use all the lint, but to leave sufficient to conceal the roll. At the last handful, take up the roll and push it into your mouth without any lint; then appear to have had enough, and look in a very distressed state, as if you were full to suffocation; then put your hands up to your mouth, get hold of the end of the ribbon, and draw, hand over hand, yards of ribbon as if from your stomach. The slower this is done, the better the effect. When one ribbon is off the roll your tongue will assist you in pushing another end ready for the hand. You will find you need not wet or damage the ribbons in the least. This is a trick which is frequently performed by one of the cleverest conjurers of the day.

CATCHING MONEY FROM THE AIR.

The following trick, which tells wonderfully well when skillfully performed, is a great favorite with one of our best-known conjurers. So far as we are aware, it has not before been published. Have in readiness any number of silver coins, say thirty-four; place all of them in the left hand, with the exception of four, which you must palm into the right hand. Then, obtaining a hat from the audience, you quietly put the left hand with the silver inside; and whilst playfully asking if it is a new hat, or with some such remark for the purpose of diverting attention, loose the silver, and at the same time take hold of the brim with the left hand, and hold it still so as not to shake the silver. Now address the audience, and inform them that you are going to "catch money from the air." Ask some person to name any number of coins up to ten, say eight. In the same way you go on asking various persons, and adding the numbers aloud till the total number named is nearly thirty; then looking round as though some one had spoken another number, and knowing that you have only thirty-four coins, you must appear to have heard the number called which, with what has already been given, will make thirty-four; say the last number you added made twenty-eight, then, as though you had heard some one say six, "and twenty-eight and six make thirty-four—Thank you, I think we have sufficient." Then, with the four coins palmed in your right hand, make a catch at the air, when they will chink. Look at them, and pretend to throw them into the hat, but instead of doing so palm them again; but, in order to satisfy your audience that you really threw them into the hat, you must, when in the act of palming, hit the brim of the hat with the wrist of the right hand, which will make the coins in the hat chink as if they had just fallen from the right hand. Having repeated this process several times, say, "I suppose we have sufficient," empty them out on to a plate, and let one of the audience count them. It will be found that there are only thirty, but the number which you were to catch was thirty-four. You will therefore say, "Well, we are four short; I must catch just four, neither more nor less." Then, still hav-

ing four coins palmed in your right hand, you catch again, and open your hands, saying to the audience, "Here they are."

HOW TO FIRE A LOADED PISTOL AT THE HAND WITHOUT HURTING IT

This extraordinary illusion is performed with real powder, real bullets, and a real pistol; the instrument which effects the deception being the ramrod. This ramrod is made of polished iron, and on one end of it is very nicely fitted a tube, like a small telescope tube. When the tube is off the rod, there will, of course, appear a little projection. The other end of the rod must be made to resemble this exactly. The ramrod with the tube on being in your hand, you pass the pistol round to the audience to be examined, and request one of them to put in a little powder. Then take the pistol yourself, and put in a very small piece of wadding, and ram it down; and in doing so you will leave the tube of the ramrod inside the barrel of the pistol. To allay any suspicion that might arise in the minds of your audience, you hand the ramrod to them for their inspection. The ramrod being returned to you, you hand the pistol to some person in the audience, requesting him to insert a bullet, and to mark it in such a way that he would recognize it again. You then take the pistol back, and put in a little more wadding. In ramming it down, the rod slips into the tube, which now forms, as it were, an inner lining to the barrel, and into which the bullet has fallen; the tube fitting tight on to the rod is now withdrawn along with it from the pistol, and the bullet is easily got into the hand by pulling off the tube from the rod while seeking a plate to "catch the bullets"; and the marksman receiving order to fire, you let the bullet fall from your closed hand into the plate just as the pistol goes off.

CURIOUS WATCH TRICK.

