



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

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MODERN MAGICIANS.

ARTHUR MARGERY.

The artiste whose portrait graces our title page this month is the descendent of stage-loving parents, his father before him, being a devoted student of Magic and the kindred arts, and a clever performer to boot.

Mr. A Margery was born in London in 1871. It was in his early school days, after witnessing the performance of a simple trick, that he first became fascinated with an art that he now candidly admits proved his first incentive to the study of the various sciences, while at the same time it made those studies, which are more often than not found irksome to a degree, a source of infinite pleasure and enjoyment; small wonder it is then that the chief item in so many of our best drawing-room entertainments, where the audience is invariably composed largely of children, is a conjuring show; such an entertainment serves a double purpose—it combines amusement with instruction.

To-day finds Mr. Margery a zealous devotee of *l'art mystérieux*—to use his own words, "I am married to magic and never wish for a divorce." He is the fortunate possessor of a fertile brain and a hand which, according to Mons. Robert Houdin in his "Secrets of Conjuring and Magic," pp. 37-41, denotes dexterity. He is an expert all round manipulator of the various small accessories so indispensable to the modern magician—in his hands inanimate objects seem to become imbued with life and to have a personality of their own; this is not surprising where a

performer adopts as his watchword, as Mr. Margery has adopted "Originality," and will not on any account be induced to copy, or even imitate partially, other performers in their work. If only this axiom had been carried out more generally by magicians, what would not conjuring have been like to-day? *The Continuous Back and Front 'Palm'* would long ago have been a thing of the past.



MR. ARTHUR MARGERY.

No professional business requires closer study than that of legerdemain. A natural aptitude for the art must be born in a man—he must be alert both in body and mind, cool and calculating to the movement of a muscle under the most trying circumstances, and a close observer of human nature—an instance: he must recognise at a glance the obliging individual who will, unconsciously, take the 'forced' card, or the aggravating young man who will persist in his endeavours to take the wrong one.

The greatest pleasure in the study of an art is undoubtedly obtained where the student makes up his mind to work out ideas for himself, and generally to work single-handed. The subject of our sketch is of this type, he is passionately fond of, and quite thorough in his work, well conversant in every branch of magic, and always ready to impart information to those less instructed than himself. He revels in a large and valuable collection of books

on magic, but even this does not satisfy his greed for mystic lore as he is known to be an ardent reader in the Library of the B.M., doubtless with a view to compiling something of interest to magicians. If it is true that success rewards the painstaking then Mr. Margery deserves no small measure of that commodity.

MAGIC.**PUBLISHED ON THE FIRST OF EVERY MONTH.**

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UNITED STATES STAMPS & NOTES MAY BE SENT IN PAYMENT.

Copy of an Announcement of the

Magician COMUS,

appearing in "The True Briton" (Nolumus Leges Angliæ Mutari), Wednesday, February 11th, 1795.

FOR ONE WEEK MORE.
GRAND EXHIBITION.

IN AN ELEGANT GREAT ROOM, ON THE FIRST FLOOR,
AT No. 28, HAYMARKET,
THIS PRESENT EVENING, WEDNESDAY, Feb. 11th,
And every Evening This Week only,

THE SIEUR COMUS will display his astonishing
Performances:

PART I. He will exhibit in the grandest manner, with
JAPANNED CASKETS LETTERS NUMBERS
THANDIS WATCHES RINGS
SILVER CUP MEDALS SWORDS
POCKET PIECES EAR RINGS &c. &c. &c.

Also a variety of uncommon Experiments with
THAUMATURGIC MACHINERIES,

PART II. Mr. COMUS will exhibit, in the most extraordinary manner, as follows, viz.

I. He will tell several Ladies and Gentlemen the Cards or number which they think of, without asking any questions, and (however impossible it may appear) will communicate the thoughts of one person to another, without speech or writing, by means of a wonderful, curious, and grand APPARATUS,

Which is not to be equalled in this Kingdom!

PART III. Mr. COMUS will discover to all the Company, experimentally, some of the most occult Operations in Nature, and exhibits,
FIRST—His enchanted Sciatricon, which tells the Thoughts of any Person in company!

SECOND—His Operation Pallengenesis, or Regeneration!

THIRD—His Pixidees Literarum, which proves a knowledge of future Events!

FOURTH—An Operation on Steganography, by an Invisible Agent!

