



The only paper in the British Empire devoted solely to the interests of Magicians, Jugglers, Hand Shadowists, Ventriloquists, Lightning Cartoonists and Speciality Entertainers.

VOL. II. No. 4.

Entered at Stationers Hall,

JANUARY, 1902.

Annual Subscription, by Post, 6s. 6d. \$1.50  
Single Copy, by Post, - - 6½d. 15 cents

### CARL HERTZ.

One of the foremost wonder-workers of the day, and in his own particular line without a rival, is Mr. Carl Hertz, who was born of German parents, on the Pacific Slope, in the City of the Golden Gate, San Francisco. Mr. Hertz did not learn conjuring as a profession; he was born a wizard, and at school and at the dry-goods store which he subsequently entered, his tricks were the wonder of his comrades, though not always appreciated by his "pastors and masters." Indeed, his feats of sleight-of-hand were so ill-appreciated by the proprietors of the dry-goods establishment that one fine morning, after he had gained thunders of applause the evening before at an amateur entertainment, Master Carl was requested to transfer himself and his legerdemain elsewhere. Then it was that the young fellow resolved to shake the dust of trade off his feet, and to become a professional necromancer. Luckily, he found friends to back him, and he started, with Mr. M. de Frère as his manager, eastward, appearing with great success at Chicago, Philadelphia, New York, and other leading, American cities, his chief feats being the Birdcage, in which a live canary disappears, and Card Magic. The Birdcage trick, which was entirely Mr. Hertz's own invention, at once aroused the indignation of the Society for the Prevention of Cruelty to Animals (as, indeed, it did in London afterwards), and the conjurer was roundly denounced for killing the unfortunate biped. Mr. Hertz, however, soon demonstrated that the feat was absolutely without



CARL HERTZ.

torture, or even danger, by operating with a bird supplied by the Society itself. About this time, the well-known and popular caterer, Mr. Richard Warner, heard of the American's prowess, and, on the latter's arrival in England persuaded him to give a private *séance* at the Royal Music Hall, then owned by that cheery manager the late Captain Purkiss, who was very incredulous as to the newcomer's capabilities. However, the exhibition was, in every way, satisfactory.

It had always been Mr. Hertz's determination to go round the world, and, after finishing his engagements in London, he started for Johannesburg, Mr. Warner making the necessary arrangements. All seemed plain sailing, but unhappily the magician arrived in South Africa at the time of the disastrous Jameson Raid. Johannesburg was draped in mourning, mounted Boers patrolled the streets, and a riot was expected. The Empire Theatre, however, was kept open, and a sparse audience attended the first performance. Suddenly a loud whistle was heard outside, and in a moment the hall was emptied. Everyone thought the revolt had begun. It turned out, however, to be only the signal of a passing tramcar, and the spectators returned. Those were stirring times, but good cheer was still on hand, and when the raiders were released Johannesburg almost floated in drinks. Mr. Hertz continued his tour, but his wooden cannon excited the gravest apprehensions of the Transvaal officials, and, unfortunately, while they were examining it, a trick match-box exploded. This led to wearisome explanations, but, as Mr. Hertz puts it, "There is a certain sleight-of-

hand which appeals to most officials the wide world over," and so he managed to pass the frontier into British territory.

From South Africa, Mr. Hertz voyaged to Australia, visiting the chief centres in the Antipodes, and doing New Zealand, the Sandwich and Fiji Islands. In Western Australia, the young Merlin travelled with a caravan of forty camels, worth over £12,000. What struck him most was the dearth of water, most of it being conveyed from Perth, and inland fetching £1 a bucket. At one miserable hostelry, the traveller, having found a tub of water, was about to take a bath, when the agonised "boots" rushed in and exclaimed, "For the love of Heaven, don't throw it away when you've done, or their'll be no soup for dinner!" In Fiji the natives paid for their places in kind, the rates being a pig for two cheap seats, a bag of potatoes for three good places, and a fowl for a four-shilling stall, cabbages, fruit, and other vegetables being available for standing room. This edible currency was easily disposed of for cash to the ships in port. In the Sandwich Islands, on one occasion, a chief leapt on to the stage and began worshipping Mr. Hertz *coram populo*, and he was nightly presented with immense bouquets of beautiful flowers.

