

"TRICKS"

VOLUME I.



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"TRICKS"

PUBLISHED ON THE 1st AND 15th OF EACH MONTH

Vol. I

JUNE 1, 1901

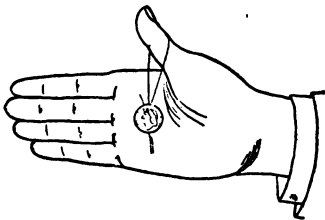
No. 1

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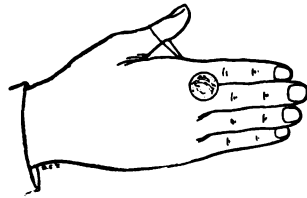
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Tricks with Pennies.

THIS is a very simple and effective method of causing the disappearance of a penny. Before performing the experiment, it is necessary to pierce or drill a small hole in a penny, near the edge. Through this hole pass a piece of white or flesh-colored thread, to form a loop. Now put your thumb through this loop, and allow the coin to lay upon the palm of



No. 1.



No. 2.

your hand, as in Fig. 1. At a couple of paces away the loop will be absolutely invisible, and, therefore, there is no fear of detection.

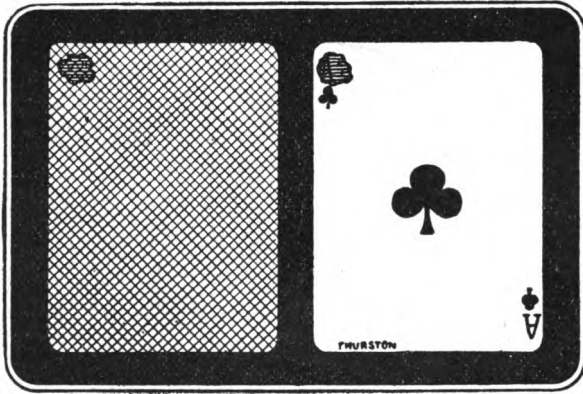
Tell the audience to watch the penny closely, and apparently close your hand upon the coin; although what you really do is to slip the penny between the first and second fingers, allowing it to remain on the back of your hand, as in Fig. 2, while telling the audience that it is in the palm. This movement is very deceptive and easily acquired, and by experiment it will be found that it is the best to execute the vanish under a small, circular, sweeping motion of the arm.

When performing the trick, never open your hand till you have impressed upon the audience the fact that it would be practically impossible for the coin to disappear without their detecting the *modus operandi*, and after a few passes over the closed hand quickly open it and show that it has entirely vanished.

The Electric Cards.

BY HOWARD THURSTON.

TEN cards are handed to a spectator on a tray with a request for him to take two. These are duly noted and placed among the remaining eight. The performer now takes the cards, two at a time, and passes one in front of the other. This is repeated until, when in the act of passing



the cards, flashes of fire shoot forth from the two cards, which, upon being turned with their faces to the audience, are found to be the two cards selected.

This somewhat startling effect is brought about by preparing ten cards as follows:

The front top corner of each card is coated with potash and sugar and the corresponding back corner is covered with sulphuric acid (see illustration). These are laid out on a tray with the prepared ends toward the performer. The spectator selects two. Meanwhile, the performer changes the tray from the right to the left hand, thereby reversing the position of the cards, so that when the chosen ones are returned the artiste knows that the only cards with the prepared corners toward himself are the two selected. In passing the cards he is careful only to rub the tops, not the bottoms, so that when he comes to the chosen ones and rubs them they emit flashes of fire, and upon being turned to the audience are found to be the correct ones.

The Coin and Card Trick.

BALANCE a playing-card horizontally on the top of your left forefinger and on it lay a coin, say a quarter, so that both shall be in equilibrium. You are now required to remove the card without touching the coin.

Any one not in the secret usually endeavors to draw away the card by slow degrees, when failure is the inevitable result. The proper method is as follows: Give the corner of the card a smart "fillip" with the second finger of the right hand. If this is done exactly in the plane of the card, the latter will be shot away with a sort of spinning motion, the coin remaining undisturbed.

To Lift Nine Matches with One.

TEN matches are to be used. You are required so to arrange them as to lift nine of them with the tenth, using one hand only.

Solution: Lay one match, which we will call *A*, on the table, and eight others across it, on alternate sides, with the heads inward, as shown in Fig.

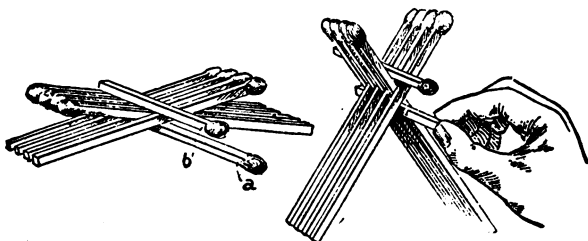


FIG. 1.

FIG. 2.

1. Lay the last match *B* in the furrow formed by the intersection of the eight crossed matches. Now take hold of the end of *A* and you may lift the whole, as shown in Fig. 2, the one last placed forming a wedge between the upper ends of the eight suspended matches, and so holding them together.

The matches should be of wood, not wax, and fairly large. It will be found a good plan to break off the head of *B*, which otherwise projects inconveniently to the one side or to the other, and is now and then found to tip up and disturb the operation.

Frozen Wine.

AFTER your friend has accepted your invitation to partake a little wine, you produce a bottle of the liquid and give him a glass, asking him to help himself. He attempts to do so, but soon finds that during the few seconds the bottle had been in his possession the contents had frozen quite hard. To perform this startling experiment, you must previously make a saturated solution of sulphate of soda and hot water, with which you fill a clean white bottle, taking care to cork the bottle while the liquid is hot. The liquid will remain in this fluid state so long as the bottle is corked, but directly the air is allowed to act upon the solution in four or five seconds the fluid becomes fixed and immovable. You show the bottle containing the liquid, and in handing it to the person be careful to remove the cork. In order to give the preparation sufficient time to solidify, pretend to be cleaning the glass, and make some remarks to gain time. In the mean time, the air acting upon the solution has caused it apparently to freeze, and when the person attempts to pour it out he finds it impossible to do so.

A Good Dice Trick.

INSTRUCT a few friends of the company to deal the three dice (while your back is turned) upon the table, and add their uppermost numbers together. Then one is to be picked up and its bottom number added to the total already arrived at. That one is to be again thrown, and whatever number appears at the top to be also included, as for example:

The first throw is	6, 4, 2 = 12
The bottom number of the first dice	1
That one thrown up again comes to	3
	<hr style="width: 10%; margin: 0 auto;"/>
Making a total of	16
The dice now left are	3, 4, 2

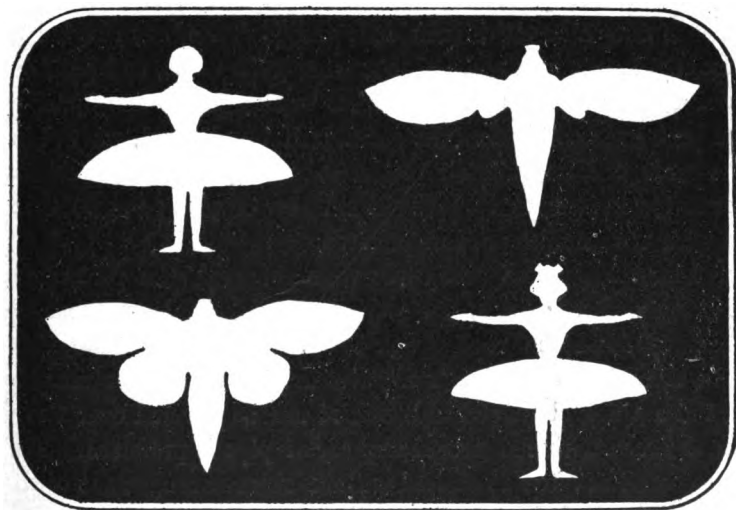
Upon returning to the table, after pressing the dice to your forehead, etc., you declare that the number the company are thinking of is 16.

The key to the mystery is the number 7, and if this is added to the total of the dice left, it will give the exact number required. (The two opposite sides of a dice always count 7.) This is a very puzzling trick to the onlookers if done properly.

The Dancing Fairies.

THIS is a very amusing experiment, especially for children, and it always causes a good deal of fun and laughter. All the properties required are a piece of tissue and a piece of brown paper.

Cut out of the tissue paper a few small figures of fairies, ballet dancers, butterflies, etc., after the style of those in our illustration. These should be as light as possible, and must be laid out on the table; meanwhile you



DANCING FAIRIES.

must lay a few pieces of coarse brown paper in front of the fire. When these pieces of brown paper are moderately warm, they should be well rubbed with the clothes brush, or rubbed between the sleeve and side of jacket. This friction generates a certain amount of electricity, which displays itself on holding the rubbed brown paper about three inches above the little figures.

If properly manipulated, the ballet dancers can be made to dance, and the butterflies will gracefully soar up to the paper and will attach themselves to it quite securely.

In the hands of an ingenious operator many other pretty effects can be introduced.

An Incomprehensible Divination.

BY HOWARD THURSTON, "KING OF CARDS."

UNDER this title I have pleasure in describing what is, in my opinion, a very clever non-sleight-of-hand trick. It has never yet been published, and is, in fact, absolutely unknown. It is so simple that a child can learn it in five minutes, yet it can be exhibited to experts for hours without the slightest fear of detection. It is one of the very few tricks that can be repeated *ad lib*. In effect it is as follows:

Eleven cards are placed face downward on the table in a heap. The performer is now securely blindfolded, and, if desired, can be led into another room. In his absence a spectator cuts the cards, and after counting the lower portion replaces them on what was originally the upper portion.

The performer now enters the room, still blindfolded, waves his hands over the cards, and immediately picks one of them out of the packet, which upon examination proves to have the number of pips or spots that corresponds with the number of cards counted.

For instance, suppose four cards were removed, the performer would unhesitatingly turn up, say, the four of clubs. Supposing that no cards were removed, and the packet was left in its original state, the knave would be turned up by the artiste. Not only can the performer be blindfolded, but a thick cloth or handkerchief can be covered over the packet, and yet the card with the proper number of pips is produced. This trick can be repeated as often as desired without any rearrangement of the pack, and it is this part of the experiment that mystifies conjurers unacquainted with the *modus operandi*.

For the performance of this excellent drawing-room trick, the performer must previously arrange eleven cards as follows:

Place a knave face downward, and on the top an ace, then a deuce, then a tray, and so on to the ten, and the cards must be kept in this order throughout the trick. They can, however, be cut as often as desired before you start the experiment; but as the packet is placed on the table the performer must manage to catch a glimpse of the bottom card, as this forms the key to the whole mystery.

Supposing the bottom card is the four-spot, the cards will be arranged one on top of the other as in first table:

Now, no matter how many cards the spectator moves, all that the performer has to do is to show the fourth card down from the top, and this



will have the number of spots that corresponds with the number of cards removed.



We will suppose a spectator moved seven cards, which would leave the cards as in second table. The performer now shows the fourth card from the top, which is a seven-spot.



Now, without rearranging the cards, or even looking at the bottom one, the trick can be repeated.



The artiste remembers that the card just shown—a seven-spot—was fourth from the top, and he therefore knows that the third card from the top must be the eight-spot, the second the nine-spot, and the top card the ten-spot, leaving the jack at the bottom.



A certain number of cards are again moved, and, as in all cases when the knave is at the bottom of the packet, all the performer has to do is to turn the cards over, and on the bottom card will be found the correct number of spots.



Should the ace be at the bottom of the pack, then the top card will always denote the answer.



If the two-spot be at the bottom, the second card from the top will denote the answer, and so on all through.



If no cards are moved, say, when the cards are in the position shown in the first table, it is apparent that the performer would turn up the knave, this being fourth from the top, so that if no cards are shifted the knave always turns up.



After five minutes' study, this trick will be found quite easy of accomplishment.



The Egg and Card Trick.

THIS is the same style trick as "Coin and Card" in a slightly altered form. Fill a wine glass half full of water, and over its mouth lay a playing card. On the centre of the card place a wedding ring (or other fairly stout ring of similar dimensions), and with the aid of this balance, an egg, small end upward, upright on the card. You are now required to remove the card and let the egg fall into the water without touching egg or ring. The *modus operandi* is the same as "Coin and Card Trick" previously described. The card being neatly flicked away with the second finger, the egg and ring will fall into the glass. The water prevents any injury to the egg.

"TRICKS"

FOR AMATEURS, ETC.

A Semi-Monthly Magazine Published on the 1st and 15th of each Month

Devoted to Tricks with Cards, Coins, Dominoes, Matches, Etc.; Fortune-Telling, Puzzles, Shadowgraphy, Palmistry, Hypnotism, Ventriloquism, Riddles, Jokes, Games, and all Home Amusements, Etc.

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Send in contributions that you think will be interesting to our readers. Remember, we pay for everything that is accepted and published. All persons who are thinking of sending contributions to this paper please note that in no case can we return rejected manuscripts unless stamps are enclosed for that purpose; also write on one side of paper only. It is waste of time to send descriptions of tricks that are already well known, and any such contributions will not be considered. We shall always be very pleased to receive interesting matter, which will have our careful consideration, and, if inserted, we shall pay for same.

Agents wanted in every town to take subscriptions.

Shadowgraphs, or Shadows of the Hand.

BY IMRO FOX.

NO better and no more amusing pastime could be desired to entertain than the production of so-called shadowgraphs. The human hand, the most perfect of instruments, possesses in a most extraordinary degree the faculty of being able to be brought into such an endless, rapid, and surprising number of changes, that the student having mastered the production of shadows described and to be described in these columns, can with a little ingenuity invent and produce an almost unlimited variety of subjects and scenes which will stimulate him to further efforts in this direction. A sheet of white muslin or any white goods spread out between two rooms will make a good screen. The sharpness of the outlines of



THE OX.



THE DEER.

the shadows depends on the light that is used. A candle will do quite well, or else a kerosene lamp, preferably one with a round burner. The size of the shadows is regulated by the distance the performer stands.

The illustrations showing the position of hands are so accurate that they require but few explanatory remarks.

THE OX.

Bend the wrist of the right hand, the thumb against the first finger, and hold sideways toward the light. Place the left hand on the right one, the

little finger stretched out, the tip against the second point of the first finger of the right hand. The third finger is bent so as to form the eye. The movement of the mouth is produced by the little finger of the right hand.

THE DEER.

Turn the back of the left hand toward the light, the fingers half closed. Place closed right hand under the left, separate at the knuckles so as to form the open mouth. By slightly moving several times the fingers forming the mouth, a very natural and life-like appearance is given to the picture.

An Unmanageable Legacy.

AN old farmer left a will whereby he bequeathed his horses to his three sons—Charles, John, and Samuel—in the following proportions: Charles, the eldest, was to have one-half; John to have one-third, and Samuel one-ninth. When he died, however, it was found that the number of horses in his stable was seventeen, a number which is divisible neither by two, by three, nor by nine. In their perplexity the three brothers consulted a clever lawyer, who hit on a scheme whereby the intentions of the testator were carried out to the satisfaction of all parties. How was it managed?

Solution: The lawyer had a horse of his own, which he drove into the stable with the rest. "Now," said he to Charles, "take your half." Charles took nine horses accordingly. John and Samuel were then invited to take their shares, which they did, receiving six and two horses respectively. This division exactly disposed of the seventeen horses of the testator, and the lawyer, pocketing his fee, drove his own steed home again.

N.B.—The above solution rests on the fact that the sum of the three fractions named, one-half, one-third, and one-ninth, when reduced to a common denominator, will be found not to amount to unity, but to only seventeen-eighteenths. The addition of another horse (one-eighteenth) bringing the total number to eighteen, renders it divisible by such common denominator, and enables each to get his proper share, the lawyer then resuming his own one-eighteenth, which he had lent for the purpose of the division. In the administration of the Mohammedan law of inheritance, which involves numerous and complicated fractions, this expedient is frequently employed.

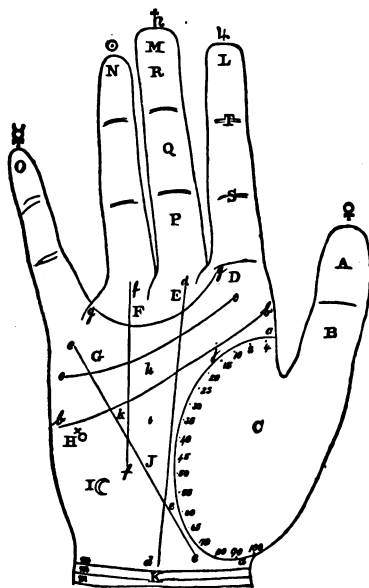
Palmistry, or Language of the Hand, by Which the Past, the Present, and the Future may be Explained and Foretold.

THIS subject will be treated from time to time, so as to give the whole science of the hand, or the art of reading character, or of telling fortunes, by markings of the hand of men and women. It will have illus-

EXPLANATION OF ILLUSTRATION.

- A. Will.
- B. Logic.
- C. The Mount of Venus.
- D. The Mount of Jupiter.
- E. The Mount of Saturn.
- F. The Mount of the Sun.
- G. The Mount of Mercury
- H. The Mount of Mars
- I. The Mount of the Moon
- J. The Plain of Mars.
- K. The Rascetta.
- L. Square finger.
- M. Spatulate finger.
- N. Conic finger.
- O. Pointed finger.
- P. The 1st Phalange.
- Q. The 2d Phalange.
- R. The 3d Phalange.
- S. The 1st Joint (Order).
- T. The 2d Joint (Philosophy).
- a a. Line of Life.
- b b. Line of Head.
- c c. Line of Heart.
- d d. Line of Saturn or Fate.
- e e. Line of Liver.
- f f. Line of the Sun or Fortune.
- g g. Belt of Venus.
- h. The Quadrangle.
- i. The Triangle.
- j. The Upper Angle.

The
Percussion



- k. The Inner Angle.
- l. The Lower Angle.
- m m m. The Bracelets of Life.

trations and diagrams in plenty, and will be useful to lovers, old and young maids, boys and men, and a fortune-teller might start in business after reading it.

Exploding Soap-Bubbles.

THIS is a novelty, and will be found to produce a very good effect. The bubbles are blown in the usual way with an ordinary clay pipe, the only preparation necessary being that the bowl of the pipe must be filled with cotton wool soaked in gasolene. Bubbles blown with a pipe thus prepared will be found to explode in a flame when approached with a light. Care should be taken when doing this.

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The Latest and Best Work on Coins

We regret our description is absolutely inadequate to tell our patrons of the immense interest the reading of this book gives, and also of the great benefits and exposure to be gained thereby; all we can say is "*buy a copy*"—you will not regret doing so, as, considering what you gain by it, the book is marvellously cheap. Below we give a list of the contents of the various chapters, which, together with the 87 illustrations actually necessary, are substantially bound in cloth, forming a useful, interesting, and comprehensive book, which should be in the library of every one interested in magic.

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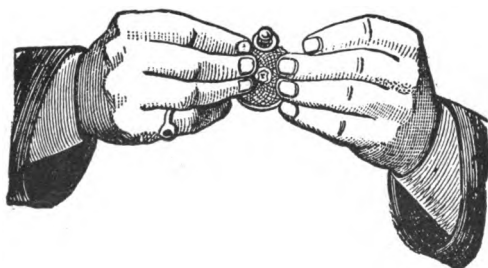
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Watch Bending.

THIS is a pretty little optical illusion that can always be introduced with a borrowed watch to the consternation of the lender. Looking intently at the watch, as though you noticed something peculiar about it, you remark to the owner, "This is a very curious watch, sir; it is quite soft." Then take it as shown in accompanying illustration, with the dial



inward toward your own body, and holding it between two fingers of each hand on the back, and the thumb of each hand on the face, you bend the hands outward, at the same time bringing the points of the fingers nearer together, immediately bringing them back to their former position. The motion may be repeated any number of times. By a curious optical illusion, which we are not able to explain, but which we assume to be produced in some way by the varying shadow of the fingers on the polished surface of the metal, the watch appears, to a spectator at a little distance, to be bent nearly double by each outward movement of the hands. The illusion is so perfect that great amusement is occasionally produced.

To Palm the Ball.

BY PROFESSOR HOFFMANN.

FIRST METHOD.

WE use the generic term "palm" for the sake of convenience, though in this first method, which is that most generally used, the ball is really concealed between the second and third fingers, and not in the palm. Take the ball between the first finger and thumb of the right hand; slightly bend the fingers (see Fig. 1), and at the same moment roll the ball with the thumb across the first and second fingers, till it rests between the second

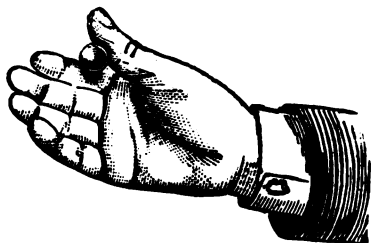


FIG. 1.

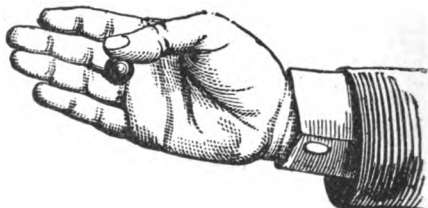


FIG. 2.

and third fingers (see Fig. 2), which should slightly separate to receive it, again closing as soon as it is safely lodged. The ball will now be as shown in Fig. 3, and it will be found that the hand can be opened or closed with perfect freedom, and, indeed, be used in any manner, without being in the least hampered by its presence. The student should practise palming the ball in this manner both in the act of (apparently) transferring the ball to the left hand, and in that of (apparently) placing it under a cup lifted by the left hand for that purpose.

SECOND METHOD.