FIFTH—His Unparalleled Sympathetical Experiments, too wonderful to be believed till seen!

SIXTH—His Magical Deceptio Ovorum, with Eggs, &c.

SEVENTH—His Operation of Capiromancy, without Writing or Speaking!

EIGHTH—His curious Mechanical Fishes will swim in the Water, and discover the real Thoughts of the Company, in a most extraordinary manner.

PART IV.—A Variety of Chartomantic Experiments, and various operations with Magical Watches and Sympathetic Clocks.

PART V.—His Unparalleled Sympathetic Figures, whereby the great Power of Sympathy is displayed, by the operation of two Boxes, containing an equal Number of Figures, capable of being varied different ways.

The whole to conclude with
THE GRAND COUP DE MAIN:
Or, Pyramidal Glass Machineries,

An Operation never attempted by any other Man living, and will astonish every beholder.

Doors to be opened at Six o'Clock, and begin exactly at Seven—Tickets to be had of Sieur Comus, at the Place of Exhibition—The Room will be elegantly illuminated, and commodiously prepared, so that every person may have a view of the performance.

Admittance Half-a-Crown each person.



Lessons in Magic

by Prof. ELLIS STANYON,

Author of "Conjuring for Amateurs,"
"Conjuring with Cards," "New Coin
Tricks," &c., &c.

Continued from page 26.

The Aerial Handkerchief.—Under this heading I shall describe a very subtle and pleasing trick having the following effect.

The performer shows an ordinary 15in. silk square, rolls it up into a ball and passes it into the left hand; to prove that he has really placed it in the left hand he pulls out (from the top of the fist) some 4 or 5 inches of one corner. Having thus satisfied the spectators that there is no deception he tucks back the corner, using one finger only. On again opening the left hand the handkerchief has entirely disappeared and both hands may be minutely examined.

The secret consists of a small cone of thin spun brass exactly resembling a thimble in size, and made in imitation of the end of the first or second finger, also a small piece of silk to match the handkerchief. The small piece of silk is cut and hemmed in imitation of a corner of the handkerchief and one end is then glued into the apex of the metal cone, when dry the remaining portion is tucked in and all is ready.

The thimble ready for use is placed in the right hand trousers pocket. The performer shows the handkerchief and when seeming to place it in the left hand really palms it in the right hand which he forthwith thrusts into the pocket leaving handkerchief behind, and bringing out thimble on the tip of, say middle finger. At this stage he may, or may not, be accused of having put handkerchief in pocket, in any case he inserts the finger, carrying thimble, into top of left hand, leaving it behind and pulling out corner which appears to be a portion of the original handkerchief. When tucking back the handkerchief the thimble is removed unseen on tip of finger. The right hand being, unmistakably, empty, all attention is centred on the left hand. Under these circumstances it would hardly require a conjurer to secretly dispose of the thimble, and when this has been done the silk may be shown to be *non est*, and both hands may be minutely examined.

I am indebted to Prof. Herwin of Bristol for this ingenious and subtle trick.

The Finger Shell.—With the aid of this ingenious, but insignificant piece of apparatus the following effect is made possible. The performer comes forward with his arms out-stretched and bared to the elbow, showing his hands on all sides, thus proving beyond doubt that they are empty. Still keeping his arms out-stretched he closes the right hand. A slight up and down motion now takes place, after which the hand is opened and a colored silk handkerchief found therein.

The secret lies in the use of the finger shell (see Fig. 16). This shell, usually modelled in thin brass and painted flesh color, fits the inside of the middle finger,

when the hand is in a natural position with the fingers slightly curved (see the Fig.). It must be "lined" on the front to represent as nearly as possible its natural prototype.

Immediately before introducing the experiment the handkerchief is inserted in the shell which is in turn adjusted to the finger, the performer then steps on the stage in the manner already described.

To produce the desired effect the shell is allowed to fall from the finger under cover of closing the hand, the handkerchief being pushed out with the thumb.

By reversing the *modus operandi* the handkerchief may be caused to disappear in an equally mysterious manner. If the performer has been thoughtful enough to place a duplicate handkerchief behind his collar, or in some other out-of-the-way-place, an additional effect may now be obtained.

For obvious reason this trick must be the first on the programme.

THE NEW "RISING" CARD.

As now being performed at the Palace Theatre, London.