India and Ceylon were both visited by Mr. Hertz, and he is of opinion that the native fakirs are greatly overrated as jugglers. Not one of them could understand the Birdcage trick. Java, Sumatra, and Borneo were included in the conjurer's itinerary, and in the latter country Mr. Hertz had a curious and romantic adventure. He is probably the only man who has had to offer himself as a burnt-offering to escape an amorous Princess. He was giving performances before a Malay Sultan and his Court, and, after his third appearance, the Monarch's favourite daughter proposed marriage to the wonder-working stranger. On Mr. Hertz informing Her Highness, through an interpreter, that he was already wedded, she replied that made no difference, as she would rule his other ladies. Here was a fix. However, with the connivance of the British Vice-Consul, Mr. Hertz took the place of his lawful spouse in his Phoenix trick, and, jumping into the blazing caldron, waved an affectionate adieu to the astonished and dismayed Princess. Mrs. Hertz had to keep up the delusion by weeping copiously: while her husband was being conveyed to the coast in a basket. Hong-Kong, Shanghai, Canton, Peking, and other cities were visited. Mr. Hertz always used the Chinese theatres, having in most cases to deposit a guarantee of ten thousand dollars that his wife should not appear, for women may not tread the boards in the Celestial Empire. After the show, thousands of crackers were let off, to "chui-chiu the joss"—that is, to drive the devil out of the house. In Cochin-China, Mr. Hertz had a singular experience. At Saigon the playhouse was the property of the French Government, which, in the most fatherly way, paid all expenses and admitted everyone free. Even the piano was not charged for. In Japan, Mr. Hertz was most highly appreciated and hospitably received, especially by Shingio Kusai Tenichi, Doctor of Magic, President of the Tokio Magicians' Association. Mr. Hertz paid a flying visit to his home in Frisco, and on his way there had an amusing experience with a "bunco steerer," who was either a priest or habited like one. This degenerate divine was speedily detected by Mr. Hertz in the act of cheating at poker, so, with the connivance of some of the passengers, Lord Ranfurly being one of them, the conjurer managed on the following evening to deal the peccant divine four aces, while he provided another player with a Royal Flush. Then "bluffing" began, and the priest got so excited that he sent for a *confère* and borrowed £100 (doubtless missionary money) from him. The *dénouement* is better imagined than described. The money won was handed to the Captain, the while the wretched ecclesiastic was ready to die of shame and anxiety. However, when the vessel reached port, he was given the money back, with a strongly worded recommendation to sin no more. Let us hope the lesson proved efficacious.



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PUBLISHED ON THE FIRST OF EVERY MONTH.

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Office: 76 Solent Road, West Hampstead, London, N.W.

SUBSCRIPTION.—12 Months by post, 5/6 (\$1.50); Single Copy, 6½d. (15c).

Magic holds a unique position as a conjuring monthly. Why? Because, while respecting all and sundry, it will talk Conjuring unreservedly and will explain the CORRECT secrets of the latest and best tricks. It will not enter into a lengthy and detailed description of absolutely useless mechanical devices, for the purpose of hoodwinking the beginner, or with the idea of obtaining a paltry commission from factors of such useless apparatus. It will not be deterred from so doing by fear of offending certain performers, who may, on first thought, object to have their ideas recorded; and this not from any desire to be refractory, but simply because it is assured that, once a trick is presented in public, it is no longer a secret to Conjurers who are fortunate enough to be present at its production.