The second method is actually to "palm" the ball, in the same manner as a coin. For this purpose the ball is, as before, taken between the first finger and thumb of the right hand, but is thence made by the thumb to roll between the tips of the third and fourth fingers, which immediately close into the palm, and, again opening, leave the ball behind them. With a little practise two balls in succession may be palmed in this way, and then a third by the first method.

THIRD METHOD.

The third method is that which was adopted by the celebrated Bosco, a most accomplished performer with the cup and balls. Being accustomed to use balls of a larger size than those above described, and therefore too

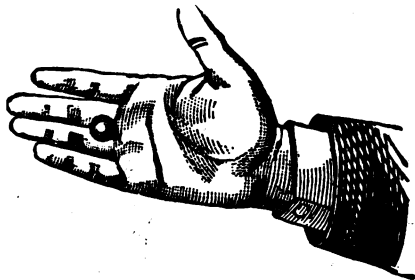


FIG. 3.

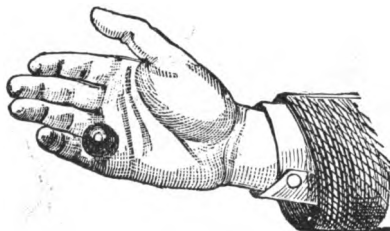


FIG. 4.

bulky to palm by the first method, he used to hold them by means of a slight contraction of the little finger (see Fig. 4). The necessary movement of the fingers to place the ball in position is nearly the same as by the first method.

The Cut Finger.

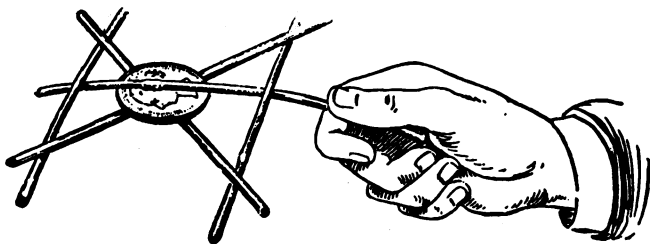
A JOKE.

PROCURE an artificial finger, such as is used in the trick, "to push the finger through a hat." Take out the pin, then wrap around the "finger" a piece of muslin about two inches longer than the "finger," leaving about one inch of the "finger" tip exposed. The under part of the muslin protruding from the "finger" is cut away. The muslin is tied to the "finger" with thread or cord, the ends of which are left hanging down. So prepared, place the "finger" against the second joint of your middle finger, which you bend downward. The first and third fingers are held against the false finger. Your hand now presents the appearance of your finger being tied up as if injured. On being asked what is the matter with your finger, say that you accidentally nearly cut it off. Make a pretence of trying to tie the loose ends of the cord, and in most cases your friend will offer to assist you. If not, ask him to tie it for you, and the moment he tries to do it let the false finger drop on the floor, giving your friend a good scare. Do not try this on nervous ladies, for fear that they might faint.

The Five Straws.

GIVEN five straws, each three to four inches in length, and a quarter. Required, by holding the end of one straw only, lift all the remainder.

Solution: Interlace the five straws after the manner here shown, the quarter forming a sort of wedge, locking all together. They may then be lifted by the end of one straw, as required by the puzzle.



The Dancing Loaf.

HAVE a quill filled with quicksilver, the ends of which must be stopped close; this you secretly thrust into a hot roll or loaf, and in a few seconds you will see the loaf jump about over the table.

With quicksilver many peculiar experiments may be performed. One old lady on a Sunday morning happened to be making some dumplings, when her two little nephews came to visit her. Being naughty urchins, one of them conveyed some quicksilver into the dough while the other attracted her attention in another direction; the boys then took their departure.

The old lady left the cooking to the care of her grand-daughter, and betook herself to church, telling the girl to be very careful in looking after the dumplings, which were boiling in the same pot as a leg of mutton.

Being a good girl, she took pains to obey these instructions; but on taking off the cover when the pot boiled, out popped a dumpling. When she put this in again, out popped another, which so terrified the girl that she rushed off to the church and, spying her grandmother, cried out in front of the congregation:

“O Granny, Granny, the leg of mutton keeps kicking the dumplings out of the pot! Whatever shall I do?”

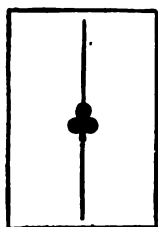
The sequel of this pathetic story we never heard, but it serves to show how quicksilver can be used in carrying out a practical joke, although, unless care is used, the experiment may be attended with a little danger.

The Cut Playing Card.

GIVEN a playing card or an oblong piece of cardboard of corresponding size. Required, so to cut it, still keeping it in one piece, that a person of ordinary stature may be able to pass through it.

N.B.—A piece of roan or morocco leather makes a very good substitute for the cardboard.

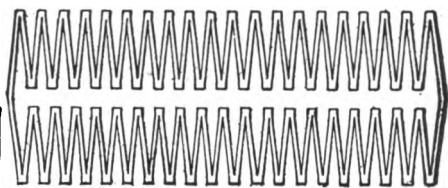
Solution: Fold the card down the centre and cut through the line thus made to within a quarter of an inch of each end. The card will then be as in Fig. A. Next, with a sharp penknife, cut through both thicknesses, alternately to right and left, but each time stopping within a quarter of an inch of the edge, as in Fig. B. The cuts should be about an eighth of an



No. 1.



No. 2.



No. 3.

inch apart. The card when opened will be as in Fig. C. Open it out still further, when it will form an endless strip, of such a size as to pass easily over a person's body.

The Frog in the Well.

THERE was a well thirty feet deep, and at the bottom a frog, who was very anxious to get out. Every day he climbed up three feet, but as regularly as he advanced he always fell back two feet. Now readers, how many days would the frog take to get out of the well? The frog appears to have cleared one foot per day, so every one naturally jumps to the conclusion that froggy would be just thirty days in making his escape. That is not correct, because at the end of twenty-seven days the frog would be twenty-seven feet up, or within three feet from the top. So the next day, when he climbed his usual distance, he would reach the top, and instead of slipping back would get out. Therefore, the proper answer is twenty-eight days.

Dominoes: The Matadore Game.

THREE cards are taken by each player, and the one who has the highest double begins. The object in this case is not to *match* the end number, but to play to it such a number as, added to it, will make seven. Thus to a five a two must be played, to a four a three, and so on. If the player cannot make seven, he must draw from the reserve until he gets such a card as will enable him to proceed. As six is the highest point, a blank would be an absolute block. To prevent this, four dominoes, the six-ace, five-deuce, and four-three (*i.e.*, all those which in themselves make seven), and the double-blank are known as *matadores*, and may not only be played to a blank, but to any number.

If a player is blocked, he must draw till he is enabled to play, subject to the usual rule, that two cards must be left undrawn.

Although a matadore may be played to any number, the converse does not hold. The opposing player can only follow with a card making seven

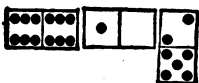


FIG. 1.

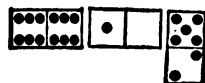


FIG. 2.

with one of the ends of the matadore. Thus to six-ace a player must play either a one or a six. Sometimes a matadore is placed crosswise to the end of the line, and it is left open to the adversary to play to either end of it, as he pleases; but the more usual practice is to allow the holder of a matadore to place it as he thinks best, in which case his opponent can only play to the end exposed. Thus, suppose A (leader) to play double-six, and B (second player) to respond with ace-blank. A, if he play to the blank, must do so with a matadore. He plays, say, the five-two. He may place it either as shown in Fig. 1 or Fig. 2. B, in the first case, must now play either an ace or a five; in the second case, an ace or a two.

It is customary to place a matadore at right angles to the rest of the line, as shown in the figures.

In play a doublet counts only as a single piece. Thus double-six is merely regarded as six. But in reckoning up the score, which is done on the same principle as in the block game, the full number of pips is counted.

Tricks at Billiards.

THE MATCH THAT CANNOT BE KNOCKED DOWN.

THIS is a very curious trick, and will give rise to much amusement, as it is apparently so easy to do. First, stand a match on the table—this may be done by slitting the end a little way up and spreading out, so as to form a small tripod arrangement, or by cutting a slit in a piece of card and placing the end of the match inside the slit; the card will then lay flat on the table. But both these methods must be on a very small scale, as the object is simply to make the match stand upright. Now place three balls round the match, each one touching the other. The match is then standing up in the small space left between the centre of the balls, but is not touched by any one of them. You then invite any one to try and knock the match down by placing their ball about two feet away from the three. They are at liberty to try from any direction outside the two-foot radius.

Strange to say, however hard the balls are struck, the match still remains upright; the reason being, that owing to the position of the balls, they kiss each other away from the centre. The shot, however, may be done by using a little thought. Those who try it for the first time think that they have only to hit the balls hard, and it is sure to go over; but the harder they strike, the firmer the match seems to remain.

One way is to make your ball jump on top of the others; but this is very difficult to judge, and I should not advise any but professionals to attempt it, owing to the danger of cutting the cloth. The other way is to put your ball opposite one of the corners of the triangle and play a run through shot. Strike your ball well above the centre fairly hard; when it comes in contact with the first ball, it will rebound from the other two, but your ball following on behind will push it forward again, and the match will go over.

ANOTHER METHOD.

The next trick is on the same principle, but is executed in a different manner. Stand a match on the red spot and place two balls, touching each other, in front of it. The trick is to play from balk with another ball and knock down the match; it not being permissible to play off the cushion.

This is not very easy to do, but it may be accomplished by running through one of the balls with a lot of side on: right side for the left-hand ball, left side for the right-hand ball.

A New Card-Balancing Trick.

HAVE the pack examined and shuffled and show both hands (back and front) prior to performing the sleight. This is most necessary to prove to the audience that no mechanical device exists. Take the cards, show the left hand (both sides) first, and in the act of transferring the cards to the left hand insert the little finger of that hand under a few of the top cards (number immaterial). Show the right hand in the same manner. Place the cards on the tips of the fingers of the right hand at

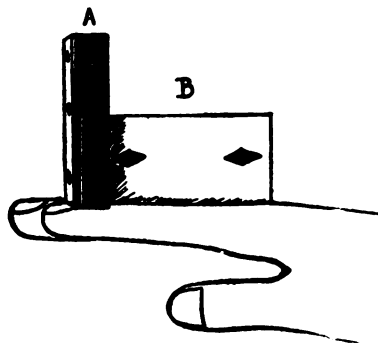


FIG. 1.

the back (see Fig. 1 at *a*), in doing which the cards above the little finger of the left hand are back-palmed into position between first and second fingers (see *b* Fig. 1). This movement will be entirely covered by the left hand and the remainder of the cards. Take some little time in pretence of balancing, remove the left hand slowly, and the cards will remain upright on end "without visible means of support." Do not leave in this position

more than a few seconds, put up the left hand to retake the cards, relax pressure on the cards which are back-palmed, push the rest of the cards (at *a*) down toward the back of the hand onto the other cards, picking up the lot immediately and handing them once more to the audience to examine.

Fortune-Telling by the Grounds in a Tea or Coffee Cup.

POUR the grounds of tea or coffee into a white cup; shake them well about, so as to spread them over the surface; reverse the cup to drain away the superfluous contents, and then exercise your fertile fancy in discovering what the figures thus formed represent. Long, wavy lines denote vexations and losses—their importance depending on the number of lines. Straight ones, on the contrary, foretell peace, tranquillity, and long life. Human figures are usually good omens, announcing love affairs and marriage. If circular figures predominate, the person for whom the experiment is made may expect to receive money. If these circles are connected by straight, unbroken lines, there will be delay; but ultimately all will be satisfactory. Squares, foretell peace and happiness; oblong figures, family

discord; while curved, twisted, or angular ones are certain signs of vexations and annoyances, their probable duration being determined by the number of figures. A crown, signifies honor; a cross, news of death; a ring, marriage—if a letter can be discovered near it, that will be the initial of the name of the future spouse. If the ring is in the clear part of the cup, it foretells a happy union; if the clouds are about it, the contrary; but if it should chance to be quite at the bottom, then the marriage will never take place. A leaf of clover, or trefoil, is a good sign, denoting, if at the top of the cup, speedy good fortune, which will be more or less distant in case it appears at or near the bottom. The anchor, if at the bottom of the cup, denotes success in business; at the top, and in the clear part, love and fidelity; but in thick or cloudy parts, inconstancy. The serpent is always the sign of an enemy, and if in the cloudy part, gives warning that great prudence will be necessary to ward off misfortune. The coffin portends news of a death or long illness. The dog, at the top of the cup, denotes true and faithful friends; in the middle, that they are not to be trusted; but at the bottom, that they are secret enemies. The lily, at the top of the cup, foretells a happy marriage; at the bottom, anger. A letter signifies news; if in the clear, very welcome ones; surrounded by dots, a remittance of money; but if hemmed in by clouds, bad tidings and losses. A heart near it denotes a love letter. A single tree, portends restoration to health; a group of trees in the clear, misfortunes, which may be avoided; several trees, wide apart, promise that your wishes will be accomplished; if encompassed by dashes, it is a token that your fortune is in its blossom, and only requires care to bring to maturity; if surrounded by dots, riches. Mountains signify either friends or enemies, according to their situation. The sun, moon, and stars, denote happiness, success. The clouds, happiness or misfortune, according as they are bright or dark. Birds are good omens, but quadrupeds—with the exception of the dog—foretell trouble and difficulties. Fish, imply good news from across the water. A triangle portends an unexpected legacy; a single straight line, a journey. The figure of a man, indicates a speedy visitor; if the arm is outstretched, a present; when the figure is very distinct, it shows that the person expected will be of dark complexion, and *vice versa*. A crown, near a cross, indicates a large fortune, resulting from a death. Flowers are signs of joy, happiness, and peaceful life. A heart surrounded by dots signifies joy, occasioned by the receipt of money; with a ring near it, approaching marriage.

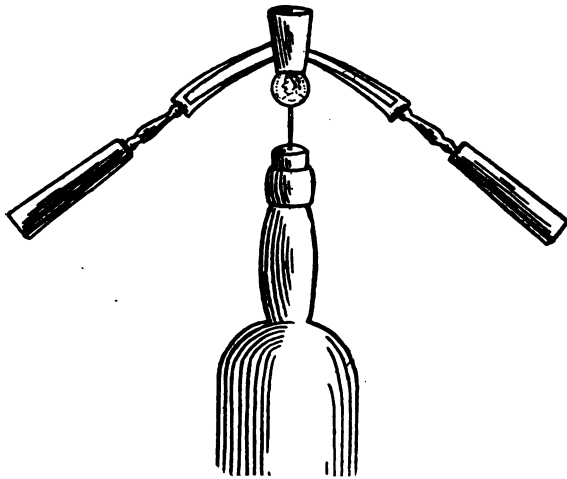
The Magic Pipes.

TWO common clay pipes are shown to be perfectly empty. The bowls are then placed one over the other, when the performer, by simply inserting one of the stems in his mouth, commences to blow clouds of smoke from the pipes. This trick is performed by the use of two chemicals, one being strong ammonia and the other muriatic acid. A few drops of ammonia are put into one pipe and a few drops of the acid into the other. The union of the two chemicals produces a thick vapor, which has all the appearance of smoke produced from tobacco.

A good combination trick may be formed by preparing a glass tumbler and the bottom of a tea plate, as above described; the plate is then placed over the tumbler, the whole being covered with a handkerchief. The smoke so mysteriously produced from the pipes may now be caused, apparently by some occult means, to find its way into the closed tumbler. Care must be used in handling the chemicals, as they are poisonous.

Curious Balancing Feats.

TAKE any ordinary bottle and insert in the mouth a cork, into which is stuck a needle in a perpendicular position. Then cut a nick in the face of another cork, into which fix a quarter; and in the same cork stick



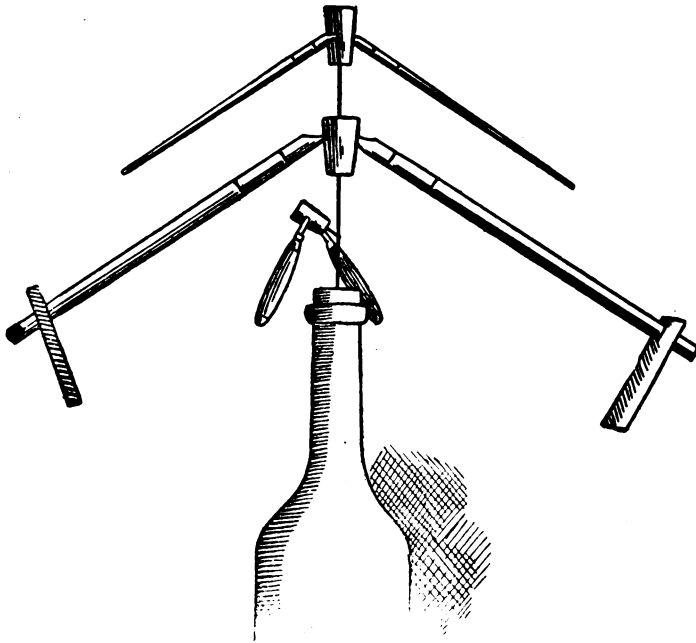
two common table forks, opposite to each other, with the handles inclining downward. If the rim of the quarter is then placed upon the point of the

needle, it may be turned round, and it will revolve very rapidly without any fear of falling off, because the centre of gravity is beneath the centre of suspension.

Upon the same principle many ingenious and peculiar balancing tricks may be performed.

We give a drawing which will illustrate to what possibilities this bottle, cork, and needle balance may be successfully carried.

The first section of balancing consists of a pin placed horizontally upon



the point of a needle, which is fixed into the cork of a bottle. The pin is stuck into a cork, which has two knife blades fixed on to its side.

The second section consists of another cork with a needle sticking point outward at each end. Into this cork two pens are stuck by their nibs, and a small strip of wood is placed at the end of the holders to act as a balance. This is then placed upon the horizontal pin, which it securely holds in position.

Section three is similar to section two. These three different parts may be made to revolve quite independently of one another, and in opposite directions, without much risk of a mishap.

Card Tricks

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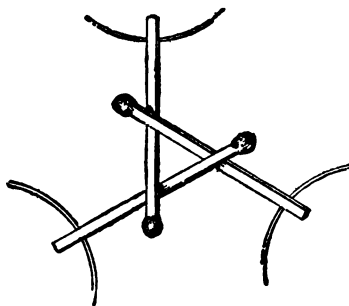
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Match Trick.

WITH three wine-glasses and three matches. Required, with the three matches to form a bridge between the three wine-glasses, strong enough to support a fourth wine-glass.

N. B. Each match must rest on one glass only, and touch such glass only at a single point.

Solution. The three matches are interlaced as shown in accompanying illustration, one resting on the brim of each wine-glass. The superincumbent weight binds them together, so that they will sustain a fourth wine-glass without difficulty. Tobacco pipes (clays) are sometimes used instead of matches, and made to support a tankard, with even better effect.

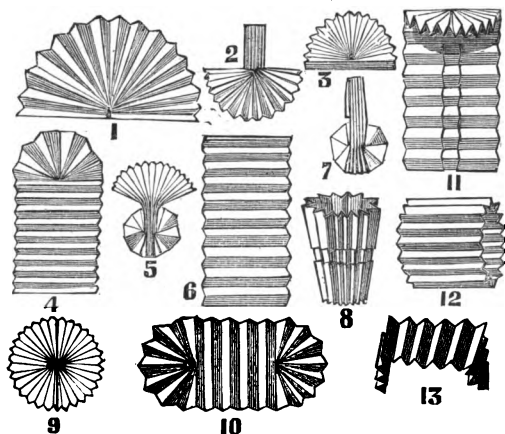


Mysterious Water.

Take a bottle of boiling water, cork up *tightly* and invert the same. It will be found that if cold water is poured over the inverted bottle, the water will begin to boil again, and will continue to do so until the bottle is uncorked. The water can then be tasted to prove that there is no chemical preparation. Care must be taken that there is no leakage in the cork, otherwise the experiment will not act. The above is introduced as a peculiar feat rather than a trick.

The Magic Fan.

TAKE a piece of wrapping paper of medium thickness of the following size: Twenty-eight inches long and sixteen inches wide. Mark, two inches from each edge of the length, two lines two inches apart the whole length of the paper. Fold along the second line away from you and then fold along the first line toward you on top of the first fold; the first line being the one nearest the edge. Do this to both edges. Press down the folds as smoothly as possible. Lay the folded paper in front of you, with the narrow part toward you, and begin to fold the paper across alternately



1ST SERIES.—1, The fan—hold it in the right hand; 2, chopping knife—chop with it; 3, blind over a door; 4, church window-blind; 5, cockade for officer's hat; 6, paper of pins; 7, jagging-iron to cut out crullers or cakes; 8, cut glass tumbler; 9, rosette for lady's dressing table; 10, table mat; 11, door, with projection at top; 12, water-wheel for a mill; 13, cradle.

above and below, each fold to be half an inch wide, until the whole length of the paper is folded like a fan. Sit by a table, and use both hands to hold the fan in its various positions.

Always pull the fan out at *full length* when opening or closing any fold; and after opening or closing any fold *push it together close*, so that the corner joints may adapt themselves to the new form. Should any joint get out of shape, a slight pressure of the finger will restore it.

With this fan an endless variety of forms can be fashioned, which we will show from time to time by illustrations. The above is the first series.

How to Divide Twelve among Thirteen.

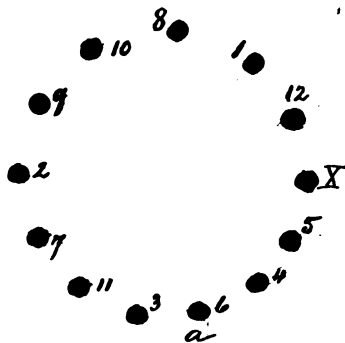
A GENTLEMAN has a sum of twelve dollars to be distributed in charity, a dollar to each approved candidate. On the day of distribution thirteen claimants appear. The donor has reason to believe that one of them is a less deserving object than the rest, and desires to leave him out,

but without showing any apparent favoritism. He directs the claimants to stand in a circle, and announces that every ninth man, as he counts round and round, shall step out of the circle and receive his gift till the fund is exhausted, the last man receiving nothing.

