



“Up-to-Date  
Mystical  
Sleights  
and  
Illusions,”

BY

Reginald A. Morrell.

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"Up-to-Date Mystical  
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(ILLUSTRATED)

BY

✻ REGINALD A. MORRELL, ✻

COMPRISING—

Tricks with Handkerchiefs, Flags, Billiard Balls,

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That least perceive the conjurer's sleight ;  
And still the less they understand  
They more admire his sleight of hand."—*Haudibras*



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## PREFACE.

In the following pages the author has tried to collect together and to explain as clearly as possible, a series of "Up-to-Date Mystical Sleights and Illusions," original and otherwise. Owing to the space being limited these explanations are somewhat terse, but it is to be hoped sufficiently clear to demonstrate the method of working. The tricks numbered L-VII., XIII., XVI., XX. and XXI., in the following pages are original having been invented and introduced by the author in his various entertainments. For the secrets of the other effects, the author is indebted to Mr. J. Hamley, (Of Hamley Bros.) 231, High Holborn, as well as for his kindness in making many valuable suggestions, etc., during the progress of this book. In conclusion the author begs his readers to excuse any errors which may be found in the following pages.

REGINALD A. MORRELL.

Wimbledon, December 1st, 1900.

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## I.

**An Opening Wand Flourish.**—Take your wand and hold it about two inches down, between the first and second fingers of your right hand, the longest portion being on the palm side of it, let this part rest on the remaining fingers. Next withdraw the third finger from the support and place it above the wand which will then be supported by the second finger only and steadied from above by the first and third fingers; the little finger and thumb do not take part in the action. If the first finger is now withdrawn the wand will describe a quarter circle, being now held between the second and third fingers, the second finger now moves forward causing the wand to describe another quarter circle and bringing the opposite end into a position to be grasped by the first and second fingers as at the commencement. The wand ought now to be resting on the first and third fingers and steadied from above by the second, now withdraw the third finger and move the first forward, this will bring the other end of the wand into a position to be grasped by the second and third fingers, the wand should now be supported by the second finger only and steadied from above by first and third fingers as at the commencement, the process is then repeated. With practice these movements will follow one another with great rapidity causing the wand to revolve like a wheel. The above flourish is very common among sporting men.

## II.

**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 they 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, 15, 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 sixty-four. Thus if the performer adds together the top right hand numbers of the cards handed to him, and subtracts them from sixty-four his answer equals the number chosen by the audience. Thus if the number chosen be eighteen, the cards retained

are numbers one and eight the top numbers of which fifteen and three when added together equal eighteen, the sum of the top numbers of all the remaining cards which are handed to the performer is forty-six, and sixty-four minus forty-six equals eighteen.

### III.

**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 spangles that stick to the magnetised parts; this magic writing will continue in a steel plate many months, and in the case of a thought-reading experiment, such as the famous "Dictionary Illusion," where the word to be chosen is known beforehand, will prove a very effective finale.

### IV.

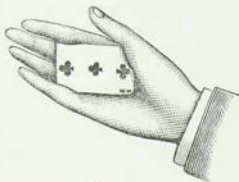


FIG. 1.

**A New Multiplying Card.**—Hand a pack of cards to a member of the audience with the request that a card may be chosen and whilst they are examining the card, quickly turn the pack over and palm off five cards into the position shown in Fig. 1, now place the pack on the table and take the chosen card in

the left hand immediately transferring it to the right hand and squaring it on to the cards already palmed; from a short distance away it looks as if there is one card only in your hand.

A pass is now made in front of the cards and six cards are shown instead of one.

V.



FIG. 2.

**A New Production for the Reverse Palm.**—Having reverse palmed several cards, the grip of the little finger is slackened and the cards are allowed to spring up into a position parallel to the ground. The hand is now moved several times to and from the audience and finally, with a lunge forward to mask the movement, the cards are produced in a fan shaped form, by doubling the fingers round as in making a fist, the thumb helping the action, (see Fig. 2). The Fig. which is drawn from a photograph actually taken of the author's hand at the moment in which the cards appeared, will perhaps make his meaning clearer than would a long-winded and involved explanation.

VI.