By means of this trick, if a person will tell you the hour at which he means to dine, you can tell him the hour at which he means to get up next morning. First ask a person to think of the hour he intends rising on the following morning. When he has done so, bid him place his finger on the hour, on the dial of your watch, at which he intends dining. Then—having requested him to remember the hour of which he first thought—you mentally add twelve to the hour upon which he has placed his finger, and request him to retrograde, counting the hours you mention, whatever that may be, but that he is to commence counting with the hour he thought of from the hour he points at. For example, suppose he thought of rising at eight, and places his finger on twelve as the hour at which he means to dine, you desire him to count back twenty-four hours; beginning at twelve he counts eight, that being the hour he thought of rising, eleven he calls nine, ten he calls ten (mentally, but not aloud), and so on until he has counted twenty-four, at which point he will stop, which will be eight, and he will probably be surprised to find it is the hour he thought of rising at.

THE FLYING QUARTER.

This is a purely sleight of hand trick, but it does not require much practice to be able to do it well and cleverly. Take a

quarter between the forefinger and thumb of the right hand; then, by a rapid twist of the fingers, twirl the coin by the same motion that you would use to spin a teetotum. At the same time rapidly close your hand, and the coin will disappear up your coat sleeve. You may now open your hand, and, much to the astonishment of your audience, the coin will not be there. This capital trick may be varied in a hundred ways. One plan is to take three quarters, and concealing one in the palm of your left hand, place one of the others between the thumb and forefinger of the right hand, and the third between the thumb and forefinger of the left hand. Then give the coin in the right hand the twist already described, and closing both hands quickly, it will disappear up your sleeve, and the left hand on being unclosed, will be found to contain two quarters. Thus you will make the surprised spectators believe that you conjured the coin from your right hand to the left.

PLUMES FOR THE LADIES.

The following very clever trick was a favorite with M. Houdin, and was performed by him at St. James Theater, where it drew forth a good deal of admiration. When known, however, it appears like a great many other tricks, extremely simple and easy.

Procure two or three large plumes of feathers, or a lot tied together. Take off your coat, and hold one lot in each hand, so that the plumes will lie in a parallel line with the arms. Put your coat on again, and press the feathers into small compass. Ask some one to lend you a large silk handkerchief, throw it over one hand and part of the arm, and with the other quickly draw the feathers from that arm. The plumes, being released from their imprisonment, will spread out and resume their bulky appearance, and the onlookers will be completely baffled as to where they could have come from. Then repeat the process with the other arm.

THE BORROWED QUARTER IN THE WORSTED BALL.

This easily-performed trick should be in the repertoire of every amateur magician. A large ball of worsted is obtained, and a marked quarter having been borrowed from the audience, the worsted is unwound, and out falls the quarter which but a moment before was supposed to be in the hands of the operator. It is done in this way: Procure a few skeins of thick worsted; next, a piece of tin in the shape of a flat tube, large enough for the coin to pass through, and about four inches long. Then wind the worsted on one end of the tube to a good-sized ball, having a quarter of your own in your right hand. You may now show the trick. Place the worsted anywhere out of sight, borrow a marked quarter, and taking it in your left hand, you put the one in your right hand on the end of the table farthest from the company. While so doing, drop the marked quarter into the tube, pull the tube out, and wind a little more worsted on in order to conceal the hole. Then put the ball into a tumbler, and taking the quarter you left on the table, show it to the company (who will imagine it to be the borrowed quarter), and say "Presto! fly! pass!" Give the end of the ball to one of the audience and request him to unwind it, and on that being done the money will fall out.

THE INK AND FISH TRICK.

This trick, originally introduced by M. Houdin, has been performed by every wizard since. A large goblet is placed on the table, containing apparently several pints of ink. A small quantity of ink is taken out with a ladle, and being poured out into a plate, is handed round to the company to satisfy them that it really is ink. A handkerchief is then covered over the goblet, and upon being instantly withdrawn, reveals the glass now full of water, in which swim gold and silver fish. The trick is thus performed: a black silk lining is placed inside the goblet, and kept in its place by a wire ring. It thus forms a bag without a bottom, as it were, and when wet adheres close to the glass in which are the water and the fish. The next part of the deception is the ladle, which must be capable of containing as much ink as will induce the audience to believe that it was got from the goblet before them. The ink must be concealed in the handle of the ladle, so that when it is lying on the table it will not be perceived; but on being elevated, it must run into the ladle through a small aperture made for the purpose. The black silk is easily withdrawn by the thumb and finger at the time the handkerchief is removed. It must be concealed within the folds of the handkerchief.

