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50 SIMPLE CARD TRICKS



THAT ANYONE CAN DO

**With an Ordinary Pack of Cards
Without the Aid of Sleight of Hand**

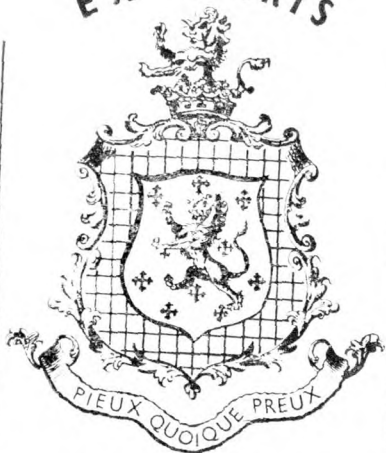
BY CHARLES A. PRINCE



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INTRODUCTORY REMARKS

You will, generally speaking, be wise if you refrain from informing your audience beforehand of the Trick you are working. If you do so inform them they may think out your method of doing it.

Practise your Tricks well, so that you will do them without any hitch.

In spite of your practice, however, you may make a slip. Should this happen, endeavour to do some other Trick without letting your audience know that you have gone astray in your work. If you can always have another Trick or two to fall back on in times of trouble, so much the better.

Do not repeat your Trick, unless you can so vary it that closest watchers would be baffled. Doing the Trick a second time to the same audience will very probably enable some smart onlooker to discover your method.

Talk as much as you can while performing your Tricks. By so doing you will divert the attention of the audience from your methods.



A FAVOURITE EFFECT.

Producing a Selected Card from the Packet.

50 SIMPLE CARD TRICKS

FINDING THE CHOSEN CARD.

Hand the pack to be shuffled, and when returned, secretly note the bottom card. Now lay the cards in five or six heaps on the table, and request a bystander to look at the top card of either heap, and having done so, to replace it. This done, take up the heaps in such a manner that the original bottom card which constitutes your "key" is brought immediately over the one chosen. The pack may now be cut any number of times with very little fear of separating the two cards. Should they by chance become separated, it will be at the point of the cut, which leaves them at the top and bottom of the pack respectively; but even this may be obviated by cutting an even number of times. In other words, should the first cut separate the cards, the second must naturally bring them together again.

To find the chosen card, then, the performer has simply to deal all on the table, and watch for the "key," when this appears he knows the next is the one required, and makes a statement to this effect; but before turning it up he asks for the name of the card, thus providing that he does not expect any sympathy on the part of the drawer.

Another finish to this trick is to deal the cards out on the pretence of allowing the drawer to ascertain how far it is down. For that purpose he counts them or the performer counts them aloud as he deals out the whole of the pack. This will enable the performer to ascertain how far from the top the card is. The chosen

card and its position in the pack can then be discovered apparently by "thought reading" or in any manner the performer wishes.

TELLING A CARD BY ITS WEIGHT.

You declare to your audience that you can tell a card by its weight. Take about six cards from the pack and ask the audience to select a card for the test. When they do so, take the card in your hand between the first finger and thumb in order to feel its weight. While doing so, press on the back of the card with the edge of your thumb nail, hard enough to raise a very small bump on the face of the card near the corner.

Now take each of the other five cards up in turn, pretending to compare their weights with the test card. Then allow the six to be shuffled. When handed back to you again make a show of endeavouring to find the test card by its weight, but actually feel for the small bump on the face of the card. When this is discovered, keep an eye on that card while going over the other cards and come back finally to the chosen one, and thus convince the audience of your weight-testing ability.

THE ACE OF DIAMONDS VANISH.

Remove the Ace of Diamonds from the pack and place it in some part of the room from which you can later produce it. Now take in your hand the Ace of Clubs, Ace of Spades, and Ace of Hearts. Spread the three out and show them, but hold them so that the

Ace of Hearts is between and behind the other two, each of which covers up sufficient of the outline of the Heart in the centre of the card to make it appear to be the Ace of Diamonds.

The heart pip in the top corner is also covered by the corner of one of the other aces. Shown this way, the onlooker will think he sees the Ace of Spades, Ace of Clubs, and Ace of Diamonds.

Close them up, and keeping the face of the cards out of view, place them in different parts of the pack. Offer the pack to the onlookers to find the Ace of Diamonds. Needless to say, they fail to find it, and you then bewilder them by informing them as to where they can discover it.

FOUR AND SEVENS, OR DIVINING THE CHOSEN PACK.

Put two small heaps of cards on the table. One heap contains four cards, the seven of each suit. In the other heap, let there be 7 ordinary cards.

Now tell the onlooker you will write down which pack he will chose. You write down "the 7 pack," which is in either case the correct answer, as the one pack if chosen will be found to contain all "sevens" and the other pack will be found to contain seven cards.

A VARIATION OF DIVINING THE CHOSEN PACK.

The same effect can be produced by having five even cards and eight odd cards. You then write down "the odd pack" or you can write "the even pack." In

either case you are right no matter which pack selected by the onlooker.

IDENTIFYING A CARD.

Offer the cards in the usual manner, inviting spectator to draw one. While he is examining it, clasp the cards in the left hand, grip them tightly and with the thumb of the right hand press strongly on the pack at the centre of its lower end, so as to make the end of the cards slightly concave.

Offer the pack that the drawn card may be replaced. The pack may now be shuffled as freely as the company pleases, but you can always pick out the drawn card, that card alone of the whole pack being perfectly flat, while the remainder show a curved line at one end. A slight pressure in the opposite direction will make all straight again.

THE "ALTERNATE CARD" TRICK.

Privately arrange beforehand the thirteen cards of any given suit, or mixed suits, according to the following formula, placing the first face upwards on the table, the next in succession upon it, and so on: Seven, ace, queen, two, eight, three, jack, four, nine, five, king, six, ten.

Place the cards thus arranged at the top of the pack. In exhibiting the trick you begin by counting off without disturbing their order, thirteen cards from the top. Then announce by a strong effort of will you will make every alternate card appear in regular order. Place the top card underneath and turn up the fourth, which will be a "two." Place the fifth underneath and

turn up the "three," and so on, and continuing in the same manner throughout the thirteen cards, which will appear in regular order.

TO TELL THROUGH A WINEGLASS WHAT CARDS HAVE BEEN TURNED.

The picture cards have commonly a narrow stripe for the border. This border is usually narrower at one end of the card than it is at the other. You place the picture cards that either all the broader or all the narrower borders are placed uppermost. You now request a spectator to turn one of the cards while you are absent from the room.

On your return you examine all the cards through a wineglass and easily discover the one which has been turned, as its narrow border now lies on a level with the broader borders of the other cards. If they try to mystify you by turning none of the cards, you will easily see that this is the case.

THE NUMERICAL TRICK OF CARDS.

Request a person to select at will three cards from a pack of cards such as are used for the game of Euchre, which has no cards below seven points in any suite, warning him that the Ace counts eleven, the face or figure cards ten, and the others according to the points on their face. These three chosen, tell him to place them on the table separately, and then to put on each card a pile of other cards, as many in number as, with the points on the card, will sum up fifteen points

on each heap; that is to say, if the first card be a Nine it will require six cards to be placed over it; if the second be a Ten, five cards; if the third be a Knave, likewise five cards. Here you have nineteen cards employed, consequently there remains thirteen for you to reclaim.

Making believe to examine them, count them over to assure yourself of being right as to the number remaining. Mentally add sixteen to this number, and you will have twenty-nine, the number of the points on the three cards chosen, and which will be found beneath the three heaps.

THE MAGIC TWELVE.

