

***EDWIN THOMAS  
SACHS***

A close-up photograph of a person's hands performing a card trick. The left hand holds a small stack of cards, while the right hand is positioned below it. A single card is captured in mid-air above the right hand, showing its blue and white patterned back. The background is a soft, out-of-focus teal color.

***SLEIGHT OF HAND:  
A PRACTICAL MANUAL  
OF LEGERDEMAIN FOR  
AMATEURS & OTHERS***

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A photograph showing a person's hands performing a card trick. The hands are holding a deck of cards with a blue and white patterned back. One hand is holding the deck, while the other is positioned to catch or release a card. A single card is shown in mid-air, having just been tossed or caught. The background is a soft, out-of-focus teal color.

***SLEIGHT OF HAND:  
A PRACTICAL MANUAL  
OF LEGERDEMAIN FOR  
AMATEURS & OTHERS***

**Edwin Thomas Sachs**

# **Sleight of Hand: A Practical Manual of Legerdemain for Amateurs & Others**

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# TABLE OF CONTENTS

Introduction.

Part I. Drawing-room Magic.

CHAPTER I. PALMING.

CHAPTER II. TRICKS WITH COINS.

CHAPTER III. TRICKS WITH COMMON OBJECTS.

CHAPTER IV. TRICKS WITH CUPS AND BALLS.

CHAPTER V. TRICKS WITH HANDKERCHIEFS.

CHAPTER VI. CHINESE TRICKS.

CHAPTER VII. TRICKS AT TABLE.

CHAPTER VIII. TRICKS WITH CARDS.

The Pass.

The Diagonal Pass.

The False Shuffle.

The Change.

The Palm.

The Slide.

The Force.

Part II.—Grand, or Stage Magic.

CHAPTER IX. GENERAL REMARKS.

CHAPTER X. THE TABLE AND DRESS.

CHAPTER XI. SLEIGHTS AND PROPERTIES FOR GENERAL USE.

CHAPTER XII. TRICKS WITH CARDS.

CHAPTER XIII. TRICKS WITH HANDKERCHIEFS AND GLOVES.

CHAPTER XIV. TRICKS WITH COINS.

CHAPTER XV. MISCELLANEOUS.

CHAPTER XVI. THE CORNUCOPIAN HAT.

CHAPTER XVII. TRICKS WITH WATCHES AND LIVE STOCK.

CHAPTER XVIII. SHAM MESMERISM, CLAIRVOYANCE, ETC.

CHAPTER XIX. FINAL INSTRUCTIONS.

INDEX

# INTRODUCTION.

## [Table of Contents](#)

"It is as pleasant to be cheated as to cheat," is a maxim that must have been framed expressly for conjuring, for the more completely one is deceived by its medium (and, be it said, by its medium alone) the better one is pleased.

The date of the origin of conjuring, as we now understand the art, is not known, but there must have been proficientes in the practice of it as early as the time of Chaucer; for that ancient writer speaks of one Coll Tregetour (Tregetour signifying a juggler) producing a windmill from beneath a walnut shell. There is doubtless some slight exaggeration in this statement, or else modern wizards are far behind those of early days—an hypothesis I cannot accept. In the superstitious lands of the East, jugglery was doubtless at the bottom of the many manifestations that were mixed up with religion, and the wily priests made the best (or worst) uses of its influence on the uncultivated mind. When we consider the effect that is even now produced on the minds of an enlightened audience by a skilful manipulator, the wonderment of people who were but half civilised, and who were taught to believe in spirits, is scarcely a matter for surprise.

Although superstition has not died out—if, indeed, it ever *will* die out—there are now very few people who attribute the successes of a conjuror to any other agency than that of his own skill; always excepting that of the everlasting "confederate," who, as the reader of the following pages will

discover, exists, in ninety-nine cases out of a hundred, only in the imagination of the spectator.

Formerly, conjurors appeared clothed in long robes and tall, pointed hats, both covered with mystic signs and symbols; Robert Houdin, whom we may consider the father of modern conjuring, being the first to perform in the now conventional evening dress. This innovation had the effect of increasing the genuineness of the performance, as it was an easy matter to conceal large articles beneath a flowing robe, such as had been previously worn; but the close-fitting dress suit affords no means of concealment—to the minds of an audience, at any rate. Houdin was the means of elevating the art in the eyes of the public, besides investing it with nearly all that it possesses of the graceful; and, as it has undergone still more improvement since his time, it has now become a pursuit well worthy the attention of anyone inclined to follow it up, as much for the amusement of himself as of others. Besides its power of amusing, conjuring affords an immense amount of instruction to its student, and is useful in inculcating coolness, precision, and an endless amount of resource, which will always stand one in good stead on the world's wide and ever-changing stage.

It is my intention to give, in the following pages, such instruction as shall enable the merest tyro to become an adept in the art of Legerdemain, providing that a due degree of attention is given and a reasonable amount of practice undertaken. Practice, indeed, is what is required in order to achieve success in any pursuit or amusement, whatever its nature may be, and without it the best of instruction is given in vain. For this reason, I must exhort

such of my readers as may seek to amuse their friends through the medium of what I shall impart to them to devote as much time as they can spare to practice at the outset, in order that they may acquire a neat method of manipulation, which is the keystone of success in a conjuror, and which, once attained, will never leave them. If to this delicacy of manipulation is added a suavity of manner, accompanied by a never-failing cool daring, then the perfection of a conjuror is attained.