**The Enchanted Aces.**—The author is not sure whether the following has ever appeared in any book before, but takes the

liberty of inserting it hoping that it will be new to some of his readers at any rate. Before coming on the stage, fake a pack of cards by placing an ace at the bottom of it and by taking out the other three. To perform the trick place another ace at the bottom, there will now be two there although the audience can only see one, then cut the pack into two divisions and place another ace on the top of that division which does *not* contain the two aces and then place the packet which *does* on the top of this one. There will now be three aces together. A member of the audience can then place the remaining ace where they like; the three aces are now commended to re-unite and are shown to have done so.

## VII.

**A New Continuous Change.**—Take two cards placed evenly back to back as for the change known as the *revolution* (see "*More Magic*" page 17.) on the hinder card place another so that there are two facing you and one facing the audience. Now hold the cards in your right hand as for the *revolution* change; and work same. Next take the cards at the top and bottom between first finger and thumb of your left hand, taking care not to show the cards behind, and quickly place them in the palm of your right hand turning half left as you do so, (for position of cards see Fig. 1). The card first shown ought now to be in a position to show the audience, having been changed round in the above process, show the card and then, still holding cards as in Fig. 1, turn full left and apparently take out the card just shown but really take out the card nearest the palm and blow on it showing them that it has changed once more. Now place this card on the top of the others, square up and repeat process from the commencement. At the end all the cards will be found face to face the same way. Palm off the two top cards and hand the third for examination.

## VIII.

**A novel changing card.**—(Manufactured by Messrs. Hamley Bros.)—The queen of diamonds changes into the knave of hearts in the following manner: The card used is a trick card consisting in reality of two cards glued together; the rear card has printed on its upper half a knave of hearts, and on its lower half the queen of diamonds, the front card is really a frame work consisting of a court card, the head portions of which have been cut out leaving the body only fixed in the middle; at the upper and lower part of which is half an inch of space. Sliding up and down between the two cards is placed a slip of cardboard just the width of the piece representing the body in the front card and so painted, that its lower half represents a knave of hearts and its upper part the queen of diamonds. We forgot to mention that there is a slot in the back card through which protrudes a stud communicating with, and by means of which the interior slip is worked up and down. The method of working the card must now be sufficiently evident. The knave of hearts is first shown being held between the second finger and thumb of the right hand, the index finger now pushes up the cardboard slip by means of the stud, causing the portion representing the queen of diamonds to become visible, both ends will now represent the queen of diamonds; by reversing the process the card will change back once more to the knave of hearts.

## IX.

**Hamley's Diminishing Pack of Cards.**—The apparatus connected with this trick consists of (1) a piece of elastic about the size of a large playing card, on one side of which are glued four separate pieces of cardboard, each a quarter of the size of the elastic, so that they represent the king of spades. In fig. 3 the letters A, B, C, D, are meant to show the card is divided into four parts, the cracks thus formed terminating at the letters. The divisions are more clearly shown in fig. 4. On the other side



FIG. 3.

are glued four other pieces of cardboard, two of which when joined together, represent the king of spades half the former size, the other two each representing a diminished form of the same. (2) The other apparatus consists of another piece of elastic a quarter of the size of the first one being arranged in exactly the same way with this exception, viz. : that instead of one of the quarter pieces each representing the king of spades as in the large card, is substituted a piece representing the back of a card see fig 4. The large piece of elastic is shown to the audience so that it appears as if it was a large king of spades being held in the left hand. A pass is then made in front of the card under cover of which one half of the card is bent over the other thus reducing the card by half its original size, it is still

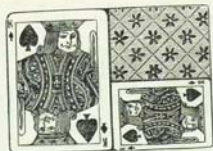


FIG. 4.

seen to be the king of spades. Under cover of another pass the process is repeated. This time the card has diminished to a quarter its original size. During the above process the right hand must palm the other piece of elastic so that the side representing the king of spades is turned towards the palm; and having shown the card a quarter its original size, the fingers of the right hand are moved across the face of the card and under cover of this movement the fingers of the left hand grasp the piece palmed in the right, whilst the thumb of the right hand seizes the card just shown in the left. The process is then repeated from the commencement with the smaller piece of elastic. The hands can finally be shown empty by means of a continuous back and front palm.