Three cards are 'forced' on as many members of the audience who afterwards return them to the pack, shuffling the cards themselves. Performer now returns to stage and holding the cards, squared well together in the left hand, raises the right hand well above his head commanding a card to rise: suddenly one of the chosen cards is seen to jump from the pack to the hand held aloft—this card is returned to the front of the pack and the effect is repeated with the two remaining cards.

The secret depends mainly upon a new application of the black silk thread; the cards are forced in the ordinary way, *i.e.*—there is nothing extraordinary in the 'force' employed. The actual cards to rise are specially prepared and are added to the top of the pack under cover of the body during the return to stage. They are prepared as follows:—Two U shaped cuts are made near one end of the card (see 'A' in fig. 17) the bottom of the U in each case being pushed up to form a hook. The face of each card thus maltreated is gummed to the back of another card, duplicate of the one to be forced, and the "trick" cards are ready.

The thread is carried right across the stage about 18 in. above the head of the performer, one end being fixed to one of the "wings," while the other end passes over a stout smooth pin driven into the opposite wing and is weighted with 4 or 5 cards, *i.e.* just sufficient to keep the thread always taut. Having taken up his position under the thread the performer passes his disengaged hand completely round the pack several times thus, casually, showing there is no connection; he then raises the hand and commands a card to rise. The card does not

rise—the hand is lowered and with it the thread which, under cover of tapping the cards coaxingly, is secretly passed under the hooks of the one at the rear. The right hand is again held aloft and this time, as soon as the left hand releases its hold, the card will rise, being drawn up to the extended hand by the greater weight of the several cards on the free end of the thread.

Several threads arranged as above explains how the performer is able to work the trick on any part of the stage.

An improvement on the above.

This method does away entirely with the trouble of arranging the thread as in the foregoing. The effect is exactly the same and the trick can be done anywhere independent of time and space.

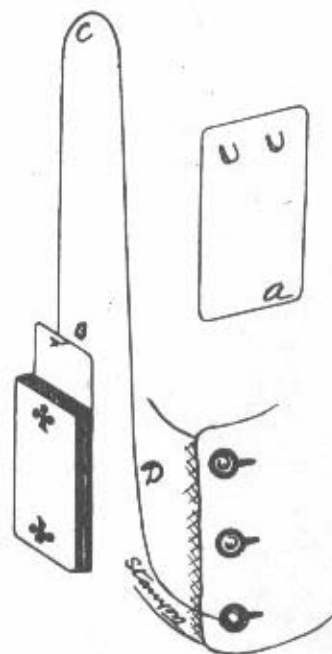


Fig. 17.

In this case the 'trick' cards are prepared by cutting a fine slot in one end as shown at B in Fig. 17. One end of the thread (about 3 ft. long) is attached to the lowermost button of the waistcoat, a knot being made at the opposite end for the purpose of catching in the slot cut in the card. To properly adjust the length of the thread, note that it should be just long enough to prevent the card attached to it, in case it is accidentally dropped, from dangling ignominiously in mid-air.

The working of the trick is as follows:—The pack with the three slotted cards duly on top is held in the left hand. The thumb of the right hand is now passed under the thread, (hanging from the button) which, under cover of a graceful sweep of the arm, is carried over the top of the cards entering the slot afore mentioned (See B in Fig. 17). The right hand is now held aloft, the fore-finger being under the thread at C in the Fig.

The thumb of the left hand holding pack is now passed behind the thread at D in the Fig., when it will be found that a slight downward movement of the left hand will cause the card to rise as already explained. The movement of the left hand will pass unnoticed if the performer remembers to attract the attention of the audience to the right hand by looking fixedly at it himself.

N.B.—Other new Card Sleights, Tricks, &c., including the Continuous Back and Front Palm, and tricks therewith, now being performed at the Palace Theatre will be found clearly described with numerous original illustrations in "New Card Tricks," by Ellis Stanyon. (See Advt).

By an oversight the knot on the end of the thread in Fig. 17 is shown on the face of the card—it should really be on the back.