Magic may safely be divided into two parts, Drawing-room Magic and Grand Magic. As it is in the family circle that every amateur conjuror mostly exhibits his attainments, I shall first treat of drawing-room magic; indeed, it is absolutely necessary to be a master of that branch, in order to undertake grand magic successfully. The success of the conjuror who can perform only on the stage, far removed from all inquisitorial interference, will be but of short duration. I find it has been the case with most amateurs, who rarely find opportunities for performing on a stage, that their greatest successes have been achieved in the drawing-room.

The very first thing a conjuror must procure is a conjuring-wand—an implement that is always supposed by the audience to be for show only; and for such they must always be made to think it is. It is, however, an absolutely indispensable article, both to beginner and proficient, as it serves as an auxiliary to the concealment of any article in the hand, as will be explained hereafter. For the present, all the learner has to do is to procure a round stick of ebony, about 18in. long, fitted with ivory, silver, or brass ferrules



(not caps) countersunk at each end, and to trust to me to its being necessary. It is best to have the wand made to suit the taste, as those sold at conjuring-shops are invariably too short. Any walking-stick manufacturer will make it.



# **PART I.**

## **DRAWING-ROOM MAGIC.**

### [Table of Contents](#)

This derives its chief beauty from the fact that it is almost entirely dependent on pure sleight of hand, a fact which audiences are never slow to appreciate. The most familiar objects are dealt with, and are made to vanish and re-appear in unexpected places, as though they really were disembodied and reinstated. The amateur will find, after a few years' experience, that the impromptu performances he may, from time to time, be called upon to give in the drawing-rooms of his acquaintances, will be much more satisfactory to both himself and his audiences than the more pretentious affairs given upon stages, which call for a great deal of management, apart from ability, to render them successes. When once the performer has attained the credit of being better than the ordinary ruck, it will become incumbent upon him to keep up the level of skill by means of practice, as wonder must follow wonder in ever-increasing proportion.

Coins, from being so readily procurable, and from their adaptability, are deservedly favourite media, and with them I shall first deal. For all general purposes, a well-conditioned florin will be found the best coin for the beginner; although, of course, he must, in time, be able to manipulate slippery half-crowns and pennies with equal ease. Florins, as a rule, are more readily procurable in these days, but few half-crowns being coined in comparison with them. But as the conjuror must be provided against all emergencies, I shall

give directions for the best method of treatment for each coin. The means adopted for the temporary concealment of a coin in the hand is known as Palming, and I shall commence Drawing-room Magic with a description of the various methods.



# CHAPTER I.

## PALMING.

[Table of Contents](#)

THE PALM PROPER—THE FINGER PALM—THE  
THUMB PALM—THE REVERSE PALM.

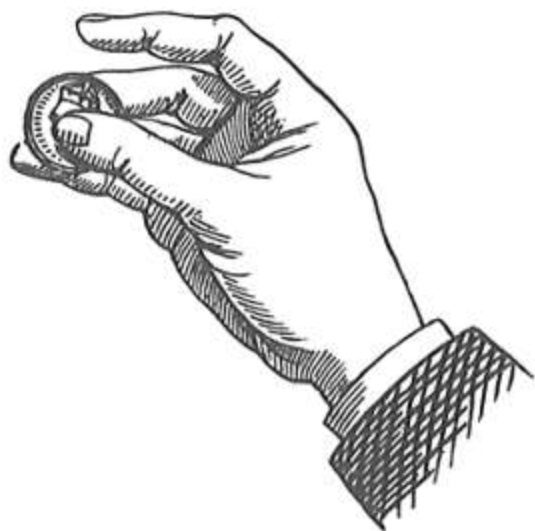


FIG. 1.

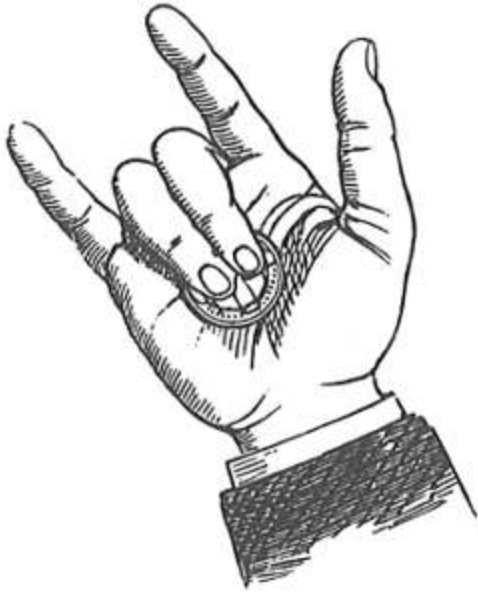


FIG. 2.