A Conjurer may deceive the public who care little or nothing at all about the secret of a trick, and if made acquainted with the *modus operandi* forget all about it in an hour, but he can hardly hope to deceive his *confères* twice by the same means. It is an insult to their common intelligence for him to think otherwise. If the minority know it, then why not the majority. That ALL should know more of the secrets of Conjuring than has hitherto been possible, and that a permanent record should be made of ideas as they are produced, are the primary objects of 'Magic.'

The inventor of any trick may secure credit to himself by explaining the secret of his invention in "Magic." Apart from the value of a record *under date*, he will have the satisfaction of knowing that he has done something for the benefit of the fraternity, of which he, in other directions at least, claims membership. This is the best he can do. The very nature of a conjuring trick makes it impossible of protection under ordinary patent laws. In the event of his not wishing to explain his full secret, he may achieve much the same object by advertizing the effect in the columns set apart for that purpose.

## Lessons in Magic.

**Breaking Stones with the Fist.**—Several of the old writers, whose works I have in my collection, have attempted to describe the trick, I shall now, in turn, take pains to make clear to my readers. The descriptions referred to were, doubtless, honest enough in their intentions, but for some reason, probably the peculiarities of the ancient jargon in which they are framed, I could never understand either one of them. Last summer, however, I was gratified beyond measure to witness the trick at the hands of an old soldier at one of the sea-side resorts on the South Coast. The performer used a small tripod table, in the centre of which he had placed a large stone to form a sort of anvil on which to hammer and break other stones with a blow from his fist. He was left handed, and held the stone to be broken by the tips of the fingers of the right hand, and on the top of the large stone on the table. He then closed the left hand into the form of a fist and struck the stone a sharp blow with its under side, i.e. with the fleshy portion of the hand. This blow invariably broke the stone, and, in the eyes of the spectators, was the essential part of the feat. But herein lies the deception:

At the moment when the fist was about to meet the stone the latter was imperceptibly raised about half an inch, and when actually struck was again brought sharply into contact with the stone on the table and it is this concussion that causes the fracture.

The most suitable stones to break are smooth flints, about the size and shape of a sheep's kidney, and it interested me to observe the old soldier above named search for these on the sea-shore as the tide receded: from this I concluded that the wet stones were the most brittle and broke the more readily. The spectators, however, were easily induced to believe that such stones were among the most difficult to break on account of their *hardness*. As a proof of genuineness the stones were tossed very high in the air and allowed to fall on the beach, but care was always taken that they did not fall on other stones as hard or harder than themselves; this of course to avoid premature fracture.

The difficult nature of the feat was exemplified by "just a little piece of rag" which the old chap was always careful to have wound round the little finger, but which he never removed; and a remark to the effect that he had received a very bad cut the day before while breaking a stone similar to that upon which he would now experiment; it is just possible that the rag was wound round the finger as a guard against accident. He also excused himself for being left-handed by stating that he had more strength on the left side than on the right side. Really but little strength is required and this I know from the fact that I succeeded in breaking similar stones after but a few trials, having recourse to the little dodge above explained, and I am anything but a Sandow.

**The "Passe Passe Trick"** (improvements and suggestions). The most approved apparatus consists of a trick bottle, "B" in Fig. 4, the upper part of which will hold a glass of stout (see s. s. in the fig.) and which is also provided with a tube through the neck which admits of fluid, ostensibly returned to the bottle, falling into a tumbler hidden in the lower half. This trick bottle is covered with a second, a plain tin shell, see A in the fig.; and two half-pint tumblers and two paste board covers, each large enough to conceal the bottle, complete the apparatus. Each bottle is provided with a hole in the side through which a finger may be passed to grip the top of a tumbler concealed in the lower portion. By way of variation the tumblers may be replaced by candles in candlesticks (see the fig).

The working of the trick is as follows:—Performer takes the bottle (trick bottle with shell bottle and glass) in the right hand, and an empty tumbler in the left hand and proceeds to pour out a glass of stout. The stout is placed on a plate on a table on one side of the room, while the bottle is similarly placed on the opposite side of the room.