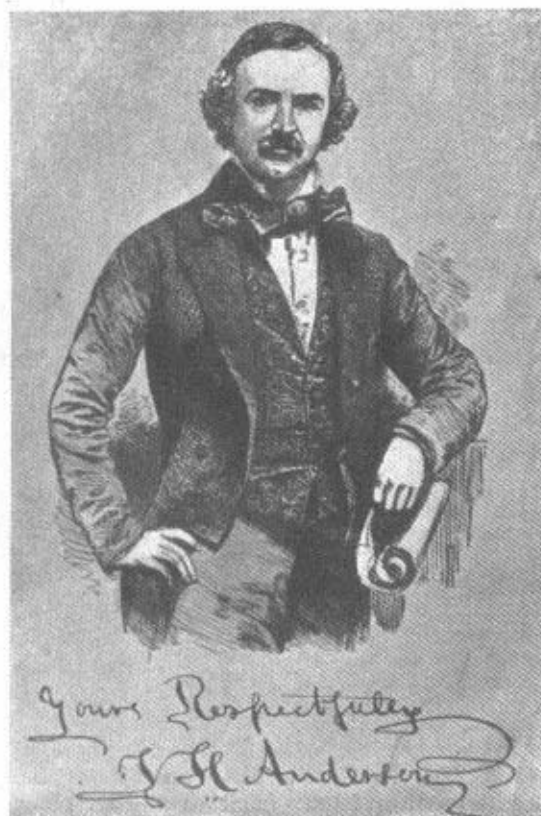
EDITOR.

Biography of Prof. Anderson. (THE ORIGINAL "WIZARD OF THE NORTH.")

Sketches from his Note Book, Anecdotes, Incidents, etc.

(Continued from page 28).

After he left Brechin Castle, Mr. Anderson went to Edinburgh, and gave his first magical entertainments in the great Scottish metropolis. The story of how one of his great transformation tricks was brought about must here be told. His professional *soubriquet* in his early career was that of "The Caledonian Necromancer;" but this was destined to be metamorphosed into "THE GREAT WIZARD OF THE NORTH;" and the metamorphosis came about in the following manner:—The young magician was performing in Edinburgh, where his success was so great, that Sir Walter Scott hearing of him requested

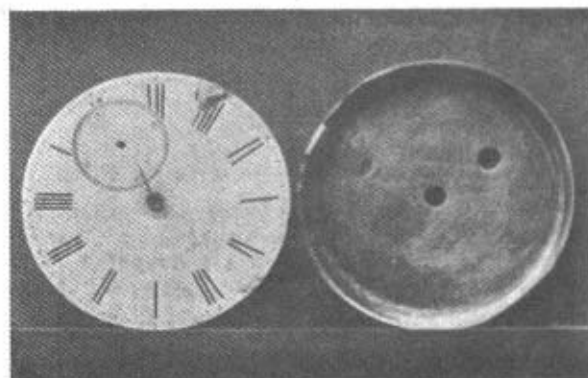


Autographed photo of Prof. Anderson (about 1854).

that he would perform at Abbotsford on the occasion of the son of the great novelist attaining his majority. The cleverness of the young magician was such, that at the conclusion of the performance Sir Walter made the remark, in a very complimentary manner, "They call me 'The Wizard of the North,' but they have made a mistake—it is you, not I, who best deserve the title." Mr. Anderson accepted the compliment, and entitled himself accordingly.

A successful tour in Scotland was followed by a visit to the northern and midland counties of England, where

his wizardry gained him numerous friends. Few professional men were better known than "The Great Wizard" in the northern districts of the country; while in Glasgow and its neighbourhood his name was almost a "household word." He erected on Glasgow Green—the scene of many of his early triumphs—the largest theatre in Scotland, incurring in its erection an expenditure of many thousand pounds. The house had not been open three months, when, during the rehearsal of *Der Freischutz*, it caught fire, and was entirely destroyed; the Wizard losing by this disaster nearly every penny of the fortune his industry had accumulated. Maddened by the sense



The remains of the actual watch used by Prof. Anderson in his Entertainments.

of the calamity with which he was thus suddenly overwhelmed, it is said that he endeavoured to rush through the crowd into the burning building, where he would inevitably have perished. Prevented, however, from doing so, he made his way to Glasgow Bridge, and there watched the progress of the flames, the falling in of the roof, and the last cloud of sparks which announced the entire destruction of his property.

It had been his ambition to be the manager of a theatrical establishment in Scotland; but that hope seemed to be consumed in the flames before him. Nothing daunted, however, he started for Hull, in Yorkshire, and there recommenced his magical performances. Thence he proceeded to Hamburg, and on to Sweden, Norway, and Denmark. After visiting the various towns of the Baltic, he reached St. Petersburg, and obtaining the patronage of the Emperor Nicholas, remained some months in the Russian capital, where he acquired a considerable amount of money. Thence, proceeding to the interior of Russia, he erected his magic temple in most of the chief towns of that extensive empire. He returned to England by way of Vienna and Berlin.