## X.

**Hamley's Novel Palming Coins.**—These coins are made of German silver being about the size of a penny; on one side is stamped the head of the Sphinx, and on the other a small figure representing a Demon, rising from a cauldron with his attendant imps dancing around. These coins are artistically finished and have a very deep milled edge specially made, so that they are easily palmed and a great number can be retained or palmed in the hand, which cannot be done with any ordinary coin. The ring is as perfect and true as that of a real coin, and being made very light 24 or more can easily be palmed at a time, the



edges being specially prepared for that purpose. At a short distance no one can distinguish them from real money, and when these coins are used, the cry of "We cannot see" will never be made by the audience.

## XI.

**Two novel methods of vanishing a coin.**—The following two methods of vanishing a coin were shown to the author by Mr. Hamley himself. They are methods which depend on very simple mechanism in the coins used.

Method I.—The performer tosses half-a-crown from hand to hand finally leaving it lying on the fingers of the right hand. A pass is now made and the coin is seen to have vanished; the front and back of the performer's hand are shown to be empty; but at the word of command the coin reappears. The coin is next shown to lie on the palm of his hand, and is then taken off and commanded to stand up and balance on the table, which it does. The secret of all the above effects lies in the fact, that a loop of very fine steel wire is soldered on to the coin which by the way is one of the above-mentioned "palming coins." After tossing the coin from hand to hand, it is allowed to rest on the fingers of the right hand, the wire loop being slipped over the second finger thereof. If now, under cover of a pass made by the left hand, the third and the little fingers are opened, so as to clear the edge of the coin, the latter will by reason of its weight slip through the crack thus formed to the rear of the hand, this then accounts for the mysterious disappearance. The coin is now lying at the back of the hand, concealed by the fingers. In order to show that there is nothing concealed at the back of the hand, the latter is turned over with a sharp sudden movement and it will be found, that if the index finger is opened wide from the others, the coin owing to the impetus of the movement will once more slip round to the front. The

back of the hand being towards the audience the coin is hidden from them. This can be repeated as often as wished ; the final re-appearance being effected by letting the coin slip round from the back to the front under cover of a pass. The coin is now taken off and tossed once more from hand to hand as if to prove that there is no preparation, and is then placed on the table so that the steel wire loop rests on the table and supports the coin like the back of a photograph frame, this then accounts for the mesmeric effect. The steel wire is so fine that it cannot be seen at a distance of two feet.

Method 2.—This method also depends on a mechanical coin, the effect being the same as in the last trick with the exception of the mesmeric part. The coin like the last is a "palming coin," having two holes bored, one at the top and the other at the bottom ; through each of these is passed a loop of very fine catgut, the length of these loops is regulated so that, when the little finger is placed in the bottom loop and the first finger in the top loop, the width of the whole apparatus is just that of your hand. If the little and index fingers now tighten the loops by pressing in different directions, it will be found that the two middle fingers can be drawn underneath the coin and pushed up on the other side, thus hiding the coin ; if the process is reversed the coin will again appear. In other words the process is the same as the reverse palm with a coin, only the grip of the first and the little fingers is here done away with, the catgut replacing them and acting as a pivot about which the coin turns. If the above process is enacted at the time when the palm or back of the hand is parallel with the floor, the audience will not see the coin, therefore as in the last trick the back and the front of the hand can be shown.

## XII.

**Coin Wand a la Talma, Queen of Coins.** Effect.—The performer having produced several coins from the air or else-

where, takes a bamboo stick and making a pass with it, a coin is seen to appear at the end thereof, this the performer takes in his closed hand and on opening it, the coin is seen to have vanished. Again a mystic pass and another coin appears ; this the performer takes off the end and hands for examination. With this piece of apparatus as many coins, as desired, can be produced. The apparatus consists of a metal tube on the same principle as the old fashioned coin wand, painted to represent a bamboo stick. There are, however, in this case, two divisions in the wand, each of which has a separate groove, in which, as in the old coin wands, a small metal stud communicating with a wooden rod in the interior, slides up and down. One of these rods communicates with a folding coin as in the old coin wand ; in the other division there is room for several real coins standing on each other's edges ; these can be forced up by the wooden rod one at a time and handed for examination. These wands capable of containing six solid coins can be obtained from Messrs. Hamley Bros., and are a great improvement on the old coin wand.