Let any one take the pack of cards, shuffle, take off the upper card, and, having noticed it, lay it on the table, with its face downward, and put so many cards upon it as will make up twelve with the number of spots on the noted card. For instance, if the card which the person drew was a King, Queen, Knave, or Ten, bid him lay that card with its face downward, calling it ten; upon that card let him lay another, calling it eleven, and upon that another, calling it twelve; then bid him take off the next uppermost card; suppose it to be a Nine: let him lay it down upon another part of the table, calling it nine; upon it let him lay another, calling it ten; upon the latter another, calling it eleven; and upon that another, calling it twelve; then let him go to the next uppermost card, and so proceed to lay out in heaps, as before, till he has gone through the whole pack.

If there be any cards at the last—that is, if there

be not enough to make up the last noted card to the number twelve, bid him give them to you; then, in order to tell him the number of all the spots contained in all the bottom cards of the heaps, do thus: From the number of heaps subtract four, multiply the remainder by fifteen, and to the product add the number of remaining cards which he gave you; but if there were but four heaps, then those remaining cards alone will show the number of spots on the four bottom cards.

You need not see the cards laid out, nor know the number of cards in each heap, it being sufficient to know the number of heaps, and the number of remaining cards, if there be any, and therefore you may perform this feat as well standing in another room, as if present.

TO GUESS THE CARDS WHICH FOUR PERSONS HAVE FIXED THEIR THOUGHTS UPON.

You take four cards, show them to the first person, request him to select one of them in thought, and lay them aside. Then take four other cards, let a second person choose one of them, place these four cards upon the table beside the first four, but a little apart. Proceed in the same way with the third and fourth person.

You now take the first person's four cards, and lay them, separately, side by side. Upon these four cards you place the four cards of the second person in the same order, and so with the four cards of the third and fourth person.

You now show each pile to the four persons, one

after the other, asking each in which pile he finds the card he has thought of.

As soon as you know this you discover the card thought of in the following order: The card thought of by the first person is, of course, the first in the pile in which he says it is contained; the second person's card is the second of the pile, so also the third and fourth person's card is the third and fourth of the pile.

REMOVING THE MIDDLE CARD OF A ROW OF THREE WITHOUT TOUCHING IT.

This is an amusing "catch" rather than a trick and forms an agreeable interlude.

Placing your three cards in a row, you announce your ability to "remove the middle card without touching it," and challenge your audience to guess how you will do it. Of course, no guess is forthcoming, and you then simply take away the right-hand card, and the claim is made good. You have removed the middle card, for there can be no middle card of two.

THE FOUR TRANSFORMED KINGS.

You have the four Kings of a pack, and have placed them in your hand in such a manner that one slightly overtops the other, yet so that each can easily be distinguished when held closely in the hand.

After showing them to the company, you slide them together, and place them, thus joined, upon the top of the pack, which you hold in your hand. You then draw off the four top cards, and lay each in a person's lap, face downwards, directing them to place the flat

of the hand upon them. You now draw four other cards from the pack, and place them each upon the lap of a neighbour of each of the four above persons, and direct them also to cover them with the flat of the hand. You now step with the rest of the cards in front of each of these eight persons, flit the cards towards the lap of each, and when each lifts his card from his lap, and looks at it, it appears that the four persons upon whose lap you have placed the four Kings have altogether different cards, and their neighbours have now the four Kings.

This is done in the following manner: While you are drawing the four Kings from the pack, and placing them as described, one upon the other in your hand, you at the same time, unperceived, carry off four other cards, and place them behind the four Kings, so that they lie in the hollow of your hand, and cannot be seen. When, after having shown the four Kings, you push them together in a heap, the four Kings, of course, come in front of the four other cards, which latter now lie on the top of the pack. These you distribute to the first four persons, and then deal out the four Kings to their neighbors.

THE MAGIC SLIDE, OR TO MAKE A CARD DISAPPEAR IN AN INSTANT.

Divide the pack, placing one-half in the palm of the left hand, with the face of the cards downwards; then take the balance of the pack in the right hand, holding them between the thumb and three first fingers, and place the cards upright, so that the edges of the

cards in your right hand will rest upon the back of those lying in the palm of the left hand perpendicularly and forming a right angle, by which you will perceive that the four fingers of the left hand touch the last card of the upright cards in your right hand. Be sure you get this position correctly, for the rest of the trick is very simple. You now request any one of your audience to examine the top card of the half pack that rests in the palm of your left hand, and to replace it again. Having done this, request him to look at it again, and to his amazement it will have disappeared, and another card will appear in its place.

To perform this trick, after you have assumed the position already described, you must damp the tips of the four fingers that rest against the last card of the upright cards in your right hand. You must now raise the upright cards in your right hand very quickly, and the last card will adhere to the damped fingers of your left hand.

As you raise the upright cards you must close your left hand skilfully, and you will thereby place the last card of the upright cards—which 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 examined the top card in your hand to look at it once more, he will see the card you have just placed there, instead of the one he first examined.

This is a capital trick, and with very little practice can be performed with great dexterity. The principal thing you must observe is, to be very rapid and dexterous in slipping the card at the back of the upright card from its position there to the top of the cards in the palm of your left hand.

TO FIND A CERTAIN CARD AFTER IT HAS BEEN SHUFFLED IN THE PACK.

As you shuffle the cards, note the bottom one, being careful not to shuffle it from its place. Then let anyone draw a card from the middle of the pack, look at it, and place it on the top. Let him then cut the pack. The card in question will be found in front of the one which was at first the bottom card.

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

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 suite 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 may be arranged will be the best ascertained by committing the following lines—the words in black type form 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 suites come should likewise be committed to memory—namely, Hearts, Spades, Diamonds, Clubs. Thus the eight of Hearts can be followed by the King of Spades, then comes the three of Diamonds, followed by the ten of Clubs; then the two of Hearts, etc., etc. 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 please, but always in this fashion—that is to say, 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 the 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 Spades you name it, then take the next card on your finger, and

noise 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 of Diamonds comes next, then the ten of Clubs, and so on until you have named every card in the pack.

THE DIAMOND JUBILEE TRICK.

The performer takes the ace, the eight, nine, and the seven of Diamonds, and exhibits them fan-wise; drawing attention to the fact that the four cards represent the Diamond Jubilee Year, "1897." This done, the "fan" is closed and placed on the top of the pack.

The uppermost card—i.e., the ace—is removed and placed at the bottom, the two next following in different parts of the pack, while the last—i.e., the seven—is allowed to remain on the top. At this stage, the company are requested to "cut" the pack as many times as they please, after which the cards are dealt out on the table; but in spite of the frequent cuts, those representing "1897" are found all together. So much for the effect. The result is obtained by arranging the "fan" with two odd cards, preferably of the diamond suit, in case they are accidentally exposed, behind the eight of diamonds. These two cards are those which become lost in the pack, and which the spectators suppose to be the eight and nine of diamonds.

The company are now requested to observe that the cards are as far apart as they well could be; that one is at the bottom, one at the top, and two in different

parts of the pack. In reality, however, there is one at the bottom and three at the top, and it will be readily understood that the first cut brings them all together in the centre. From this point the cards may be cut any number of times.

TO NAME CARDS WITHOUT SEEING THEM.

Procure a small concave mirror, one and a half to one three-quarter inches in diameter, and conceal this glass outward, in the palm of the left hand. Hand the pack to be shuffled; take it back with the right hand and thence transfer it to the left, holding it between the second and third fingers and thumb so as to leave a clear space between the last card and the palm. The card for the time being at the bottom will now be reflected in the mirror, and may be named accordingly. This being drawn off by the right hand and thrown on the table, another card comes into view, and may be named in like manner.