Shortly after his return to Great Britain, he had the great honour of being specially summoned to Balmoral Castle, by command of Her Majesty the Queen, to give a performance there on the occasion of His Royal Highness Prince Albert's birthday being kept there in royal state, on the 26th of August, 1846. A flattering note from Her Majesty, forwarded to the Wizard by Colonel Anson, expressed the gratification which royalty had received from the magical entertainment.

(To be continued).

MAGIC IN AMERICA.

BY HENRY RIDGELY EVANS.

Author of "Hours with the Ghosts," &c., &c.

What is the status of magic in America?

Good and bad! Good for artistes of originality, bad for indifferent performers.

The wide dissemination of magical literature and exposés innumerable in magazines and newspapers have put sleight-of-hand performers on their mettle to invent new tricks or improve old ones. The result is that second-rate magicians have to go to the wall, while the artistes forge to the front and make money. It is a case of the survival of the fittest. At the present, writing, there are but two performers in the States who present an exclusively magical entertainment of the 2½ hours duration order, all other wielders of the mystic wand flourish in vaudeville, doing 15 and 30 minute "turns." Kellar and Carl Herrmann (nephew of the late Alexander) are the two magicians alluded to above. Harry Kellar began life as an assistant to the Brothers Davenport, spirit mediums, and from them learned the mysteries of rope-tying and untying. Kellar is not strictly speaking a sleight-of-hand performer, but rather an exhibitor of stage illusions, pseudo-mental phenomena, clairvoyance, etc. He is, however, undeniably clever at handkerchief tricks. Such is his apparent contempt for sleight-of-hand that he exposes the mysteries of coin palmistry on the stage for the delectation of his audiences, thereby killing the goose that lays the golden eggs. He is not alone in this pernicious practice of revealing the secrets of magic to people unacquainted with them. The vaudeville performers are doing their best to discredit the art of legerdemain by exposés, designed to create a momentary laugh, but which do incalculable damage.

America is flooded with amateur magicians. Whenever a professional performer comes to a city he is immediately besieged by a horde of these amateurs who want to learn his secrets, or to exhibit their own dexterity (?) and ask for advice as to the best method of obtaining an engagement on the stage. The younger Herrmann once remarked to me: "The American amateur is a queer person. He reads a magic book, cultivates a moustache and goatee, and thinks himself a magician." There is a large measure of truth in this statement, ridiculous as it may seem. The moustache and goatee *à la* Mephisto were once the *sine qua non* of a magician's "make-up" in this country. This was in imitation of Alexander Herrmann, who for many years was our prestidigitateur *par excellence*, and set the pace for the rest of the world. Alexander's mantle has not fallen on his nephew or upon the shoulders of any other magician. The younger Herrmann's great *forte* is the billiard ball trick, which he performs with the greatest skill and delicacy of execution. Absurd to state he has robbed the trick of all its mystery by having large photographs made of his hands in the act of palming and manipulating the billiard balls, the aforesaid pictures being displayed in the lobbies of the theatres, where spectators may examine them and receive their initiation into the gentle art of "palming." Of course when they witness the performance of the magician the billiard ball trick falls flat.

"Why do you make this exposé?" I asked Herrmann. The young man shrugged his Herrmannique shoulders, and replied: "Oh, I want people to see how muscular my hands are, and how difficult it is to palm the balls."

"They don't care anything about the muscularity of your hands," I exclaimed, "What they desire most is to be mystified. You are very foolish to explain your work in this manner. After a while you will have to confine yourself to mechanical tricks, and then good-bye *prestige*. You will denominate into a professor of physics. You will no longer be a magician."

Alas, he could not see the matter in this light, and still exhibits his famous illustrations. Shade of Alexander the Great! not the warrior, but the prestidigitateur look down upon us and protect us!! I have always held with the editor of this magazine that treatises on sleight-of-hand do no harm to the art. No one but students of legerdemain read them. The perusal of the technicalities of magic tricks is too dry for the average reader. Exposés in popular magazines of the day, however, are bad.