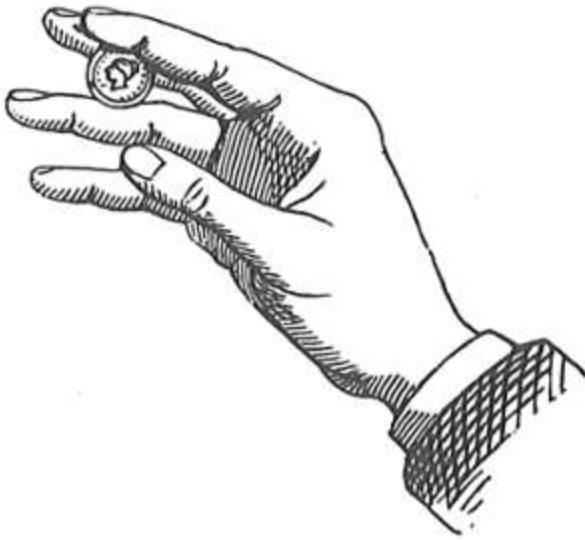


FIG. 3.

*Method 1. The Palm Proper.*—Hold the coin firmly between the thumb on the one side and the middle and third fingers on the other, the first and little fingers taking up graceful positions, as it were, to cover the movement about to be made ([Fig. 1](#)). Remove the thumb to its ordinary position of repose, and, at the same instant, let the two fingers (second and third) press the coin into the palm of

the hand, half way down the root of the thumb, the muscles of which must be brought to bear against the edge of the coin, so that it is held firmly and forms a bridge over the hollow of the hand ([Fig. 2](#)). A backward and forward swing should be given to the hand whilst the coin is being palmed, as it not only covers the movement, but also facilitates the operation in a marked degree. In pressing the coin home, it will be found that the third finger will be more used than the middle one. The instant the palm is effected, the hand must be made to assume the most natural position possible under the circumstances, the little finger being well thrown out, after the dainty manner ladies affect when holding a cup, so as to give the hand breadth. Some beginners think that in holding the hand perfectly flat they are effecting a very beautiful palm; but this is not the case, as can be seen at once by looking at the hand without any coin in its palm. That is the model the conjuror must copy: any unnatural position at once betrays the fact that something unusual is going on. For this method, the florin will be found the best coin, its edge affording a better hold than that of any other piece.

*Method 2. The Finger Palm.*—The coin is held between the thumb and forefinger, and the latter then slid aside, so that the coin rests upon the side of the middle finger. The forefinger then takes the place of the thumb, and the coin is held as in [Fig. 3](#). The action is simplified if the coin is held in the first instance between the thumb and middle finger, but it looks awkward and suspicious. This method will be found particularly adapted for concealing coins of the size of a

shilling and less. Larger coins should not be treated thus, except in emergencies, when anything is allowable.

*Method 3. The Thumb Palm.*—This palm is not generally known, which is to be wondered at, for it is a very safe and easy one. The coin is simply held between the thumb and forefinger, and then slid to the root of the latter, where it is held, as in [Fig. 4](#). The only objection to this palm is that it keeps the thumb a close prisoner, to the manifest loss of grace, but it is exceedingly useful for large and slippery coins, such as half-crowns, pennies, and crowns.

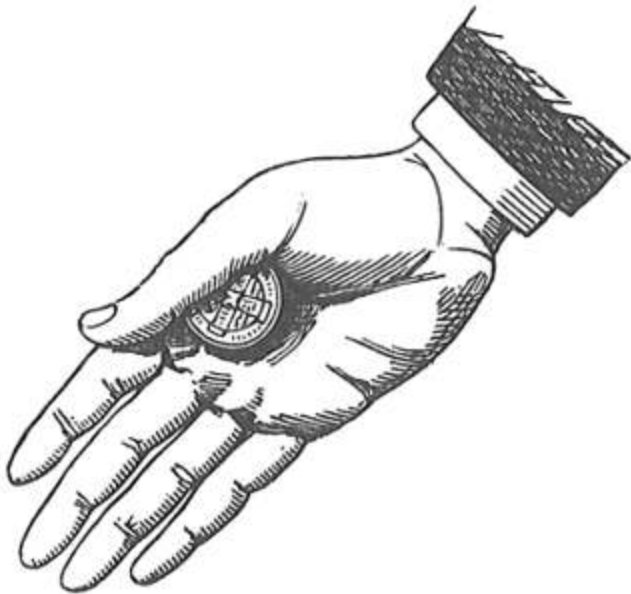


FIG. 4.

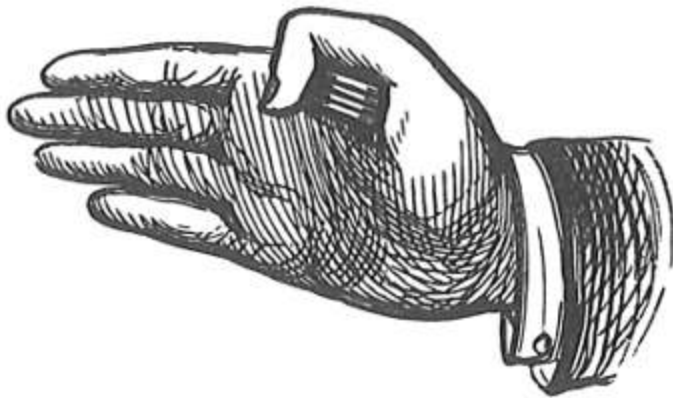


FIG. 5.