Another method is to have the little mirror palmed in the right hand, and to hold the pack with the left face outward, against the forehead. The performer with the right hand takes down the outermost card and in so doing is enabled to catch sight of its reflection in the glass.

If the novice finds a difficulty in holding the mirror securely in the palm, he can fix it in position with shoemaker's wax.

A NEW METHOD TO TELL A CARD BY ITS WEIGHT.

You declare to the company that you can tell a card by weighing it. You take the pack in your hand, let one of the company draw a card, look at it, and place it face downwards in your hand. You then look at it attentively, apparently trying its weight, while in fact you are examining it very closely, to see if you cannot discern upon its back some mark by which you may know it again, and if there is none you mark it secretly with your nail.

You let the person put the card in the pack, shuffle it, and hand it back to you. You now look through the pack, take one card after another, and appear as if you were weighing them, while you search for the mark by which you may discover the drawn card.

TO CALL FOR ANY CARD IN THE PACK.

This is a very simple trick, but will greatly astonish an audience to whom it is not known. Seat yourself at a table, so as to have the whole of the company as much as possible in front of you and at some distance. Take the pack of cards as it usually lies, and, in passing it under the table or behind you, glance at the card which happens to be exposed; then, pretending to shuffle the cards, place the one you have seen back to back on the other side of the pack, and holding the cards firmly by the edges, raise your hand between you and the company, and show the card you have seen, calling out, at the same time, what it is.

Observe which card is facing you (for you have

now the whole pack facing you, except the one card which is shown to the spectators), pass them under the table again, and transfer the card you have just seen to the other side of the pack, handling the cards as if shuffling them; again exhibit, and cry out the name of the card turned to the company, taking care to notice the card that faces yourself, which change as before and so on. By this means you may go over the whole pack, telling each card as it is exposed, without looking at the cards, except when they are held between you and the spectators, and when they are anxiously looking at them themselves, to see whether you are right or not.

THE MAGNETIZED CARDS.

The operator, having satisfied the company that his hands are free from preparation, places the palm of the left flat on the table. He next inserts a number of cards, one by one, between the hand and the table; and continues doing this until a complete circle has been formed, under and all round the hand, of about one foot in diameter. This done, the hand is raised, when, to the surprise of all present, the cards adhere to the palm, and may be moved about in any direction without fear of any falling. Finally, at the word of command, the cards fall to the ground, when each and every one, as well as the hand of the performer, may be examined.

The secret lies in the use of a pin, or better still, a needle, which is passed through the thick skin at the root of the second finger; the needle, when properly inserted, should lie in a line with the finger. The first card is placed between the point of the needle and the

ingers; the second between the eye and the palm of the hand; the third and fourth on either side between the hand and those already in position, the remainder being fixed up, as required, in a similar manner. Finally, after the hand has been raised and turned over, one or two cards are added to conceal the means of retention, after which the whole may be passed right under the eyes of a spectator without any fear of the secret being discovered.

To dislodge the needle, thus causing the cards to fall to the ground, you have merely to press lightly with the tips of the fingers.

THE 21 CARD TRICK.

Deal out twenty-one cards, face upward, in three heaps, inviting a spectator to take a note of any one of the cards you deal. Inquire in which heap the chosen card lies, and pick up the cards with that heap undermost, thereby bringing it uppermost when you turn over the cards, and deal again. Repeat the process; again ask in which heap the chosen card lies, and again place it undermost. Deal a third time face uppermost, mentally noting the first card of each heap, for when you are told the heap, you will know that the first card of that heap is the chosen card.

A VARIATION OF THE 21 CARD TRICK.

After finding out which heap the card is in you will know it is the first card of that heap. Pick up the cards with that heap last so that the chosen card is

now the bottom card. Give the pack to some person to hold. The cards should be face upward, so that the chosen card will be undermost, with the thumb of the holder above and the fingers below the back. The fingers should extend under the pack for about an inch but the thumb above not more than half an inch.

Request the person to nip the cards tightly, and, if he does so, give them a smart downward rap with your forefinger, which will knock all of the cards out of his hand with the exception of the chosen card, which being the bottom card is retained by the greater friction of the fingers, and will remain staring him in the face. This is a very old and simple trick, but appears marvellous to those who witness it for the first time.

ANOTHER VARIATION OF THE 21 CARD TRICK

Another method of displaying the chosen card is to hold the pack with the backs uppermost, the chosen card then being the top card. Hold the pack absolutely squared, except the top card, which you allow to overlap on one side by half an inch. Your hand will of course, conceal the fact that this card is overlapping.

Now drop the pack from a height of about three feet to the floor, when all cards except the top chosen card will fall face downwards to the floor. In falling the top chosen card will, by the pressure of the air, be separated from the rest of the cards and turn face up on the floor, much to the onlookers' astonishment.

NAME A CHOSEN CARD.

Before starting this trick the performer notices what is the bottom card of the pack. He then holds the pack in his left hand. He informs the audience that he is going to draw back the cards one at a time, and that at any time they command him to stop he will name the card he is at the time drawing back. With the first and second finger of the right hand he draws back the cards one at a time from the top of the pack, taking care not to draw them off the pack, but simply drawing them away from the end of the pack nearest the audience, but concealed by his left hand and the pack he at the same time begins with the thumb of his right hand to draw away also the bottom card, which he glanced at before starting.

Whenever the onlooker says "now," the performer names the bottom card and proves himself to be correct by drawing away the cards already partly shifted, and at the same time with them drawing away also the bottom card which appears then to be the card at which the performer was commanded to stop.

ODDS AND EVENS.

The performer halves a pack of thirty-two cards, and has several cards chosen from each half. When noted, the cards are returned by the drawers themselves, who thoroughly shuffle them with the rest. The performer then takes each half, and immediately picks out the chosen cards.

The secret depends upon the separation of the odd cards from the even ones prior to presenting the trick,

thus forming two portions, which, while apparent made up of mixed cards, are readily distinguishable the one from the other. The ace, seven, nine and knave may be considered as odd cards; and the eight, ten, queen and king as the even ones.

After the cards have been chosen, the operator has merely to make an exchange of the two halves, then by handing the even cards to the person who holds the odd ones, and vice versa. The remaining portion of the trick follows as a matter of course.

THE FOUR KINGS BROUGHT TOGETHER.

Take the four kings (or any other four cards at pleasure), and exhibit them fan-wise, but secretly place behind the second one two other court cards of any description, which, being thus hidden behind the king, will not be visible.

The audience being satisfied that the four cards are really the four kings and none other, you fold them together, and place them at the top of the pack. Draw attention to the fact that you are about to distribute these four kings in different parts of the pack. Take up the top card, which, being really a king, you may exhibit without apparent intention, and place it at the bottom. Take the next card, which the spectator suppose to be also a king, and place it about half-way down the pack, and the next, in like manner, a little higher. Take the fourth card, which, being actually a king, you may show carelessly, and replace it on the top of the pack.

You have now really three kings at the top and one

; the bottom, though the audience imagine that they have seen them distributed in different parts of the pack, and are very surprised when the cards are cut to find that all the kings are again together. It is best to use knaves or queens for the two extra cards, as being less distinguishable from the kings, should a spectator catch a chance glimpse of their faces.

AN ARTISTIC CARD EFFECT.

Separate a deck of cards into two packets—one all red cards, the other all black. Place the packets one on top of the other, thus making one pack; now spread out from the bottom ten or a dozen cards, and offer them to a person to draw from, allowing any card to be selected. Of course, a black one or a red one will be drawn, according to the kind you have placed on the bottom. While the card is being examined, cut off a portion from the top of the pack, say, about a third, and allow the card to be replaced among these at pleasure.