### XIII.

**Le Coin Du Roi.**—A borrowed and marked coin is placed on a table and covered with a paper cone previously examined. The coin vanishes from the table. The front and back of the performer's hands are now shown empty ; the coin is produced when and in whatever manner the performer wishes. Borrow half-a-crown from a member of the audience and request them to mark same. Take the coin and place it in full sight of all upon your table about two inches from the rear edge, next twist up a paper cone, which hand for examination, and afterwards place (apparently) over the coin, but really so that the rear edge of the cone just touches the front edge of the coin. From a distance of two feet off it will seem as if you really placed it over the coin. You now

move your table a little further back, remarking at the same time, "I am afraid the audience cannot quite see the cone, so I will move the table a little." If the performer is using a table with a sliding pillar he can lower the upper part a little, in either case the performer holds the table top at the rear, fingers underneath, thumb on top and pressing on the coin. It is now a very simple matter to flip the coin by means of the thumb into the fingers of the hand which holds the table, and to reverse palm it under cover of the latter. The back and front of the performer's hands are now shown to be empty by means of a continuous back and front palm and the coin being produced as the performer's ingenuity may suggest; the cone is then taken away and the coin is seen to have vanished. The coin is now handed to the owner to be identified.

#### XIV.

"**The Miser's Dream,**" (Original Imitation).—With the aid of the previous and following pieces of apparatus a very fair imitation of the famous "*Miser's Dream*," can be worked. Have on your table the coin wand just described, and in your right hand trousers pocket one of the vanishing coins described on page 13-14 for preference the one with the wire loop. You must also have two of the old fashioned money slides used in the "*Aerial Treasury*," duly loaded with Hamleys palming coins (see page 12), hooked on underneath your waistcoat at your left hand side. The performer whilst making a little speech places his right hand into the corresponding trouser pocket and slips the loop of the vanishing coin on to his second finger. At the end of his speech the performer pulls his right hand out of his pocket and with the coin hanging at the back, shows the back and front of his hand to be empty. (see page 13). To produce the coin it is swung round from the back under cover of a grasping movement made in the air. The coin can then be apparently

taken in the left hand, really however being allowed to slip round once more to the back of the right hand, the left is then shown empty, whenever you wish to produce a coin which can be handed for examination you can do so in the following way:— whilst you show the front and back of your right hand to be empty, allow a coin from one of the slides to drop into your left hand and finger palm it in the same. Having produced the coin in your right hand you apparently take it in your left hand for examination, really however letting the coin slip round as before and showing the coin palmed in your left hand. This can be repeated as many times as the performer has coins, the coin wand being used now and then by way of a variation.

## XV.

**L'eau Mystérieuse.**—During the performance have a flask of water boiling on a side table; when ready to perform the trick, cork up the flask *tightly* and invert the same. It will be found that if cold water is poured over the inverted flask the water will begin to boil again, and will continue to do so, until the flask 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 should be introduced as a peculiar fact rather than a Conjuring Trick.

## XVI.

**A Novel production for the "Organ Pipe" Illusion.**—A tin cylinder is handed for examination, and in order to prove that there is no mechanism concealed in it, another cylinder is passed through it, this is also handed for examination. The audience now choose one of the cylinders, then follows a start-

ling production of animals, viz: snakes, crocodiles, fish, etc. Prior to the performance place on your table two cylinders inside the smaller of the two suspend by means of thread and an S shaped hook a paper package containing several animals constructed on the folding principle. These can be obtained from Messrs. Hamley Bros., who have a selection comprising: snakes, crocodiles, fish, carrots, cigars, etc., ranging from one to four feet. Having shown the larger cylinder to be empty, the smaller one is then passed through the larger in order to prove that there is no mechanism concealed in the latter. During the process the end of the S shaped hook is caught by the edge of the larger cylinder and the smaller one passes out empty, leaving the package suspended in the larger one. The smaller cylinder can now be handed for examination. The audience is then given the choice of the cylinders; if the larger of the two be chosen the performer remarks "In that case we shall not require this one." The smaller cylinder being discarded, the performer proceeds to produce the contents of the interior package. If however the smaller one is chosen the performer politely hands it to the chooser with request that they will keep it safely until the end of the experiment, and proceeds as before to produce the contents of the larger cylinder. This trick in its above form is especially suitable for children's parties. The cylinders can be again shown empty provided that the hook is palmed off first.