SILVER CHANGED TO GOLD—FLYING MONEY.

Before commencing this trick you must provide yourself with two quarters and a half eagle, and one of the quarters must be concealed in the right hand. Lay the other quarter and the half eagle on the table, in full view of the audience. Now ask for two handkerchiefs, then take the half eagle up and pretend to roll it in one of the handkerchiefs; but instead of that roll up the quarter, which you had concealed in the right hand, and retain the half eagle. Then give the handkerchief to one of the company to hold. Now take the quarter off the table, and pretend to roll that up in the second handkerchief, but put up the half eagle instead. Give this handkerchief to a second person and bid him "hold it tight," while you command the half eagle and the quarter to change places. On the handkerchief being opened, the coins will appear to have obeyed your command.

THE "TWENTY CENTS" TRICK.

This trick may be performed with any number of either quarters, half eagles, or half dollars; but, following the traditional rule, we will suppose that you borrow at random twenty cents from the company and display them on a plate, having previously concealed five *other* cents in your left hand. You take the cents from the plate into the right hand, mix them with the concealed five, and then give them to one of the company to hold. You then ask the possessor to return five to you, which he will do, under the supposition that he only retains fifteen, while in reality he retains twenty. You must now have another cent palmed in your right hand, so that when you give the five cents to another person to hold, you add one to the number, and in reality put six in his hands. You then ask him, as in the previous case to return one to you, reminding him, as you receive it, that he has only four left.

Then pretending to put the cent you have just received into your left hand, you strike the left hand with your magic wand, and bid the coin you are supposed to be holding to fly into the closed hand of the person holding five, or, as he supposes, four cents. On unclosing his hand he will find it to contain five cents, and he will believe that you transferred one of them thither. Now, taking the five cents, you must dexterously pass them into the left hand, and bid them fly into the closed hand of the person holding the supposed fifteen; and he, in like manner, will be astonished to find, on unclosing his hand, that it contains twenty cents instead of, as he supposed, fifteen.

THE MYSTERIOUS BAG.

Mr. Philippe, when appearing before his wonder-struck audiences, used to excite the most profound amazement by means of a mysterious bag, from which he produced nearly every conceivable thing, from a mouse-trap to a four-post bedstead; and its capacity was so prodigious, that it swallowed even more than it produced. Similar but less pretending is the one which we give under the title of "The Mysterious Bag." Make two bags, each about a foot long and six inches wide, of some dark material, and sew them together at the edge, so that one may be inside the other. Next make a number of pockets, each with a cover to it, which may be fastened down by a slight elastic band. Place these about two inches apart, between the two bags, sewing one side of the pocket to one bag and the other side to the other. Make slits through both bags about an inch long, just above the pockets, so that you can put your hand in the bags; and by inserting your thumb and finger through these slits you may obtain entrance to the pockets, and bring out of them whatever they contain. It is, of course, necessary that a variety of articles should be put in the pockets. Before commencing the trick you may turn the bag inside out any number of times, so that your audience may conclude that it is quite empty. You can then cause to appear or disappear any number of articles of a light nature, much to the amusement of your audience.

TO MAKE A DIME DISAPPEAR AT COMMAND.

This simple and well-known but often amusing trick, enables the operator to cause a small coin to disappear after it has been wrapped up in a handkerchief. Borrow a dime or a small coin, or use one of your own, and secretly place a small piece of soft wax on one side of it; then spread a pocket-handkerchief on a table, and taking up a coin, show it to your audience, being very careful not to expose the side that has the wax on it. Having done this, place the coin in the center of the handkerchief, so that the wax side will adhere. Then bring the corner of the handkerchief over, and completely hide the coin from the view of the spectators. All this must be carefully done, or the company will perceive the wax on the back of the coin. You must now press very hard on the coin with your thumb, in order to make it adhere. When you have done this, fold over successively the other corners, repeating the operation a second time, and leaving the fourth corner open. Then take hold of the handkerchief with both hands at the open part, and sliding your finger along the

edge of the same, it will become unfolded, and the coin adhering to the corner of the handkerchief will, of course, come into your right hand; then detach the coin, shake out the handkerchief, and to the great astonishment of the company the coin will have disappeared.