Allow anyone to shuffle them, and you can easily find the chosen card, as it will be a different color from the others.

THE "SPELLING-BEE" TRICK.

This is a variation of the "Alternate Card" trick. The exhibitor, taking thirteen cards as before, begins to spell "o-n-e, one," passing one card underneath for each letter, and turning up the fourth, which is found to be an ace. He then spells "t-w-o, two," passing three

cards more underneath, and turning up the next following, which proves to be a two; "t-h-r-e-e, three," so on.

The formula for producing the cards as above is follows: Three, eight, seven, ace, queen, six, four, Jack, king, ten, nine, five.

A WONDERFUL DIVINATION.

The performer secretly gets a knowledge as what card is on the top of the pack. Then carefully watching the top card to see where it goes, he scatters the whole pack on the table, face downwards. Now he proceeds to pick up cards from the table, naming each one before he touches it. In this way he takes up a few cards and then hands them to the onlookers, who will be surprised to see that the performer was correct in his selection.

The secret is as follows:—Suppose the top card which the performer has secretly glanced at is the six of clubs. The performer names the six of clubs as the name of the first card he will choose, but he picks up another card, say, the eight of hearts. This he keeps in his hand with the face hidden from the onlookers. He now announces he will select the eight of hearts. He then picks up a card which is, say, the king of spades. This will be two cards in hand. If he wishes to conclude the trick the performer now states he will choose the king of spades, and he then picks up the six of clubs, on which he has kept his eye from the beginning and knows exactly where to get it. He is r

to show that he did actually select the three cards named.

This trick can be varied by letting the audience choose the cards you name, but the performer must see that he chooses the last card, or keep the selection going until one of the onlookers picks up the first card named, which would be in the above instance the six of clubs.

A VARIATION OF THE WONDERFUL DIVINATION.

This is perhaps a more effective method, because you are able to invite one of the audience to cut the cards, which never fails to increase a trick's effectiveness. Having "learnt" your top card, request an onlooker to give the pack a double cut—that is to say, divide it into three packs. Of these three there is one pack of which the uppermost card is known to you, let us say it is the knave of clubs. You lay your hand upon one of the other packs and say: "This top card is the knave of clubs." You examine it, without letting it be seen, and find it is, say, the six of spades. Going to the next pack you say the top card is the six of spades, whereas it is, say, the king of hearts. You then elect to draw from the top of the third pack the king of hearts, instead of which you get the card originally named—the knave of clubs. And there you are.

TO TELL THE AMOUNT OF THE NUMBERS ANY TWO CARDS DRAWN FROM A COMMON PACK.

Each court card in this case counts for ten, and other cards according to the number of their pips. the person who draws the cards add as many more cards to each of those he has drawn as will make each of their numbers twenty-five. Then take the remaining cards in your hand, and, seeming to search some card among them, tell them over to yourself, and their number will be the amount of the two cards drawn.

For example:—Suppose a person has drawn a Ten and a Seven; then he must add fifteen cards to the first, to make the number twenty-five, and eighteen to the last, for the same reason. Now fifteen and eighteen make thirty-three, and the two cards themselves make thirty-five, which, deducted from fifty-two, leaves seventeen, which must be the number of the remaining cards, and also of the two cards drawn.

You may perform this amusement without touching the cards, thus:

Let the person who has drawn the two cards deduct the number of each of them from twenty-six, which is half the number of the pack; and, after adding the remainders together, let him tell you the amount which you privately deduct from fifty-two, the total number of all the cards, and the remainder will be the amount of the two cards.

Example: Suppose the two cards to be as before, Ten and Seven; then the person deducting ten from twenty-six, there remains sixteen; and taking seven

om twenty-six, there remains nineteen; these two mainders added together make thirty-five, which you subtract from fifty-two, and there must remain seventeen for the amount of the two cards, as before.

TO TELL THE CARDS THAT MAY BE NOTED.

Take several cards, say, ten or twelve; remember how many there are, and hold them up with their backs towards you; open four or five of the uppermost, and, while you hold them out, request some person to note a card, and tell you whether it is the first, second, or third from the top; when he has informed you, shut up the cards in your hand, place the remainder of the pack upon them, and tap their ends and sides upon the table, so as to make it seem impossible to find the card in question.

It may, however, be easily found thus: Subtract the number of cards you had in your hand from fifty-two, which is the number of the pack, and to the remainder add the number of the noted card, and you will instantly have the number of the noted card from the top.

THE QUEENS' 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 suite. Then laying the four Queens, face upwards, in a row on the table, you commence telling your story somewhat after this fashion:—

These are four Queens, who set out to seek for dia-

monds (place four common cards of the Diamond suit half over the Queens). As they intend to dig for diamonds, they each take a spade (place four common Spades half over the Diamonds). The kings, the husbands, knowing their intention, set a guard of honor to protect them from danger (here lay the four Aces half over the Spades). But lest they should neglect their duty they resolve to set out themselves (lay 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 on their return (lay the four Knives half over the four Kings). They were each armed with a club (lay four Clubs over the four Knives), and not knowing how the four queens would be protected, it was necessary that they should each possess a stout heart (lay four Hearts over the four Clubs).

You have now placed the whole of the cards on the table, in four columns; you then pack the cards in the first column together, beginning at your left hand, keeping them in the order in which you laid them out, and place them on the table face downwards. Then pick up the second column in the same way, lay them on the first, and so on with the other two.

You now give the cards to be cut by as many persons as please, and as often as they choose; and this would have a good effect if you were to give the cards what is termed a shuffle-cut—that is, to give them the appearance of being shuffled, but, in fact, only to cut them quickly several times. You then commence laying them out again in four columns, as you did at first, when it will be found that they all come in their proper order again. You next desire any one to try if he can

o it; when the chances are exactly seven to one that he does not succeed; but if he should, you request him to try it again, when he is almost certain to fail, unless he knows the secret, which merely consists in having the cards cut until a common card of the Heart suite remains at the bottom of the pack.

TO PICK OUT A CARD THOUGHT OF, BLIND-FOLDED.

Take twenty-one cards, and lay them down in three rows, with their faces upwards; when you have laid out three, begin again at the left hand, and lay one card upon the first, and so on to the right hand; then begin on the left hand again, and so go on until you have laid out the twenty-one cards in three heaps, at the same time requesting any one to think of a card. When you have laid them out, ask him which heap his card is in; then lay that heap in the middle between the other two. This done, lay them out again in three heaps as before, and again request him to notice where his noted card goes, and put that heap in the middle, as before. Then taking up the cards with their backs toward you, take off the uppermost card, and reckon it one; take off another, which reckon two; and thus proceed till you come to the eleventh, which will invariably prove to be the card thought of.

You must never lay out your cards less than three times, but as often above that number as you please. This trick may be done without your seeing the cards at all, if you handle and count them carefully. To diversify the trick, you may use a different number of

cards, but the number chosen must be divisible three, and the middle card, after they have been dealt as directed, will always be the one thought of; for instance, if done with fifteen cards, it must be eighth, and so on; when the number is even, it must be the exact half; as, if it be twenty-four, the thought of will be the twelfth, etc.

TEN CARDS BEING ARRANGED IN A CIRCLE TO TELL THAT WHICH ANY ONE THOUGHT OF

Place the first ten cards of any suite in a circle, the Ace being counted as one. Request a person to think of a number or card, and to touch also another number or card; desire him to add to the number of the card he touched the number of the cards counted out—that is, ten; then bid him count that sum backwards, beginning at the card he touched, and reaching that card at the number he thought of; where he will thus end it at the card or number he first thought of, and thereby enable you to ascertain what that number was.