Where must the distributor begin to count in order to exclude the party he desires to reject?

Solution: It will be found that, counting as described in the problem, the person standing *eleventh* from the point at which you began will be excluded. The distributor will, therefore, begin ten places further back, or (which is the same thing) three places farther forward on the circle.

Thus, if X (see illustration) be the person to be excluded, the distributor will begin to count at the point A. The numbers placed against the various places show the order in which the gifts will be distributed and the men drop out of the circle.



Dropped-Letter Nursery Rhymes.

THE following, the missing letters being duly supplied, will be found to represent familiar quotations of the juvenile order:

- | | |
|---------------------------------------|------------------------------|
| (1) H-w-o-h-h-l-t-l-b-s-b-e | (2) J-c-a-d-i-l-e-t-p-h-h-l- |
| I-p-o-e-a-h-h-n-n-h-u-; | T-f-t-h-p-i-o-w-t-r |
| H-g-t-e-s-o-e-a-l-h-d-y | J-c-f-l-d-w-a-d-r-k-h-s-r-w- |
| F-o-e-e-y-p-n-n-f-o-e-. | A-d-i-l-a-e-u-b-i-g-f-e-. |
| (3) H-y-i-d-e-i-d-e-h-c-t-n-t-e-i-d-e | |
| T-e-o-j-m-e-o-e-t-e-o-n | |
| T-e-i-t-e-o-l-u-h-d-o-e-s-c-f-n-s-o-t | |
| A-d-h-d-s-r-n-w-y-i-h-h-s-o-n. | |

To the first ten persons sending us the correct solution of the above we will send a handsome gold-plated photo brooch pin with portrait in miniature, copies from any photograph. Our only condition is that you send us five cents to pay for sample copy of next issue and the names and addresses of five of your friends.

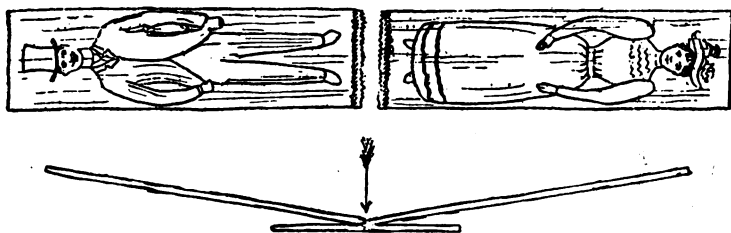
The Japanese Butterflies.

THIS is an extremely simple trick, but nevertheless produces an extraordinary illusion. The manner of presenting it is as follows: You hand for examination sundry small square pieces of tissue paper, each folded in half. You take two of these papers, and with a pair of scissors trim them into the shape, as nearly as you can, of a couple of butterflies. Then placing them on a bouquet of flowers, and fanning them with a fan, or, better still, a Japanese fan of very light bamboo, you make them flutter gracefully first over the bouquet, then all over the room. So natural is the effect that to the spectators it seems as if these two butterflies, which hover so constantly around the performer, must surely be living insects. This surprising result is obtained as follows: Take a black human hair, about twenty-seven inches in length, to one end of which you attach, by the middle, another hair of the same description, about seven inches in length. To each end of this last-mentioned hair you attach by the middle of the fold (by means of wax or otherwise), a slip of tissue paper, folded in two, (the size of the papers when folded should be about that of a cigarette paper). Place the papers, thus attached, among a number of other papers, exactly similar in appearance, and fasten the free end of the long hair to the uppermost button-hole on the left side of your coat—the button-hole in which a flower is generally worn. You come forward, carrying in your hand a considerable number of slips of paper, among which are placed the two prepared as above mentioned, the connecting hair being already attached to the button-hole. You hand out a portion of the slips of paper for inspection, and then take two of them, apparently hap-hazard, though, as a matter of course, you really pick out the two prepared slips, which should lie one upon the other. By the aid of a pair of scissors you trim your papers into the semblance of a couple of butterflies, taking care not to cut the hair which holds them. Slightly open the “wings” of your two butterflies, and lay them on a bouquet, which you hold in the left hand. Then, taking a fan in the other hand and setting it in motion, you are enabled to make your two butterflies hover hither and thither, with every appearance of life. The fan used should be of rather stiff make, so as to create plenty of wind. The small Japanese fan, made of split bamboo covered with paper, answers the purpose admirably. To make the illusion as complete as possible, you should, now and then, allow the butterflies to

settle on some object; then make them rise and again descend. This is very easily managed, fanning pretty smartly to make them rise, then more gently, at the same time slightly bending the body as if following their movements. A few hours of steady practice should give you complete mastery of this inexpensive and yet charming illusion.

The Matchwood Lovers.

THIS little trick, although very simple, never fails to cause plenty of amusement, and for that reason we have included it in this collection of experiments. Take the two narrow sides of a box of safety matches, two and a quarter inches long, or say the size of our illustration, and bend them double, about half an inch from one end. Then lay them



flat upon the table, and draw with a lead pencil the figures of a man and a woman, one upon each piece of matchwood, and allow them to remain flatly stretched out, pushing the rough-bended joint of each close together. Now allow a drop of water to fall upon the centre of the two bends, and in a second or two the peculiar action of the water upon the wood will cause the pair of lovers to rise up to a perpendicular position and embrace.

Patience Game—The Wish.

THE cards (thirty-two) having been thoroughly shuffled and cut, you divide them into eight heaps of four cards each, face downward. You then turn over and expose the top card of each heap. If among the eight cards thus exposed there are two alike, *e.g.*, two sevens, two queens, or two aces, you throw them aside, and turn up the cards next following them on the tops of their respective heaps. You proceed in like manner, throwing aside all like cards and supplying their places by turning up the cards next following, until the eight heaps are exhausted. If you are able to pair all the cards of the pack in this manner, the game is won; but if at any given period there are among the eight cards exposed no two of like value, it is lost.

To Change, Invisibly, the Numbers Shown on Either Face of a Pair of Dice.

TAKE a pair of ordinary dice, and so place them between the first finger and thumb of the right hand (see Fig. 1), that the uppermost shall show the "one," and the lowermost the "three" point, while the "one" point of the latter and the "three" point of the former are at right angles to those first named, and concealed by the ball of the thumb. (The enlargement at *a* in the figure shows clearly the proper position.) Ask some one to name aloud the points which are in sight, and to state particularly, for the information of the company, which point is uppermost. This having been satisfactorily ascertained, you announce that you are able, by simply passing a finger over the faces of the dice, to make the points change places. So saying, gently rub the exposed faces of the dice with the forefinger of the left hand, and, on again removing the finger, the points are found to have changed places, the "three" being now uppermost, and the "one" undermost. This effect is produced by a slight movement of the thumb and finger of the right hand in the act of bringing the hands together, the thumb being moved slightly forward, and the finger slightly

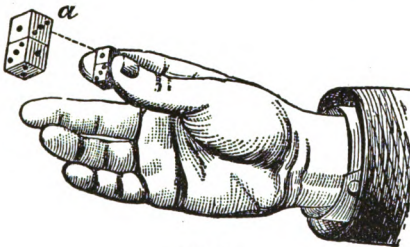


FIG. 1.

back. This causes the two dice to make a quarter-turn vertically on their own axis, bringing into view the side which has hitherto been concealed by the ball of the thumb, while the side previously in sight is in turn hidden by the middle finger. A reverse movement, of course, replaces the dice in their

original position. The action of bringing the hands together, for the supposed purpose of rubbing the dice with the opposite forefinger, completely covers the smaller movement of the thumb and finger.

After having exhibited the trick in this form once or twice, you may vary your mode of operation. For this purpose take the dice (still retaining their relative position) horizontally between the thumb and second finger, in the manner depicted in Fig. 2, showing "three-one" on their upper face; the corresponding "three-one," or rather "one-three," being now covered by the forefinger. As the points on the opposite faces of a die inva-

riably together amount to seven, it is obvious that the points on the under side will now be "four-six," while the points next to the ball of the thumb will be "six-four." You show, alternately raising and lowering the hand, that the points above are "three-one," and those below "six-four." Again going through the motion of rubbing the dice with the opposite forefinger, you slightly raise the thumb and depress the middle finger, which will bring the "six-four" uppermost, and the "three-one" or "one-three" undermost. This may be repeated any number of times; or you may, by moving the thumb and finger accordingly, produce either "three-one" or "six-four" apparently both above and below the dice.

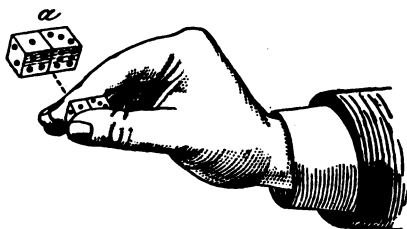


FIG. 2.

The trick may, of course, be varied as regards the particular points, but the dice must, in any case, be so placed as to have similar points on two adjoining faces.

Knife and Coin Tricks.

TO fix a penknife by its point in the ceiling and afterward place a quarter of a dollar so exactly under it, that when the knife is dislodged by striking the ceiling it will fall exactly on the coin. This is a most ingenious and bewildering trick, which can be done in this manner: Standing on a table, stick the penknife by its point in the ceiling, but only far enough so that a slight knock will make it fall. Then, to get more effect, make an examination of its position, and appear to be measuring the distance with your eye, etc.; place a piece of brown paper on the floor (newspaper will do just as well) on which you put the quarter, and then say you will undertake to place the quarter so exactly under it that when dislodged the knife will fall upon it. When wonder is excited, and it is declared to be impossible, call for a glass of water, then mounting the table, dip the end of the penknife in the water and withdraw the glass. A drop of water will soon fall on the paper and on that exact spot place the quarter. You then strike the ceiling with your fist or a stick of some sort, when the knife will fall, of course, on the quarter. The knife chosen for the purpose should be one, if possible, with a rather heavy and slightly pointed handle, as the drop of water will then form and fall from the most central point with great accuracy.

Palmistry, or Language of the Hand, by Which the Past, the Present, and the Future may be Explained and Foretold.

(Continued from Vol. I. No. 1.)

OF THE HANDS AND ITS MARKINGS.

ALL hands have lines inscribed upon them. Let any number of individuals assemble, and if they inspect their palms, or have impressions taken of them, they will not find two pairs of hands exactly alike in many thousands of individuals. The right and left hands may be, and are frequently, almost similar in the same person, though as a general rule the right hand possesses dissimilarities which correct and control the indications of the left, and *vice versa*; but the hands of any two individuals will vary as much as their other features.

There are certain conditions to be observed by any one who wishes to examine the hand of a friend with a view to reading his disposition or probable future. For instance, the hands examined should be perfectly clean. They should not be inspected immediately after a full meal or after strong exercise, for then they will appear heated, and the lines will appear more reddened than is natural. For the same reason they should not be in summer too warm, nor, for a different reason, too cold in winter; for, in the latter case, the natural heat being extracted, a paleness is noticeable, which would not under normal conditions exist. Wine and good food excite the body, and naturally influence the palms of the hands.

Besides these very obvious precautions, others should be observed with reference to the sex, age, and constitution of the person who is under inspection. These conditions being observed by a skilful practitioner, he will be enabled to make a very excellent report upon the past, present, and future of the subject under examination—a report which, however unpalatable to the listener, or however agreeable to his vanity, will be absolutely true in all essential particulars. The hand has been compared, and rightly compared, to a looking-glass, and we can see ourselves as others see us—or do *not* see us, as we may, perhaps, thankfully remember.

Later on we will give a few instructions for the mode of proceeding. Just now we will quote a celebrated chiromant, whose claims are by no means exaggerated. He says:

“Give me the hand of an artist of talent, and without ever having seen his pictures, I will tell him whether he prefers form or color; if he cares

for details, or is satisfied with the massive; whether he works by reflection or by inspiration; whether he prefers the imitation of nature, or works of imagination. . . . I will predict for him a greater or less degree of success, or a greater or less degree of fame. . . . I will tell a physician how he treats his patients, what is his method of ascertaining a disease, whether by inspiration of reflection, or by tracing events to their cause."

This, perhaps, may appear to some an impossibility, but such a knowledge of mankind is within the reach of all who will carefully study the science, which we cannot *fully* unfold within the limits of these articles. But sufficient will be found for all ordinary purposes of general palmistry; and the reader may, in a reasonable time, and with a good memory, read, mark, and learn from many hands the events of many lives, and the disposition of his relatives and friends as well as his own chances. Modern palmists will not pay much attention to the conditions we have enumerated, and so they may make mistakes, *and nothing in the whole world is easier than to err in reading a hand when the reader is inexperienced.* Now for a few hints.

Let the hand be gently contracted, not held out flat, the muscles relaxed so that the hand is as "flabby" as possible. The left hand is first inspected, then compared with the right. The color of the hand is important. Paleness is not always a good sign. "It denoteth an evil temperament" in those lines which look otherwise colored, for "redness in some lines signifies evil, and paleness good" (old tradition).

Strongly marked lines in a female hand are held generally to indicate a virago.

The hands must be considered as to quantity and their proportions to the body, and whether they be longer or shorter than they ought to be. The fingers must also have attention; for instance, a long palm with gross fingers denotes a dull and heavy person. Long slender hands denote a tyrannical disposition, and, according to some old authorities, the amount of hair upon the back of them is significant of a good temperament or of an unstable one, according as the hirsuteness be less or more.

The parts of the hand for our investigation are divided, and when it is extended open we find the *Vola*, or inner part of the hand, where the lines are; *Tubercula*, or rising parts; the *Ferriens*, or smiting part (called also the "percussion"); the *Cavea*, or hollow; and the *Mensa*, or table. The five fingers, viz., the *Pollex* or thumb, the *Index* or forefinger, the *Medius* or middle finger, the *Annularius* or ring finger, and the *Auricularis* or

little finger, have each a bearing on the question. In fine, the elements to be considered are the thumb, fingers, joints, lines, and the rising parts, or mountains of the hand.

(To be continued.)

The Dancing Skeleton.

THIS is certain to cause much astonishment if well arranged beforehand. Get a piece of board, about the size of a large school slate, and have it painted black. The paint should be what is known as a dead color, without gloss or brightness. Sketch out the figure of a skeleton on a piece of cardboard, and arrange it after the manner of a jumping-jack, so that by holding the figure by the head in one hand and pulling a string with the other, the figure will throw up its legs and arms in a most ludicrous manner. Make the connection of the arms and legs with black string, and let the pulling string be also black. Then tack the skeleton by the head to the blackboard. The figure having been cut out it must be painted black to match the board. Now to perform: Produce the board; show only the side upon which there is nothing. Request that the lights may be lowered slightly, and take up your position a little way from the audience. With a piece of white chalk make one or two attempts to draw a figure; rub out your work as being unsatisfactory, and turn the slate round. The black figure will not be perceived on account of the board being the same color. Rapidly touch the edges of the cardboard figure with chalk, filling up the ribs, etc., at pleasure, taking great care that nothing moves while the drawing is progressing. Then manipulate your fingers in front of the drawing and command it to become animated, when by secretly pulling the string attached to the skeleton with your foot, it will of course kick up its legs and throw its arms about, to the astonishment of the company. A little soft music from the piano will greatly assist the illusion.

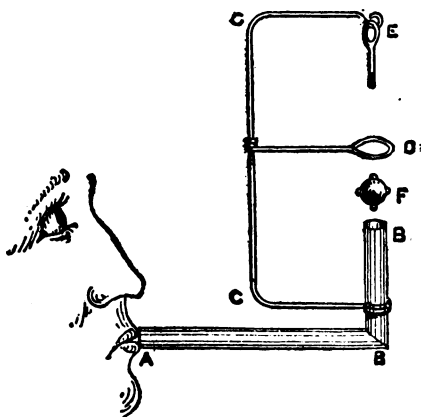
Mystify Your Visitors.

WHEN a visitor calls, accidentally pick up a pad of paper, and ask the person to write any message he likes upon it; and without allowing any one to see what he has written, tell him to tear the paper off and place it safely away in his pocket-book. Say no more about it, but when your friend is on the way home, and puts his hand in his pocket, he will find a communication in answer to the message he so secretly wrote. Of course he will be astonished, and will never cease to wonder how the

answer tallied so exactly with his question or message. This is the explanation: Take a piece of ordinary soap and with it rub well the backs of the paper in the pad, accidentally pick up the pad and give the party a hard, sharp-pointed lead-pencil to write with, so that an impression of his writing will be left upon the underneath sheet. During his stay, you excuse yourself for a few minutes and thus enable yourself time to tear off the next sheet of paper from the pad, which bears the desired impression. Sprinkle over this paper a few grains of ground coffee; these will adhere to the soap, and make the writing stand out quite boldly. Now you know what your friend wrote and consequently will be able to construct an answer which you write on another sheet of paper in a disguised and shaky hand (for you know spirits always make your hand shake). Contrive to put this paper in his coat pocket when he is not looking, and trust to his finding the paper after he leaves your house.

The Electric Ball.

THIS is more of a game than a puzzle, though it may be presented in either shape. It consists see (accompanying illustration) of a hollow elbow-piece, A, B, B, to which is attached a sort of miniature gallows, C, C. From the middle of this projects a ring, D, and suspended from its upper arm swings a little piece of strongly magnetized iron wire, E. A gilt cork ball, F, into which are thrust six little iron pins with their heads projecting, completes the apparatus. The ball being placed on the open end of B, B, the operator brings A to his lips and blows through the tube, endeavoring to force the ball upward through the ring, and bring one or other of the pinheads into contact with the magnetized wire, E, when the ball will remain suspended. Some little skill is required in order to blow in the right way. The force must be gentle, but continuous. A novice generally endeavors to blow the ball into position by a succession of quick puffs.—a method which inevitably results in failure.



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The Magnetized Matches.

BREAK eight or ten matches in half. Fill a saucer with water, and when the liquid has had time to become quite still, lay the non-phosphoric ends on its surface in a circle, like the spokes of a wheel, with a vacant space of about an inch diameter in the centre.

Required: to compel the pieces of wood, without touching them, to move toward the common centre, and when they have done so, to make them again separate, and move outward toward the edges of the saucer.

SOLUTION.

This is a puzzle of scientific character. To make the matches gather in the centre, take a slip of blotting-paper, three inches wide by twelve or fifteen long, and roll it loosely into a solid cylinder, in diameter about as large as a dime. Hold this vertically above the saucer, letting its lower end just touch the surface of the water. As the water rises by capillary attraction in the roll of blotting-paper, a minute current is created moving from the centre toward it, and the little pieces of lucifer match consequently begin also to move in that direction. A good-sized lump of sugar may be substituted for the roll of blotting-paper.

To cause the matches to move *away* from the centre, you have only to proceed in the same way with a piece of soap cut into cylindrical shape, letting one end touch the water in the centre of the group of matches, when they will forthwith scatter in all directions.

This new phenomenon, which has quite a magical appearance, depends upon what is known as the "surface tension" of the water, which is disturbed by the introduction of the soap.

To Indicate on the Dial of a Watch the Hour Secretly Thought of.

THE performer, taking a watch in the one hand, and a pencil in the other, proposes to give a specimen of his powers of divination. For this purpose he requests any one present to think of any given hour. This done, the performer, without asking any questions, proceeds to tap with the pencil different hours on the dial of the watch, requesting the person who has thought of the hour mentally to count the taps, *beginning from the number of the hour he thought of*. (Thus, if the hour he thought of were "nine," he must count the first tap as "ten," the second as "eleven," and so on). When, according to this mode of counting, he reaches the number "twenty," he is to say, "stop," when the pencil of the performer will be found resting precisely upon that hour of the dial which he thought of.

This capital trick depends upon a simple arithmetical principle; but the secret is so well disguised that it is very rarely discovered. All that the performer has to do is to count in his own mind the taps he gives, calling the first "one," the second "two," and so on. The first seven taps may be given upon any figures of the dial indifferently; indeed, they might equally well be given on the back of the watch, or anywhere else, without prejudice to the ultimate result. But the eighth tap must be given invariably on the figure "twelve" of the dial, and thenceforward the pencil must travel through the figures *seriatim*, but in reverse order, "eleven," "ten," "nine," and so on. By following this process it will be found that at the tap which, counting from the number the spectator thought of, will make twenty, the pencil will have travelled back to that very number. A few illustrations will make this clear. Let us suppose, for instance, that the hour the spectator thought of was twelve. In this case he will count the first tap of the pencil as thirteen, the second as fourteen, and so on. The eighth tap in this case will complete the twenty, and the reader will remember that, according to the directions we have given, he is at the eighth tap always to let his pencil fall on the number twelve; so that when the spectator, having mentally reached the number twenty, cries "Stop," the pencil will be pointing to that number. Suppose, again, the number thought of was "eleven." Here the first tap will be counted as "twelve," and the ninth (at which, according to the rule, the

pencil will be resting on "eleven ") will make the twenty. Taking, again, the smallest number that can be thought of, "one," here the first tap will be counted by the spectator as "two," and the eighth, at which the pencil reaches twelve, will count as "nine." Henceforth the pencil will travel regularly backward round the dial, and at the nineteenth tap (completing the twenty, as counted by the spectator) will have just reached the figure "one."

The Magic Cane.