In order to convince your audience that the coin is still in the handkerchief after you have wrapped it up, you can drop it on the table, when it will sound.

TO PRODUCE A CANNON-BALL FROM A HAT.

This is a very old trick, though it still finds favor with most of the conjurers of the present day. You borrow a hat, and on taking it into your hands you ask a number of questions about it, or say it would be a pity for you to spoil so nice a hat, or make use of some such remark. This, however, is only a ruse for the purpose of diverting attention. Then passing round to the back of your table—(where, by the way, you have arranged on pegs a large wooden "cannon-ball," or a cabbage, or a bundle of dolls, trinkets, etc., loosely tied together, so that they may be easily disengaged)—you wipe, in passing, one or other of these articles off the pegs, where they must be very slightly suspended, into the hat so rapidly as not to be observed.

Returning to the gentleman from whom you received the hat, you say to him—"You are aware, sir, that your hat was not empty when you gave it to me"—at the same time emptying the contents in front of the audience. Supposing you have, in the first instance, introduced the dolls and trinkets, you may repeat the trick by wiping the "cannon-ball" or one of the other articles into the hat, and again advancing towards the gentleman from whom you received it, say, "Here is your hat; thank you, sir." Then, just as you are about to give it to him, say, "Bless me, what have we here?" and turning the hat upside down, the large cannon-ball will fall out.

EVANESCENT MONEY.

"'T is here, and 't is gone!" This simple but effective trick is done in the following manner: Stick a small piece of white wax on the nail of your middle finger; lay a dime on the palm of your hand, and state to the company that you will make it vanish at the word of command, at the same time observing that many perform the feat by letting the dime fall into their sleeve, but to convince them that you have not recourse to any such deception, turn up the cuffs of your sleeves. Then close your hand, and by bringing the waxed nail in contact with the dime, it will firmly adhere to it. Then blow upon your hand, and cry "Begone!" and suddenly opening it and extending your palm, you show the dime has vanished. Care must be taken to remove the wax from the dime before you restore it to the owner.

THE WINGED DIME.

Take a dime with a hole in the edge, and attach it to a piece of white sewing-silk, at the end of which is a piece of elastic cord about twelve inches in length. Sew the cord to the lining of your left-hand coat sleeve, but be careful that the

end of the cord to which the coin is attached should not extend lower than within two inches of the end of the sleeve when the coat is on. Having done this, bring down the sixpence with the right hand, and place it between the thumb and under finger of the left hand, and showing it to the company, tell them you will give it to any one present who will not let it slip away. You must then select one of your audience, to whom you proffer the dime, and just as he is about to receive it you must let it slip from between your fingers, and the contraction of the elastic cord will draw the coin up your sleeve, and its sudden disappearance will be likely to astonish the would-be recipient. This feat can be varied by pretending to wrap the coin in a piece of paper or a handkerchief. Great care should be taken not to let any part of the cord be seen, as that would be the means of discovering the trick.

THE AERIAL COIN.

The following will furnish the key to many of the stock tricks of professional conjurers. Having turned up the cuffs of your coat, begin by placing a cent on your elbow (your arm being bent by raising the hand toward the shoulder) and catching it in your hand—a feat of dexterity easily performed. Then say that you can catch even a smaller coin in a more difficult position. You must illustrate this by placing the dime half-way between the elbow and the wrist, and by suddenly bringing the hand down the dime will fall securely into the cuff, unseen by any one, and it will seem to have disappeared altogether. Take a drinking glass or tumbler, and bidding the spectators to look upwards, inform them that the lost coin shall drop through the ceiling. By placing the glass at the side of your arm, and elevating your hand, the coin will fall from the cuff into the tumbler.