*Method 4.*—Two, three, and four coins may be palmed by the first method, but the method shown at [Fig. 5](#) is the safer. There is a rather unnatural disposition of the thumb about it, but the fingers are left free play.

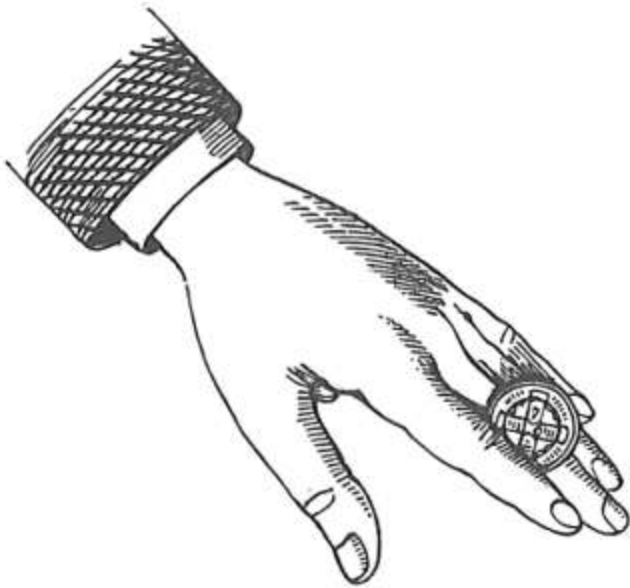


FIG. 6.

*Method 5. Reverse Palm.*—It is sometimes required of the performer to show that his hands do not contain any coin. If a coin is palmed in one of them, he must first exhibit the



other open in a very ostentatious manner, and, whilst the audience is momentarily engaged in looking at it, press the coin, by means of the thumb, through the fingers of the hand in which it is held, so that it protrudes at the back, and cannot be seen from the front ([Fig. 6](#)). Some performers have brought this palm to a great state of perfection. One very telling effect is to pretend to throw the coin away. For this purpose, it is held between the tips of the first finger and thumb, whilst lying upon the side of the middle finger. As the action of throwing is imitated, the forefinger is slid over the coin, the thumb being removed, and the coin thus made to protrude at the back of the hand.

Other fanciful methods of palming exist, but they will be of no practical use to the conjuror, so I have omitted descriptions of them.

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# **CHAPTER II.**

## **TRICKS WITH COINS.**

### [Table of Contents](#)

TRICK FOR PALM PRACTICE—HOW TO "PASS" A COIN INVISIBLY—HOW TO CHANGE A COIN—THE USE OF THE WAND IN PALMING—TO PASS A MARKED COIN THROUGH A TABLE—METHOD FOR CONCEALING MANY COINS—THE AERIAL VISIT AND JOURNEY—TO "PASS" SEVERAL COINS—HINTS ON PRACTICE—TO CAUSE A COIN TO VANISH FROM A HANDKERCHIEF—ON BORROWING A HANDKERCHIEF—THE DANCING COIN—A MYSTERY WITHIN A MYSTERY—TO CAUSE A FLORIN AND A PENNY TO CHANGE PLACES—TO PICK A MARKED COIN FROM A NUMBER, BLINDFOLDED—THE MARRIAGE—TO INVISIBLY EXTRACT A COIN FROM OUT OF A GLASS OF WATER—TO PASS PENNIES INTO A BOTTLE—TO CAUSE EXPOSED COINS TO CHANGE PLACES—TO "SLEEVE" COINS—HINTS ON MARKING COINS—THE BEST COINS TO USE.

The uses of the palm will make themselves manifest in every trick in which money is used as a medium, but the beginner can astonish his friends, and, at the same time, make himself perfect, by any of the following minor tricks:

(a) Throw the coin backwards and forwards, from hand to hand, three or four times, in a careless manner, always taking care that the left hand is shut well over each time the coin is contained in it; and then make a feint of throwing,

but, in reality, palm the coin after the method that best suits its size. The hand (in most cases it would be the left, as the majority of conjurers palm with the right; with left-handed people it would be, of course, reversed) which is supposed to receive the coin must be closed smartly, so as to make a noise similar to that caused by a coin thrown into the palm. This is effected by the ends of the two middle fingers striking the fleshy part of the thumb ([Fig. 7](#)). If this is properly executed, the illusion is perfect, and all eyes will be directed to the left hand, when the coin can be quietly placed in a side or tail pocket, to which receptacle it may afterwards be made to pass from the left hand, where it is supposed to be, in a magical manner. I would recommend the beginner to practice this movement sedulously in private, as it teaches quick and neat palming, and will prove a most useful auxiliary to many important tricks. By "passing" a coin from place to place "in a magical manner" is implied the act of *pretending* to do so; it being an accepted axiom amongst conjurers never to "pass" anything invisibly to any given spot until the article is already safely located there. This practice will, of course, commend itself to all as avoiding untoward mistakes. To "pass" a coin from the hand, wave the wand over it, and say whatever you think will go down best with the particular audience you have before you. A sharp rap on the knuckles will complete the operation, but always take care to show the hand empty, otherwise the trick is spoilt. If the wand is not handy, pretend to rub the coin away between the fingers, or affect to give it to one of the audience. (See [Figs. 8](#) and [9](#) for an effective method.)