For example, suppose he thought of the number three, and touched the sixth card, if ten be added to six it will, of course, make sixteen; and if he count backwards from the sixth card, the one touched, in retrograde order, reckoning three on the sixth, four on the fifth, five on the fourth, six on the third card, and so on, it will be found to terminate on the third card, which will therefore show you the number the person thought of. When the person is counting the cards, he should not, of course, call them out aloud.

"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 bottom and at the top of the pack. One of these duplicate cards may be easily stained. 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.

TO CHANGE THE CARD BY WORD OF COMMAND.

It at first sight seems singular that any one should be able even to appear to change a card at word of command; yet it can easily be done, and under different titles, and with slight variations the trick is constantly performed in public. It is done as follows:

You must have two cards of the same sort in the pack—for example, a duplicate of the King of Spades. Place one next the bottom card, and one at the top. Shuffle the cards without displacing those three, and show a person that the bottom card is the Seven of hearts. This card you dexterously slip aside with your

finger, which you have previously wetted, and take 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 without displacing the first and last card, and shift the other King of Spades from the top to the bottom, show it to another person. You then draw that card privately away, and taking the bottom card, which may then be the Seven of Hearts, you lay that on the table and tell the second person (who believes it to be the King of Spades) to cover it with his hand.

You then command the cards to change places. When two parties take off their hands and turn up the cards, they will see, to their great astonishment, that your commands are obeyed.

TO TELL THE CARDS WITHOUT SEEING THEM.

Another good parlor trick is to tell the names of the cards when their backs are turned towards the operator. 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 you wish to please, although you only see the backs of them. It is thus performed: A pack of cards are laid out face uppermost on a table, and you pick them up in the following order—6, 4, 1, 7, 5, king, 8, 3, knave, 9, 2, queen. Go through this series until you have picked up the whole of the pack. It is not ne-

ry that you should take up the whole of one suit
fore commencing another. In order that the above
der 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;
king 8 10 3 knave
starts the king, with eight thousand and three men
9 2 queen.

and ninety-two women.

The cards being thus arranged, the cards must be
anded to the company to cut; they may cut the cards
s often as they like, but it must be understood that
ey do it whist fashion—that is, by taking off a por-
on of the cards, and placing the lower division on what
as formerly the upper one. You then take the pack
your hand, and without letting your audience per-
sive, cast a glance at the bottom card. Having done
is—which you may do without any apparent effort—
ou have the key of the whole trick. You then deal out
he cards in the ordinary way in 13 different sets, put-
ing four cards to each set—in other words, you deal
ut the first cards singly and separately, and then place
he fourteenth card above the first set, the next upon
he second set, and so on throughout, until you have
xhausted the whole pack.

You may be certain now that each one of these
hirteen 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 denomina-
tion. The thirteenth or last set will be of the same
denomination as the card at the bottom, which you con-

trived to see, and as they will be placed exactly in reverse order of that in which you first of all pick them up, you may without difficulty calculate of what denomination each of the sets consists. For example, suppose an eight was the bottom card, you would, 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, 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	qu
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Eight thousand and three men and ninety-two women

6	4	1	7	5
---	---	---	---	---

 sixty-fourth regiment beats the seventy-fifth, up starting with the king

the king with, etc.

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

THE ROYAL EMIGRANTS.

Take the twelve court cards (knives, kings, queens) from the pack, and place them in three rows of four in each. Commencing with the fourth card in the bottom row on the right, take them up longways, one over the other, and offer them to any of the company to cut. It is of no consequence how often they are divided. Next deal them out in four divisions, and the king, queen, and knave of each suit will be found together.

The key to this mystery consists in observing the following arrangements in the disposition of the cards at first:—

Place one of each suit in the upper row; begin the next row with a card of the same suit that you left off with in the first, and commence the third or last row with a court card of the same suit that you left off with the second.

On following the above directions in taking up the cards, the result will be as described.

THE KNAVES AND THE CONSTABLE.

Pick the four knaves out of a pack of cards, and one of the kings to perform the office of constable. Secretly place one of the knaves at the bottom of the pack, and lay the other three with the constable down upon the table. Amuse the spectators with a tale of three knaves going to rob a house; one got in at the parlor window putting a knave at the bottom of the pack, taking care not to lift the pack so high that the one already at the bottom can be seen), one effected his entrance at the first floor window (putting another knave in the middle of the pack), and the other, by getting on the parapet from a neighboring house, contrived to scramble in at the garret window (placing the third knave at the top of the pack); the constable vowed he would capture them, and closely followed the last knave (putting the king likewise upon the top of the pack).

You then request as many of the company to cut the cards as please, and tell them that you have no doubt the constable has succeeded in his object, which will be apparent when you spread out the pack in your hands, as the king and three knaves will, if the trick is neatly performed, be found together. A very little practice only is required to enable you to convey a

knave or any other card secretly to the bottom of pack.

UPS AND DOWNS.

This is a very simple way of ascertaining what a person chooses. When you are playing with the pack drop out the Diamonds (from the Ace to the Ten), and contrive, without being perceived, to get all the other cards with their heads in the same direction; then request a person to choose a card; do not force one, but let him choose whichever he pleases; while he has it in his hand and is looking at it, carelessly turn the pack in your hand, so that the position of the cards may be reversed; then bid him put the card he has chosen in the centre of the pack; shuffle and cut them, and you may to a certainty know the card chosen, by its head being upside down, or in a different direction from the rest of the pack.

THE GATHERING OF THE CLANS.

Have in readiness a pack of cards, all the cards of which are arranged in successive order—that is to say, if it consists of fifty-two cards, every thirteen must be regularly arranged, without a duplicate of any one of them. After they have been cut (do not suffer them to be shuffled) as many times as a person may choose, form them into thirteen heaps of four cards each, with the colored faces downwards, and put them carefully together again. When this is done, the four kings, the four knaves, the four queens, and so on, must necessarily be together.

THE MAGIC TABLE OF FIGURES.

Before you begin to perform this extraordinary lusion, prepare a table of figures exactly like the following:

1. 131	10. 132	19. 133
2. 231	11. 232	20. 233
3. 331	12. 332	21. 333
4. 121	13. 122	22. 123
5. 221	14. 222	23. 223
6. 321	15. 322	24. 323
7. 111	16. 112	25. 113
8. 211	17. 212	26. 213
9. 311	18. 312	27. 313

Take a pack of cards, consisting of twenty-seven only, and give them to a person; desire him to fix on any one, then shuffle them, and return the pack to you.

Place the twenty-seven cards in three heaps, by laying down one alternately on each heap; but before you put each card down, show it to the person, without seeing it yourself. When the three equal heaps are completed, ask him at what number from twenty-seven he will have his card appear, and in which heap it is. Now look at your magic table, and if the first of three numbers which stand against that number it is to appear at be one, put that heap at **top**; if the number be two, put it in the middle; and if three, put it at the bottom. Then divide the cards into three heaps in the same manner a second and a third time, and his card will be at the number he chose. For the sake of making the elucidation perfectly clear, we will give an example:

Suppose he desire that his card shall be the twentieth from the top, and the first time of making the heaps says it is in the third heap. You then look at the mag table, and see that the first figure against the number twenty is two. You therefore put that heap in the middle of the pack. The second and third times you in like manner put the heap in which he says it is at the bottom, the succeeding numbers both being three.

Now, laying the cards down one by one, the twentieth card will be that he fixed on. You may, of course in like manner, show the person his card without asking him at what number it shall appear, by fixing on a number yourself. By the same table a variety of tricks equally surprising can be performed, only requiring the exercise of a little ingenuity.