SPEAKING of the wonders of electricity and magnetism, you take a cane (which may be borrowed), and after making one or two mesmeric passes over it, it clings to the back and front of your hand, and even adheres to a finger tip in a most peculiar manner, seeming to ignore the laws of gravity. There are several ways of doing this trick. The following will, we think, puzzle some who are acquainted with the other methods. Take a fine but strong thread, tie it to your left wrist, lead the thread up your left sleeve, across your back, and down your right sleeve, where it terminates in a loop. Length of thread should be adjusted so that on holding the arms slightly contracted, but not cramped, you can slip loop over right thumb. With loop over thumb, come forward and obtain the loan of a cane (a small black cane is the best) and slip thread over cane while making the pretended mesmeric passes. It will now be clear that if you pass thread through fingers and keep it taut, the cane will adhere to the back of your hand, and by placing a finger tip below the thread on the side of the cane nearest to you, it will cling to finger tip, and so on. Finally, you come forward and ask some one to take the cane and examine it; as you do so slip off thread, when a slight extension of the arms will cause the thread to fly up sleeve, thus leaving every one in a fog as to how it is done.

Making Things Even.

TWO children were discussing their pocket-money. "If you were to give me a cent," said Johnny, "I should have twice as much as you." "That would not be a fair division," said Tommy; "you had better give me a cent and then we shall be just alike." How much money had each?

SOLUTION.

Johnny had seven and Tommy five cents.

The Four Keys Puzzle.

THIS puzzle consists of a boxwood disc (two inches in diameter by three-eighths inch in thickness) with a cross-shaped opening in the centre, as *a* in Fig. 1.

Through this disc (the "lock") are passed four boxwood "keys," each consisting of a narrow slip of wood uniting two broad, flat ends (see *b* in Fig. 1). When all are inserted, the effect is as shown in Fig. 2. The

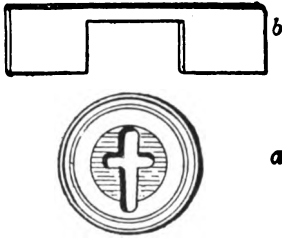


FIG. 1.

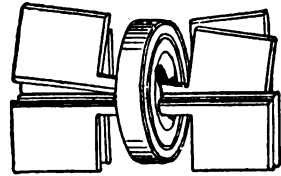


FIG. 2.

puzzle is to disengage the keys from the lock; no easy matter, for when once inserted they instantly fall crosswise in various directions, each blocking the others when you endeavor to extricate them.

SOLUTION.

On careful examination of this puzzle it will be found that the "web" (or broad portion) of one of the "keys" is a shade narrower than those of the others. It will further be discovered that one of the longer arms of the cross is of slightly extra width, allowing just room for two of the keys to lie in it side by side.

To solve the puzzle, hold the "lock" horizontally in the left hand, letting the keys hang perpendicularly. Arrange the stem portions of two of them in the shorter arms of the cross, and a third in the broad part of the longer arm above mentioned. The narrow key may now be pressed out through the longer arms of the cross, passing beside the key already there. The removal of one key renders the removal of the others a very easy matter.

WHY are two young ladies kissing each other like an emblem of Christianity? Because they are doing unto each other as they would men should do unto them.

tones are uttered in the fore-part of the mouth, and are delivered without any hindrance or obstacle. The training for this voice dates from infancy. In ventriloquism the sounds are virtually smothered before they escape from the throat—an operation which has the effect of imparting the peculiar “distant voice” so much coveted and admired. It is, therefore, only a way of speaking differing from that ordinarily adopted, and which, like the usual process of articulation, becomes amenable to gradual tuition. In the articles to follow, the easiest method to acquire this strange method of vocalization will be given.

(To be continued.)

Apples and Oranges (Arithmetical Puzzle).

A FATHER brought home a quantity of apples and oranges, the same number of each, and distributed them among his children. After each child had received 12 apples there were 48 over, and after each child had received 15 oranges there were 15 over.

How many were there of each kind of fruit, and among how many children were they divided?

SOLUTION.

As each child had 3 more oranges than apples, and this caused a difference of 33 ($48 - 15$) in the number left over, it follows that the number of children must have been 11. As each child received 12 apples, and there was 48 over, the total number of apples must have been $11 \times 12 + 48$ (or $132 + 48$) = 180. As each child received 15 oranges, and there were 15 over, the total number of oranges must have been $11 \times 15 + 15$ (or $165 + 15$) = 180.

How to Read Your Fortune by the White of an Egg.

BREAK a new-laid egg, and carefully separating the yolk from the white, drop the latter into a large tumbler half full of water; place this uncovered in some dry place, and let it remain untouched for twenty-four hours, by which time the white of the egg will have formed itself into various figures—rounds, squares, ovals, animals, trees, crosses, etc.,—which are to be interpreted in the same manner as those formed by the coffee grounds, which was fully described in Vol. I., No. 2. Of course the more whites there are in the glass, the more figures there will be. This is a very pretty experiment.

The Chinese Ladder Puzzle.

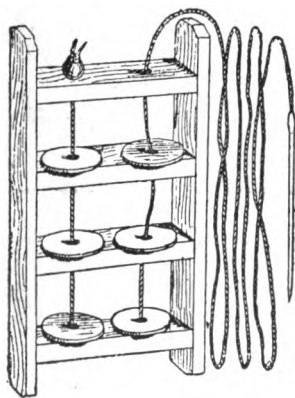
THIS puzzle is said to be a genuine importation from China. It consists of a small wooden ladder of four steps (see illustration).

Each step has two holes in it. A silken cord, a yard in length, secured at top with a knot and glass bead, is threaded through each hole in succession (down one side and up the other). Between each pair of holes it is also threaded through a hole in a bone counter, so that there are two counters in each compartment. To the free end of the cord is attached a stout needle.

The puzzle is to bring the whole of the counters *together* on the card.

SOLUTION.

This, though at first sight it appears somewhat formidable, is in reality a very simple puzzle. Take the ladder in the left hand, with the small



bead and knot undermost at the same side. Drawing the cord moderately taut, twist it twice round the lower right-hand end of ladder. Then pass the needle up through the lower hole on the same side, through the first counter, and so on till you reach the top: then, in the same way, down the holes and through the counters on the opposite side. You have now exactly reversed the process by which the counters were threaded into position, and if you were to release the hitch you made round the lower end of the ladder, and pull on the cord in its now doubled condition, it

would be drawn clean out, and the counters would fall off it. You are, however, required to keep the counters still on the cord. To effect this, you must hitch the end, still drawn tightly, round the other foot of the ladder, and then thread the remaining portion, with the aid of the needle, through each counter in succession (this time *not* passing through the holes in the ladder. This done, unfasten your two hitches and draw away the doubled cord. It will now come away from the ladder, but the counters will be left upon it, according to the conditions of the puzzle.

A Novel Thought-Reading Experiment.

A CARD on which several numbers are printed is presented to a member of the audience, with the request that he will choose any one of the numbers printed thereon. Several cards, on each of which are printed six figures, are then handed for examination, with the request that during the performer's absence from the room they will retain and seal up in an envelope all the cards which bear the number chosen; the remainder are handed to the performer on his re-entrance, and he tells them the number chosen. For the performance of this trick you will require (1) a card having the following numbers printed on it in any order: 1, 14, 10, 3, 8, 5, 7, 4, 13, 17, 11, 12, 16, 23, 35, 29, 18, 21, 24, 19, 20, 28.

No. I. 16 18 15 20 28 35	No. III. 8 23 7 21 29 35	No. V. 10 12 9 22 29 21	No. VII. 16 10 1 8 4 17
No. II. 24 22 13 29 28 35	No. IV. 14 17 11 19 23 24	No. VI. 17 19 5 20 23 21	No. VIII. 18 14 3 4 12 19

Eight cards having numbers on them exactly as shown above. On a closer examination of this table it will be seen that if the correct amount of cards bearing the chosen number are retained, the sum of the numbers printed in the top right-hand corner of each of these cards is equal to the chosen number; also that the sum of the numbers in the right-hand top corners of *all* the cards is equal to 64. Thus, if the performer adds together the top right-hand numbers of the cards handed to him, and subtracts them from 64, his answer equals the number chosen by the audience. Thus, if the number chosen be 18, the cards retained are numbers 1 and 8, the top numbers of which 15 and 3 when added together equal 18. The sum of the top numbers of all the remaining cards which are handed to the performer is 46, and 64 minus 46 equals 18.

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Ascending Cards.

Give the pack to a boy and ask him to present it to three persons severally to chose a card each. Relieve him of the pack, and get him to collect the chosen cards, placing each face downward in his hand. Note the order in which they are placed; now present the pack to him fanwise and ask him to put them in somewhere about the middle; make pass and bring them to the top. The card of the last drawer will be the top one. Now attach a wax pellet at the end of a short black silk thread attached to your vest button, to the back of card and close to top or bottom edge, and place pack in a glass goblet, pellet end downward. Ask the last drawer to name his card, when the action of moving the glass slightly from the body will cause the card to rise; remove the card and detach pellet, retaining it under finger nail. Take out pack to show glass. Again attach pellet, and replace pack in glass. Second person's card called for rises. Take out card as before, and remove pack from the glass, which latter you place on the table. Palm the remaining top card and give pack to one of the audience to shuffle. On its return replace palmed card on top, and let your manner imply that the trick is finished. You may say "I have shown all the cards now, I think." The first drawer will intimate that his card did not rise; apologize, and say that the cards having been so much mixed, you are afraid the third one is lost entirely; you will, however, make an effort to find it. Take the pack in the right hand, fingers on one side and thumb on the other (faces to audience) and in such a manner that the forefinger is resting on the back card. The forefinger, having been slightly moistened, pushes up the rear card, *i.e.*, the first card chosen, gradually, the effect being as if it actually rose from the centre of the pack.

Balancing.

TO BALANCE A LONG STRIP OF PAPER.

A strip of paper three feet long by two inches wide, torn from a newspaper, is balanced and kept perfectly rigid in various positions (after the manner schoolboys are wont to keep a broom in equilibrium on the hand) on the hand, on the nose, etc., etc. The part of the trick the least understood is how, under any circumstances, the long strip of limp paper can possibly be maintained in the perpendicular. The trick, however, is within the range of the merest tyro, and it is certainly one of the prettiest of the genuine juggling order.

The working is as follows: Taking the paper, the performer attempts to balance it on one hand without having prepared it in any way; it of course falls in a heap. He then announces that he will mesmerize the paper, and this he proceeds to do as follows:

Taking one end in the left hand he places the forefinger of the right hand in the centre *of the width* at the same end, gripping the sides of the paper with the remaining fingers of the same hand. He now draws the right hand down the whole length of the paper, making a heavy crease down the centre. This movement (apparent mesmerism) is repeated several times until the proper crease is obtained. The effect of the crease is to stiffen the paper throughout its entire length, thus nullifying the aforementioned difficulty.

New Method of Forcing a Card.

Palm three cards alike, say three sevens of diamonds. Offer a pack from which the seven of diamonds has been removed to a spectator to shuffle and cut. Pick up the lower half of the cut, in so doing joining to it the three palmed cards. Hand the packet then made to a second spectator and ask him to deal from it three cards, face downward. Invite the company to choose which they please of these three cards (picking up and palming off the two not chosen) and proceed with the trick. Of course a larger number of forcing cards may be used, if preferred, but nothing is gained thereby.

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To Mesmerize Water.

Take a tumbler nearly full of water, let it rest on the left hand, hold the fingers of the right hand over it, pointing down toward the water; in a few minutes, from five to seven, according to the strength of the operator, the water will be effectually charged with the mesmeric aura which proceeds from the extremity of the fingers. By a concentration of desire or mental suggestion the mesmerist may impart to the water all the qualities of an aperient, a tonic, or an astringent, and it will act as such when taken by the patient.

This may seem astonishing to some and incredulous to others, yet it is nevertheless a fact; let the doubters try the following experiment: "Lay your open hand upon a looking-glass for a few minutes, then raise your hand, and you will find a vaporous impression of it on the glass; this impression will die away from *human vision* in a short time, so that no one would think or imagine your hand had ever been there. Let the glass remain without being thoroughly cleaned, say for three or seven days, or any length of time. Breathe upon the looking-glass, and you will find the impression of your hand again restored *to sight* as though it had always been there. So also the mesmerist lays his hands on, or breathes and influences others by real power unseen by mortal eyes."

Cranky.

Maccabe, the ventriloquist, was a great practical joker. Some years ago, he was on board a steamboat, and, having made friends with the engineer, was allowed the freedom of the engine-room. He took a seat in the corner, and, pulling his hat down over his eyes, appeared lost in reverie. Presently a certain part of the machinery began to creak. The engineer oiled it and went about his duties. In the course of a few minutes the creaking was heard again, and the engineer rushed over, oil can in hand, to lubricate the same crank. Again he resumed his post, but it was only a few minutes before the same old creak was creaking louder than ever. "Great Jupiter!" he yelled, "the thing's bewitched." More oil was administered, but the engineer began to smell a rat. Pretty soon the crank squeaked again, when, slipping up behind Maccabe, he squirted half a pint of oil down the joker's back. "There," said he, "I guess that crank won't squeak any more!"

The Magical Aquarium.

This is an extremely pretty trick, and effective enough to occupy a prominent position upon the program of any conjurer; the effect is as follows: Upon your table you have a tumbler full of ink, and to prove that it is nothing else, you dip a piece of white note paper into it and pull it out stained as black as jet. As an additional proof, you take a spoonful of the liquid, and pour it into any other vessel that might be handy, thus



showing that the ink is really genuine. Now take a large white handkerchief and cover the glass with it. Make a few passes over the tumbler, and snatch the handkerchief away; every one will then be astonished to see that the ink had been converted into clear water, with goldfish swimming about it, this forming a very pretty finish to a puzzling trick.

In explaining the secret, let us hasten to say that the glass was filled with ordinary clear water all the time, although appearing as ink. To obtain this effect, a piece of black waterproof cloth or mackintosh must be procured; this must be cut to fit the inside of the glass, and to this piece of material a black thread should be attached. This thread should be of sufficient length to hang down over the side for a few inches, and should terminate in a piece of cork or matchwood, as in our illustration. Of course this accessory must be invisible, and consequently the glass should be so placed that this thread hangs behind, or on the opposite side to the audience.

Place this lining then inside the tumbler and fill it with water; the peculiar substance of the cloth looks, when wet, exactly like ink. Now place two or three goldfish inside the glass, and naturally they will be invisible; failing genuine goldfish, a very good substitute is obtained by cutting a piece of carrot into the same shape.

This is the condition in which the glass really is when placed on the table; but now to convince your audience that it does not contain anything but ink. For the first test you must procure a strip of paper or white card, which should be blackened on one side only, for about two inches up from the end. Holding this strip with the white side in front, dip it into the glass; then, before withdrawing it, quickly turn the paper round, so that it appears to have been inked during its immersion.

As for the liquid taken out of the glass with a spoon: previous to the experiment, you must fix into the bowl of the spoon a few grains of aniline black. The best way to do this is to lay a few particles in the bowl, and breathe on it, the warm breath causing them to adhere without any fear of their dropping off.

The water taken out in the spoon will turn black directly it comes in contact with the aniline dye, and can then be poured into a plate or saucer.

After both these tests have been submitted, cover the glass with the handkerchief; make your passes, and then when you desire the change to take place, take hold of the handkerchief, at the same time securing the cork at end of thread, and quickly pull both away from the glass.

This pulls the waterproof lining out of the tumbler and exposes the fishes swimming about in a glass of clear water. The lining, which must of course remain unseen, should be bunched up with the handkerchief, and put on one side, while you pass the glass round to be examined.

The Demon Lump of Sugar, and the Magic Hats.

Borrow two hats, which place crown upward, upon the table, drawing particular attention to the fact that there is nothing whatever under either of them. Then ask for a lump of sugar, at the same time informing your audience that by means of a secret process, only known to yourself, you will undertake to swallow such lump of sugar before their eyes, and yet, after a few minutes' interval, bring it under either of the two hats they may choose. The audience, expecting some ingenious piece of sleight-of-hand, are all on the *qui vive* to prevent any substitution of another lump of sugar or any pretence of swallowing without actually doing so. However, you take the identical lump of sugar chosen and crush it to pieces with your teeth. You then ask, with unabated confidence, under which of the two hats you shall bring it, and the choice having been made, place the chosen hat on your head, and in that way fulfil your undertaking.

Palmistry, or Language of the Hand, by Which the Past, the Present, and the Future may be Explained and Foretold.

OF THE PALM OF THE HAND.

(Continued from No. 3.)

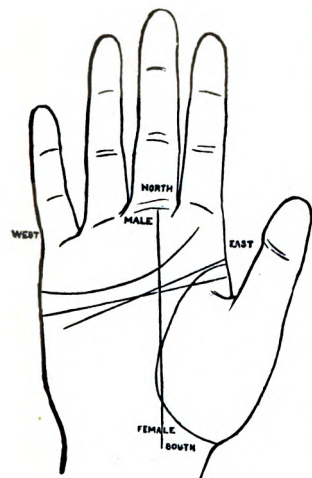
Before proceeding to explain the mounds of the hand we will make a few observations concerning the division of the palm, and the curious deductions which writers have made from it. We shall soon see that the hand is divided into three zones or parts, which are bounded by certain lines to be hereafter explained.

Our readers will perceive, when they consider the qualities attributed to certain mounts, that the upper or northern divisions of the hand contain all the manly, aggressive, and hardy qualities. The male portion of the upper part (see figure) have industry in Mercury; art based on sciences in Apollo; ambition and force in Jupiter—in the three first fingers, or rather in their bases. Mark this and continue.

Let us look now at the southern or female side—the lower portion of the hand. Here we have sensuality, imagination, love, and various feminine attributes as distinguished from hardness and aggressiveness. This is evident.

Now compare the inhabitants of the North and South countries of the world. Do we not find the hardy Norseman and the sensuous Southerner, the working, energetic Northerner and the siesta-loving Southerner? In the one case we have the worker, in the other the *dilettante*, the manly qualities as a rule in one, the feminine or easy-going attributes in the other. This is, at any rate, a curious coincidence, and is really no coincidence. It is nature—Providence—what you will. The fact remains; and the hand of man is held up in the great concourse of the world to confirm the testimony of the Creator—nothing is in vain.

It is scarcely necessary to pursue this particular portion of the subject farther. M. Desbarrolles, in his exhaustive treatise upon the "Mysteries



of the Hand," gives reasons for assigning also the terms east and west to the two sides of the hand, and argues from Europe to America. We will not follow him across the Atlantic to what he terms the "home of Egotism"; and "Egotism is the death of Art." He looks upon the Western Continent apparently as a kind of Moon which is illuminated by the Sun of the East, but when once the Sun disappears the Moon will cease to shine; it has no light of its own. "The future is not in the West; the end is there."

The chief points of the hand being now, we hope, understood, we will proceed to examine the "Mounts" and the "Lines" in their order.

(To be continued.)

Miniature Thunder and Lightning.

The articles necessary for the working of this simple experiment are a glass tumbler, a small metal tray, and a strong piece of brown paper about eight inches by six in size.

Place the tray on the tumbler, so that the opening is covered, and take care that both articles are free from moisture. Hold the paper in front of a hot fire until same is thoroughly heated, and then draw quickly between the arm and body several times to cause friction. Lay the paper on the tray, over the mouth of the glass, and immediately apply a knife blade to the edge of the tray—just touching. On this being done, there will appear a bright blue spark of electricity, accompanied by a crackling sound, thus producing thunder and lightning on a very small scale.

The operation may be repeated several times until the paper requires re-heating, etc., and the effect is, of course, heightened by the experiment being made in a darkened room.

How to Mesmerize Dogs, Cats, and Rabbits.

Make passes steadily over the eyes and down to the nose, continue the passes; if the animal trembles or becomes fidgety it is a good sign; operate with intention as you would on a human being. It is best not to close the animal's eyes with your fingers, but continue short local passes until the eyes close of their own accord, or the pupils become dilated. Sometimes a dog will resist all efforts to mesmerize him by passes, but is overcome by the gaze. The eye is a powerful agent in mesmerizing all animals.

The Soldier and His Pack of Cards.

A private soldier of the name of Richard Lee was once taken before the magistrates of Glasgow for playing cards during divine service.

A sergeant led the soldier to an English church, and when the minister had read the prayers he took the text.

Those who had Bibles took them out; but the soldier had neither Bible nor common prayer book, so, pulling out a pack of cards, he spread them before him. He first looked at one card, then at another.

The sergeant of the company saw him and said, "Richard, put up the cards; this is no place for them." "Never mind that," said Richard.

When the services were over the constable took Richard in charge, and brought him before the magistrate next day. "Well," said the bailie, "what have you brought the soldier here for?" "For playing cards in church."

"Well, soldier, what have you got to say for yourself?" "Much, sir, I hope." "Very good; if not I will punish you severely." "I have been," said the soldier, "about six weeks on the march. I have neither Bible nor common prayer book. I have nothing but a pack of cards, and I hope to satisfy your worship of the purity of my intention." Then spreading the cards before the bailie he began with the ace. "It reminds me that there is but one God. When I see the deuce, it reminds me of Father and Son. The three, it reminds me of the Father, Son, and Holy Ghost. When I see the four, it reminds me of the Four Evangelists that preached—Matthew, Mark, Luke, and John. When I see the five, it reminds me of the five wise virgins that trimmed their lamps. There were ten, but five were foolish and were shut out. When I see the six, it reminds me that in six days the Lord made heaven and earth. When I see the seven, it reminds me that God rested from the great work on the seventh day. When I see the eight, it reminds me of the eight righteous persons that were saved when God destroyed the world—viz., Noah and his wife, his three sons and their wives. When I see the nine, it reminds me of the nine lepers that were cleaned by our Saviour. There were nine out of ten that never returned thanks. When I see the ten, it reminds me of the Ten Commandments which God handed down to Moses on the table of stone. When I see the King, it reminds me of the King of Heaven, which is God Almighty. When I see the queen, it reminds me of the Queen of Sheba who visited Solomon."