Performer now gives for examination the two pasteboard covers (I use white cartridge paper pinned up into the required shape and open top and bottom, and for convenience in packing, so arranged that one goes inside the other), and on receiving them back proceeds to show that either one will pass freely over the bottle. This enables him to smuggle the outer shell into one of the covers, while the dropping of the other one apparently by accident, goes to satisfy the spectators that both are as *guileless* as before.

Performer here states that, for safety, it may be better

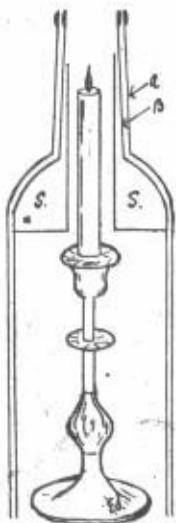


Fig. 4.

to work the trick with a little less fluid, and thereupon pours back *half* of the stout into the bottle: this portion passes, as a matter of course, into the hidden glass, and all is now plain sailing. The covers are placed over the objects, care being taken to place that with the shell bottle over the glass, which may now be caused to change places as often as desired, but once and back again is usual.

The following ruse enables the performer in conclusion to once more give both covers for examination. He will boldly announce that both covers are empty, and, as if in support of this statement, will quickly pass them in succession over the visible bottle by which means the *shell* is once more brought over its prototype and the covers are free for inspection.

The objects are placed on plates for a two-fold reason, the one, as the performer tells the audience, being to prove the absence of traps in the table, and the other, which performer keeps to himself, that they may be conveniently removed at the close of the trick.

Observe that no *Servantes* are required and that the trick, in this form, is suitable for close quarters, and with an audience all round the performer.

The following little bye-play will enhance the effect of the trick. Performer, placing the palms of his hands, one near the top and one near the bottom of the cover, announces that he will remove the bottle *invisibly*. Presently the hands are moved and brought horizontally, as if holding bottle at top and bottom, on a line with his head. He walks to centre of room and, stating that he will suspend the bottle in mid-air, lowers the hands and in dramatic style says: "There is the bottle suspended in mid-air!!" "Someone suggests that it would be better if the bottle were *visible*, to which performer replies, "No! not so, that's just where the trick comes in; if you could *see* the bottle there would be no trick—for instance, my rivals, Maskelyne and Cook, suspend a man in the air, but you can see the man! you can't see my bottle." Performer now appears to once again take the bottle between the palms of the hands and to gingerly pass it into the cover on the opposite side of the room, and eventually shows, at any rate, that it has arrived.

**THE "RISING CARDS" (New Motive Power),**

**The Reel and Sleeve.**—The Motive Power is still the black silk thread but in a novel application. In this case a reel of thread is carried in the right hand trousers pocket; the end of the thread passes from pocket up through a metal ring on the back of the vest and down the left sleeve terminating in a small pellet of wax attached to the cuff in a position readily get-at-able. The end of the thread is attached by means of the wax to the top card of the pack which is then placed in the tumbler. The tumbler is held *in the left hand*, the right hand being in the pocket ready to "pull the string—." The first card is taken from the glass *with the left hand* while the glass and cards are handed, *separately*, for examination. This movement enables the performer to to again secure the pellet of wax and to attach it to the next card prior to again placing the pack in the glass. N.B.—If you allow a spectator to remove the pack from the glass, secure it *at once*, to avoid a shuffle. When about to remove a card the right hand first latches up the thread at the left sleeve, then take the tumbler; by this means freedom of action is secured.

(To be continued).

## SOME ANCIENT TRICKS.

BY HENRY RIDGELY EVANS.