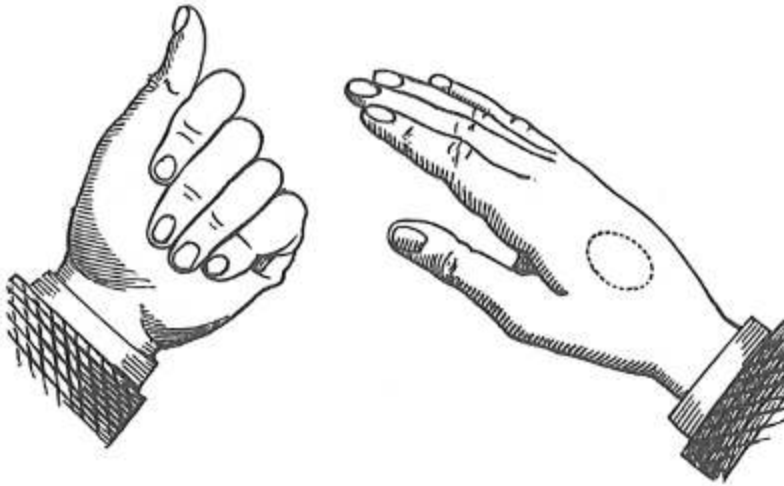


FIG. 7.  
(The dotted line represents the coin palmed in the right hand.)

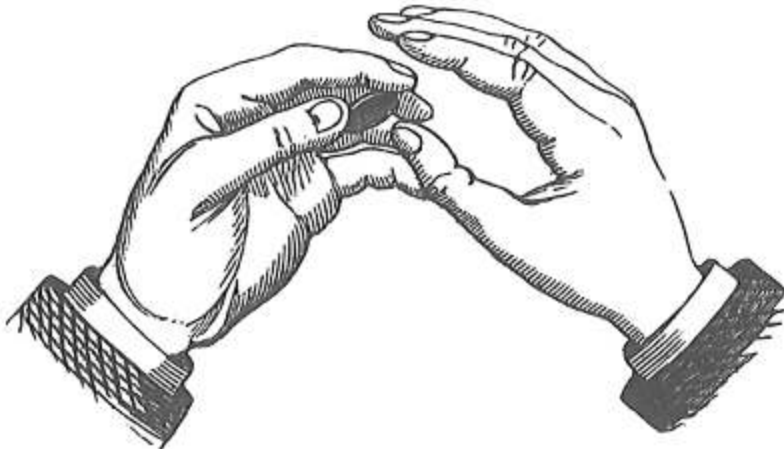


FIG. 8.

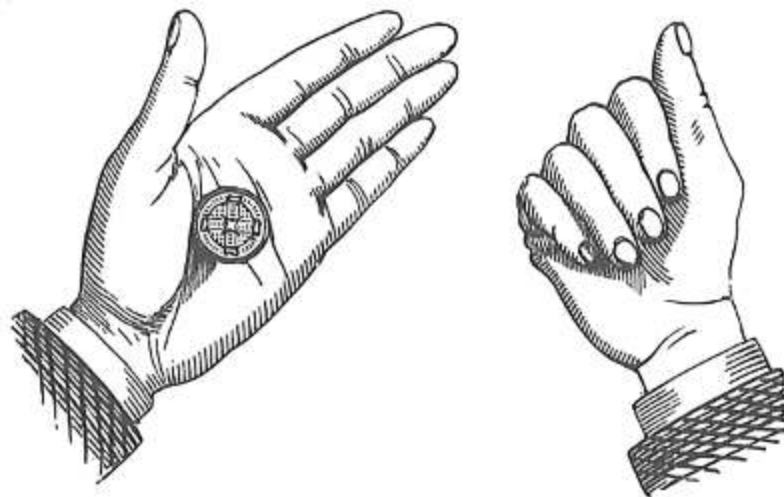


FIG. 9.

(*b*) Have a coin palmed in the left hand, and borrow a similar one from the audience, and have it well marked (always have coins marked where possible, "to prevent changing"). Make a movement as though you placed the marked coin in the left hand, but in reality palm it. At the same time, open the left hand, and the coin that has been snugly concealed there will look as if it had just left the right hand. By this means a change is effected which you can utilise according to circumstances. By fidgeting about among the audience, you may be able to place the marked coin under one of them; the other coin being held by someone who is directed to hold it "very high, sir, very high, so that everyone can see it"—the real object being to keep him from examining it too closely. By standing the holder of the coin on a chair, an opportunity for slipping the palmed coin into his pocket presents itself, and should be taken advantage of. The marked coin being once safely hidden, it is an easy matter to palm the unmarked one (which, of course, the audience has been led to believe is the marked one) and make it "pass" invisibly to wherever the other may be. The conjuror's own coin should always be provided with a very distinct mark—a cross is invariably a safe one to employ—as it is rarely that one meets with people who can refrain from instituting an illicit investigation so soon as the conjuror's back is turned. When the holder of the coin is seen to be surreptitiously examining it for the mark, the conjuror should not prevent him, but call the attention of the audience to the fact, and ask if the mark be visible. The holder, seeing the cross, will answer in the affirmative; he not being aware, of course, that the borrowed coin was

possibly marked with a very different sign. This incident will add to the effectiveness of the trick.