The tendency of magic in America is in the direction of the Vaudeville Theatre, and consequently towards specialization in the art of legerdemain. The day of the all-round magician is fast passing away. To succeed now, it is necessary to do some one thing well, be it what it may, card, coin, handkerchief, or hat work. Many prominent performers in Vaudeville call themselves "manipulators" in preference to magicians. On their letter-heads they frequently print as follows, "Mr. Blank, Manipulator of Coins (or cards); *not a magic act*." The country is flooded with would-be magicians who can do no sleight-of-hand worthy of the name. Hence the use of the term "Manipulator," which is a guarantee that the performer is a sleight-of-hand artiste, pure and simple. No one would have the audacity to advertise himself as a "Manipulator of Mechanical Illusions." Mechanism works itself.

There is a great deal of inventive genius among American magicians. Houdini, Elliott, Crane, and Thurston are past masters in the art of back and front palming cards. This back palm, by-the-way, was originated by a Spanish gambler, who showed it to the late Otto Maurer, of New York. Maurer passed it on to others who vastly improved the trick and made it almost new. Adrian Plate, of New York, a lyceum and drawing-room entertainer, is a very original man, and the inventor of some clever sleights. Stillwell, the handkerchief manipulator, has produced a number of new effects which are very puzzling even to the professional performer. Magic is by no means on the wane in America, but it is a question of the survival of the fittest.

I have always been a sincere advocate of sleight-of-hand but it seems to me that it is going to the other extreme to do away with apparatus altogether. The "manipulator" has a limited field to work in. I am glad to know that Prof. Hoffmann agrees with me, judging from an article of his which recently came under my notice. I lament the good old days of Heller and Herrmann, when the stage with its brilliant settings of tables, etc., impressed one with a sense of mystery. You felt yourself to be in the laboratory of a magician, where wonders were to be performed. Nowadays you look at the work of the manipulator with no more curiosity than the feats of a juggler, who balances plates on the tip of his nose, and keeps a number of balls in the air. Imro Fox and Goldin, vaudevillists work largely in the old magical field and are very popular in this country. Goldin (perhaps because he cannot manipulate cards very well) "gives away" the back-hand palm. Is he killing the goose that lays the Goldin eggs. Verily, it looks like it!

Lightning Sketches.

By ELLIS STANYON.

Continued from page 10.

Another interesting figure for practise in connection with our former article on this subject is that illustrated in Fig. 3. This figure is also reversible representing a



Fig. 3.—A Sailor and his Lass.

of lines to form the same number of squares as in the smaller design, but four times the size. Now note what portion of the lines of the small sketch occupy a certain square and then fill in the same lines in the corresponding square of the larger design, and so on, until the large drawing is completed; by the time this is done the lines will be pretty well memorized.



Fig. 4.—Courtship and Marriage.

An amusing sketch is depicted in Fig. 4. This may be shown as one, or as two separate sketches according to fancy; in any case it will prove effective and, not unlikely, will establish the performer as a clever cartoonist as the "double" expression drawn at one and the same time will, doubtless, appeal to the audience as a feat worthy of a skilled artist.

(To be continued).

The Editor's Letter-Box.

The Editor invites contributions dealing with matters likely to be of interest to readers of this paper. He will be pleased to receive news relating to special shows; also apparatus, books, catalogues, &c., for review. The Editor does not hold himself responsible for the views expressed by his correspondents.

To the Editor,

MODERN MAGICIANS' METHODS.

DEAR SIR,—I am pleased to note the very just criticism of your correspondent, Samuel Blake, on the excessive pace at which too many of our wizards think it is desirable to produce their illusions. Some of the most accomplished prestidigitators of the day lose half the effect of their tricks by rattling them off as if they were delivering a patter song. As well might a reciter "speak his piece" at such a rate that the audience can barely tell what he is talking about.

Robert Houdin's definition of a conjurer is "an actor playing the part of a magician." Such performers as I have referred to have mistaken their vocation, they should have taken up juggling, not conjuring.

Another fault I note among performers of the present day is a tendency to make a parade of their dexterity—to show how neatly they can palm some fabulous number of coins, or the like. This may be gratifying to the vanity of the exhibitor, but it is extremely bad art. A performer might almost as well call attention to the ingenious arrangement of his *pochettes*, or turn round his table to exhibit the servante. Dexterity in a magician should be one of his secret weapons—a matter to be concealed, rather than paraded. He should aim to send away his audience reflecting, not—how quickly or how cleverly he did so and so, but, how on earth did he do it at all.