THE TRAVERSING RING.

Provide yourself with a silk handkerchief and a small ring. With a needleful of silk, doubled, sew the ring to the middle of the handkerchief, but let it be suspended by the silk within an inch or two of the bottom of the handkerchief. When the handkerchief is held up by the two corners, the ring must always hang on the side facing the conjuror. The handkerchief may now be crumpled up to "show all fair." Obtain a ring from one of the company, and retain it in the hand with which you receive it, but pretend to pass it to the other. Then pretend to wrap it up in the handkerchief, and taking hold of the other ring through the folds, request some one to hold it. Ask them if they can feel it, and as soon as they are satisfied that this is the identical ring which you borrowed, you put a plate on the table, and request the person holding the handkerchief to place both it and the ring on the plate. You then inform the company that you will cause the ring to pass through the plate and table into a little box, which you show round, and which you will place under the table. You can easily slip the ring in as you are doing so. Then partly un-wrap the handkerchief, so that the ring will chink upon the plate, and with the words, "Quick! change! begone!" or some expressions of similar import, take the handkerchief by two corners, and put it in your pocket, saying, "It is now in

the box." You then request some one to pick it up and take out the ring.

THE COOKING HAT.

Have cakes or pudding previously made, and procure a jar or doctor's gallipot, and a tin pot, made straight all the way up, with the bottom half way down, so that both ends contain exactly the same quantity. The ready-made pancakes are previously put into the one end of this pot, which must be dextrously slipped into the hat. Then take some milk, flour, eggs, &c., and mix them up in the jar. Having done so, deliberately pour the mixture into the hat, taking care that the pot previously deposited there receives it. Put the jar down into the hat, press it on the tin pot, which exactly fits inside the jar, and brings away the pot containing the mixture, leaving the pancakes, which you pretend to fry over the candle, using the hat as a frying-pan. Then turn out the pudding or pancakes, show that the hat remains unsoiled, and restore it to its owner.

AN AVIARY IN A HAT.

This excellent, but well-known trick requires the assistance of a confederate. A hat is borrowed as before from one of the audience, and turned round and round to show there is nothing in it. It is then laid on the operator's table, behind a vase or some other bulky article; after which, as if a new idea had occurred to you, perform some other trick, during which the confederate removes the borrowed hat, substituting one previously prepared. This substituted hat is filled with small pigeons, placed in a bag with a whalebone or an elastic mouth, which fits the inside of the hat. The bag containing the birds is covered with a piece of cloth, with a slit in the top. The operator, taking up the hat, puts his hands through the slit, and takes out the birds one by one, till all are free. The hat is then placed on the table, for the ostensible purpose of cleaning it before handing it back, and the confederate again changes the hats, having in the interim fitted the borrowed hat with a bag similar to the other, and also filled with pigeons. This having been done, you call out to your confederate, and request him, so that all your audience may hear, to "Take the gentleman's hat away, and clean it." He takes it up, and peeps into it, saying, "You have not let all the birds away," upon which, to the surprise and amusement of the spectators, you produce another lot of birds as before. In brushing the hat previous to restoring it to the owner, the bag may be adroitly removed.

A BANK-NOTE CONCEALED IN A CANDLE.

Ask some one to lend you a bank-note, and to notice the number, etc. You then walk up to the screen behind which your confederate is concealed, pass the note to him, and take a wax or composite candle. Then turning to the audience, you ask one of them—a boy would be preferred—to step up on the platform. At your request he must cut the candle into four equal parts. You then take three of them, and say you will perform the trick by means of them, passing the fourth piece to the other end of the table, where your confederate has

already rolled up the note in a very small compass, and thrust it into a hollow bit of candle, previously made ready. You take up this piece, and, concealing it in your hand, you walk up to the boy, and appear accidentally to knock one of the bits of candle out of his hand, and while you are *stooping* to pick it up off the floor, you change it for the bit which contains the note. You then place it on the table, and say to the audience, "Which piece shall I take—right or left?" If they select the one which contains the note, ask the boy to cut it carefully through the middle, and to mind that he does not cut the note. When he has made a slight incision, tell him to break it, when the note will be found in the middle. If the audience select the piece which does not contain the note, you throw it aside, and say that the note will be found in the remaining piece. When this is done with tact, the audience will naturally believe that they have really had the privilege of choosing.