“Well,” said the magistrate, “you have described every card in the pack except one.” “What is that?” “The knave,” said the bailie. “Oh, your honor must know well that that represents the first and greatest, the father of all knaves—Satan. When I count the number of cards in a pack I find fifty-two—the number of weeks in a year. I find there are twelve picture cards in a pack, representing the number of months in a year; the four suits of cards represent the four quarters of the year, and the thirteen cards in each suit stand for the number of weeks in a quarter. So you see, a pack of cards serve for a Bible, an almanac, and a common prayer book.”

Divination with Dominoes.

This trick is arithmetical in principle. A person is invited to choose a domino and to keep it concealed in his hand. He is then asked to choose either end, multiply its pips by two, add five to the product, multiply the sum so obtained by five, and add the number of pips on the opposite end of the domino. On his telling you the total, you are able at once to give the points of the domino.

To perform the trick, deduct from the number given as the final total, twenty-five. The remainder will be a number of two figures, representing the points of the hidden domino. Suppose, for instance, that the chosen domino is six-three. Twice six are twelve, and the added five make seventeen. Multiply seventeen by five and add three and you have as result eighty-eight, $88 - 25 = 63$, giving the two numbers required. If the experimenter had started with the opposite end of the domino, the result would have been the same though the intermediate figures would have been different. Thus:

$$\begin{array}{r} 3 \times 2 + 5 = 11 \\ 11 \times 5 = 55 \\ 55 + 6 = 61 \\ 61 - 25 = 36 \end{array}$$

Again giving the points of the domino, but in the reverse order.

Any piece of apparatus explained in TRICKS can be supplied by “Tricks” Publishing Company, and price may be had on application.

New Card and Egg Mystery.

A hard-boiled egg is passed for examination to prove that the shell **has** never been broken or tampered with in any way, and the same egg is placed in full view of the audience.

A card is now selected by a member of the audience, noted, and **re-**placed in the pack, which is then shuffled. The egg, which has never been out of sight of the audience, is now handed to a spectator with a request to crack and remove the shell. Upon this being done, the name of the selected card is found to be written on the white of the egg.

This trick will cause a profound sensation wherever presented, as the egg will bear the strictest examination. The secret is as follows:

Dissolve an ounce of alum in a quarter of a pint of vinegar. Now dip a camel's hair brush in the solution, and inscribe on the outside of the shell of an egg the name of the card you intend to force. Now let it dry, whereupon all traces of the writing will vanish. The egg must now be boiled for ten minutes, and it is then ready for use. When the shell is removed, whatever you have written on same will be found on the white of the egg.

Disappearance of a Card Thought of by a Spectator.

The performer passes a number of cards from hand to hand, with faces toward the audience. A spectator is now asked to remember any card he sees. Upon this being done, the performer again passes the cards from hand to hand, one at a time, when it is discovered that the card thought of has disappeared.

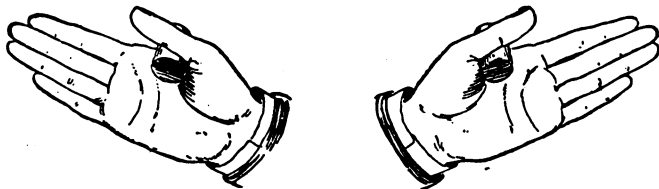
A second card is similarly treated.

To produce the above effect, the performer must obtain a pack of cards consisting only of twenty-six, but with no backs, each side being a face. On one side are pictures of twenty-six cards, and on the other side the remaining twenty-six. The cards should be arranged in a haphazard manner. When the spectator has mentally noted a certain card, the performer, under cover of his hand, turns the pack round so that the other twenty-six cards are visible to the audience. Upon their being passed slowly from hand to hand, it is found, of course, that the chosen card has vanished.

This can naturally be repeated. If desired, two or three spectators can note cards at the same time.

The Two Corks Puzzle.

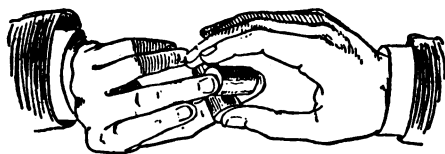
Take two wine-bottle corks and hold them as shown in Fig. 1, viz., each laid transversely across the fork of the thumb. Now with the thumb and second finger of the *right* hand (one on each end) take hold of the



cork in the *left* hand, and, at the same time, with the thumb and second finger of the *left* hand take hold of the cork in the *right* hand and draw them apart.

The above sounds simple enough, but the novice will find that the corks are brought crosswise, as shown in Fig. 2. The puzzle is to avoid this and enable them to part freely.

Solution: The secret lies in the position of the hands as they are brought together. The uninitiated brings them together with the palms



of both turned toward the body, with the consequence we have described. To solve the puzzle, turn the palm of the *right* hand *inward*, and that of the *left* hand *outward*, in the act of seizing the corks. They will then not get in each other's way, but may be separated without the least difficulty.

Why is an amiable and charming girl like one letter in deep thought, another on its way toward you, another bearing a torch, and another singing psalms?

Because she is A-musing, B-coming, D-lighting, and N-chanting.

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To Tell the Particular Name Any Person Thought of.

Write on ten cards a hundred different names, observing that the last name on each card begins with one of the letters in the word Indromacus, which letters, in the order they stand, answer to the numbers one to ten, thus:

I N D R O M A C U S
1 2 3 4 5 6 7 8 9 10

On ten other cards write the same names, with this restriction, that the first name on every card must be taken from the first of the other cards, whose last name begins with I; the second name must be taken from that whose last name begins with N; and so on with the rest. Now let any person choose a card out of the first ten, and after he has fixed on a name give it to you again, when you carefully note the last name, by which you know the number of that card. You then take the other ten cards, and, after shuffling them, show them to the person who selected a name, and ask him if he sees the one he chose; when he answers in the affirmative you look to that name, which is the same in number from the top with the card he took from the other parcel, and that will be the name he fixed on. Instead of ten cards there may be twenty in each parcel, by adding duplicates to each card, which make it appear more mysterious, and will not cause any embarrassment as you have to remember only the last name on each card. Instead of names you may write questions on one of the parcels and answers on the other.

Send in contributions that you think will be interesting to our readers; remember, we pay for everything that is accepted and published.

A Transparent Deception.

This is a very effective trick that anybody can learn in a few minutes, and all the apparatus required is a glass tumbler and a sheet of newspaper.

Place your apparatus upon the table and take a seat behind it, keeping the audience well in front of you. Then take the glass and cover it over with the newspaper, pressing the paper closely round so that it gradually becomes fashioned to the form of the glass. Then draw the paper to the edge of the table, and drop the tumbler into your lap, quickly returning the paper to the centre of the table; the stiffness of the paper, of course, still possesses the shape of the tumbler. Hold the paper form with one hand, and strike a heavy blow upon it with the other, and at the same time drop the tumbler from your lap to the floor, when it will appear as though you positively knocked the glass through the solid table.

Care must be taken to straighten the paper out directly the blow has been given, so as to prevent any suspicion that the form of the glass was simply preserved by the stiffness of the paper.

When the glass is in your lap, it can be made to slide gradually toward the ankles by sloping the legs, and if this is done there is no danger of breaking the glass when you slightly spread your feet apart to allow it to fall.

The Disappearing Quarter.

For this experiment you require a piece of glass just the size of a quarter. Procure a tumbler of water, and also a handkerchief; secretly hold the piece of glass in the palm of your hand, and borrow a quarter. Now cover the glass with the handkerchief and place the quarter underneath, but in placing your hand beneath the handkerchief substitute the piece of glass for the quarter. Then ask some one to hold the quarter over the glass; make some passes over his hand and tell him to drop the coin (as he believes the glass disc to be) into the tumbler. Everybody hears it fall to the bottom, so then remove the handkerchief and the quarter will appear to have vanished. To prove that there is no deception in the tumbler, pour the water out into a glass pitcher and hold the glass upside down. The disc will not fall out as it will stick to the bottom by suction; you can then conclude by producing the borrowed quarter from anywhere that your fancy dictates.

The Magic Whistle.

The student will not have proceeded far in his magical experience before he meets with an often-recurring nuisance, in the person of some individual, old or young, who knows, or pretends to know, the secret of all his tricks, and whose greatest delight it is, by some *malapropos* question or suggestion, to cause the performer embarrassment. The magic whistle is specially designed to punish, and, if possible, to silence, an individual of this kind. It is of turned boxwood, and yields a shrill piercing note. The performer, bringing it forward and blowing through it, announces that this whistle, so simple in appearance, has the singular faculty of obeying his will, and of sounding and not sounding at his command alone. The loquacious gentleman is pretty sure to question the fact, or is on some pretence selected to make trial of its truth. The performer places him directly facing the audience, and after himself once more sounding the whistle, hands it to him in order to try his skill. He blows vigorously, but in vain; not a sound can he produce, but his mouth and lips gradually become obscured with a white or black dust. He finally retires to his seat amid the laughter of the audience, and generally much less disposed to make himself prominent during the remainder of the evening.

The secret lies in the fact that there are two whistles—one is a perfectly ordinary instrument, but the other, though similar in appearance, does not sound, but is perforated round the inner side of the head with a number of small holes. The head unscrews, and is beforehand filled with finely powdered chalk or charcoal, which, when the whistle is blown, is forced through the holes, and settles round the mouth of the victim. The necessary exchange of the two whistles will not be regarded as offering any difficulty. This whistle can be procured through "Tricks Publishing Company," New York.

A Rapid Pass with Six Coins.

Hold six half-dollars by their edges between the two middle fingers and thumb tips. Move the hand toward the left at the same time, allowing the coins to jump from the fingers to the palm, where you grip them.

The above may sound difficult and is, in fact, difficult when first attempting it, but with practice it is quite easy, and if properly executed it produces a brilliant effect.

To Rub One Dime into Three.

This is a simple little parlor trick, but will sometimes occasion great wonderment. Procure three dimes of the same issue, and privately stick two of them with wax to the under side of a table, at about half an inch from the edge, and eight or ten inches apart. Announce to the company that you are about to teach them how to make money. Turn up your sleeves, and take the third dime in your right hand, drawing particular attention to its date and general appearance, and indirectly to the fact that you have no other coin concealed in your hands. Turning back the table cover, rub the dime with the ball of the thumb backward and forward on the edge of the table. In this position your fingers will naturally be below the edge. After rubbing for a few seconds say, "It is nearly done, for the dime is getting hot"; and, after rubbing a moment or two longer with increased rapidity, draw the hand away sharply, carrying away with it one of the concealed dimes, which you exhibit as produced by the friction. Pocketing the waxed dime, and again showing that you have but one coin in your hands, repeat the operation with the remaining dime.

Pool Trick—How to Get a Ball into the Opposite Pocket without Touching a Hat (Placed on Centre of Table), with the Ball or Lifting it off the Table.

Place a derby hat, brim downward, over the centre spot; the narrowest parts of the hat, viz., the sides, facing the middle pockets. The object of the trick is to get the ball into the opposite pocket without touching the hat or lifting it entirely off the table. Aim at the other pocket, just as though no obstacle intervened, and strike your ball with just sufficient strength to take it into the pocket. Just before it reaches the hat, put the tip of the cue under the brim and lift it up just enough to let the ball go under the hat; then withdraw the cue sharply, and the hat will rock the reverse way, letting the ball out, which goes serenely on its way and eventually falls into the pocket. If this move has been adroitly executed, the ball will not touch the hat at all.

When practising this, do not make any hurried movements, but just take it quietly and slowly, and you will be surprised at the slick way you can do it.

Solution of the Flock of Geese Puzzle which Appeared in July 15th Issue of "Tricks."

The number of the flock was 36. For, taking the lowest number (4) which is divisible by 2 and by 4 (as, from the conditions of the problem it is clear that the required number must be), and going through the process suggested with such number, we have the following result: $4 + 4$ (as many more) $+ 2$ (half as many more) $+ 1$ (one-fourth as many more) $= 11$

Dividing 99 (the total to be obtained after going through the same process with the actual number in the flock) by the number thus obtained we find the quotient to be 9. Four, therefore, multiplied by 9 ($= 36$) should be the required number. Putting it to the test, we find that $3 + 36 + 18 + 9 = 99$, exactly answering the conditions.

The following are those entitled to a year's subscription free, whose solution were the first received and all conditions as required complied with

Frank Reed, 704 W. Fayette St., Baltimore, Md.

Miss Olive H. Waring, 2109 O St., N. W., Washington, D. C.

Horace Noyes, Honesdale, Wayne Co., Pa.

Walter M. Jackson, 31 Allston St., Allston, Mass.

Wm. A. Reinhardt, 1339 Hull St., Baltimore, Md.

R. E. Morehouse, State St., Seneca Falls, N. Y.

Martin Relyea, Waterford, N. Y.

James A. Kelley, 803 Edgemont Ave., Chester, Pa.

Herbert J. Epple, 1116 Parade St., Erie, Pa.

Without signature from Norristown, Pa. (Would be pleased to have party send name and address.)

The Shepherd and His Sheep Puzzle.

A shepherd was asked how many sheep he had in his flock. He replied that he could not say, but he knew if he counted them by twos, threes, by four, by fives, or by sixes, there was always one over; but if counted them by sevens, there was none over. What is the smallest number which will answer the above conditions?

Solution.—To ascertain the number of the flock, find in the first place the least common multiple of 2, 3, 4, 5, and 6—*i.e.*, 60. Then take lowest multiple of this, which, with 1 added, will be divisible by 7. It will be found to be 301, which is the required answer.

The Magnetized Cards.

This is a very effective trick, and one that may be presented at close quarters without fear of detection. In effect it is as follows: 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 finger; 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 Cards Revealed by the Looking-Glass.

This is rather a joke than a feat of magic, but it will create some fun and may often be kept up for some time without being discovered. Take up your position on one side of the room, facing a good-sized mirror. Make your audience stand or sit facing you, when they will of course, have their backs to the glass. Offer the cards to be shuffled and cut. Take the top card and hold it high up, with its back to you and its face to the audience. As it will be reflected in the mirror opposite you, you will have no difficulty in naming it, or any other card in like manner till your audience either finds you out or have had enough of the trick.

upon the palm of her hand; tapping with her finger the number of raps to correspond with the number of the letter in the alphabet. Thus, eight taps "h," then a pause, fifteen taps for "o," etc. The medium can, if she wishes, spell the name, or say it right out, always saying that the curious phenomenon is the result of an extremely delicate mental action. Other shorter spelling codes can be invented by any one with a little ingenuity.

The Penetrative Pin.

Taking a pin, to all appearance you seem to drive it through your forehead, afterward taking it from the back of your head. This effective and easy little trick is performed as follows:

Take a pin between the thumb and second finger of your left hand, held palm upward, the point of the pin is held against your forehead, the right hand approaches, and, at the count of one, two, three! seems to strike the pin with great force through your forehead; at the count of two, however, just the fraction of a second before you strike, the pin is allowed to drop into the palm of left hand, which now seems to take it from the back of your head. This is very easy, and produces a perfect illusion as a trial will show. An additional effect may be made by having a duplicate pin stuck in the collar of your coat at the back; again appear to strike pin through your forehead, this time the empty right hand takes the duplicate pin from the collar. This makes the trick still more puzzling.

The Little Balancer.

A little figure may be made so as to balance itself very amusingly. Get a piece of wood about two inches in length; cut one end into the form of a man's head and shoulders, and let the other end taper off gradually to a fine point. Next furnish the little man with wafers, shaped like oars, instead of arms, which wafers may be somewhat more than double the length of his body and shaped like a long knife blade pointed on the shoulder end. Insert them in his shoulders, and he is complete. When you place him on the tip of your finger, if you have taken care to make the point exactly in line with the centre of his body, and have put the wafers accurately in their places, he will preserve his balance even if blown about, provided he is not blown with so much force as to drive him off his perch.

Patience Game—Caesar.

Select from a whist pack nine cards, namely, an ace, a two, a three, a four, a five, a six, a seven, an eight, and a nine. The rest of the pack are thrown aside.

Of your nine cards make three rows of three each, one above the other, endeavoring so to arrange them that the number of "pips" in each row, horizontally, vertically, or obliquely from right to left or left to right, shall invariably make the total "fifteen." You may transpose the cards as often as you please till you obtain the desired result.

Solution: Arranged in an ordinary "magic square" as under

2	7	6
9	5	1
4	3	8

it will be found that the above answers the requirement of counting fifteen in every direction.

Pool Trick—To Pocket Three Balls in Three Different Pockets in One Shot.

This sounds rather startling, but it is one of the easiest to accomplish.

Place a ball just on the edge of each pocket of the bottom end of the table, so that a slight touch will make them roll in; then arrange two cues lying parallel with each other, with the butt ends just touching the balls. Put the other ball in balk and, striking it just above the centre, play a straight shot up to top cushion and back. On coming in contact with the cues the ball will jump the table, when it is caught in the performer's coat pocket, which is held ready; the slight touch given to the cues will knock the other balls into their respective pockets, and the trick is done exactly as stated before taking the shot.

To Hypnotize a Pigeon.

Put a small piece of white putty on the end of its beak, hold it steady for a minute till its attention is arrested by the object, the eyes will converge as in the human subject, and the pigeon will be hypnotized; it sleeps, or becomes rigid, but cannot be made to do anything in this state. To wake it up again, blow on it, or wave a handkerchief before it, or make a noise.

Eatable Candle Ends.

Take a large apple and cut out a few pieces in the shape of candle ends, round at the bottom and flat at the top—in fact, as much like a piece of candle as possible. Now cut some slips from a sweet almond, as near as you can to resemble a wick, and stick them into the imitation candles. Light them for an instant to make the tops black, blow them out, and they are ready for the trick. One or two should be artfully placed in a snuffer tray or candle stick; you then inform your friends that during your “travels in the Russian Empire” you learned, like the Russians, to be fond of candles; at the same time lighting your artificial candles (the almonds will readily take fire and flame for a few seconds), pop them into your mouth, and swallow them one after the other.

An Eggstraordinary Eggsperiment.

To remove an egg from one wine glass to another without touching either the egg or the glasses.

To perform this trick arrange two wine glasses touching each other and in a direct line from you. In the glass nearer to you place an egg with its smaller end downward. Now blow suddenly and sharply 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.

Magnetic Writing.

Write with the pole of a magnet upon a thin steel plate (such as a saw blade). If the plate is then sprinkled with metallic spangles the writing, which is quite invisible in itself, will come out in the lines of the spangles that stick to the magnetized parts; this magic writing will continue in a steel plate many months, and in the case of a thought-reading experiment, where the word to be chosen is known beforehand, will prove a very effective finale.

Which animal travels with the most, and which with the least luggage?

The elephant the most, because he never travels without this trunk. The fox and the cock the least, because they have only one brush and comb between them.

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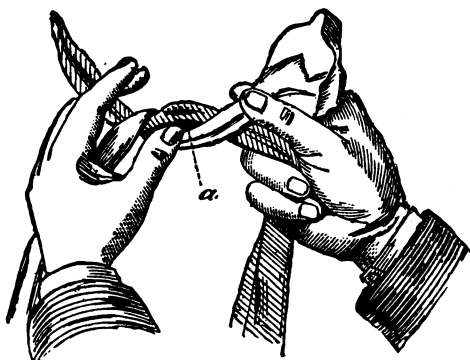
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The Handkerchief That Cannot be Tied in a Knot.

The performer, having borrowed a handkerchief, pulls it this way and that, as if to ascertain its fitness for the purpose of the trick. Finally, twisting the handkerchief into a sort of loose rope, he throws the two ends one over the other, as in the

ordinary mode of tying, and pulls smartly; but instead of a knot appearing, as would naturally be expected, in the middle of the handkerchief, it is pulled out quite straight. "This is a very curious handkerchief," he remarks; "I can't make a knot in it." The process is again and again repeated, but always with the same result. The secret is



as follows: The performer, before pulling the knot, slips his left thumb, as shown in accompanying figure, beneath such portion of the "tie" as is a continuation of the end held in the same hand. The necessary arrangement of the hands and handkerchief, though difficult to explain in writing, will be found quite clear upon a careful examination of the figure.

A Handy Method of Weighing a Letter.

A silver dollar weighs very nearly an ounce. Hence, any letter not heavier than a dollar will go for a single two-cent stamp. A five-cent piece added will give the exact ounce. If you have not the silver dollar, five nickels and a small copper cent will give the ounce.

The Practical Ventriloquist.

(Continued from Vol. I., No. 3.)

It may be opportune at this point to expose the fallacy of an idea, now so common, that the voice of the ventriloquist is thrown from one place to another at his desire. To that mirth-provoking work, "Valentine Vox," this misconception indubitably owes its origin, the incidents of the volume being based on illusions produced by this imaginary "throwing of the voice." It is certainly a strange fact that in the present day, when education has made such universal advancement, so much ignorance should prevail concerning so simple a subject. There is a considerable number of persons existing who give credence to the possibility of every illusion mentioned in Mr. Cockton's diverting productions, whereas the slightest consideration should be convincing that while many would be extremely unlikely, the majority would prove absolutely impossible. People seem to suppose that the voice of the ventriloquist is encased in an aerial covering, and that it can be blown forth like a bubble until it reaches a given spot, where it may be released at his will. It need hardly be added that the fortunate possessor of such a vocal weapon could inflict endless torture upon unwelcome mothers-in-law and importunate creditors.