## XVII.

**Hamley's Patriotic Thimble.**—The performer hands an ivory thimble coloured red, white, and blue, for examination and on receiving it back he twists up a small paper cone and hands this also for examination. He next places the thimble on the first finger of his left hand, everyone being able to see it, the cone is then placed over it for a second and being removed, a member of the audience is asked to place his finger in the

cone to feel if the thimble is there. An affirmative answer is given and the performer once more places it on his finger, immediately taking it off and crushing the cone which proves it to be empty. The back and front of the performer's hands are now shown to be empty. On receiving the thimble back the performer slips on to it a cover of ivory which exactly fits it. The thimble is then placed on the performer's finger and covered with the cone, which, however is almost at once taken off again with the ivory cover, the thimble remaining on the performer's first finger from whence it is quickly palmed between the roots of the thumb and the index finger, by bending the latter round to that position. A member of the audience now places his finger in the cone and feeling the ivory shell thinks he feels the thimble. The performer once more places the cone on his finger and immediately taking it off again shows it empty the shell being left on his finger. Owing to its transparency the latter will not be perceived at a little distance, the performer, however, ought to get rid of it at the earliest opportunity.

## XVIII.



FIG. 5.

**The unique velvet changing bag.**—This bag is, as a reference to fig. 5 will show, rather like a butterfly net. It

consists of a metal ring attached to a mahogany handle, and is altogether a very innocent looking piece of apparatus. Its appearance is however deceptive as a reference to fig. 6 will show.

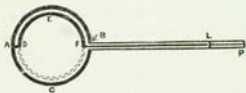


FIG. 6.

This fig. is meant to show the working of the bag. The apparatus proper consists of an outer metal ring A B C on to which is joined the bag as well as an inner half ring D E F, which is pivoted to the outer ring at A and B, at B however the pivot or axis is continued up the entire length of the handle B L P the latter being hollow as far as L, here the handle is cut in half and the pivot is fixed firmly in the end L P, which is capable of being twisted round irrespectively of L B. If now a turn is given to L P., D. E. F., will revolve on its pivots at A and B, taking up the position shown in the fig. by the dotted lines. The rest is simple, there is a double lining on one side of the bag the top edge of which is attached to the inner half ring D. E. F. If the bag is held with the half ring as shown in the fig. and anything be dropped into it, a turn of the wrist at the handle L. P. will cause the lining to change sides thus hiding the article placed therein. The bag in this position can be turned inside out without revealing the secret. This is the most useful piece of apparatus that has ever been invented for this purpose besides being a very handsome article. It can be used for changing packs of cards, numbers for second sight, handkerchiefs, flags, balls, &c., its uses being too numerous to specify, and endless effects can be obtained with it.



## XIX.

**Hamley's Billiard Ball Wand.**—For permission to publish the secrets of this and the following trick, the author is indebted to Mr. J. Hamley, whose name is so well known to all lovers of magic. The billiard ball wand (see fig. 7) consists of a long stem at the end of which is placed a cup capable of holding a billiard ball. The cup can be shown to be empty at a distance, on twisting round a little ring in the stem of the wand; the inner lining of the cup is forced round on its axis, so that it looks as if a ball has suddenly appeared in the cup. The exterior of the lining which revolves is ivorine coloured red. The author has had the pleasure of seeing the apparatus worked at Hamley's Magical Saloons in Holborn, and can testify to the excellence of the workmanship and finish thereof.



FIG. 7.

A great number of different vanishes, productions, etc., can be worked with this Billiard Ball Wand, and it is indispensable to those who work with billiard balls. A sample of its usefulness is shown in the following trick.

**Hamley's Unique Billiard Ball Effect.**—For a really thoroughly startling and graceful effect, the above is most heartily recommended. The author has had the pleasure of seeing this trick worked by Mr. Hamley himself, whilst at a distance not greater than two feet away. This trick can be worked up to a still more startling illusion if used in conjunction with the two previous pieces of apparatus. The effect is as follows: The performer having turned up his sleeves and shown his hands empty, hands a

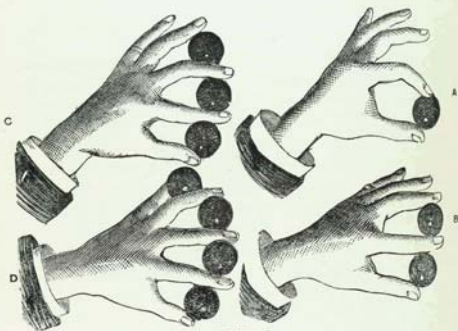


FIG. 8.