THE DOLL TRICK.

The Doll Trick, although common in the streets of London and at every fair throughout the country, is without exception one of the best sleight-of-hand tricks that was ever performed, and must not be omitted here.

The conjuror produces a wooden painted *doll*, about six inches long; he then places it in a bag of very dark material, and tells his story. "The little traveler, ladies and gentlemen, you see before you, is a wonderful little man who has been all over the world; but as he has grown older he has become very nervous. One evening lately, at a small *cabaret* in the south of France, he was stating how nervous he was and how much he dreaded being robbed, when a Jew who sat in a corner of the room undertook to impart to him the means of making himself invisible at any moment, for a sum to be agreed upon. The bargain was struck, the money paid, and the Jew placed at his disposal a small skull-cap, which, as soon as it was placed upon his head, rendered him at once invisible; and I will now show you, ladies and gentlemen, the power possessed by this cap." The doll is then introduced into the bag, which has a small opening at the smaller end sufficiently large to admit of the doll's head passing through it. When the head has been shown, the lower part of the bag is turned over the doll and its body shown, "so that there can be no deception!" The conjuror then says (still holding the head above the top of the bag), "I will now show you the wonderful cap by which the old gentleman is at once rendered invisible;" and producing it from his pocket, he places it upon the head of the doll for a moment, and then removes it; the head then disappears in the bag, which is then turned inside out, and no trace of the doll can be perceived, though the bag be thrown on the floor, stamped upon, etc.

And now for the secret and the method of performing this really surprising though very simple trick. The head is removable and only fastened to the neck by a peg about three-quarters of an inch long; the bag or dress is made full at the bottom, *i. e.*, about the size of a hat, and has an opening at the top just large enough to allow the doll's head to pass through it; at the lower edge of this bag must be made a small pocket, just large enough to contain *easily* the doll, and on the

outside of the bag must be a red streak, by way of ornament, coming from the top directly down to the pocket, so that it may be seen exactly where the pocket is. This side of the bag must be held nearest to the performer.

In performing the trick the doll is introduced at the bottom of the bag, and passed upwards until the head is shown through the opening at the top; and when the performer says, "I will now show you the cap," he, holding the head of the doll in his left hand, quickly passes the body into his pocket, where he has the cap, which he produces, leaving the body in its place. He then for a moment places the cap on the doll's head, and replaces it in his pocket; then placing his right hand in the bag, he slowly draws down the head, which he slips into the small pocket in the bag, and shows his hand open and empty. He then catches hold of the lower edge of the bag at the pocket, holding, of course, the head of the doll in his hand, and strikes the bag against the table, ground, etc., and says, "I told you the old gentleman would become invisible." He then says, "I will try to bring him back again;" and introducing his hand into the bag, he takes the head from the pocket and shows it through the opening at the top of the bag, and retaining it in his hand, he throws the bag on the floor and tramples upon it.

If well done, we consider this trick, though common, one of the best that is performed. It will be as well to have two dolls made exactly alike, one with the head fixed, to be handed round, and the other with the movable head to be used in the trick. We sometimes use a pocketless dress, and "palm" the head.

TO PASS A DIME, OR OTHER SMALL ARTICLE, THROUGH A TABLE.

This trick, like the preceding one, is very amusing, and if well, and what we may call *cleanly* done, is really very astonishing. The conjuror, seating himself at a table, borrows two articles of any kind sufficiently small to be concealed in the hands; these he places on the edge of the table before him, and says, I take this one, as you see, in my right hand, and hold it at arm's length, and the other I take in my left hand—my hands never meet. I now place my left hand under the table and my right hand above it, and upon my giving the word "Pass!" the dime which you saw me take in my right hand will pass through the table to the ball of cotton in my left, which you see is the case.