The uncertainty of the direction from which sounds appear to proceed, and which, at one time or another, every one must have noticed, forms one of the most important auxiliaries in the ventriloquial deception. How often in rural walks are sounds heard, the source of which is exceedingly difficult to determine! A striking example of this uncertainty is furnished by those mechanical automata without which no so-called "ventriloquial" entertainment of the present day is deemed complete. The operator, by a perfect control of the facial expression, carries on a conversation with these figures, the mouths of which are made to move correspondingly with the words they are supposed to utter in reply. The ears of the audience naturally refer the voices to the wooden dolls, and even while the spectators are convinced of the absence of speech in inanimate objects, the sense of hearing is so unreliable that the illusion is rendered perfect. That two or more persons can be led to believe that a given sound emanates from various directions may be proved in the following manner: Let the ventriloquist stand on the platform of a large building

where there are several windows at a reasonable distance from the audience, and of the same height from the ground. Let him divide the assembly into three sections, each of which must be requested to listen to the sound as it is made to proceed from the particular windows indicated—the attention of each section to be concentrated on a different window. With his back to the audience (so that their imagination be not disturbed by any perceptible gesture of the experimentalist) let him call out, "Halloo! who's there?" If the voice in reply is of the same loudness, quality, and tone as that which would have resulted had any one actually spoken from a similar distance, it will be distinctly recognized by the three divisions of the audience as proceeding from that particular direction allotted to them. From this it will correctly be inferred that when the distant voice is acquired, the variety of illusions that can be produced will be legion, and will mainly depend upon the ingenuity of the successful student.

We could occupy the time of the reader in explaining the theory of sound, and could quote lengthily from various authors who have given attention to the subject. As our object, however, is to produce a practical treatise, we shall proceed with our task, leaving the reader to seek any theoretical information for himself, should he find it necessary.

(To be Continued.)

The Three Jealous Husbands.

Three jealous husbands, travelling with their wives, find it necessary to cross a stream in a boat which only holds two persons. Each of the husbands has a great objection to his wife crossing with either of the other male members of the party unless he himself is also present. How is the passage to be arranged?

For the sake of clearness, we will designate the three husbands A, B, and C, and their wives, *a*, *b*, and *c*, respectively. The passage may then be made to the satisfaction of the husbands in the following order:

1. *a* and *b* cross over, and *b* brings back the boat.
2. *b* and *c* cross over, *c* returning alone.
3. *c* lands, and remains with her husband, while A and B cross over. A lands, B and *b* return to the starting-point.
4. B and C cross over, leaving *b* and *c* at the starting-point.
5. *a* takes back the boat, and *b* crosses with her.
6. *a* lands, and *b* goes back for *c*.

The Cut String Restored.

This is a trick of such venerable antiquity that we should not have ventured to allude to it were it not that the mode of working which we are about to describe, though old in principle, is new in detail, and much superior in neatness to the generally known methods. After having offered the string, which should be about four feet in length, for examination, the performer takes the ends (pointing upward) between the first and second finger and thumb of the left hand, and the first finger and thumb of the right hand, letting the remainder of the string hang down in a loop be-

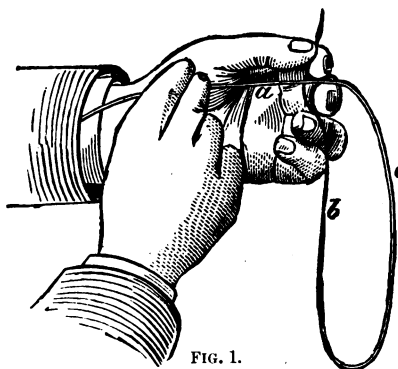


FIG. 1.

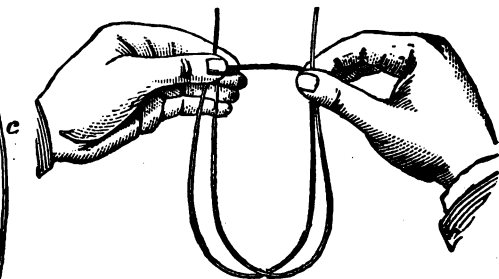


FIG. 2.

tween them. Now bringing the right hand close to the left, he draws that portion of the string which is held in the right hand toward himself between the first and second fingers of the left hand (thus crossing at right angles that end of the cord which is held in the left hand), continuing to pull until half the length of the string has passed the left hand, and at the same time slipping the third finger of the left hand between the two parts of the string, which will thus be as shown in Fig. 1, in which, for convenience of reference, the three lines in which the string now hangs are marked *a*, *b*, and *c*, and one-half of the string is shown black, and the other half white, though of course there would be no such difference of color in the original.* The first finger and thumb of the right hand, still retaining the end which they already hold, seize the portion *b* at the point marked with that letter, the third finger of the left hand at the same time drawing back the portion *a* toward the palm of the hand. The string will

*It should be mentioned that, in order to economize space in the diagrams, the actual length of the string is represented as much shortened.

thus be brought into the position shown in Figs. 2 and 3 (in the latter of which, for the sake of clearness, the thumbs are made transparent), the part now held horizontally between the two hands, which appears to be the middle of the string, really being only the immediate continuation of the end held in the left hand. The whole operation of arranging the string in proper position, though tedious to describe, does not take half a second in practice. The performer next requests some person to cut the string, thus arranged, in half, and this being (apparently) done, he transfers the string altogether to the right hand, keeping the point of junction of the crossed pieces hidden between the finger and thumb (see Fig. 4). He now gives either end to some one to hold and, placing his open left hand near to the end thus held, winds the string rapidly round it, sliding off as he does so the short piece, which, as soon as it is clear of the longer

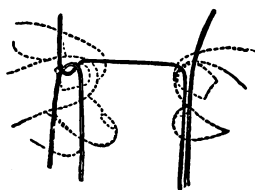


FIG. 3.

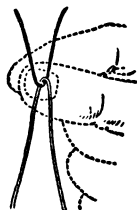


FIG. 4.

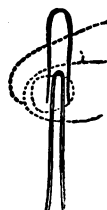


FIG. 5.

portion, he presses with his thumb between the second and third fingers of the same hand. On again unwinding the string from the left hand, it is found apparently whole as at first.

The principle of the trick being very generally known, you will frequently find some one of the audience proclaim his acquaintance with it, and declare that you have merely cut a short piece off the end of the string. "Pardon me," you reply, "my dear sir; that method of performing the trick has long since been exploded. I will at once show you that I do not make use of any such shabby expedient. Of course, if a piece was, as you suggest, cut off the end, the string would be that much shorter after the operation. Will some one be kind enough to measure it?" While this is being done, you secretly double in a loop the little piece which was cut off on the former occasion, and which has still remained in your right hand. When the string is returned to you, you double it in half, and allow it to hang down between the first finger and thumb of the right hand, drawing up immediately above it the little loop you have just

formed (see Fig. 5). You now ask some one again to cut the string, which he apparently does, in reality merely dividing the little loop. You go through any magical gesticulations you please, and ultimately again conceal the cut ends between the fingers, and produce the string once more restored. On being measured, it is found to have lost nothing of its length.

The trick in this second form being performed by wholly different means, the repetition will puzzle even those who knew, or believed they knew, the *modus operandi* in the first case.

The Knotted Handkerchief.

Required, to take a handkerchief, twisted ropewise, by its opposite ends, and, *without letting go of either end*, to tie a knot in the middle.

Solution: The secret lies in the manner of taking hold of the handkerchief. This is laid, twisted ropewise, in a straight line upon the table. The performer then folds his arms, the fingers of the right hand coming out *above* the biceps of the *left* arm, and the fingers of the left hand being passed *below* the biceps of the *right* arm. With the arms still in this position, he bends forward and picks up the handkerchief, the right hand seizing the end lying to the left, and the left hand that which lies to the right. On drawing the arms apart, it will be found that a knot is formed upon the centre of the handkerchief.

The Magnetic Hat.

Have a loop of black thread hanging around your neck, as a necklace would hang. Borrow a hat, and in the act of brushing it place the lower part of the loop of thread under it. Now it is quite evident that if you press downward on the crown of the hat the thread will prevent its falling, and the hat will have the appearance of sticking to your fingers. It may be floated about in any direction, and may also be detached instantly. A few preliminary passes will add to the mystery.

Item of Interest.

The point of the compass may be determined by the aid of an ordinary watch. It is simply necessary to bring the watch in a position so that the hour hand is directed toward the sun. The south then lies exactly midway between whatever hour it may happen to be and the numeral XII on the dial.

Match Puzzle.

Twenty-four matches being arranged on the table so as to form nine squares as in Fig. 1, required to take away eight matches and leave two squares only.

Solution : Take away the matches forming the inner sides of the four squares, when you will have left two squares only, the one in the centre of the other, as in Fig. 2.

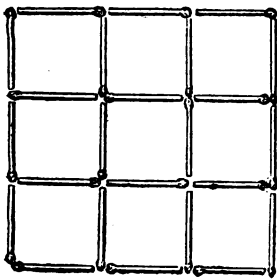


FIG. 1.

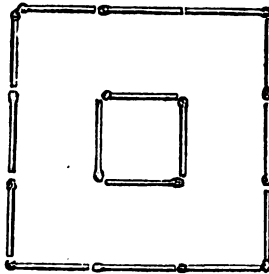


FIG. 2.

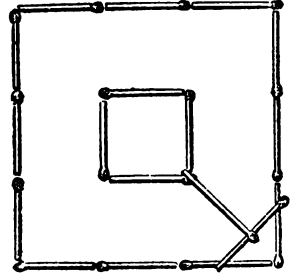


FIG. 3.

Having formed the two squares, as above, to form with two matches only, a bridge from the one to the other.

Solution : It will be found that the distance between the external and inner squares is too great to be bridged by the length of a single match, so construct the bridge as per Fig. 3.

To Extract a Coin from a Folded Paper.

The paper should be square, moderately stiff, and about four times the diameter of the coin each way. Place the coin in the centre, and fold down each side fairly over it, showing at each stage that the coin is still there. Two sides having been folded, take the paper and coin upright in the right hand. Fold over the upper end, at the same time allowing the coin to slide down into the lower. Fold this latter over with the coin in it, and give all to some one to hold. The paper still contains the coin, but instead of being, as the spectators suppose, in the middle, it is really in the outer fold, whence you can let it slide out into your hand at pleasure.

The Magnetic Knife.

This is a very popular party trick, because at such festive gatherings there are knives in plenty; and all that has to be done is to pick one up and lay it upon your fingers, when it will be found to remain there unsupported by any tangible reason.

The trick can be performed in two ways, and both are clearly described in the drawings.

For the first method the knife is laid upon the fingers of the right hand, while the left seizes the wrist, and then under cover of turning the hand over, the first finger of the left hand is placed on the handle; therefore when the right hand is held back uppermost, the absence of the left index finger is unnoticed, and the knife is suspended by an invisible support.

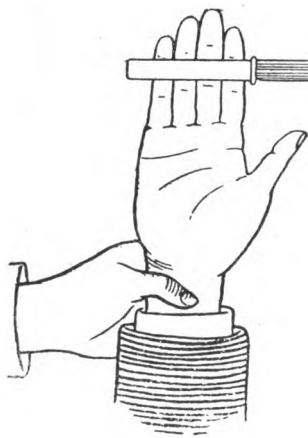


FIG. 1.

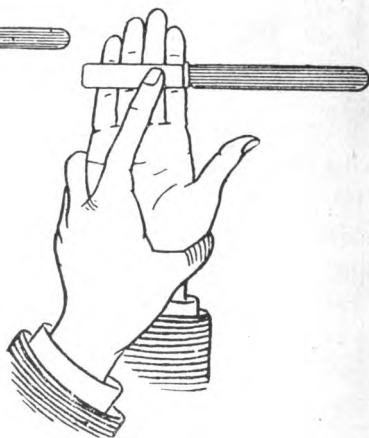


FIG. 2.

The second method is secretly to insert another knife up your sleeve, the tip of which is used as the support for the magnetized blade, and as an additional security the left hand is rested upon the right arm, thus holding the hidden blade perfectly tight. Now everything should be clear; first come forward with the knife and say:

“Ladies and gentlemen: I have the honor of exhibiting a few experiments in natural magic, which will, I trust, afford you some little amusement.

"I shall first take an ordinary knife, which I would ask you to examine. Now you all know that if a piece of steel is rubbed on a magnet the steel immediately becomes magnetized, and will attract other objects

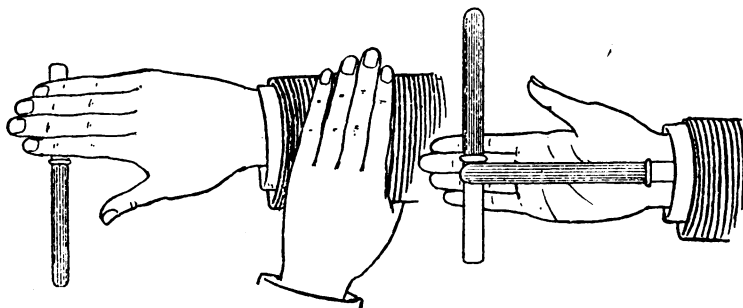


FIG. 3.

FIG. 4.

in the same manner as an ordinary magnet. My hand, if rubbed by this knife, acquires, by virtue of the electric fluid thereby generated, the faculty of attracting other bodies. I have only to rub it so, to develop in it the mysterious power in question."

So saying, pass your fingers up and down the knife, and then leave it suspended by either of the methods described, and the patter should have taken the attention of the audience away from so simple a contrivance as a concealed knife or hidden finger, and they will be trying to puzzle out the answer by some abstruse principle of electricity.

Magic Made Easy.

Borrow a quarter and a penny, and hold them one in each hand; with the hands open, in front of you, the hands being about two feet apart. Now close the hands, and announce that you will make the coins change places without again opening your hands, which you will proceed to do accordingly.

How is it done?

This puzzle depends on a double meaning. The spectators naturally prepare themselves for some more or less adroit feat of jugglery, but you perform your undertaking by simply crossing the closed hands. The right hand (and the coin in it) is now where the left was previously, and *vice versa*.

Palmistry, or Language of the Hand, by Which the Past, the Present, and the Future may be Explained or Foretold.

(Continued from No. 5.)

THE MOUNDS OF THE HAND.

The most casual observer of his hand will notice that at the base of each finger in the palm of the hand is a mound or rising, or a depression (see Fig. 3). Each of these corresponds to a planet, and the star may be fortunate or unfortunate according to its development, and to the corresponding influences of the lines and marks or signs.*

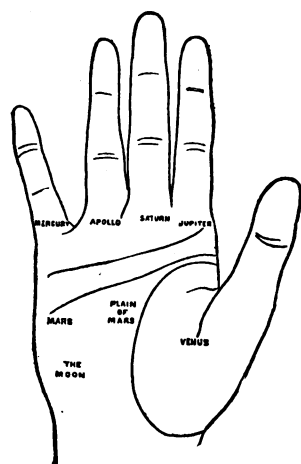


FIG. 3.

The thumb is most important; round its mount runs the line of life; the thumb in Palmistry is the life, and its influence may be benefited or counteracted by the other little hills which the hand is heir to. The mount of the thumb is sacred to *Venus*.

The mounts beneath the four fingers are—commencing with the index—*Jupiter*, *Saturn*, *Apollo* (the Sun), *Mercury*. The Mount of *Mars* is at the side of the hand opposite the thumb, immediately below the Mount of *Mercury*. The Mount of the *Moon* is beneath *Mars* at the base of the hand opposite the Mount of *Venus*. We may again observe that

the upper or north of the hand is *Male*, the lower portion, near the wrist, the southern, or *Female* part. The accompanying diagram and the one in first article will assist our readers in determining the various positions of the mounds.

It may be accepted that when the various hills are properly placed in the positions indicated, they argue the possession of the qualities belonging to each planet. For instance, *Jupiter* indicates pride, *Saturn* fatality, *Apollo* art or riches, *Mercury* science or wit, *Mars* self-restraint or perhaps

* We use the customary planetary terms, because they serve to elucidate our meaning, and distinguish different characteristics, but it must not be supposed that we mix astrology and such like charlatanism with our science.

cruelty, the Moon folly or imagination, Venus love, even to excess and ill-regulated passion.

We must also understand that when these mounds are very slight, their absence indicates the want of the quality in question. A cavity means that a corresponding fault is inherent, while a great excess is equally a defect unless counteracted by the influence of the lines. Perhaps a classification of the various qualities of the mounts and their possible meanings will be more intelligible than a long explanation. Let us commence with the thumb, the seat of affection.

The Mount of Venus is at the root of the thumb. The line of Life encircles it as a river flows beneath a mountain. "Life is dependent on Love." The presence of the mount supposes grace, beauty, melody in music, dancing, a desire to please, tenderness, politeness, and kindred social virtues which attract the opposite sex. *The absence of the mount* does not necessarily indicate vice, but it argues want of energy, selfishness, coldness, and want of soul generally. *In excess* it portends vanity, license, idleness, faithlessness, coquetry, etc., to an extent commensurate with the abnormal development, if unchecked by religion and good sense.

(*To be Continued.*)

When Will They Get It?

Seven guests at a restaurant came, the first every day, the second every other day, the third every third day, and so on to the seventh, who came once a week only. The host, in a liberal mood, declared that on the first day all came together he would treat them to a dinner gratis.

How soon, according to the above order of rotation, would they be in a position to claim his promise?

Solution: In 420 days; 420 being the least common multiple of 1, 2, 3, 4, 5, 6, and 7.

A Mis-deal.

A celebrated Scotch divine had just risen up in the pulpit when a gentleman in one of the front-pews took out his handkerchief to wipe his brow, forgetting that a pack of cards were wrapped up in it, when the whole pack was scattered. "O man, man!" exclaimed the minister, "surely your psalm-buik has been ill bound."

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The Hieroglyph Puzzle.

The puzzle to which, on account of its quaint shape, we have given the above name is as depicted in Fig. 1. The problem is to disengage the ring.

Solution: Hold the puzzle by the diamond-shaped handle, and with the opposite hand raise what, for want of a better name, we may call the "triangle" up the perpendicular loop, as shown in Fig. 2. It will be found

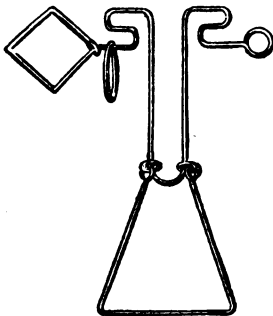


FIG. 1.

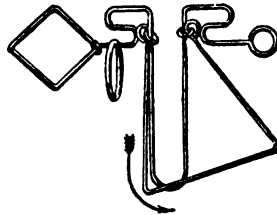


FIG. 2.

that the triangle does not work rigidly on the loop, but that either side of it may in turn be brought close to the loop. Availing yourself of this fact, work the ring down the left-hand side of the triangle and loop simultaneously in the direction shown by the arrow. When it reaches the bottom of the loop, push the triangle over to the left, and thence work the ring in like manner up their *right* sides. When it reaches the top of the loop on the right-hand side it will be free.

To Discover the Total Value of Cards Underneath.

FOUR PACKETS OF CARDS HAVING BEEN FORMED FACE DOWNWARD ON THE TABLE, TO DISCOVER THE TOTAL VALUE OF THE UNDERNEATH CARDS.

This trick must be performed with the piquet pack of thirty-two cards. Invite one of your spectators privately to select any four cards, and to place them, separately and face downward, on the table; then, counting ace as eleven, a court card as ten, and any other card according to the number of pips, to place upon each of these four so many cards as, added to its value thus estimated, shall make fifteen. (It must be remembered that *value* is only to be taken into consideration as to the original four cards, those placed on them counting as one each, whatever they may happen to be.) You meanwhile retire. When the four heaps are complete, advance to the table, and observe how many cards are left over and above the four heaps. To this number mentally add thirty-two. The total will give you the aggregate value of the four lowest cards, calculated as above mentioned.

You should not let your audience perceive that you count the remaining cards, or they will readily conjecture that the trick depends on some arithmetical principle. You may say: "You will observe that I do not look even at one single card"; and so saying, throw down the surplus cards with apparent carelessness upon the table, where they are sure to fall scattered to enable you to count them without attracting attention.

To Wrap a Coin Apparently in a Handkerchief.

Hold the coin in the left hand, between the thumb and first and second fingers. Throw the handkerchief over it, then apparently take hold of the coin within the handkerchief with the thumb and first and second fingers of the right hand, and draw it off; but in so doing let the coin slip down into the left palm. Bring the folded edge of the handkerchief over the coin and wrap up the latter in it, as nearly as possible in the position it would have occupied had your pretence been reality. The handkerchief with the coin is then given to some one to hold, with a request that he will grasp it tightly. He feels the coin within, and does not suspect that it is in reality outside the handkerchief, ensconced in a double fold.

A Good Coin Trick.

The performer borrows a half dollar, and taking it in the hand and bending the left arm, pretends to rub the coin into the left elbow. The coin drops on the floor, but he picks it up and tries again. Again it drops, and again he picks it up, but this time with the left hand, when he takes it apparently with the right, but really by means of the drop leaves it in the left hand. The fingers recommence the rubbing of the elbow, as though they still held the coin; but meanwhile the left hand, which is brought by the bent position of the arm closer to the neck, drops the coin inside the performer's collar, to be found at pleasure. Meanwhile the performer continues the rubbing, presently removing the fingers, and showing that apparently the coin has passed into his elbow, both hands being empty.

To Stand an Egg Upright.

By taking an egg (a long one is the best), and well shaking it so that the yolk may be broken and mixed with the white, it can be balanced by any one with a steady hand upon its broad end. A piece of glass, or slate, or any smooth and even surface, is best adapted for this experiment. Another and surer way to accomplish the above feat is to sprinkle a few grains of salt on the centre of a china plate and stand an ordinary egg upon them, which it will readily do as the grains of salt prop up the egg and prevent it from rolling or slipping. You can then challenge the audience to repeat the experiment, which they find impossible as you allow the salt to spill on the floor in the act of bringing the plate and egg to them.

The Magic Glass of Water.

Put a pinch of finely ground and sifted red sanders in a glass of water, and the liquid will at once assume a red color similar to that of claret. If this liquid be poured into another glass, previously rinsed with a few drops of vinegar, it will assume a beautiful tint, resembling that of brandy. If a little potassa be added to it, it will change back to its original color, and, finally, if a little alum be introduced, it will become as black as ink; so that, to a person not in the secret, it would seem as if claret, brandy, and ink had been obtained from a simple glass of water.