THE green banner of the Mahdi went down in a sea of blood at Omdurman; the power of the false prophet of Islam melted away "like snow upon the desert's dusty face" before the well-directed fire of Maxims and Martini-Henrys. No sooner was Lord Kitchener's task accomplished than the practical Anglo-Saxons began planning colossal dams and waterworks on the Upper Nile to insure the fertility of Egypt's soil. This was followed by a wail of protestation on the part of Egyptologists—those indefatigable savants who have brought to light the secrets of pyramids and papyri, monoliths and mummies.

"Vandalism!" they cried. "The result will be the complete submersion of the little island of Philæ in the Nile; the island sacred of old—the burial-place of Osiris, god of gods; the place of location of some splendid old ruined temples, whose ponderous pylons and great columns, painted with hieroglyphics, still rear their heads to the blue Egyptian sky. Upon the island of Philæ, in the ancient days, the mysteries were celebrated, those of Isis and Osiris. Pilgrims flocked thither to participate in the holy rites."

In this short paper the author proposes to discuss the mysteries of the temples; to unravel, if possible, some of the secrets of the adytum and sanctum sanctorum.

The mysteries of Isis and Osiris were regarded with awe and wonder by the ancient world. Philosophers came from distant lands to receive arcane instruction at the hands of the hierophants of Egypt. When we consider the fact that all knowledge worth knowing was at that early period of history in the hands of the pagan hierarchy, the interest manifested in the mysteries of the temples is easily appreciated. The initiates received instruction in all the esoteric lore of Egypt—the exact sciences and sacred doctrine. The facts of astronomy, medicine, morals and religion were imparted to the neophytes. It is asserted by many learned authorities that the sublime truth of the unity of deity was unfolded, the many gods and goddesses of the semi-animistic pantheon being explained as typifying the forces of nature or the movements of the planets. The mysteries were divided into the lesser and greater. Long preparation was necessary before a candidate was admitted to the greater mysteries. He underwent a most rigid and exacting novitiate. The penalty for divulging any part of the esoteric doctrine was death. Why this secrecy? It is not difficult to divine. The pagan priesthood assumed the power of working miracles, of foretelling future events, etc. It was enabled to rule over the masses by keeping them in ignorance of the secrets of nature. Says an interesting writer: "The science in which the Egyptian priesthood were most proficient, and which they most jealously guarded, was that of astronomy. The people worshiped the sun, moon and stars as gods, and a knowledge of their true nature would have at once put an end to the influence of the priests, who were believed by the ignorant and superstitious crowd to be able to withhold or dispense by prayers, invocations, and sacrifices, the divine favor. . . . By a knowledge of astronomy the priests were able to calculate and predict eclipses of the sun and moon, events beheld with superstitious awe and fear by the multitude. . . . Of course, a knowledge of astronomy diffused among the

people would have been fatal to the occult pretensions of the hierarchy. The facts of astronomy were therefore, for these reasons, most carefully hidden from the common people, and the priesthood only communicated them to each other, veiled in allegorical fables, the key to which was disclosed to him only who had taken the highest degrees of the mysteries, and given the most crowning proofs of his fidelity and zeal."

(To be continued).

## EXAMPLES OF CONJURERS' PATTERN.

BY GEO. R. REEVES, Melbourne.

This trick is slightly connected with politics—not that politicians ever play any kind of tricks—well, or hardly ever. But they are always getting hold of knotty questions, sometimes a bit slippery—the *questions* of course. These knots have a way of getting *tight*, especially when they are on the *loose*. I fear they don't set a good moral example. Now *this* is a true lover's knot—better than the parson's knot—you can slip the one, but not the other. *This* knot looks like a sailor's knot, but it is not a sailor's knot—his knot is a nautical knot, and not so fast as this knot. *This* knot has a motherly look about it—a grandmotherly look in fact. It must surely be a "granny." (For Knotted Handkerchief.)

Sometimes it is done *one* way, and sometimes the *other* way. I myself generally prefer the other way. Sometimes again, it is done both ways, for according to the axiom of Euclid, things that are equal to one another are different from anything else. You follow me?