For working the trick the table should be rewritten on a small piece of card, which can be consulted without the onlooker being aware of its existence.

TO NAME THE POSITION OF A CARD THOUGHT OF.

Select one out of the company whom you request 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

Take No. 13 from the bottom, and that this 13th 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 13 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 a card, requesting him to count the cards from the top, beginning from the number of the card he thought of. Thus, if that card were the thirteenth, he will commence counting fourteen, and so on. When he has called twenty-three stop him, telling him that the number you marked down was twenty-four; and that the twenty-fourth card, which he is about to take up, is the selected one. This he will find to be correct. You must get the person to select a number near the bottom, and you must name a fairly high number at which the card is to be found.

TO GUESS IN WHICH HAND, HOLDING CARDS, CAN BE FOUND THE ODD OR EVEN NUMBER.

Ask an onlooker to take an even number of cards in one hand and an odd number in the other, and you will, without him telling you, inform the audience as to

which hand contains the odd and which contains the even number of cards. Ask him then to multiply the number in the right hand by an even number, according to pleasure, 2 for example, and the number in the left hand by an odd number, 3 for instance; then add together the sum of both; if the total is odd the even number of pieces will be in the right hand, and the odd in the left; if the sum be even, the contrary will be the case.

Proof.—Suppose in the right hand 8 cards, and 7 in the left; multiply 8 by 2 and you have 16, while the product of 7 by 3 will be 21; the sum total is 37, an odd number. If, on the other hand, 9 was in the right hand and 8 in the left, multiply 9 by 2, you have 18, and multiply 8 by 3, you have 24, which added to 18 give 42, an even number.

THE VANISHED CARD.

A pack of cards, face downwards, is placed on the table in full view of the audience. Someone is asked to step forward to assist you, and you request him to lift up the top card of the pack, so that all may see it, and then replace it on the pack. "Now, sir," you say, "I am going to ask you to place your hands on this pack of cards, and keep them tightly pressed there, to see if you can keep that top card from flying away. First allow me to show you how to place your hands on the pack."

Having already moistened the back of your left hand, you place that hand, palm upwards, on top of the pack, and bring your right hand over it. "There, sir, to your assistant, "if you will place your hands exactly

re that, and exert as much pressure as possible, you may perhaps keep the card where it is. Imagine you have a pile of ten pound notes there and you are trying to prevent the wind blowing them away." Amid the laughter caused by this or some other remark you remove your hands from the pack with the top card adhering to the back of your left hand. You stand back, smiling, and manage to place your hands behind you while you detach the card and either "palm" it or slip it into some handy pocket or place.

When this has been successfully accomplished you can announce that you intend to make the top card, which our friend is so strenuously holding down," fly out of the pack and into the pocket of this or that gentleman—or into whatever place you have chosen for it.

Never be so rash as to announce where you are sending the card until you have safely placed it there.

A DIFFICULT ARRANGEMENT OF CARDS.

Ask anyone to arrange the cards and the four aces of a pack in four rows, so that there will be in neither row two cards of the same value nor two of the same suit, whether counted horizontally or perpendicularly. It will be found very difficult unless the order given herein is followed.

Form a diagonal line from the left to the right with the four aces. Then form another diagonal line from the right to the left with the four knaves crossing the preceding diagonal line of aces. This will now leave two spaces for cards in the top row, in the side row down the left, in the side row down to right, and in the

bottom row. Fill in these spaces with the king and queen in each row, taking care to place them so that there are not two of the same suit or value in any row whether horizontal or perpendicular.

BRINGING THE TWO ACES TOGETHER FROM DIFFERENT PARTS OF THE PACK.

Ask a man to pick out the two red aces, and let him satisfy himself that there are only two red aces in the pack. Divide the pack into two, and secretly notice the top card of those in the left hand. Put one of the red aces on the top of the cards in the left hand, and ask the man to put a few cards on top of the ace. Then ask him to put the other red ace on the top of those cards and the remainder of the cards on the top of this ace. Thus, what has happened is this. The two red aces are divided by a number of cards.

Pick up the cards with the left hand and draw one card at a time from the bottom of the pack until you draw the card which was the top one on the portion of the pack on which you placed the first ace. Now you know the first ace is the next card. Instead of drawing the ace, however, pull it back slightly from the edge of the pack in order to allow you to draw the card above instead.

Do this and continue until you come to the other ace, the topmost one of the two. This you draw, and you can then declare that the next card to come out will be the other ace. And this you demonstrate to be the case by immediately drawing forward the missing ace from the position which you have been holding it.

EXTRAORDINARY MIND - READING.

In some manner get a knowledge of the third card down. This can be done by starting to deal the cards out face upwards as though preparing to do a trick, and suddenly change your mind as to the trick you will do. Get an onlooker to cut the pack in two. To let the spectators be sure you do not know the top or bottom cards of these packs, you remove two or three cards from the top and some from the bottom of each pack, and place the removed cards in the middle of either pack. You do this in a careless manner, but be sure you remove two only of the cards above the noted card (the original third card). This leaves you with a knowledge of the present top card of one of the packs. Ask the onlooker then to glance at the top card of one of the packs which you indicate, taking care that it is the pack on the top of which is the card you formerly noted. He then places the other portion of the pack on top of the noted card and thoroughly shuffles the whole pack.

You can conclude the trick by announcing the noted card or finding it in any manner you like, but a good ending is secured by spreading the cards out so that every card is visible, and asking the onlooker to hold your wrist while you run your finger along over the top of the cards. When you come to it place your finger on the noted card, stating that you received per medium of his hand the communication from his mind as to which card it was.

THE MAGICAL KINGS.

This is very easy, and exceptionally good. The effect of this is that your audience places the four kings in different parts of the pack, and on taking the pack you find they are all together in the middle of the pack.

Take the kings out of the pack. Ask a spectator to place two of them on the top of the pack and one on the bottom. Now cut the pack in order to allow the remaining king to be placed in the middle, but when you cut the pack you must distract the attention of the spectator sufficiently so that he will not notice what you are doing when, instead of the bottom half, you offer him the top half and invite him to put the remaining king on it. You then take up the other portion of the pack and place it on top.

This completes the trick, as the four kings can now be shown together in the middle of the pack.

CARD IN POCKET NAMED BY THOUGHT READING.

Cut the pack. Note the bottom card in the portion of the pack in your right hand. Now dovetail shuffle the cards, so that two cards of the pack in your left hand go below the bottom card in your right hand, thus placing the noted card third from the bottom. Now riffle the cards, letting a spectator put his finger wherever he please. Then ask him to take away the cards under his finger and count same on to the table from the top downwards, thus bringing the noted card into the position of 3rd from the top of his pack.

Ask him now to do with his pack as you do with yours. Then take one from the top, placing it in the

middle of your pack. Take one from the bottom, placing it also in the middle. Another one from the top to the middle, and again one from the bottom. The noted card is now on the top of the pack held by the spectator, who has done the same with his as you did with your cards. You now request him to place his top card in his pocket without looking at it or showing it to you. You also remove the top card of your pack, and taking it in your hand you place it to your forehead so that you can be enabled by "second sight" to determine what the card is in the spectator's pocket. This, of course, you can name at your pleasure.

THE TEN DUPLICATE CARDS—TO REVEAL A PERSON'S THOUGHTS.

Select any twenty cards. Let any person shuffle them; lay them in pairs upon the table, without looking at them. You next desire several persons (as many persons as there are pairs on the table) to look at different pairs, and remember what cards compose them. You then take up all the cards in the order in which they have been laid, and replace them with their faces uppermost upon the table, in four rows, with five cards in each row.