This trick is very easy of accomplishment, if but a little time and patience be bestowed upon it. The dime, piece of India-rubber, or any other small article must be placed on the edge of the table, and the fingers must be placed over it *exactly* the same way as if it were really desired to take it in the hand; but instead of doing so the fingers merely push it over the edge of the table, and, the knees of the performer being closed, it falls into his lap. It is then picked up with the left hand, and the right hand being brought sharply upon the upper surface of the table, the dime appears to have passed through it.

THE CUP AND CENT.

This too, if well performed, is a most astounding trick. Three coins of one cent each are shown, and a small cap or

cup. The cents are thrown on the table, picked up again, arranged one on the other, and the cap placed over them. A hat is then introduced, and shown to be empty; this is then held in the left hand under the table, the cap removed with the right hand, the cents shown and recovered. The conjuror then says, "Pass!" when the cents are heard to fall in the hat; the cap on the table is raised, and they are gone, and in their place a small die or three cent piece appears. The cents are then taken in the left hand, held under the table, and commanded to pass; and on raising the cap they again appear beneath it.

This trick is very simple though ingenious, and the solution of it is as follows: The cap is of leather or any similar stiff material, and made to fit over three coins of one cent each *easily*; and the "trick" cents are six riveted together, the upper one being entire, but the other five being turned out, leaving nothing but their outer rims. Three coins of one cent each are shown, as also the cap; and after showing the cents, while gathering them in the hand, "palm" them and place the "trick" cents (inside of which is the die) on the table, and cover them with the cap. Then taking the hat in the left hand, command the cents to pass, and at the word drop the genuine cents into the hat, at the same time raising the cap on the table, and by pinching the sides of it rather tightly the "trick" cents are raised with it, and the die or three cent-pieces appear, then covering the die or three cent-pieces with the cap and the "trick" cents concealed in it, show the genuine cents in the hat, and command them to return; and holding the genuine cents in the left hand, lift the cap, and the cents again appear. Then taking the cap in the right hand, adroitly drop the "trick" cents into it and tender the cap for scrutiny.

The table-cloth should be a thick and soft one, to prevent the spectators from hearing the die fall as the "trick" cents are placed on the table.

THE SHOWER OF SUGARPLUMS.

This is a capital *finale* to an evening's amusement, particularly with young children. A small bag, capable of holding about a pint, must be made of a piece of figured calico, of a conical shape, but open at the bottom or larger end, on each side of which must be inserted a flat thin piece of whalebone; at the upper or smaller end must be a small hook made of wire—a lady's hair-pin will answer the purpose perfectly. The trick is performed in this way:—

The bottom of the bag must be opened by pressing the opposite ends of the two pieces of whalebone, when, of course, they will bend and divide, and the bag must then be filled with sugarplums, care being taken to put the small bonbons at the top of the bag, and the large ones at the bottom next the whalebone, which will prevent the small ones from falling out. The bag when filled must on the first opportunity be suspended by its hook at the back of a chair having a stuffed back, so that it cannot be seen.

When the trick is to be performed, a large handkerchief must be shown, with a request that it may be examined. It

is then laid over the back of the chair. A little girl must then be asked if she is afraid of being out in the rain, and on her answering in the negative she must be requested to kneel down in the middle of the room. The performer must then place his left hand on the handkerchief, and feeling the hook which supports the bag, he raises it with the handkerchief, and holds it above the little girl's head; then passing his right hand from the fourth finger and thumb of the left hand which hold the handkerchief and bag, downwards, he can easily feel the bottom of the bag, and on pressing the opposite ends of the whalebone, they bend and open, and the contents of the bag of course fall out in a shower, and a general scramble among the children takes place.

TO REMOVE AN EGG FROM ONE WINE-GLASS TO ANOTHER WITHOUT TOUCHING EITHER THE EGG OR THE GLASSES.