miniature billiard ball about an inch in diameter for examination. The audience being satisfied, he takes the ball it in his left hand and passing the right hand over it, shows two; again a mystic pass and there are three, which he shows to be quite solid. The audience now see to their astonishment four balls. A pass is now made with the billiard ball wand and one ball is seen to have vanished and to have re-appeared in the cup at the end of the wand. The

wand is dipped into the velvet bag and brought out empty the ball being allowed to fall into it. The process is repeated till only one ball is left, this is then handed for examination and the three other balls are found in the bag. The beauty of this trick is that at any time the balls can be proved solid.

Now for the explanation. The apparatus used in the above effect consists of the following :—

- i. Six solid red billiard balls
- ii. One red half shell which will exactly fit over and match each of the billiard balls
- iii. The billiard ball wand and velvet changing bag, both of which have already been explained

To work the trick the performer prior to the performance places three of the balls into the bag and turns the handle, thus hiding the contents as before explained. Two out of the remaining three balls are placed in the performer's right hand trouser pocket and one on the table, the half shell being palmed. The wand and bag are placed on the table and the performer begins by turning the bag inside out to prove it empty. He then takes the ball from the table and hands it for examination, in receiving it back the performer slips on the palmed half shell. The whole apparatus is now placed between the first finger and thumb of the left hand (as shown in fig. 8A) with the shell portion at the rear. The second finger now grasps the bottom of the shell which is then raised to the position shown in fig. 8B and whilst the attention of the audience is drawn to this startling multiplication, the performer places his right hand in his pocket and finger palms one of the solid balls which is carried low down and quickly placed into the shell from behind under cover of the movement caused by taking the same from between the fingers in order to prove it solid which can be done by tapping the one against the other. The solid ball plus the shell is now placed between the first and second fingers with the shell side at the rear. The operation from this point is the same as before, only

it is performed with the third finger instead of the second, there will now appear to be three balls, the third from the bottom being really the shell see fig. 8C. The remaining ball is now palmed from the pocket and the process repeated with the fourth or little finger, four balls appearing this time, the top one being really the shell see fig. 8D. The ball wand is now taken in the right hand, and a pass made with it, the ring in the stem being turned a ball appears in the cup. Under cover of the above pass the little finger of the left hand moves downwards carrying with it the top edge of the shell and causing the latter to sink on to the ball below it. The wand is now dipped into the velvet bag and under cover of the same the ring is reversed and the lining of the cup sinks back to its former condition. The ball plus the shell is now taken in the right hand and tapped against the rear edge of the table to prove it solid. Under cover of this movement the solid ball is really dropped on to the servante, and the shell carried up and placed between the second and third fingers of the left hand. The whole process is now repeated twice over diminishing the number of balls to one; in showing the last one solid, it is, as the others were, tapped against the rear edge of the table, but instead of letting the solid ball drop on to the servante the *shell* is dropped and the solid ball handed once more for examination. As a finale the bag is once more turned inside out to prove it empty; the lining being afterwards reversed, a member of the audience is asked to place his hand into the bag and take out the three balls which are then handed for examination. These ivory balls are a speciality of Messrs. Hanley Bros., who make them in all sizes, and from whom they can only be obtained.

## XXI.

**An Original Billiard Ball Illusion.**—The following piece of apparatus was the joint invention of the author, for whom it was made by Messrs. Hanley Bros., and to whom he presented

it. It can be worked as a finale to the preceding trick the effect being as follows: A red billiard ball is handed for examination and on receiving it back the performer places it on his table, whilst he turns up his sleeves; a wooden goblet is now shown empty, and the ball is placed therein. A handkerchief is next borrowed and placed over the ball, which up till the very last is seen to be coloured red. On removing the handkerchief the colour is seen to have changed to white, and the white ball is taken between the tips of the fingers and handed for examination. On receiving it back the performer wraps it up in a piece of paper

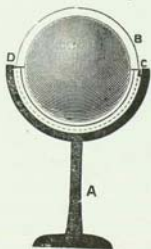


FIG. 9.