The result of this experiment depends on a proper resolution of the Binomial Theorem as exemplified in the Differential Calculus. For instance, say,  $x$  equals  $x$ , therefore  $A$  plus  $B$  is equal to  $B$  plus  $A$ . Those of you who have studied the higher mathematics will readily understand this.

This experiment clearly demonstrates the penetrability of matter, for when the Correlation of Forces is taken in conjunction with the Nebular Hypothesis, the Solution of Continuity is determined by the application of the X rays, as adapted to wireless telegraphy and consequently the results are obvious. I hope I make myself clear.

It is a curious circumstance, and a fact not generally understood, that if 2 be added to 2 the result is most frequently 4. This may be clearly demonstrated by taking 2 black beans and 2 white ones. Mix them well together—anyone may do it—and you will find to your great surprise that they really do make 4. If you desire to ascertain how many of them will make 5, just take another one, either a haricot or a broad bean will answer—boil it if time permit otherwise use raw,—add this to the other 4—take careful note of the result, and you will find all difficulty removed. Requires some thinking out.

*Concluding Speech.*—I thank you for the intelligent attention with which you have followed my little experiments; my lucid explanations as to the means by which the various results have been brought about will enable you to repeat them in your own homes, to the astonishment and instruction of your friends. I have only one parting word:—Don't give away indiscriminately the secrets you have learned to-night.

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*Compiled with Notes by Ellis Stanyon.  
Ably assisted by Mr. Arthur Margery.*

(Continued from page 21, see also Vol. I)

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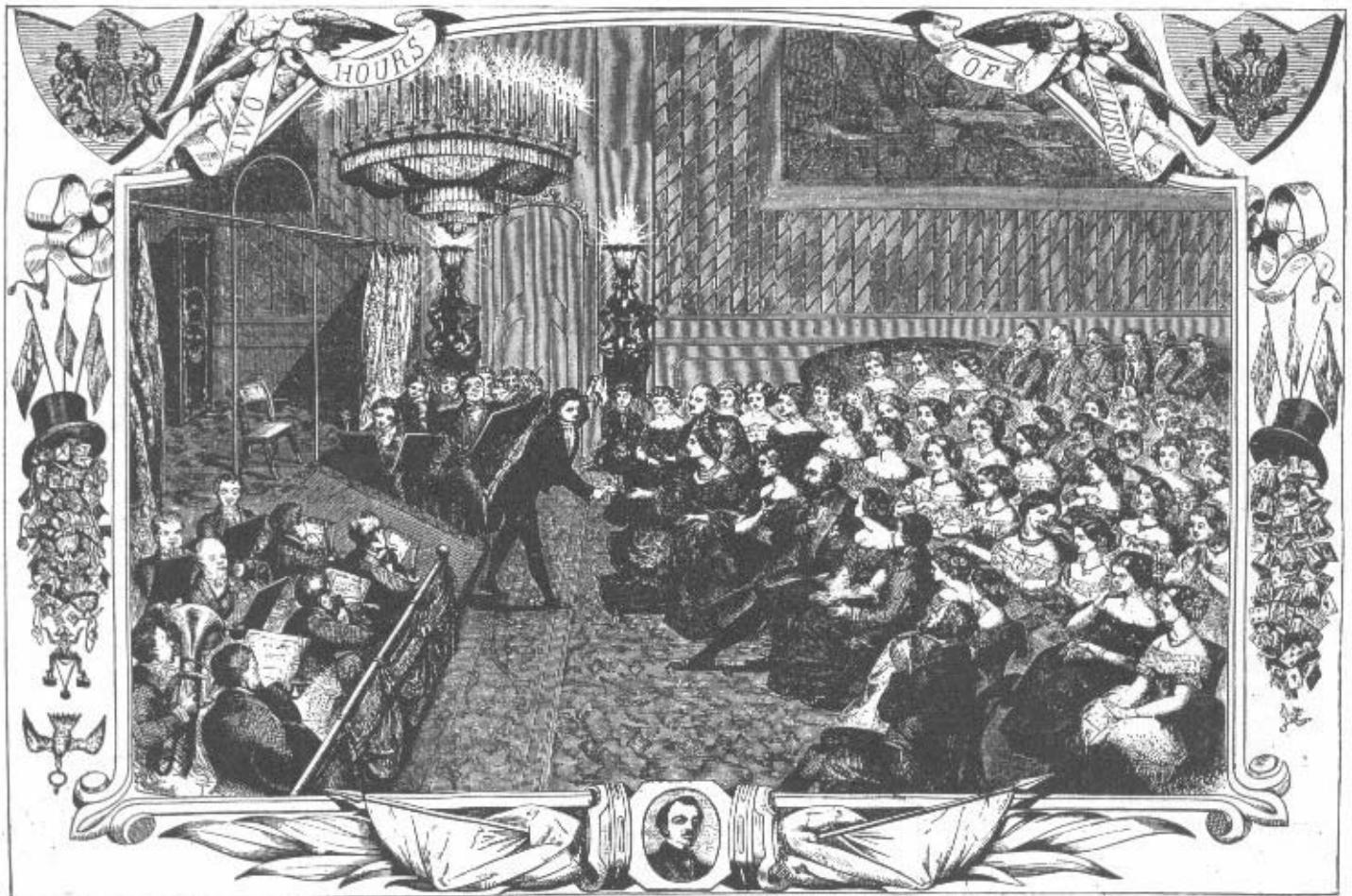
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*To be continued.*