The order in which you place the cards in each row indicates with certainty the couple selected by each person.

To enable you to do this, recourse must be made to a mental table of four words, each word consisting of five letters, making twenty in all, so that each letter represents a card.

THE KEY.

M	U	T	U	S
N	O	M	E	N
D	E	D	I	T
C	O	C	I	S

In the following table, the places of the letters a numbered in rotation:

1	2	3	4	5
M	U	T	U	S
6	7	8	9	10
N	O	M	E	N
11	12	13	14	15
D	E	D	I	T
16	17	18	19	20
C	O	C	I	S

The first card you put on M in *Mutus*, and the next on M in *Nomen*—that is to say, on the first and eighth places of the intended square of twenty places. Having disposed of the first pair, you proceed to put the next card on U in the second place of the first line, and on its companion in the fourth place of the same line. The next card is placed on the spot occupied by T in the first line, and on T (or fifteenth place) in the third line. The first card of the fifth couple is placed on S in the first line, and on S in the fourth line. Having completed the first line, you proceed with the word *Nomen* in the second line, then with *Dedit*, and finally with *Cocis*, filling up the remaining vacancies by placing each couple of cards on corresponding pairs of letters until the square is complete.

You now ask each person where the cards he

selected are now situated. If he says that they are both in the first line, then he thought of the cards occupying the places of the two U's.

If he says that one card is in the first, and the other in the second line, then he thought of the cards occupying the places of the two M's.

If in the first and third lines, of the two T's.

If in the first and fourth lines, of the two S's.

And so on, with each pair of letters corresponding with the couple of cards selected.

A little practice is required to strengthen the memory, so as to pair the letters as they present themselves in the words which represent the places of twenty cards. You will notice that, although there are twenty places, there are only ten different letters, or ten pairs.

TELLING A STORY WITH YOUR TRICKS.

A valuable part of the conjuror's stock-in-trade is the ability to tell a good story effectively. A humorous anecdote well told will often tide one over the critical moment of a good card trick, for the attention of the audience will be diverted from the hands to the lips of the performer.

But there are tricks which actually depend for point upon a running commentary in the shape of a story. The classic instance is the tale of "The Four Queens Digging for Diamonds," but as this is of great length, and also very hackneyed, I will quote as an instance the story-trick of "The Four Queens who were Caught in a Storm." First sort out from your pack of

cards the 4 aces, 4 kings, 4 queens, and 4 knaves, and then proceed with your narrative as follows:—

“There were once four Queens, whose domains bordered upon each other, all four dominions meeting at a point marked by a dense forest, where the Kings, their husbands, would sometimes hunt the deer or the wild boar in company. It happened one day that these four royal ladies” (here lay out, by way of illustration, your four Queens), “by an odd coincidence, all felt bored with the formality of palace life, and each one was seized with the desire to take a solitary country ramble, without guards or attendants. Accordingly, each Queen set forth, but had not proceeded far before a great storm of wind and rain arose. Feeling sure that the weather would clear again before long, each Queen hurried as fast as possible to the shelter of the great forest, on the borders of which stood a woodcutter’s cottage. By another strange coincidence—this story is very rich in coincidences—each of the Queens decided to rest awhile within this cottage. One by one they arrived there, and the good woman whose domicile it was, much flustered at so much royal favour, ushered each Queen in turn into one of her four rooms, retiring herself to her small kitchen to make a brew of tea for their gracious acceptance.” (Here lay out the four Queens in four imaginary rooms on the table.) “Now it chanced that the four Kings, their husbands, missing their spouses, had gone forth in quest of them. They also were caught in the storm, and also resorted to the woodcutter’s hut, where the old cottage-wife begged their Majesties to make themselves quite at home under her poor roof. So, one by one, the Kings found

their absent wives and joined them in waiting for more favourable weather." (The four Kings are now placed beside the four Queens in the four imaginary rooms, the King of Diamonds with the Queen of Diamonds, the King of Clubs with the Queen of that suit, and so on.) "Well, it seemed to the humble cottager that all the world was coming to her poor abode that day, for scarcely were the Kings settled indoors before four roystering young officers arrived at the door, demanding shelter. They had been making their way back to their barracks, and found themselves held up by the weather. 'Please accommodate yourselves where you can, your excellencies,' said the cottager, more flustered than ever, and the four officers, throwing ceremony to the winds, proceeded each to a different room—(here introduce your four Knives to the four rooms)—without knowing, and perhaps without caring, that they were intruding upon Royalty. As if this were not enough, the quiet of the cottage was again disturbed by the arrival of four Secret Service officials, who were tracking the four young officers in the belief that they were spies. These did not wait for any invitation to enter, but roughly ordering the old woman to stand aside, they marched straight to the various rooms to prosecute a search." (The four Aces are your four Secret Service men. Place one of them in each of your four rooms.) "They quickly found, however, that their suspicions were groundless, and in a few minutes grew tired of the oddly-assorted company in which they found themselves, and as the storm showed no signs of abating, the various occupants of the forest cottage changed from room to room." (Here, with an affectation of

carelessness, you gather up all the 16 cards into one pack in your hand, face downwards, and proceed as follows.) "The four young officers thought they would like to join forces again, the four Kings and Queens got rather tired of one another's company, as husbands and wives will sometimes do"—(here you deal out the cards, one at a time, into four packs of four, as if dealing for a game of whist)—"and when the old cottage-wife, bearing a tray filled with cups of tea, visited the various rooms later on she found in one room the four Queens discussing the latest scandals of their various courts, in another room the four Kings playing bridge, in another the four young officers telling stories of their adventures, and in the last room the four Secret Service officers discussing their future plans for the apprehension of the spies whom they were seeking to arrest."

You turn up each pack of four cards as you speak and prove your claim true in each instance, for, sure enough, the Queens, Kings, Knaves, and Aces are grouped together as stated.

Now this is a trick which is no trick at all, although it has the advantage of appearing to be quite a smart performance. By taking care to gather up the cards in the proper order—that is, Queen, King, Knave, Ace, in each instance—it follows necessarily that the deal out will bring the four Queens together, the four Kings together, and so on. There are many such "Narrative Tricks"—indeed, with a little ingenuity, they can be invented to suit individual tastes—but they are suited rather to a private party seated around a parlour table than to a full-dress conjuring entertainment on a platform.

FINAL WORDS.

The Fifty Tricks contained in this book are all easy to perform. None of them require any sleight-of-hand or special skill whatsoever, and all of them can be done with an ordinary pack of playing cards.

I have included some very little known tricks, several of which are worth in themselves more than the price of this work.

Though the Fifty Tricks given are quite ample for the amusement and entertainment purposes of probably many of those who purchase this book, I recommend all who like to do card tricks to go further into the matter still by learning how to palm cards and make passes, etc., such as are taught in many card trick books. There is no insuperable difficulty in the way of anyone becoming expert at card sleights. There are numbers of books from which those desirous of so doing can learn.

Boys, generally having small hands, will find it advisable to use for sleight-of-hand work a pack of cards smaller than the ordinary pack, and these can be obtained for about $\frac{1}{3}$ or $\frac{1}{6}$ a pack. For men I should advise "The Steamboat" cards as a good pack for sleight-of-hand work.

In conclusion, I might mention that when entertaining your friends with tricks given in this book and done with an ordinary pack of cards, you will stagger your onlookers if you work in some feke card tricks, of which there are many very fine ones obtainable.

Yours for Magic,

CHARLES A. PRINCE.

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SPECIAL NOTICE

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**WE ARE NOW PLEASED TO STATE
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THE JUMPING PEG.