previously examined which he gives to a member of the audience to hold, on undoing the paper it is seen to have changed colour once more, this time being red as at the commencement. The ball can again be examined. To see how the above changes are effected it will be necessary to glance for a moment at fig. 9. The fig. is meant to represent a sectional view of the wooden goblet, which has cut in the rim at D, and C, two slots. In the fig. the slot D is not shown owing to a mistake in the block. The rest of the apparatus consists of a revolving half shell D, B, C, which is pivoted at D and C on two pieces of wire, and to which is also pivoted another half shell. The upper half shell being made so that it will revolve round the lower one, the whole

apparatus being capable of being fixed into the goblet at D and C. It will now be clear that if the the exteriors of the two shells be coloured red, the apparatus will from a distance appear to be solid red ball, also that if a white ball be placed inside the above apparatus, and the shell D, B, C, be allowed to fall down to the position shown by the dotted lines in fig. 9, a white ball only, will be visible to the audience. This is really what happens. The performer having received back the red ball, lays it down on his table whilst he turns up his sleeves, and having shown the goblet empty, picks up, not the solid red ball, but the above apparatus loaded with the white ball, which has been hidden behind some object on the table. The ends of the pivots are hidden by the fingers and the apparatus placed in the goblet exactly shown in the figure.

Under cover of the handkerchief the upper shell D, B, C, is turned over leaving the white ball exposed, the shell taking up the position shown by the dotted lines. The white ball is then handed for examination, on receiving it back the performer, as at the commencement, lays it on his table, whilst he hands a piece of paper for examination. He then apparently picks up the white ball, really picking up the red ball which has remained there from the beginning plus a white half shell exactly fitting over it, this is shown to the audience, and under cover of wrapping the ball up in paper, is palmed off, the red ball being really wrapped up.

## XXII.

**A New Method of Working the Dyed Handkerchief Trick.**—Three handkerchiefs, coloured red, white, and blue, are given to be examined and then rolled up into a ball which is placed safely in a tumbler, a pass is now made and the ball on being unrolled is found to have changed into a large Tricolour Flag which is given to be examined, the performer now puts the flag on a table, and hands a sheet of paper for examination, on receiving it back he rolls it into a cylinder and

passes the flag through it, on coming out at the other end it is seen to have changed into a Union Jack. For the performance of this trick you will require a small tin cylinder, about two inches in length and one in diameter, on the top edge of which is soldered a bent pin. The other articles required are (1) a large red, white, and blue flag, which roll up and place under your vest, (2) three handkerchiefs coloured respectively red, white, and blue, and (3) a large Union Jack. The trick is performed as follows: The cylinder is loaded with the Union Jack and placed on your servante so that the bent pin is at the top and pointing to the rear of the stage. The three handkerchiefs are handed for examination and are then knotted together and rolled up into a ball to match the one vested. On the way back to the stage they are changed, and the flag is placed in the tumbler, to the audience it will seem as if the ball of handkerchiefs is placed there. In course of time the ball is unrolled, and the flag is shown and handed for examination, on receiving it back the performer places it on his table so that half of it hangs over the rear edge and is caught by the bent pin on the cylinder. Meanwhile the performer hands some paper for examination and on receiving it back forms from it a cylinder a little over an inch in diameter. The tin cylinder is now taken up, under cover of, and through the flag, and introduced first into the paper cylinder. In the process of forcing the Tricolour Flag through the cylinder the Union Jack is forced out and can then be handed for examination as also the paper cylinder, the tin one having been dropped through on to the servante.

In conclusion, it will not be out of place, perhaps to mention a little novelty, which the author had the pleasure of seeing at Hamley's Magical Saloons (231, High Holborn, London,) and which, through the courtesy of Mr. Hamley he is permitted to include in this book. It consists of a coil of red, white, and blue ribbons, and of such a size that it can easily be palmed. The following is the method of working it. The performer

shows his hands empty, afterwards palming the coil from his pocket, and making a throwing movement with his hand towards the auditorium, yards of ribbon are seen to shoot out over the audience. The production is effected as already stated by palming the coil, the band securing the end is then broken and the latter being held between the thumb and the first finger, the coil is thrown out, unrolling itself in doing so. This serves as a pretty and effective introduction to a flag, handkerchief, or flower illusion. These coils which are made in red, white, and blue, can be used over and over again and only cost 3½d., they are only to be procured at Hamley's Magical Saloons, or Bland's Magical Palace, 35, New Oxford Street.