Mere ornamental displays, such as card-throwing or springing the cards from hand to hand, are permissible, inasmuch as they do not tend to give away the secret of any trick, but it is doubtful whether even these do not lessen the magical effect of a performance.

Yours faithfully, LOUIS HOFFMANN.

To the Editor,

What is more bewildering than the speed of the South Eastern Railway? If you worked egg passes at that pace I am sure the eggs would be incubated before you got very far, and in the case of the billiard balls, we should all be in the sere before we could pocket the red. What a delightful prospect!

Mr. Blake's letter contains much food for thought and I for one should like to see this subject thoroughly discussed, but I do not think he puts the case sufficiently clear.

In my opinion it is lack of patter that is the great fault with many of our up-to-date performers and this without doubt causes experiments to be worked much more quickly than is desirable for good effect.

I am a great admirer of De Kolta and can appreciate the subtle wit of our friend in comparing that gentleman's methods with such an unknown quantity as the speed of the S.E.R.—AUSTRALIAN.

To MR. ELLIS STANYON. Washington D.C., Oct. 12th, 1900.
DEAR SIR,—Your latest work "New Card Tricks" is very good indeed; one of the best I have seen.—Sincerely yours, H. R. EVANS.

To ELLIS STANYON. Highbury, N., October 3rd, 1900.
DEAR SIR.—Many thanks for your prompt dispatch of "New Card Tricks"; your instructions for performing the Front and Back Card Palm are exceedingly clear and withal, concise.
Yours truly, A. H. WALKER-CREES.

To MR. ELLIS STANYON. Syracuse, N.Y., September 25th, 1900.
DEAR SIR.—I have received "New Card Tricks" and am exceedingly well pleased with same. Must congratulate you on the work.
Yours faithfully, E. D. DEWEY.

MR. ELLIS STANYON. Bradford, September 25th, 1900.
DEAR SIR.—Thanks very much for your prompt dispatch of Coin Trick Books and others. I am very much pleased with your practical methods and clear descriptions.
Yours faithfully, W. E. WATSON.

MR. ELLIS STANYON. Cleveland, O., August 17th, 1900.
DEAR SIR.—I have received your "New Coin Tricks" and am delighted with your description of the "Miser's Dream." I now enclose Subscription to MAGIC which I hope will prove a wonderful success, and find its way into the hands of all lovers of the mystic art.—Yours faithfully, M. J. BROWN.

MANCHESTER NOTES.

During New Year week Duncan, a smart juggler, gave an interesting show in the "Palace Scene" of the pantomime playing at St. James's Theatre.

"Fun by the Sea" was the title of Captain Holt's Ventriloquial Sketch, presented to appreciative audiences at the Grand Theatre, from January 7th to 19th.

David Devant, with Maskelyne and Cooke's Provincial Touring Co., has been here since December 22nd. The management originally intended to stay here a month only, but owing to the unprecedented success of the Entertainment, they have decided to remain until February 16th. The novel illusion, "Oh," is the great feature of the programme, and has caused quite a sensation here.

Clemart, the well-known ventriloquist, appeared at the Palace Theatre twelve nights, commencing January 14th.

Mr. S. E. Fox, who has been making a study of magic for some time past, made his *debut* on Saturday, January 19th, at St. Paul's Schools. His performance was very creditable, and was enjoyed by all present.

PROFESSOR OAKDEN.



Items of Interest.

An imitator of Mr. Houdini in his wonderful Handcuff Act and Trunk Trick, appeared on January 14th, at the "Tivoli," Leeds, in the person of Mr. Theo Hardeen, who announces that he uses no prepared or trick cuffs and further that he will forfeit twenty pounds to anyone who can open and escape from the manacles used in his act and from which he releases himself. Mr. Hardeen, who hails from the States, caused quite a sensation, and has undoubtedly established a reputation.

The "Music Hall" for January 18th contains an interesting portrait of Francis juggling eight balls.

An important addition will be made to the Tivoli programme on February 4th in the person of "The Great Everhart," who is known in the United States as the "The World's Wonder." His performance consists of the manipulation of an extraordinary number of hoops, which he causes to fly round him in a most marvellous manner, apparently putting the law of gravitation utterly at defiance.

Particulars are to hand of a new act recently put on at Keith's, New York, by Goldin, the Magician, who scored quite as big a hit as did Ching Ling Foo, the Chinese Conjurer. The principal part of the act, which is presented in pantomime, is the San Juan Illusion where a woman disappears while covered only to the waist—the whole is a pot-pourri of "Illusion" and "quick change" in which lovers, priests and bobbies figure conspicuously.