To Make a Card Stand Upright on the Table.

This is a simple little trick, and not of sufficient importance to be performed by itself. But in conjuring it is necessary to introduce a certain amount of "by-play," more especially if you should happen to have among your audience one who seemed to consider that everything you did was very simple, and said, as many persons will frequently do, "that he can do this or that himself." Get such a person to step forward, apparently to shuffle or draw a card for you, and when he has drawn one, ask him to stand it on the table. No doubt he will look at you, and if he does try to do so, the card will most naturally fall flat. Now tell him that he does not go the right way about it, and taking the card from him you carefully place it on the table, when to his astonishment it will remain standing upright. The secret of this is that you yourself use a small and simple piece of apparatus, in fact, a strip of tin or brass, about an inch and a half in length and half an inch in width, bent very slightly to the bottom of the interior surface. Have a small piece of lead soldered about an eighth of an inch thick and about three-quarters of an inch in length. On the outer surface of the tin or brass plate have spread a thin layer of bees-wax. You have this concealed in your hand, and in the act of palming the card on the table you slip this apparatus behind the card, nipping the card at the bottom, apparently to steady it, but in reality to cause the card to adhere to the waxed side. The weight of the lead on the other side acts as a counterpoise, thus allowing the card to stand upright. The wax will not leave any mark on the card, and the slip can be removed in the act of lifting the card from the table.

The Magic Toothpick.

A wooden toothpick vanishes from your finger tips like a flash. To accomplish this effect you must have a plain finger-ring on the third finger of your right hand; now you take the toothpick between the thumb and first finger of right hand and gently push by means of the thumb the lower end between the second and third fingers, and down through the finger-ring at the back. Now by a quick push of the thumb you can crowd the toothpick on to the back of the hand, where it will be securely held by the upper point being under the ring.

A Singular Subtraction.

Required to subtract 45 from 45 in such manner that there shall be 45 left.

Solution. This is somewhat of a quibble. The number 45 is the sum of the digits 1, 2, 3, 4, 5, 6, 7, 8, 9. The puzzle is solved by changing these in reverse order, and subtracting the original series from them, when the remainder will be found to consist of the same digits in a different order, and therefore making the same total, viz., 45:

$$\begin{array}{r} 9\ 8\ 7\ 6\ 5\ 4\ 3\ 2\ 1 = 45 \\ 1\ 2\ 3\ 4\ 5\ 6\ 7\ 8\ 9 = 45 \\ \hline 8\ 6\ 4\ 1\ 9\ 7\ 5\ 3\ 2 = 45 \end{array}$$

Magic Vapor.

Provide a glass tube about three feet long and half an inch in diameter; nearly fill it with water, upon the surface of which pour a little colored ether; then close the open end of the tube carefully with the palm of the hand, invert it in a basin of water, and rest the tube against the wall. The ether will rise through the water to the upper end of the tube; pour a little hot water over the tube, and it will soon cause the ether to boil within; and its vapor may thus be made to drive nearly all the water out of the tube into the basin. If, however, you then cool the tube by pouring cold water over it, the vaporized ether will again become a liquid and float upon the water as before.

A Rejected Proposal.

Johnny and Tommy met again. "I have now just twice as much as you have," said Johnny; "but if you were to give me a penny I should have three times as much." "No, thank you," said Tommy; "but give me two cents, and we shall be equal." How much had each?

Solution. Johnny had eight cents, and Tommy four cents.

Incombustible Linen.

Make a strong solution of borax in water and steep in it linen, muslin, or any article of clothing; when dry, they cannot easily be inflamed. A solution of phosphate of ammonia with sal ammoniac answers much better.

Coin and Hat Trick.

Turn a tumbler upside down upon the table and place a penny on top of it. Now cover the coin and glass with a hat, and make some terrible cabalistic passes over it; ask the audience if they still believe the coin to be on the top. Some sceptic won't believe you, therefore get him to come forward and see for himself. Raise the hat and show him the coin; then say:

"Are you quite certain the coin is on the top now?"

"Yes."

"You don't think I could convince you that it wasn't if it really was, do you?"

"No."

"Then just raise the hat."

He does so, but still the coin is there; and elated to think that he has outwitted the wonder-worker, your assistant calls everybody's attention to the unmoved penny.

"What," you say, "the coin is on the top now?"

"Yes," answers the gentleman, beaming at his own smartness in spoiling your trick.

But the fun is not spoilt, because you just take a look at the penny, saying, "Still on the top?"

"Yes, yes, still there," answers your excited assistant, who immediately collapses when you gravely remark:

"Why, that's not the top, it's on the bottom."

The Concealed Coin.

You must first procure an ordinary glass tumbler, and invert it on the table. Then request anybody present to lend you a penny. Placing the coin on the top of the glass you leave the room, telling the company at the same time, that if a person will take the penny and conceal it, you will tell them, when you return, which person has it.

Some one having concealed the coin, you make your appearance, and request each one round the table to place their first finger on the glass, one after another, and *not* all at once. This done, you take up the glass, and place it to your ear, remarking at the same time that by the aid of the

sound which you hear, you will be able to tell which person has the coin. Then you listen for a second or two, put down the glass, and turning to the person who has the coin, make some remark, such as "Mr. —, please give me the penny." Whereupon the person addressed produces the coin, and hands it to you.

How you got to know who possessed the coin will seem remarkable to the company, you having been out of the room when the coin was taken off the glass and concealed.

This is how it is done: When you tell the persons to place their fingers upon the glass, your confederate, who is one of them, must place hers on after the person who has the coin. This mode will not easily be detected, as will be found when once tried, and may be performed *ad libitum*.

Indian Sand Trick.

This trick has been made famous by the Hindoos, who for many centuries contrived to retain the secret. It consists of placing ordinary sand in a basin full of water, stirring the water and taking out the sand in handfuls, perfectly dry. It need scarcely be said that without previous preparation it is impossible to effect this. Take two pounds of fine silver sand, place it in a frying-pan, and heat well over a clear fire. When the sand is thoroughly heated place a small piece of grease—the composition of a paraffin candle preferred—among the sand, stirring it well up to get it thoroughly mixed. Then let the sand get cold. You place into a basin of cold water two or three handfuls, then stir the water well. It will be found that the sand repels the water, and can be drawn out perfectly dry. It is very important that only a small portion of grease be used, so that when you hand around the sand for examination, its presence may not be observed.

Mesmeric Phenomena.

Obtain a plate, and hold the underneath side over the gas until it is well blackened, then give the plate to the person who has offered to be mesmerized, not allowing him to see underneath it. Then tell him to look straight at your eyes, and draw his finger across the bottom, and then across his face in any direction. If this is kept up for some time, the person's face becomes bedaubed with dirt. When you think he has had enough, ask him to look at his face in the looking-glass.

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The Mystic Fruit-Knife.

A marked coin borrowed from one of the audience, and which has vanished mysteriously some little time previously, is found inside an orange or lemon cut open with this knife.

This trick consists of a knife resembling the ordinary dinner article, but on one side of the blade is fixed a little circular brass plate, with a handle of about one and a half inches in length. The round disc itself is kept pressed hard to the blade by means of a bent spring, so that a coin placed beneath it cannot fall till the handle is touched by the performer, which removes the pressure. We will suppose that you have borrowed a quarter, and have had it marked for identification, and wish to restore it in as mysterious a manner as possible.

You place the coin beneath the brass circular dip, and leave the knife ready to hand, using for inspection a knife similar in appearance, but with no appliances attached. Request the loan of an apple, orange, or lemon. The audience are now reminded of the lost coin, and of your intention to cause it to appear in the fruit before them, requesting the spectators to select which one they would like it to be found in, handing round the fruit and knife for inspection. Then change the knife as you pass behind the table, place the fruit on a plate, and cut it open with the knife, and when in the centre press the spring, thus allowing the coin to fall, which is at once identified as his own by the person who marked it.



The Flying Pellets.

The performer makes from a piece of newspaper two pellets or balls the size of a pea; he lays them upon the table, and then picking up one pellet lays it in his left hand which he closes. He now picks up the other pellet and puts it in his outside coat pocket. He then commands the pellet to leave his pocket and fly into his closed hand, where he, a moment before, placed its companion pellet. Upon opening his left hand two pellets are now seen which he throws upon the table. Upon inspecting his pocket it is found empty. He repeats the feat as many times as he chooses, without fear of detection. The explanation is this: When he first makes the two pellets he has an extra one concealed between the first and second fingers of his right hand, at the first joints. Now when he places the pellet in his left hand, he with the same movement drops the concealed one also into the hand, which he rapidly closes. He now picks up the remaining pellet with his right hand, and pretends to place it in his pocket, but in reality he conceals it as he did the extra pellet, viz., between his right-hand fingers.

He now throws the two pellets on the table from his left hand, and as he in reality placed nothing in his pocket, his command that the pellet should leave his pocket and pass into his left hand is apparently obeyed, and he is prepared for a repetition of the trick.

A Feat of Dexterity.

Fill a wine-glass to the brim with water, and place it on the corner of a table napkin or pocket handkerchief spread over the edge of the polished surface of a table, the remaining part hanging down, and being kept from falling by the weight of the glass.

Puzzle: To remove the handkerchief without touching the glass or spilling any of the water.

Solution: With the left hand take hold the hanging portion of the handkerchief and raise it to a horizontal position in as straight a line as possible. Then with the right hand make a quick downward "chop" at the cloth at about six inches distance from the table. The cloth will be drawn away with a jerk, but the glass will remain undisturbed, the *vis*

inertia of the latter overcoming the very slight friction occasioned by the removal of the cloth.

A novice, attempting to solve this puzzle, endeavors to pull away the cloth by a fraction of an inch at a time. In such case the glass inevitably comes with it.

The Cooked or Uncooked Egg.

A plate of eggs is shown to the audience and they may select any one they wish, and upon the performer asking which way they will have it, cooked or uncooked, upon breaking it open the egg will be found as requested. They may select any one, or in fact the whole plateful can be found to conform to the wishes of the party who likes his eggs raw, or the person who wishes them cooked.

The explanation is simple and can be performed in a parlor or on a stage as will be seen from the following: Take some eggs and boil them, then cut them exactly in the middle; remove from one of the halves the boiled egg so that the empty shell only remains; fill the empty shell with the contents of a raw egg; put the other half of the egg with its boiled contents over it and paste around the outside a narrow strip of tissue paper. When dry, brush over with a thin solution of plaster of Paris which will quickly harden and give the so prepared egg the appearance of a genuine egg.

The person asking to have the egg cooked, you can easily furnish it, for one-half of the egg is cooked. On the contrary you can also supply the demand of an uncooked one, for the other half is uncooked. If you wish to give the audience a piece of your cooked egg, lay it on the table for a second to get a knife to cut it with; by having one cooked all through, make the change and you can show the whole egg is cooked. No one will doubt you when you break open the top of the egg and find it either cooked or uncooked as the person may wish. This is a very clever device, and will certainly go no matter where used.

If you want to make an egg stand on any small surface such as a china plate or even the bevelled rim of a drinking glass, place on the spot where you want the egg to balance a pinch of finely powdered salt, as much as an ordinary pin's head, and place the egg on it, and it will stand on its small end with very little trouble. You can even balance the egg on the back of a butcher knife with very little practice.

Lessons in Magic of Cards.

GENERAL PRINCIPLES OF SLEIGHT-OF-HAND APPLICABLE TO CARD TRICKS.

Among the various branches of the conjuror's art, none will better repay the labor of the student, whether artist or amateur, than the magic of cards. It has the especial advantage of being, in a great measure, independent of time and place. The materials for half its mysteries are procurable at five minutes' notice in every home circle; and, even in the case of those tricks for which specially prepared cards, etc., are requisite, the necessary appliances cost little, and are easily portable—two virtues not too common in magical apparatus. We shall endeavor in this and future articles which will appear under same title to fully explain the principles of sleight-of-hand applicable to cards and give instructions for performing some of the best of the more commonplace feats.

The Cards.—The adept in sleight-of-hand should accustom himself to the use of every description of cards, as frequently none but the ordinary full-sized playing cards may be available. Where, however, the choice is open to him, he should use in the actual performance of tricks, cards of a smaller and thinner make. In any case, it is well to use only the piquet pack of thirty-two cards (the twos, threes, fours, fives, and sixes being removed), the complete whist pack being inconveniently bulky for sleight-of-hand purposes.

TO MAKE THE PASS.

The effect of this sleight, which is the very backbone of card-conjuring, is to reverse the respective positions of the top and bottom halves of the pack, *i. e.*, to make those cards which at first formed the lower half of the pack, come uppermost, when those cards which at first formed the upper half will of course be undermost. It is used by card sharpeners, immediately after the cards have been cut, to replace them in the position which they occupied before the cut. There are various methods of producing this effect, some requiring the use of both hands, some of one hand only. These we shall describe in due order.

First Method. (With both hands).—Hold the pack in the left hand, lengthways, with the face downward, as if about to deal at any game. In this position the thumb will naturally be on the left side of the pack, and the four fingers on the other. Insert the top joint of the little finger im-

mediately above those cards which are to be brought to the top of the pack (and which are now undermost), and let the remaining three fingers close naturally on the remaining cards, which are now uppermost. (See Fig. 1.) In this position you will find that the uppermost part of the pack is held between the little finger, which is underneath, and the remaining fingers, which are, upon it. Now advance the right hand, and cover the pack with it. Grasp the lower portion of the pack lengthways between the second finger at the upper and the thumb at the lower end, the left thumb lying, slightly bent, across the pack. Press the inner edge of the lower



FIG. 1.

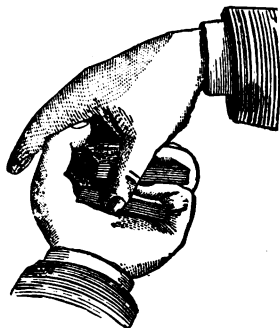


FIG. 2.

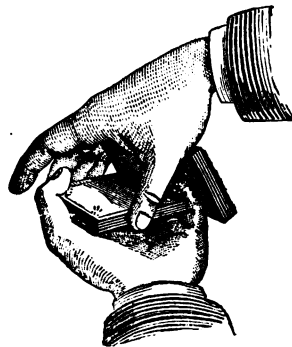


FIG. 3.

packet into the fork of the left thumb, so that the two packets will be as shown in Fig. 2. Next draw away the upper packet, by slightly extending the fingers of the left hand, at the same time lifting up the *outer* edge of the lower packet, till the edges of the two packets just clear each other (see Fig. 3), when by the mere act of closing the left hand they will be brought together as at first, save that they will have changed places. Do this at first very slowly, aiming only at neatness and noiselessness of execution. At the outset the task will be found somewhat difficult, but gradually the hands will be found to acquire a sort of sympathetic action; the different movements which we have above described will melt, as it were, into one, and the two packets will change places with such lightness and rapidity that they will seem to actually pass through each other. A slight momentary depression and elevation of the hands (apparently a mere careless gesture) in the act of making the pass will completely cover the transposition of the cards, which in the hands of an adept is invisible, even to the most watchful spectator.

The above is the most orthodox and the most perfect method of making

the pass, and if the student be proficient in this, he need trouble himself very little about the remaining methods, which are inserted chiefly for the sake of completeness, being very inferior in all respects. Wherever in the course of this journal the student is directed to make the pass, this first method will be the one referred to, unless otherwise specially expressed.

Before quitting the subject of this method, we should mention that it is sometimes necessary to cause the two halves of the pack to "kiss," *i.e.*, to bring them face to face. This is effected by turning the original upper packet face upward in the act of bringing the transposed packets together. When the pass in the ordinary form is fairly mastered, this slight variation will occasion no additional difficulty.

In this, as in all other branches of prestidigitation, the student will find it of the greatest possible advantage to practise before a looking-glass. By this means, better than any other, he will be enabled to judge how far his movements succeed in deceiving the eyes of a spectator. One caution may here be given with advantage: the student of legerdemain must learn to perform all necessary movements *without looking at his hands*, unless for some special reason he desires the spectators to look at them also. In every case, wherever the performer desires his audience to look, his own eyes must take that particular direction; and wherever he desires his audience not to look, he himself must carefully abstain from looking. Let us suppose, for instance, that a person has drawn a card, and has replaced it in the middle of the pack. The performer desires to bring it to the top, for which purpose it is necessary to introduce the little finger above the card in question, and to make the pass, as above described. When the card is replaced in the pack, the eyes of the drawer are naturally directed toward it; and if the performer were himself to look downward at the cards, it would multiply tenfold the chances of detection. He should pause for a moment, and, looking full at the person who drew the card, ask, "You are certain that you will know that card again?" or make any similar observation. As he speaks a natural impulse will draw the eyes of the audience to his own face, and he may then make the pass without the slight necessary movement attracting the least attention. It is hard to believe, until tested by actual experience, what apparently obvious movements may be executed under the very noses of an audience, if only their attention is diverted at the right moment by a dexterous use of the eye and voice of the operator.

Postal Card Trick.

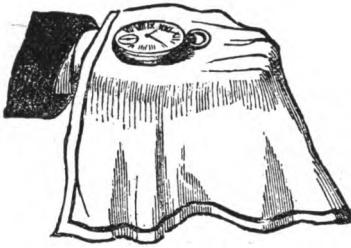
First take a postal card and prepare it with writing; you then fold it twice, but before folding it tear a corner off, and place the folded card in your vest pocket and the corner in the other. When you wish to introduce the trick show your audience a clean card, and while they are looking at it palm your prepared card and corner; you then take the card from the audience, holding it up so that they can see it, and tear off the corner as near the shape as the prepared one. Now ask one of the audience to fold the card, and while he is doing so give the prepared corner to one of your audience; you then get away with the clean card corner. Now take folded card from person, and while showing it to the audience exchange it for the prepared one, and place in a hat with a lead pencil; you then request spirits to write upon it; after a few moments request party holding the hat to take out the card and see if there is writing upon it. Of course there is; you then ask him to read message and match corner that the other party holds, which of course is found to fit torn end of the postal card.

Carrying Fire in the Hands.

In performing this extremely simple trick, the audience must not be informed of what it is your intention to do, but it should be done when there is any delay in your other tricks, or some hitch occurs in getting anything you require, and which happens not to be at hand. For filling up a gap in a performance, it will be found extremely useful. In giving an entertainment of magic, always have on your table two burning candles; they are both useful and ornamental, and serve to dispel any idea of the spectators that you cannot perform your tricks in a full light. You go to the table, having previously concealed a piece of paper in your hands between the two middle fingers, and place your hands around the flame, saying it is perfectly possible to retain the heat in the hand, and even carry the flame from one candle to another. You then blow out one of the candles, and quickly place your hands round the other, set fire to the paper in your hand, blow out the candle, quickly light the first and then the second, smothering the flame of the paper in your hand. This trick, when well done, causes great astonishment and surprise.

The Demon Handkerchief.

It consists of *two* handkerchiefs, of the same pattern, stitched together all round the edges, and with a slit of about four inches in length cut in the middle of one of them. The whole space between the two handkerchiefs



thus forms a kind of pocket, of which the slit above mentioned is the only opening. In shaking or otherwise manipulating the handkerchief, the performer takes care always to keep the side with the slit away from the spectators, to whom the handkerchief appears to be merely the ordinary article of every-day use. When he desires by its means to cause the disappearance of anything, he carelessly throws the handkerchief over the

article, at the same time secretly passing the latter through the slit in the under side, and hands it thus covered to some one to hold. Then, taking the handkerchief by one corner, he requests him to let go, when the object is retained in the space between the two handkerchiefs, appearing to have vanished into empty air.

As it really does cause the disappearance of any article placed under it, it is available to vanish not only a watch, but a coin, a card, an egg, or any other article of moderate size.

An Optical Difficulty.

Simple and striking is this optical illusion which has been evolved by an expert who has devoted much study to the subject. It shows after all how easily we are deceived in measuring distances with the eye.



You would think that the distance between the points *B* and *C* was much greater than that between *A* and *B*. As a matter of fact, the distance in each case is precisely the same.

You may easily test this with a piece of paper. Mark on the edge the

precise points *A* and *B*. Then move the paper between *B* and *C* and you will realize that the distance in each case is the same.

Of course, as a little study will show you, it is the direction and length of the arrow-like wings that lead your eyes astray.

The "Q" Trick.

This is a very simple and a very telling trick for the parlor. You take a number of coins or counters, and form them into a circle with a tail to represent a *Q*, as shown in the illustration. You then ask a person to think of a number, and to count that number, commencing from the tail of the *Q* at *B*, and counting round the circle. When he has finished he is to count the number back again, but instead of counting the tail of the *Q* to go round the circle, and you promise to tell him every time at which counter or coin he left off counting. In order that you shall not see him count, you leave the room while he does so. Supposing he selects the number 6; he commences to count from *B*, and leaves off at *C*; he then counts again and leaves off at *A*. Now, while there are three counters in the tail of the *Q*, whatever number he thinks of, he will always stop at *A*; so all you have to do is to count the number of counters or coins there are in the tail, and the same number in the circle will always be the coin last counted. You must be careful, when repeating the trick, to add one or two, or take one away from the tail, as always fixing upon the same counter would perhaps expose the trick.



The Fiery Fountain.

Put into a glass tumbler fifteen grains of finely granulated zinc and six grains of phosphorus, cut into very small pieces beneath water. Mix in another glass, gradually, a drachm of sulphuric acid with two drachms of water. Remove both glasses into a dark room, and there pour the diluted acid over the zinc and phosphorus in the glass; in a short time beautiful jets of bluish flame will dart from all parts of the surface of the mixture; it will become quite luminous, and beautiful luminous smoke will rise in a column from the glass, thus representing a fountain of fire.

The Obstinate Cork.