### XXIII.

#### **The Red, White, and Blue Dyeing Handkerchief and the Union Jack.**—

The effect is as follows:—Three white handkerchiefs are shown to the audience and a piece of white paper, which is given for examination, and then is rolled into a cylinder, and held in the left hand of the performer, who then takes one of the handkerchiefs and pushes it right through the bottom of the paper cylinder, and produces it out of the other end, this he takes again and pushes it through the bottom, and to the astonishment of the company they see it coming out at the top "red," then the other two white handkerchiefs are pushed through the bottom and come out respectively "blue" and "white"; these three handkerchiefs are then placed over the back of a chair and the paper opened to prove that there is nothing concealed in it; it can also be examined before and afterwards. It is now taken again and rolled into a larger cylinder, which is held again in the left hand as before, but this time the performer picks up the three handkerchiefs red, white, and blue, and pushes them through the paper cylinder, when to the amazement of the company a beautiful "Union Jack Flag," is seen, which the performer shows to the audience. He then takes and pushes the flag through and pulls it out at the top, when to the astonishment of the company it is seen to have grown four times



the size, this the performer shakes and holds up before the company, showing it back and front. The paper cylinder is then opened and shown quite empty.

For the performance of this trick you will require the following articles, viz: (1) four white handkerchiefs, (2) one red and one blue handkerchief, (3) a piece of stiff white paper 9in. by 7in. (4) a large Union Jack, having in one of its corners a double pocket with a specially made cylinder of celluloid sewn in it, (5) a smaller Union Jack, not prepared in any way, (6) a brass cylinder with a centre piece of brass, to which is attached a wire hook, the whole sliding up and down inside the cylinder.

To prepare this trick, take the red, and blue, and one of the white handkerchiefs, and push them into the brass cylinder being sure to push the white one in last; care must be taken that they are inserted on the same side of the sliding centre piece as the hook. Now place the loaded cylinder on your table, covering it with the remaining three white handkerchiefs and also the piece of white paper. Next take the large Union Jack and push as much of it as you can into the celluloid cylinder concealed in the pocket thereof, then push in the smaller Union Jack on the top of the larger. Place this piece of apparatus under the left side of your waistcoat. To perform the trick, you call attention to the three white handkerchiefs which are on your table, but before passing them round for examination, you show the company the piece of paper to prove that there is no deception about it. Now go to your table, holding the paper in your left hand, and place it on the top of the three white handkerchiefs, at the same time drawing the latter away. This will leave the brass tube covered by the paper. Having shown the handkerchiefs, place them on the table, or over the back of a chair, and pick up the paper together with the tube concealed underneath, then roll the former into a cylinder. This will be found quite easy, as all you have to do is to roll it round the brass tube. Now pick up the three white handkerchiefs, one by one and push them into the paper cylinder, taking care that you push them in at the opposite end to that which is already loaded with the red,

white and blue handkerchiefs. The first white will look as if it has passed right through the paper cylinder, as a white handkerchief will appear at the other end, the next will appear red and the last blue. The last one should be drawn out very carefully, being allowed to hang down neatly round the cylinder, the middle of the handkerchief is then grasped and with it the wire that is sticking out of the brass tube, the whole being lifted out under cover of the handkerchief, the latter being with the two other handkerchiefs placed over the back of your chair, which must be fitted with a servante, the tube is now allowed to fall on to the same. The paper is now shown empty, and holding it in your left hand, pass the handkerchiefs, just produced, round for examination. On receiving them back place them on your table or drop one by mistake, under cover of which, get the large tube with the Union Jack into the paper and roll the same into a cylinder as before. Now take the three handkerchiefs (red, white, and blue) altogether and push them into the paper cylinder (which must be larger than the first one,) taking care not to push too hard at first, the *small* Union Jack will then appear first, pull this out and show the audience that the three handkerchiefs have changed into a Union Jack. Next take this and push it into the same end as the handkerchiefs were, remarking as you do so, that "England is larger than this," when to the astonishment of the audience, they will see appearing out of the other end of the cylinder a flag of four times the size, quietly pull out the large flag and hold it by the top corners, the side with the celluloid cylinder attached being at the top. The paper can now be shown perfectly empty, the handkerchiefs and the small Union Jack having completely vanished, being in reality concealed in the secret pocket in the large flag.

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