Place two wine-glasses touching each other and in a direct line from you, and in the one nearer to you must be placed an egg with its smaller end downwards. Then blow with the mouth suddenly and sharply and strongly against the side of the egg, but in a downward direction, when the egg will be lifted up, and falling over will lodge in the other glass.

THE EGG IN THE BAG.

This, too, is a capital trick, if quietly and neatly performed, and the more slowly the better.

A small bag is produced, rather larger than a sheet of note-paper, into which an egg (or rather the shell of one out of which the contents have been blown) is dropped. The corner of the bag must then be squeezed round it to show that it is there, and it may be felt by any one present. The corner of the open end of the bag is then held by the finger and thumb of the left hand, and the right placed in the bag, which is then held open end downwards, and the right hand withdrawn empty. The bag is then seized by the right hand, and struck violently against the table, and then crumpled up in the hands. It is then held with the mouth upwards, the right hand is again placed in the bag, and the egg unbroken produced.

The trick is performed in this way: The bag is made double on one side, thus forming a second bag, the mouth of which is at the bottom of the other. After the egg has been dropped in the bag and felt to be there, it is held in the right hand, while the bag is held bottom upwards, and then dropped in the second bag. The right hand is then withdrawn. When the edge of the bag is seized by the right hand, the egg must be also held in the same hand in the bag, and it is thus preserved from being broken when the bag is struck against the table, etc. The mouth of the bag being then held upwards, the egg of course falls into the first bag, and is then taken out and shown.

TO FIX A PENKNIFE BY ITS POINT IN THE CEILING, AND AFTERWARD PLACE A QUARTER SO EXACTLY UNDER IT THAT WHEN DISLODGED BY STRIKING THE CEILING THE KNIFE SHALL FALL ON THE QUARTER.

This is a most ingenious trick, and is done in this way. Mounting a table, stick the penknife by its point into the ceiling, but only sufficiently to support it. Then after a deal of examination of its position, etc., place a piece of brown paper on the floor, on which put the quarter, and then say you will undertake to place the quarter so exactly under it that, when dislodged, the knife shall fall upon it. When wonder is excited, and it is declared to be impossible, call for a glass of water; then mounting on the table, dip the penknife in the water and withdraw the glass; a drop of water will soon fall on the paper, and on that very spot place the quarter. You then strike the ceiling with your fist, when the knife will fall, of course, on the quarter. The knife chosen for the purpose should be one having rather a heavy pointed handle, as the drop of water will then fall from the most central point.

TO PRODUCE A CANNON-BALL FROM A HAT.

A ball must be turned out of any kind of soft light wood, and must have a hole bored in it large enough to admit the middle finger, and it should be painted black. The trick is performed in this way: On the front of the conjuring table, *i. e.*, the side next the spectators, should be placed a few layers of books, high enough to conceal from view the ball or any other apparatus with which it is intended to perform. On the side of the books next the performer the ball should be placed, with the hole in it towards him. The hat should be placed on the books on its side on the left-hand end of the table, with its crown next the spectators. When the trick is to be performed the hat should be shown to be entirely empty, and then returned to its position on the books; then, having placed a hat-brush or silk handkerchief at the right hand of the table, say, "This trick cannot be performed unless the hat is perfectly smooth," and while leaning to the right to reach the brush or handkerchief, which diverts attention to *that* end of the table, the middle finger of the left hand must be placed in the hole in the ball, which is thus slipped into the hat, which must then be carefully brushed and held crown uppermost. The brush should then be put down, and the right thumb placed on the rim of the hat, with the fingers extended underneath so as to support the ball in the hat, and the left hand should then be placed in the same position, and the hat, with the ball in it, carried and placed upon another table. A small ball must then be produced, and a boy asked if he thinks he can hold it in his mouth, and told to try. The ball is then taken in the right hand, pretended to be thrown against the hat, "palmed," and concealed in the pocket. The boy should then be asked if he will again take the ball in his mouth, and while opening it the cannon-ball is suddenly taken from under the hat and placed in front of his face.