For this puzzle a wine bottle is required, and a cork a size or two too small for the neck, so that if inserted in the ordinary way it would fall into the bottle.

The bottle being held horizontally, with the cork resting just within the neck, the experimenter is invited to try whether he can, by blowing, force it into the bottle. If he does not know the secret, he will pretty certainly fail.

Solution: On first trying this experiment the cork will be found to be forced out of, instead of into the bottle, and the more vigorous the "blow" the quicker will be its return. This arises from the fact that the act of blowing drives a certain amount of air *round* the cork *into* the bottle. This compresses the air already contained in the bottle; the cork goes in a little way, but the moment the compression ceases, the air expands, and in so doing forces the cork out again. And yet, to any one in the secret, the feat is perfectly simple. Take a quill or other small tube, and blow steadily through this against the centre of the cork. The quantity of air in the bottle is now not increased, and the cork goes in without the least resistance.

To Make an Aeolian Harp.

This instrument consists of a long narrow box of very thin pine, about six inches deep, with a circle in the middle of the upper side, of an inch and a half in diameter, in which are to be drilled small holes. On this side seven, ten, or more strings of very fine catgut are stretched on a bridge at each end like the bridge of a violin, and screwed up or relaxed with screw pins. The strings must all be tuned to one and the same note, "D" is a good note for it. The upper string may be tuned to the upper D; and the two lower to the lower D, and D D. The "harmonies," are the sounds produced. The instrument should be placed in a window partly open, in which the width is exactly equal to the length of the harp, with the sash just raised to give the air admission. When the air blows upon these strings with different degrees of force it will excite different tones of sound. Sometimes the blast brings out all the tones in full accord, and sometimes it sinks them to the softest murmurs.

What the Lips Tell.

Well-defined and developed lips, the outlines of which are rounded out, denote a tender-hearted, amiable, and sympathetic disposition.

Lips with coarse outlines indicate a want of refinement.

The lower lip, according to its fulness, freshness in appearance, and width, indicates benevolence and liberality. A pale, shrivelled and narrow lower lip would show a decided want of these qualities.

Well-closed lips indicate discretion. If the upper lip is long in addition to being pressed down firmly upon the lower lip, it shows power of both mental and physical endurance. People with long, firm upper lips disregard the opinions of other people and are both dignified and proud.

When the upper lip is very short and when the middle teeth of the top row are constantly exposed, a fondness for adoration and praise is indicated.

When the corners of the mouth descend, a despondent disposition, prone to dwell upon the serious side of life, is indicated. When the corners turn up, however, in the form of a Cupid's bow, the possessor is of a bright, cheerful nature, always finding a silver lining to every cloud and seeing good in everything.

The Chinese Pictures.

This is a very curious and surprising trick. You prepare a number of plain white sheets of paper, intermixed with which are several sheets on which are drawn various Chinese pictures. In showing these sheets to the audience, you take care not to draw out any of the pictures, but only the blank sheets. You then take a jug, having an even top, filled with water, placing the sheets on the top. You then state that the water in the jug has the peculiar quality of drawing, but having been brought from China, can only draw Chinese sketches. You then dexterously reverse the jug, the sheets preventing the water from flowing out. After a few moments you draw out the sketches, and scattering them among the audience, you cause them to think that they have been drawn on the blank sheets. This is a very old trick of the Chinese, who first performed it. You can easily learn to tell which are blank sheets and which are the pictures by a simple mark placed on the top or in the corner of the latter.

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A Loan and a Present.

The operator requests some one to think of a given number of quarters, large or small, as he pleases. He is then, in imagination, to borrow the same amount from some member of the company and add it to the original number. "Now please suppose," says the operator, "that I make you a present of fourteen quarters, and add that also. Now give half the total amount to the poor; then return the borrowed money, and tell the company how much you have remaining. I know already what it is; in fact, I hold in my hand the precise amount." "Seven" is the reply. The operator opens his hand and shows that it contains exactly seven quarters.

How is the amount ascertained?

Solution.—The remainder will be one-half of the amount added by way of "present." This is easily demonstrated.

Let x equal the number thought of; then $2x + 14$ will equal that number plus the imaginary loan and present. Half that amount being professedly given to the poor, will leave a remainder of $x + 7$, and on the repayment of the imaginary loan the figures will stand as $x + 7 - x (= 7)$, the value of x having no bearing whatever on the result.

The Obedient Egg.

Empty an egg through a small hole and then dry the shell thoroughly. Put into the hole, after the shell is dry, about two thimblefuls of fine, dry sand and plug the hole with white wax. The sand inside will act as ballast, and by slightly shaking the egg thus "fixed" you can change at will the centre of gravity and make your shell assume any position you like, to the amusement of beholders who are not up to the trick.

To Name All the Cards in the Pack in Succession.

This is an old trick, but a very good one. To perform it, you must arrange the cards of a whist pack beforehand, according to a given formula, which forms a sort of *memoria technica*. There are several used, but all are similar in effect. The following is one of the simplest:

“Eight kings threatened to save
Ninety-five ladies for one sick knave.”

The words suggest, as you will readily see, eight, King, three, ten, two, seven, nine, five, queen, four, ace, six, knave. You must also have a determinate order for the suits, which should be red and black alternately, say, diamonds, clubs, hearts, spades. Sort the pack for convenience into the four suits, and then arrange the cards as follows: Take in your left hand, *face upward*, the eight of diamonds, on this place the king of clubs, on this the three of hearts, then the ten of spades, then the two of diamonds, and so on, till the whole of the cards are exhausted. This arrangement must be made privately beforehand, and you must either make this the first of your series of tricks, or (which is better, as it negatives the idea of arrangement) have two packs of the same pattern, and secretly exchange the prepared pack, at a suitable opportunity, for that with which you have already been performing. Spread the cards (which may previously be cut any number of times), and offer them to a person to draw one. While he is looking at the card glance quickly at the card next above that which he has drawn, which we will suppose is the five of diamonds. You will remember that in your *memoria technica* “five” is followed by “ladies” (queen). You know then that the next card, to one drawn, was a queen. You know also that clubs follow diamonds; *ergo*, the card drawn is the queen of clubs. Name it, and request the drawer to replace it. Ask some one again to cut the cards, and repeat the trick in the same form with another person, but this time pass all the cards which were above the card drawn below the remainder of the pack. This is equivalent to cutting the pack at that particular card. After naming the card drawn, ask if the company would like to know any more. Name the cards next following the card already drawn, taking them one by one from the pack and laying them face upward on the table, to show that you have named them correctly. After a little practice, it will cost you but a very slight effort of memory to name in succession all the cards in the pack.

The Three Arabs.

Two Bedouin Arabs halted in the desert to eat their midday meal. Their store consisted of eight small loaves, of which five belonged to the first and three to the second. Just as they sat down a third Arab overtook them and asked to be permitted to share their meal, to which they agreed. Each ate an equal portion of the eight loaves, and the third Arab, at the close of the meal, handed the others eight pieces of money in payment. A dispute arose as to the division of the money, the first Arab maintaining that as he had had five loaves and the other only three, the money should be divided in the same proportion. The other maintained that as all had eaten equally, each should take half the money between them. Finally, they agreed to refer the matter to the third Arab, who declared that both were in the wrong, and pointed out the proper division.

What was it?

Solution.—The first Arab was entitled to seven, and the second to one only of the eight coins. For, the consumption being equal, each person ate eight-thirds = two and two-third loaves. Of the portion eaten by the stranger the first Arab contributed two and one-third loaves, while the second contributed one-third loaf. The former therefore contributed seven parts, while the second contributed one only, and the proper division of the money was seven coins to the first and one to the second.

Heat Not to be Estimated by Touch.

Hold both hands in water which causes the thermometer to rise to ninety degrees, and when the liquid has become still you will be insensible to the heat and that the hand is touching anything. Then remove one hand to water that causes the thermometer to rise to two hundred degrees, and the other in water at thirty-two degrees. After holding the hands thus for some time, remove them, and again immerse them in the water at ninety degrees; when you will find *warmth* to one hand and *cold* in the other. To the hand which had been immersed in the water at thirty-two degrees, the water at ninety degrees will feel hot; and to the hand which had been immersed in the water at two hundred degrees, the water at ninety degrees will feel cool. If, therefore, the touch in this case be trusted, the same water will be judged to be hot and cold at the *same* time.

Palmistry, or Language of the Hand, by Which the Past, the Present, and the Future may be Explained and Foretold.

(Continued from No. 7.)

THE MOUNTS OF THE HAND (Continued).

THE MOUNT OF JUPITER beneath the index finger may mean ambition, honor, religion, love of nature, and happy marriage; all good qualities, with cheerfulness in social life.

The absence of the Mount means opposite qualities, such as idleness, vulgar tendencies, egotism, and so on. *In excess* we may look for superstition, the excess of religious fervor, pride, domineering tendencies, and so on.

THE MOUNT OF SATURN beneath the middle finger is very significant. Our line of Fate reaches up to Saturn, so Saturn comes to mean Fate. He may indicate prudence and sagacity, or the very opposite, when present. His meaning must be read "between the lines." *The absence of Saturn's* hill tells of misfortune or a wasted existence. *The excess of it* sadness and taciturnity, fear of future punishment, and even suicidal mania; general depression of spirits, with asceticism or morbidness in religion.

THE MOUNT OF THE SUN—Apollo—under the ring finger, is predicative of taste in the arts, intelligence, genius, and a general tendency to look upon the sunny side of existence. A beauty and grace of heart and mind are present, too, with good religious tolerance and tendencies. A very excellent mound indeed. *In excess* we may imagine whither Apollo will lead us. He will give us a taste for display, for too easy-going manners, for exaggerated tendencies of a warm heart, and exaggeration generally, according to the modifications of the lines of the hands. *Absent*: the Sun's departure will render us cold, content with a material existence, with no taste for art; and, in fine, dull, chilling, and careless of the life we live.

THE MOUNT OF MERCURY, beneath the little finger, gives us many excellent qualities, and useful withal. He brings us an inventive genius, quickness of thought and action, a working mind, and brain with power to carry out our ideas; industry and commercial tastes, with uprightness in our dealings. Wit and lightness of body are also brought us by this flying deity.

The absence of this hill assures a "negative life," and the absence of all

the qualities we have enumerated. *In excess* he is bad. We have the worst side of the attributes; dexterity descends to robbery and swindling, perfidy, lying, scheming, and pretentious ignorance; Mercury, as we know, is the deity of thieves.

(*To be Continued.*)

A Difficult Division of Wine.

A gentleman had a bottle containing 12 pints of wine, 6 of which he was desirous of giving to a friend; but he had nothing to measure it, except two other bottles, one of 7 pints and the other of 5. How did he contrive to put 6 pints into the 7-pint bottle?

	12-pt.	7-pt.	5-pt.
Before he commenced, the contents of the bottle were	12	0	0
1. He filled the 5-pint	7	0	5
2. Emptied the 5-pint into the 7-pint	7	5	0
3. Filled again the 5-pint from the 12-pint	2	5	5
4. Filled up the 7-pint from the 5-pint	2	7	3
5. Emptied the 7-pint into the 12-pint	9	0	3
6. Poured the 3 pints from the 5 into the 7	9	3	0
7. Filled the 5-pint from the 12-pint	4	3	5
8. Filled up the 7-pint from the 5-pint	4	7	1
9. Emptied the 7-pint into the 12-pint	11	0	1
10. Poured 1 pint from the 5-pint into the 7-pint	11	1	0
11. Filled the 5-pint from the 12-pint	6	1	5
12. Poured the contents of the 5-pint into the 7-pint.	6	6	0

Curious Method of Measuring the Height of a Tree.

In measuring the height of a tree, proceed from its base to a point where, on turning the back toward it, and putting the head between the legs, you can just see the top. At the spot where you are able to do this you make a mark on the ground to the base of the tree; this distance will be equal to the height.

Waves of Fire on Water.

On a lump of refined sugar let fall a few drops of phosphuretted ether, and put the sugar into a glass of warm water, which will instantly appear on fire at the surface, and in waves if gently blown with the breath. This experiment should be exhibited in the dark.

Lessons in Magic of Cards.

GENERAL PRINCIPLES OF SLEIGHT-OF-HAND APPLICABLE TO CARD TRICKS.

(From Vol. i., No. 9.)

TO MAKE THE PASS—SECOND METHOD.

(With both hands.)—Holding the pack in the left hand, as directed for the first method, grasp as before the lower portion of the pack lengthways between the second finger at the upper end and the thumb at the lower end; move the left thumb, which now takes no part in the operation, a little below the pack to be out of the way. Then slide the lower half of the pack to the left, and the upper half to the right till they just

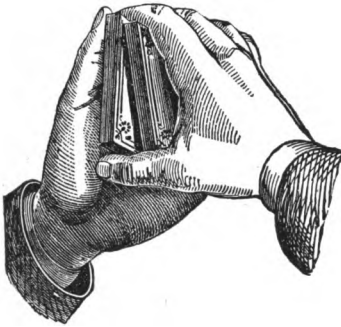


FIG. 4.

clear each other (see Fig. 4), when you will be enabled to place what was originally the upper half undermost, and *vice versa*. This is the theory of the process, but in practice the necessary motions are not nearly so distinct. As you grow more and more expert, the necessary movement from right to left should become gradually smaller and smaller, until at last it is almost imperceptible. You must study to reduce this movement to the very mini-

imum; and in order to do this, endeavor, after you have once seen clearly what it is you have to do, to keep the hands *together* as much as possible. Let the edge of the palm of the right hand rest gently, but firmly, on the first three fingers of the left hand, and let the contact thus made form a kind of hinge or fulcrum for the movement of the hands. When you become expert, you will find that the mere outward movement of the two hands upon this imaginary hinge (the cards being held lightly, and allowed to accommodate themselves to the movement) is sufficient to produce the effect.

We have above recommended you to keep the hands *together* as much as possible; but there are circumstances under which an ostentatious *separation* of the hands is equally effective. Thus, holding the cards as above directed, you may make the pass by (apparently) merely cutting the cards, lifting, in truth, the under instead of the upper half, the latter making way

(by a slight and momentary extension of the left hand) to allow it to pass. You may also, when holding the cards as just cut (*i.e.*, half the pack in each hand), make the pass in the act of bringing them together. To do this you should hold the right-hand packet in such manner that the thumb and second finger may project a full inch beyond the face of the cards. At the moment of bringing the two packets together (which should be done with a sidelong motion of the right hand from right to left) the thumb and finger grip the other packet, and slide it out toward the left shoulder, leaving what was originally the right-hand packet in the left hand. If this is done neatly, the movement is so subtle that the keenest eye cannot detect that the two packets have changed hands. Having effected the change, you may take your own time as to placing the now uppermost packet on the other. The circumstances of each trick will indicate the cases in which it may be desirable to adopt either of these variations.

(To be Continued.)

The Wandering Dime.

Have ready two dimes, each slightly waxed on one side. Borrow a dime, and secretly exchange it for one of the waxed ones, laying the latter, waxed side uppermost, on the table. Let any one draw two cards from any ordinary pack. Take them in the left hand, and, transferring them to the right, press the second waxed dime against the centre of the undermost, to which it will adhere. Lay this card (which we will call *a*) on the table, about eighteen inches from the dime which is already there, and cover that dime with the other card, *b*. Lift both cards a little way from the table, to show that the dime is under card *a*, and that there is apparently nothing under card *b*. As you replace them, press lightly on the centre of card *a*. You may now make the dime appear under whichever card you like, remembering that, if you wish the dime *not* to adhere, you must bend the card slightly upward in taking it from the table; if otherwise, take it up without bending.

To Hold a Hot Tea-Kettle on the Hand.

Be sure that the bottom of the kettle is well covered with soot; when the water in it boils remove it from the fire, and place it upon the palm of the hand; no inconvenience will be felt; as the soot will prevent the heat being transmitted from the water within and the heated metal to the hand.

Curious Optical Illusion.

One of the most curious facts relating to the science of vision is the absolute insensibility of a certain portion of the retina to the impression of light, so that the image of any object falling on that point would be invisible. When we look with the right eye this point will be about fifteen degrees to the right of the object observed, or to the right of the axis of the eye, or the point of most distinct vision. When looking with the left eye, the point will be as far to the left. The point in question is the basis of the optic nerve. This remarkable phenomenon may be experimentally proved in the following manner:

Place on a sheet of writing paper, at the distance of about three inches apart, two colored wafers; then, on looking at the left-hand wafer with the right eye, at the distance of about a foot, keeping the eye straight above the wafer, and both eyes parallel with the line which forms the wafers, the left eye being closed, the right-hand wafer will become invisible; and a similar effect will take place if we close the right eye and look with the left.

ANOTHER.

Cut a circular piece of white paper, about two inches in diameter, which affix to a dark wall. At the distance of two feet on each side, but a little lower, make two marks; then place yourself directly opposite the paper, and hold the end of your finger before your face, so that when the right eye is open it shall conceal the mark on your left, and when the left eye is open the mark on your right. If you then look with both eyes at the end of your finger, the paper disc will be invisible.

The Tape Trick.

This trick consists in suffering a person to tie your thumbs together tightly, and yet that you shall be able to release them in a moment and tie them together again. The mode of performing this trick is as follows: Lay a piece of tape across the palms of your hands, placed side by side, letting the ends hang down; then bring your palms quickly together, at the same time privately catching hold of the middle of the tape with your fourth and fifth fingers. Then direct any person to tie your thumbs to-

gether as tight as he pleases; but he will not, of course, in reality be tying them, because you have hold of the tape, yet it will nevertheless appear to him that he is doing so. Request him to place a hat over your hands; then blow upon the hat and say, "Be loose," slipping your thumbs from under the tape; direct him to remove the hat, and show your thumbs free. You then request the hat may again be placed over your hands, and blowing upon it you say, "Be tied," slipping your thumbs under the tape again; and when the hat is removed your thumbs will again appear to be tied. After performing this trick convey the tape away, lest it be detected.

Magic Inks.

Dissolve oxide of cobalt in acetic acid, to which add a little nitre; write with this solution; hold the writing to the fire, and it will be of pale rose color, which will disappear on cooling.

Dissolve equal parts of sulphate of copper and muriate of ammonia in water; write with the solution and it will give a yellow color when heated, which will disappear when cold.

Dissolve nitrate of bismuth in water; write with the solution and the characters will be invisible when dry, but will become legible on immersion in water.

Dissolve, in water, muriate of cobalt, which is of a bluish-green color, and the solution will be pink; write with it, and the characters will be scarcely invisible; but if gently heated they will appear in brilliant green, which will disappear as the paper cools.

Dissolve in water a few grains of prussiate of potash; write with this liquid, which is invisible when dry; wash over with a dilute solution of iron, made by dissolving a nail in a little nitric acid; a blue and legible writing is immediately apparent.

The Last Thing Out.

You undertake to show another person something which you never saw before, which he never saw before, and which, after you both have seen it, no one else will ever see again.

How is it to be done?

The puzzle is solved by cracking a nut, showing the kernel, and then eating it.

The Magic Book.

Provide an octavo book of plain paper, of whatever thickness you please. Turn over seven leaves from the beginning, and paint a group of flowers; then turn over seven more leaves, and paint the same again, and so on until you have turned the book through to the end. Then paste a strip of paper to each of the painted leaves. Turn the book over again, and paint upon every sixth leaf a parrot, and then paste strips upon them as you did upon the first, only a little lower down. Proceed in this manner until you have painted the book full of pictures of various sorts, taking care one side of the leaves is left white paper. When you use the book, hold it in your left hand, and set the thumb of your right hand upon the first paper stays; run the book through, and it will appear full of flowers; then stop and, blowing upon the book, run it through again, with the thumb upon the second slip of paper, and it will appear as full of parrots. Afterward reverse the book, and run it through as before, and it will appear composed of blank paper.

Changeable Liquids.

Take five glasses, place in the first a solution of iodide of potassium, into the second a solution of corrosive sublimate sufficiently strong to yield a scarlet precipitate with the iodide in the first glass without redissolving, as the effect of the experiment depends on the adjustment of this beforehand; into the third a strong solution of iodide of potassium with some oxalate of ammonia; into the fourth a solution of muriate of lime; into the fifth a solution of hydrosulphate of ammonia. The following changes occur: Number one added to number two produces a yellow quickly changing to scarlet. Number two poured into number three becomes clear and transparent again; number three into number four changes to a milky white; number four poured into number five produces a black precipitate. Thus a clear and colorless liquid is changed to scarlet; the scarlet again becomes colorless; the colorless liquid milky white, and the white black.

When is a schoolboy like a postage stamp?

When he is licked and put in a corner to make him stick to his letters.

Riddles.

What is the difference between a bottle of medicine and a troublesome boy?

One is to be well shaken before taken, the other to be taken and then shaken.

Which is one of the longest words in the English language?
Smiles; because there is a mile between the first and last letters.

Why was "Uncle Tom's Cabin" not written by a female hand?
Because it was written by Mrs. Beecher Stowe (Beecher's toe).

Why is a bridegroom often more expensive than a bride?
Because the bride is given away, but the groom is often sold.

What is the difference between a person late for the train and a school-mistress?

One misses the train, the other trains the misses.

Why may carpenters reasonably believe there is no such thing as stone?
Because they never saw it.

Would you rather an elephant killed you, or a gorilla?
Rather the elephant killed the gorilla.

What is the difference between donkeys and postage stamps?
One you lick with a stick, the other you stick with a lick.

Who killed the greatest number of chickens?
Hamlet's uncle "did murder most foul."

Why are doctors always bad characters?
Because the worse people are the more they are with them.

Why is a camel a most irascible animal?
Because he always has his back up.

Why are riddles which cannot be answered like a man disappointed by his visitors?

Because there is a host put out and not one guest (guessed).

Why is a person reading these conundrums like a man condemned to undergo a military execution?

Because he is pretty sure to be riddled to death.

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