PROFESSOR WALJBA FRICKELL'S CHRISTMAS ENTERTAINMENTS—AS EXHIBITED BEFORE HER MAJESTY AT WINDSOR CASTLE.

## Items of Interest.

Conjurers in the neighbourhood of Nottingham will do well to make the acquaintance of Professor German. We understand that what he doesn't know about magic and ventriloquism is not worth learning.

It is reported that Mr. W. Roberts, of Manchester, has one of the finest collections of conjuring apparatus to be met with in a tour of the world—further, that he knows how to use the same.

Mr. Chas. Heather, of Brisbane, writes: "Madam Dante has finished her engagement at the Tivoli, Sydney, and Professor De Wynne has taken her place with juggling, Coin Tricks, and Shadows.

Florrie Lingard, Illusionist, Bell Ringer, &c., is making rapid strides in Australia. She is now in Brisbane and is certainly one of the cleverest exponents of Sleight of Hand I have ever met; her stage presence also is all that can be desired.

The Gold Fish Trick seems to be getting very common, and to be hacked by everyone, each having different methods:

Martinka's night at his Theatre Magique, Saturday, Nov. 23rd, 1901. Among the fifty present were about a dozen ladies, also Henry Hatton, Dr. Ellison, Dr. W. G. Mortimer, Dr. Otis, Elmer Ransome, Dr. Poland, T. Winton, Marshal P. Wilder, and Mr. Bertram, who opened with imitation of grand opera on a mouth organ. Adrian Plate, who gave Card Tricks and trouble-wit. Hendrickson, cards, wand and ring. Sargeant, a poem (copy enclosed). Zanetti, cards, slates, hat load, and cornet playing. Hornemann, egg bag. Werner, handkerchiefs and torn bill. Ducrot (T. F. Fritz), handkerchiefs, flags, and pipes. Snyder, a fine singer and Martinka, who provided a lunch, and bossed the evening which was a great success.

"Indian Conjuring Explained" is the title of a keenly interesting article by Professor Hoffmann in "Chamber's Journal," Oct. 26, 1901, Vol. 4, No. 204, pp. 757-761.

The Christmas Nos. of the "Western Weekly News" and the "Western Weekly Mercury," each contains a conjuring article by Professor Hoffmann.