In tricks [a](#) and [b](#) the wand will be found very useful. It should always be carried under the arm, after the manner in which soldiers carry their canes; and when any palm has been effected, and the coin has to remain concealed in the hand, the wand should be taken in the hand containing the coin. Beginners, especially, will find this of great assistance, as in the case of a somewhat defective palm the coin can be pressed well home by clenching the wand hard. Besides this, the fact of carrying a wand in the hand keeps the idea of the coin being there from the minds of the audience; and the mind is what the conjuror has to deceive.

(c) Have a coin palmed in the right hand ([Palm No. 2](#)), and procure a similar one, marked, which hold up to the audience by the left hand. Pretend to take it in the right, but let it fall into the hollow of the left hand ([Figs. 8 and 9](#)); the unmarked coin in the right hand being exhibited. In order to effect this daring change naturally and without detection, the thumb of the right hand must be passed through the ring formed by the thumb and forefinger of the left and the coin held between them, and the fingers closed well over the coin, which will appear to be grasped by them. Now place the left hand under the table, the right hand remaining above. Covered by the action of bringing it on the table, execute [Palm No. 1](#) with the right hand, but keep the fingers formed as though they still held the coin, which you then pretend to lay on the table with a sharp "click." This "click" is made by the coin in the left hand, under the table, in order that the illusion may be perfect. The right hand will

then affect to rub the coin through the table, and eventually the one in the left hand, which has in reality never been out of it, will be produced. The noise of rubbing is also made by the coin under the table, only it must not be continued too long; and care must be taken that the two hands act in perfect unison, as it will not do for the noise to continue when the action of rubbing with the right hand has ceased. This trick is not so difficult as it looks on paper, and is very effective. The whole trick consists in pretending to take the marked coin from the fingers of the left hand without doing so.

(d) Conceal a number of coins in the left hand. As a quantity cannot be easily palmed, they must be held in the hand with the wand. If that is not handy, hold the flap of the coat; but care should be taken that the wand *is* at hand for this trick. Borrow a hat, taking it in the right hand (in which a solitary coin is palmed), and transfer it rapidly to the left in such a manner that the crown is always towards the audience, and the fingers holding the coins are inside. The coins must not be jingled, or the trick will be exposed. Tell one of the audience that he must be very rich if he can afford to carry money about in such strange places as you perceive he does. Surprise will, of course, be expressed on his part, when you will fumble about in his hair, and eventually find the coin which you have had palmed. This is a much better method of commencing than merely saying, "I have here a shilling." It is sure to amuse the audience, and put you on a good footing with them; besides which, it is always well to mingle as much with them as possible, as then people go home and say, "Oh! he came right down

among us, and found money in people's heads," &c. Also take care to find the money in an elegant and inoffensive manner. Having spun the coin in the air, in order to show that it is a real one, retire to the end of the room, as far away as you can, if the room is small, and hold the hat, still in the left hand, before you, with the crown towards the audience. With the coin in the right hand, make a pass at the hat, palming the coin ([Palm No. 2](#)), and letting one from the left hand fall. You will then appear to have passed the coin from the right hand into the hat, by way of the crown. Should the coin by accident fall on a soft place in the hat, and make no noise in so doing, shake the hat about to show that the coin really is inside, or no one will know what is supposed to have taken place. Now advance a step or two, looking cautiously forward as if you saw something in the air, and suddenly make a dart out with the right hand, at the same time bringing the coin to the extreme ends of the fingers. The idea conveyed is that the coin has been caught in the air ([Fig. 10](#)). Pass it through the hat, letting another fall from the left hand, and shaking the hat so as to ensure the two that have been dropped jingling together, and find another in the air a little farther on. Proceed in this way till all the coins in the left hand are exhausted (varying the proceedings by occasionally finding one at your elbow or foot), and then show the hat with coins to the audience, a member of which will doubtless have "just one more" seated on the tip of the nose, which coin is put into the hat in the ordinary way. The beginner should use shillings, seven or eight only in number, for this trick, although larger coins are certainly more effective at a distance. It is best to use two