A first-class pocket trick at a trifling cost. The performer shows a small wooden bat, in which a number of holes are bored. A wooden peg is then inserted in the upper hole, both sides of the bat being shown to prove that the peg protrudes on either side.

Upon the performer simply waving his hand, the peg mysteriously jumps from the upper hole to the middle hole, thence to the lower one, and back again, while both sides of the bat are continually shown. Will puzzle anybody.

Price 1/-, Posted 1/3.

EGG BAG TRICK.

This is the famous Egg Bag Trick, as done by the world's best Magicians, yet it is so simple that with it the beginner can bewilder an audience. An Egg is passed for examination and a small bag is shown both inside and outside, to the audience. The performer puts the egg in the bag; and while holding it from the outside of the bag taps it on the table or against something to show that it is there. He even allows the onlookers to feel that it is there. Yet on the word of command the egg leaves the bag, which is turned inside out and shown to be absolutely empty. Even the onlookers fail to find it in the bag. A spectator is now asked to hold the bag, when the performer, with sleeves rolled up, immediately produces the egg from inside the bag. Full instructions.

Price 3/6, Posted 4/-. (Suitable patter, 1/- extra.)

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CARD THAT CHANGES INTO A BEAUTIFUL FLOWER.

A card is taken from the pack, and by simply breathing on it, the card completely vanishes, and in its place appears a beautiful rose or button-hole of flowers. This trick can be performed with the sleeves turned up. A beautiful illusion.



Price 2/-, or Posted 2/2.

BREAK A PIECE OUT OF A BORROWED PENNY.



The performer borrows a penny from a friend, and after obtaining his permission, exhibits it all around, and then, grasping it between his forefinger and thumb, deliberately breaks a piece out, giving the broken parts for examination. This experiment makes a very interesting and pretty pocket trick, and really requires no great strength to perform.

Price 1/6, or Posted 1/9.

MULTIPLYING AND VANISHING BILLIARD BALLS.

The performer shows the Billiard Ball, then in succession and in full view of the audience the ball multiplies, as illustrated, until the performer has four balls in his fingers. Easy.



Price 3/6, Posted 4/-.

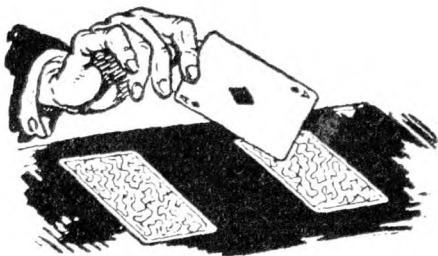
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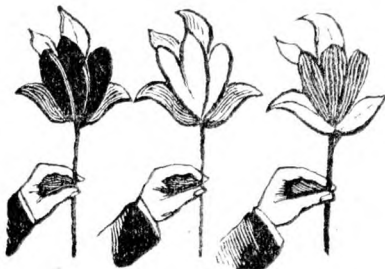
PICK IT OUT CARD TRICK.

Keep your eye on the Ace and "Pick it out" when the cards are placed face down on the table. Try as you will, it is impossible to Pick it Out. Very easy to perform. No experience required.



Price 1/-, Posted 1/2.

THE MAGIC CHANGING FLOWER.



A very pretty flower which changes in colour in full view of the audience from white to red, and then again to blue, by the simple process of blowing upon it. It is very easily managed and has a good effect.

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With full directions.

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A trick that puzzles the knowing ones. The four threes change to the four aces, and then to four blanks in the most mysterious manner possible.
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THE WONDERFUL CARD TO MATCHBOX EFFECT

An ordinary playing card is held in the left hand and shown to the spectators. The right hand then makes a pass over the card, and a most unexpected thing is found to have happened. The card has disappeared, and in its place the performer holds a box of safety matches, from which he takes one and strikes it on the side of the box. Can be done right close to the onlookers.



Full direc-

tions with the trick.

Price 1/-, Posted 1/3.

THE HAUNTED ACE.



A new trick for the pocket. Ten cards are shown, and particular attention is called to the fact that only one ace is amongst them. They are thoroughly mixed, and while performer's back is turned they are cut into

several heaps. The performer turns around, and instantly points to the pile containing the Haunted Ace, and further, names the exact position in the pile. May be repeated as often as desired.

Price 1/6, Posted 1/9.

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DICE THRU' THE HAT.

A solid Dice, about $1\frac{1}{2}$ or 2 inches square, is shown. It is then placed on the top of the hat, as illustrated.



The performer now places a box cover over same, and commands the Dice to pass through the hat. This it immediately does, and drops to the floor. The performer then shows the box cover to be empty, and passes the Dice again for examination. An exceptional trick.

Price 2/6, Posted 2/8.

SIBERIAN TRANSPORT CHAIN ESCAPE.

The performer allows his two wrists to be chained together tightly (see illustration). A Lock is added for security. He immediately effects his release, to the bewilderment of all. Chain, Lock, and full directions.



Price 4/6, Posted 5/-.

Mahomet's Changing Card.—A pip card is shown, and by simply placing the hand in front of same, it changes to a court card, which can be passed for examination. Price 6d., Posted 8d.

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THE CARD BOX.

A card is chosen from a pack and then burnt, the ashes are carefully collected and placed in the empty box, which is then closed; upon being opened again the card is found restored whole. The same effect can be produced with a piece of paper or a card may be changed to an entirely different one.



Price 4/6, Posted 5/-.

ENCHANTED KING OF SPADES.

The performer shows a King of Spades and two pip cards. He then places them alongside each other on the table when, despite repeated attempts, the spectators completely fail to locate the King of Spades.

An entirely new principle. Full directions.

Price 6d., Posted 8d.

"TOPSY TURVY" CARDS.

The performer shows ten playing cards. Counting off five of them, he spreads them fan fashion in his hand. Now holding these face downwards he asks the onlookers to place the other five face upwards alternately in the fan so that he has a card face downwards, then a card face up, next a card face down, and so on. He now closes up the fan, and asks an onlooker to breathe upon the cards, or he waves his wand over them, and again fans. To the astonishment of everybody the cards are now seen to be all facing the one way.

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THE KING PACK OF CARDS.

A wonderful Pack—fifty-three ordinary playing cards—with which you can do tricks that are impossible with an ordinary pack. Yet you can hand this pack we speak of to anyone and they will frankly admit to you that it is a pack of ordinary playing cards. You can play Euchre, Bridge, and all other card games with this pack, as well as perform all the tricks mentioned in this book. It is a pack of ordinary playing cards, yet it is an extraordinary pack of playing cards, because with it,

You can have a card selected and returned to the pack, allow the pack to be shuffled by the spectators, and then, placing the pack behind your back, you can produce the selected card.

You can allow a spectator to select a card, return it to the pack and thoroughly shuffle, yet, when the pack is returned, you can throw the whole of the cards into the air and catch the selected one from amongst the falling shower.

You can allow the spectators to remove the aces, or four kings, or any other cards, and to place them in different parts of the pack, and to shuffle the pack, and even then you can produce the four aces or other cards decided upon from the pack held under a handkerchief or behind your back.

You can separate the court cards from the pip cards, or the odd from the even cards, or the black from the red cards, quickly and without any trouble, blindfolded.

You can do with it many tricks that an expert conjurer uses sleight of hand for, and yet you do not use any sleight of hand with this pack.

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The performer astonishes everybody by suddenly ejecting from his mouth thousands of brilliant sparks and smoke. This is done with perfect safety, and is so simple that **ANYONE CAN EASILY PERFORM** the TRICK. Full instructions.

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Catching the Selected Card

SEE OUR KING
PACK OF
CARDS.

(Page 63.)



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