### EVANSONIANA.

I have read with the greatest interest Dr. W. Golden Mortimer's letter published in December number of MAGIC. It is crowded with entertaining reminiscences of "ye world of magic" of days past, ye golden days when prestidigitateurs did not expose the secrets of magic to the public. I ask a thousand pardons for having denominated Dr. Mortimer as a dental surgeon. It was not intentional. I got him mixed up with another Mortimer, who does doctor the molars of a suffering public. Strange is it not, how members of the medical profession take to magic, and how magicians take to medicine. Jules de Rovere, a conjuror who flourished during the time of the citizen monarch, Louis Philippe, of France, called himself "Physician to the King," but he was alluding more to the science of physics than to that of medicine. Mortimer gives a capital imitation of Robert Heller. Dr. Ellison gave a dinner party not long ago to a number of local conjurers of New York. One of them speaking of the event said, "they made everything on the table disappear. The *servante* (Irish) was only used for loading purposes, not for vanishing." Ellison's library of magic is very fine indeed. But he ought to have a book-plate to paste inside of each mystic volume, something unique and appropriate. I should suggest the Laboratory Scene from "Faust," but altered to suit the occasion. How would it do to represent Mephisto presenting Dr. Ellison (disguised as Faust) with the oldest work on the occult: the inference being that Ellison had disposed of his soul to the Evil One in exchange for a grimoire of black magic. Ellison has some excellent works in French on legerdemain, and is adding to the collection.

The Japanese magician, Ten-Ichi, made a hit in this city recently. His act is spectacular and up-to-date, barring some childish feats performed by his wife.

Powell shows here soon at the Bijou.

HENRY RIDGELY EVANS.

## STANYON'S LITTLE BACK SHOP

By J. W. Sargeant.

You've all of you been in that snug little place,  
Where you wizards all love to resort,  
Where the shelves all about bear the tools of your art,  
And where all your best tricks have been bought.  
You all of you know it, and love it, I'm sure,  
And in passing you always will stop.  
For there's no other place on the whole Earth's face  
Like Stanyon's little back shop.

For over the shelves there are posters galore,  
From which well-known faces look down;  
There's Herrmann, and Keller, De.Kolta, and Fox,  
And others of equal renown.  
And the lesser lights look at these pictures and think  
Of the days when they'll be at the top,  
When their rainbow-hued lithos will blaze on the walls  
Of Stanyon's little back shop.

If those pictured walls had but ears, and a tongue,  
And a gossiping bias as well,  
Just think of the secrets that they could disclose,  
Just think of the stories they'd tell;  
The stories of failure, as well as success,  
Of dicker, and bargain, and swap,  
That have been carried on in the days that are gone  
In Stanyon's little back shop.

Almost every day, if you happen that way,  
You'll find some celebrity there.  
They come from all over the civilized world,  
And some come from no one knows where.  
From the green amateur, who is just starting in,  
To the artist way up at the top,  
The great and the small, they come one and all,  
To Stanyon's little back shop.

Nearly every forenoon you'll find Margery there,  
With a glad hand for all that drop 'round,  
He'll ask you to help him get track of a book  
For that Lib'ry he's trying to found.  
His autograph book will then be produced,  
And any magician will stop  
To enter his name in that record of fame,  
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And Mrs. Stanyon you'll always find there,  
With a smiling "Good morrow" for all;  
She knows more of magic, I venture to guess,  
Than many of those on the wall.  
Then there is the brother, who runs the machines,  
Without him the whole thing would stop,  
Though he keeps out of sight, he's a tower of might  
In Stanyon's little back shop.

Then there is Stanyon, the chief of them all,  
Who's genius we gladly confess,  
I am sure that with me you will join in the wish  
That his shadow may never grow less.  
And, as onward o'er life's thorny pathway we trudge,  
'Till the last fluttering heart-beat shall stop,  
Each one of us here will have memories most dear  
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