palms, viz., the finger palm when the coin is to be caught in the air or in the flame of a candle (a very pretty effect), as it is more readily brought to the ends of the fingers from that position; and either of the others ([No. 1](#) for choice), when the coin is to be found on the body or elsewhere. It is as well to occasionally pretend to put the coin into the hat in the ordinary way, instead of through the crown. Some conjurors object altogether to passing through the crown; but this is merely a matter of fancy. It sometimes happens that the person in whose hair you find the first piece will, from his being a "funny man," or otherwise privileged person, ask you to give him back his property. Acquiesce at once with his request, of course after your own manner, which will be to palm the coin, and pretend to give it to him, much to his discomfiture. In borrowing the hat, be sure that it hides the left hand in the act of being taken, so that any accidental exposure of the coins held there, which might occur through inexperience, will be covered. Also observe the greatest caution in dropping only one coin into the hat at the first pass. After the first coin has fallen, it does not matter if two or more are accidentally let fall at once, as the error could not be detected; but at the commencement it would be simply fatal to do so. Under cover of the hat it is easy to separate one coin from the rest for the first drop. If the number of coins is very limited, you must give the hat a short, sharp shake, which will serve in lieu of letting one fall; but only do this now and then. This trick will be treated in an enlarged form, under the head of "Grand Magic." When any number of coins are required for any other trick, they should always be collected in this manner, it being a most effective

method. Always take a step in advance each time a coin is found. For this reason the performer should stand well to the right on the stage on commencing.

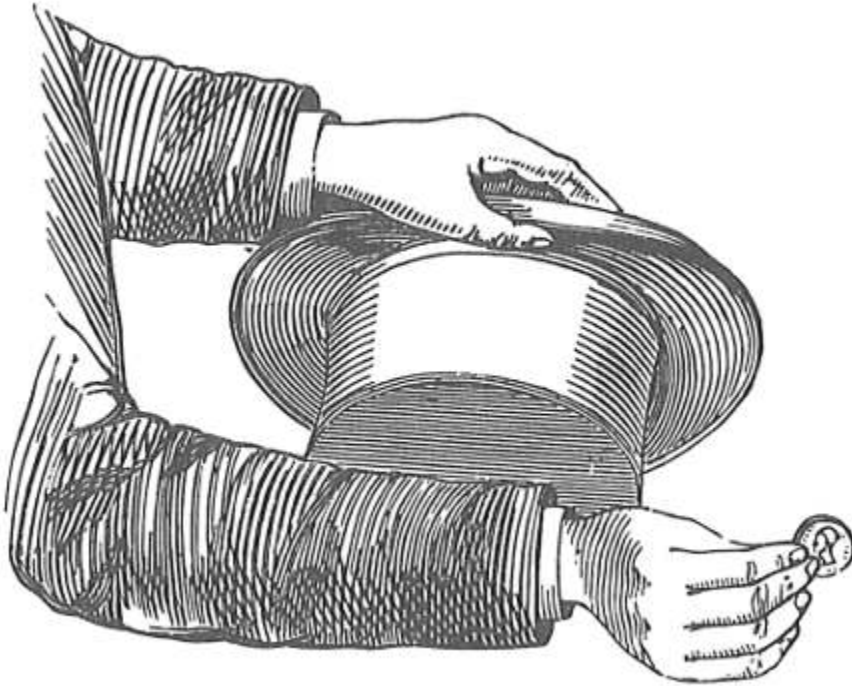


FIG. 10.

(e) The following makes an excellent "follow" to the preceding trick: Suppose that you have sixteen coins in all in the hat; conceal four of them in one hand. If the hat is then held by the same hand, it will not be noticed that it contains any coins. Now ask someone to count the coins in the hat, and, of course, there will be twelve. Take four of these away, and give them to be held by another person. Hold the hat high in the air, and tell the person who has the remaining eight coins to drop them into it when you have counted "three." Watch the action of his hand narrowly, and, as the eight coins fall, release the four concealed in the hand which holds the hat so that they all fall exactly together. The great thing to avoid is the sound of two distinct drops, which would be fatal. Leaving the hat,

covered with a handkerchief if you please, in the hands of your temporary assistant, who will, of course, be enjoined to "hold it very high," you take the four coins just previously given to be held, and "pass" them invisibly into the hat, where, of course, twelve coins will be found. The method for passing used is the same as that depicted at [Fig. 7](#), with the difference that the coins are not palmed. They must be held in the fingers loosely ([Fig. 11](#)) so that when the false movement of placing them in the outstretched palm is made they will come together with a clash, which is highly necessary for the success of the pass. The hand actually containing the coins must instantly seize the wand, which article will then cause the magic journey from left hand to hat to be made. Be careful that the counting of the coins is done in a very deliberate manner, and in a loud voice, so that everyone in the room knows how many coins are supposed to be in the hat before you pass the rest into it. If this is not done, the effect of the trick is lost.