The importance of our front page may be gathered from the following which appeared in the "North British Daily Mail," Glasgow, Monday, December 10th, 1900.

"One of the features at Saturday night's concert in Dixon Hall was the magical melange given by Mr. Loudoun Cameron. Of Mr. Cameron, a new monthly magazine entitled *MAGIC* says:—He is acknowledged by experts to be most proficient in sleight of hand, not being surpassed in his manipulation of coins, cards billiard balls, and the like; it is generally understood amongst magicians that the greatest tricks ever performed are not done at all, the audience simply think they see them—to produce such "illusion" requires the most consummate skill, and it is in the ability to thus misdirect an audience that Mr. Cameron excels."

Mr. Imro Fox, the clever and amusing conjurer, is about to negotiate the Moss and Stoll circuits. He returns to the Empire next year with a new act.

An original and interesting article explaining six of the most effective Box Tricks and illustrated with twelve excellent photographs appeared in the "Strand Magazine" for July, 1900, pp. 711—714; the same article also appeared in the "New York Evening World" for July 17th, 1900.

Anent the origin of the Reverse Card Palm see page 37 of this vol., second column, fourth paragraph.

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N.B.—For the new "Rising" Card Trick (Palace Theatre) see "MAGIC" for February, 1901. Annual Sub. 5/6 (\$1.50).

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Extract from the "Music Hall,"
December 14th, 1900.

Not only is sleight-of-hand, in its various forms, one of the most popular features of public entertainment, but it has an ever-increasing vogue among amateurs, both as a means of amusing their friends and kindred and as a delightful and fascinating pastime. To meet the demand for literature on the subject which has thus been created, Prof. Ellis Stanyon, of the School of Magic, Solent Road, West Hampstead, whose reputation in legerdemain is world-wide, has published a series of handy manuals on the up-to-date achievements of the art which, by reason of his full and lucid descriptions, will be found equally serviceable to the professional and the amateur. As Mr. Stanyon frankly admits, he subjects himself by these publications to the anathemas of many who strongly object to any *exposé* of the tricks of the trade, but he holds that the objection is selfish and short-sighted, and that the more the art of sleight-of-hand is understood by the public the better it will be appreciated. He may, indeed, find a comfortable analogy in the musical profession; now that everyone knows something about the piano, the pianist has become one of the stars of the musical firmament.

"New Coin Tricks" will be found to contain full descriptive particulars, illumined by illustrations of the latest tricks of the day, including the pretty conjuring act, entitled "The Miser's Dream," while in the second series the secrets of the coin wand, one of the most effective apparatus of recent introduction, and of the "spider," the almost invisible little instrument which has proved of such wonderful service to the coin manipulator.

"New Card Tricks" is similarly helpful to those who make a special study of card conjuring. Here we have the full *modus operandi* of the "rising card," that fills an audience with wonder and amaze, together with full particulars of the new reverse and continuous back and front palm. A fourth manual is equally informing on Handkerchief Tricks, in this again the illustrations being of great assistance to the student. Besides these manuals, Mr. Stanyon also publishes an illustrated monthly, "Magic," which has already established its position as the special organ of the conjuring profession in all its branches and also enjoys a large circulation among amateurs.

Contents of January "Magic."

Houdini: Handcuff Act and Trunk Mystery Lessons in Magic:—Japanese Bird Vanish, A New Coin for Hat.
A New Coin Palming Combination. By J. A. Jackson.
Lafayette:—Programme Hippodrome, Sept. 1900.
A New "Color Change" for Billiard Balls. By T. Hayes.
Biography of Prof. Anderson (continued from December.)
Mons. Paul Cinquevalli (Juggling). Continued from December.
Editor's Letter-Box:—Modern Magician's Methods.
South African, Australian, and Manchester Notes.
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GLASGOW, November 1st, 1900.
MR. ELLIS STANYON.—DEAR SIR,—I am very well
pleased with the result of my advertisement in
October "MAGIC." Seven replies to date, and all
good ones. With best wishes,
Yours truly, PAUL HENNER.

NORWICH, November 11th, 1900.
To the EDITOR.—DEAR SIR,—I have already had
answers to my advertisement in November "MAGIC"
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