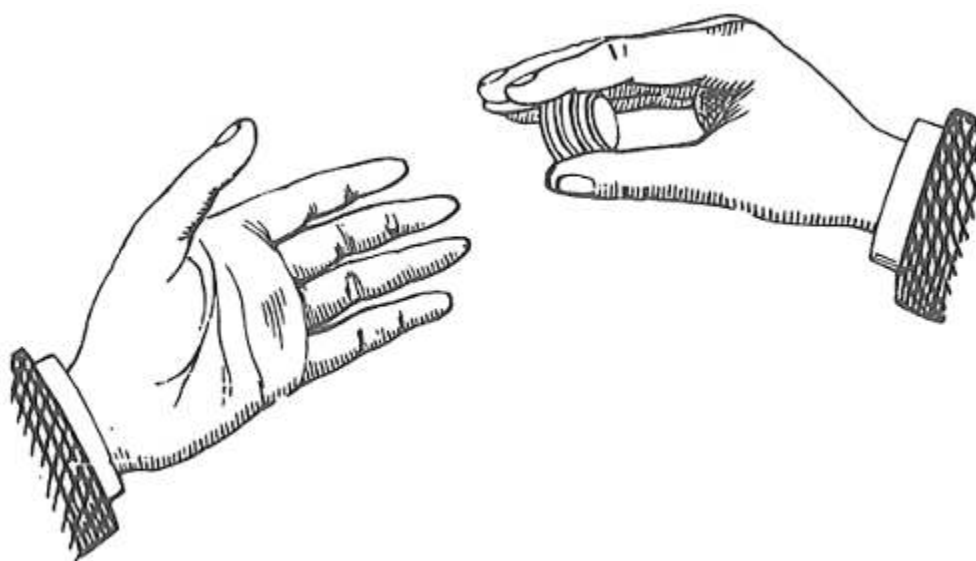


FIG. 11.

Here let me advise my readers to assiduously practise quick palming, for which purpose I would recommend [trick a](#) as a most effective exercise. So much depends upon a quick and secure palm, that too great a stress cannot be laid upon it. Indeed, I cannot too strongly impress the learner with the necessity of practising everything, to the minutest detail, in private, before venturing to perform before others. By so doing, much chagrin and disappointment will be averted.

(f) The trick I am now about to describe will, I have no doubt, be known to many of my readers; but I ask no excuse for giving it here, as those who can claim a previous acquaintanceship with the trick will, perhaps, here learn a wrinkle or two worth knowing: Borrow a handkerchief. When I say "borrow a handkerchief," I do not mean simply borrow one without any comment. On the contrary, make a great fuss about never using your own handkerchief, &c.; and be particular to hand round all borrowed articles for inspection, to show that you "have no confederates." By making your audience thoroughly sick of looking at borrowed articles, they are more likely to pass over anything of your own that will not bear minute examination. This should be borne well in mind. Spread the handkerchief out upon the table, and place a coin, not heavier or larger than a shilling (borrowed and marked), in the centre of it. Beneath the nail of the middle finger of the right hand (which hand is immaterial, but for the purpose of illustration it is necessary to use the terms "right" and "left") you have a small piece of bees' wax (on no account cobblers' wax) which you have previously made tolerably adhesive by working it about. Place this finger on the coin, saying, "Now, in order that all may see

that I do not for one instant move the coin from its position, I place this finger upon it," and, taking up one of the corners of the handkerchief in the other hand, fold it over the coin so as to well cover it, and press it down hard, allowing the wax to come off on the coin, and to cause a mutual adherence between it and the handkerchief. Fold the remaining three corners over one another with great deliberation, exhibiting a portion of the coin each time, to show that there is "no cheating." When all four corners are folded over, the handkerchief will still be in the shape of a square, but of course much smaller than it was at the commencement, and it will have an aperture running from the centre to each corner. Note the portion of the handkerchief to which the coin is stuck, and place the two hands, side by side, in the aperture formed by this portion and the one next to it ([Fig. 12](#)). If the hands are now separated briskly, and the sides of the handkerchief allowed to slide through the fingers, it stands to reason that, the coin being fast to the corner of the handkerchief, it will, when the corner is reached, find its way into the hand. The handkerchief must be shaken hard, as soon as the coin is safe in the hand, for effect. The operations of opening the handkerchief and shaking it must be practised until they can be compassed both smoothly and quickly in one movement. The trick is easy, but requires some little practice. Common soap is an excellent substitute for wax, but it has the disadvantage of being less portable. The beauty of the wax is that it can be so easily concealed beneath the nail, and comes off the coin cleanly. The coin successfully vanished from the handkerchief, it rests with the performer to

reproduce it in what manner he pleases. If he has already found coins in the heads of the audience, the reproduction can be varied. For instance, if a tiny piece of wax be affixed to the flat end of the wand, and that end brought into contact with the coin whilst in the palm, and a little pressure used, the coin will adhere. Then, if the wand be passed rapidly behind a curtain, or inside the coat of one of the audience, a great effect can be caused by slowly producing the vanished article from its supposed place of concealment at the end of the wand. The trick can be further prolonged by having about 15in. of human hair, with a tiny bead of wax at the end, affixed to a waistcoat button. Affix the coin to the waxed end, and place it in a wineglass, in which it can be easily made to dance by slightly moving the glass or depressing the hair with the wand, which is supposed to be beating time. Such a combination of tricks, each one easy in itself, affords invaluable practice to the beginner. The conjuror, like the chess-player, must always see, in his mind's eye, two or three moves ahead, so that no hitch or hesitation occurs. For example, the instant the coin reaches the hand from the handkerchief, it must be palmed, the wand taken up, and the handkerchief ostentatiously given round for inspection to show that there is no hole in it, or for any other plausible reason. Perhaps you will only gain five seconds by this, but that is time enough to enable you to press the wand against the coin. You must not, after this, allow the least pause to occur, but at once seize someone, and have your wand inside his coat before he knows what you are about; for it must be remembered that, if the action is noticed, the coin will be noticed too, as it is in a tolerably