



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.

"DUNNING, MISS KAHN AND KAHN,
Ventriloquism, Second-Sight, and Magic,
Monday next, Empire, Cardiff."

Such is the card that appears weekly in the ERA, and monthly in MAGIC; in MAGIC the Hall is omitted, it being a monthly magazine. A glance at the accompanying photographs will make the card more interesting.



MR. R. K. DUNNING.

Dunning, the ventriloquist, is Kahn, the conjurer, and he is as clever in "making-up" as he is in magic, the photos will show this: the time occupied in making the change is barely two minutes. Miss Kahn is his wife.

Dunning has had an interesting career, having been an auctioneer, lessee of several well-known theatres, and manager for Carl Herrmann, the mesmerist, who created



MRS. DUNNING (MISS KAHN).

such a sensation at the Theatre Royal and at Newsome's Circus in Glasgow during 1887-88. The company including band, was about forty strong, and £200 a week was given away in presents to the audience, as no doubt many of the Scottish readers of MAGIC will remember.

Miss Kahn & Kahn afterwards accepted an engagement for South Africa, and opened at the Drill Hall, Cape Town, in April 1891 with "Lauck's All Star" company. They played three times in four months, by special com-

mand, before Sir Henry (and Lady) Loch, the governor of Cape Colony, and are the only variety artistes who have done so. They remained two years in Africa, running their own show, and doing all their journeys by road with their own horses and cape carts. On their return to England they again added magic to their act.



MR. & MRS. DUNNING AS KAHN & KAHN.

In November, 1898, they returned to Africa and played for nearly five months under canvas with Wirth & Friedman's Wonder Show, opening at the Exhibition, Grahamstown; they left this show in Pretoria, owing to a disagreement with one of the partners. A week later they opened at the Empire Theatre, Johannesburg, where the combined acts made such a success that after the first show they were engaged for eight weeks, and on leaving were accorded one of the biggest benefits known for years. They are the only artistes who ever played opposition in Africa and then opened at the Empire for eight weeks.

Miss Kahn is a clever sleight-of-hand performer, very pleasing, and stages her act in a very high-class style.

Kahn & Kahn are always found working the best halls, and are booked solid ahead for two years. The great secret of their success is that while both are very clever, their manners are pleasing and attractive, and absolutely devoid of that egotistical and proud bearing not infrequently met with among professional magicians. They are at all times pleased to purchase a new "move" and are always willing to pay a good price for the same if only to assist in building up the fascinating art of magic. Their motto is "Give satisfaction and so ensure repeat contracts." The best wishes of MAGIC are with these capable artistes.

Professor ANDERSON'S PROGRAMME, dated 1854.

Music Hall, Leeds.

Victory !!

20,139 of the Inhabitants of Leeds have SURRENDERED to Marshal Professor Anderson during the past Fortnight.

LAST 11 NIGHTS OF The Great Wizard.

EXCITEMENT EXTRAORDINARY!
ALL LEEDS MORE ASTONISHED THAN THE
RUSSIANS WERE AT SEBASTOPOL!

In order to avoid being incommoded, Visitors to the Front Seats are respectfully requested to secure places at the Hall during the day.

PROFESSOR ANDERSON,

Begs respectfully to inform the Inhabitants of Leeds, that in consequence of having made arrangements to perform in St. George's Hall, Bradford, on Monday, October 22nd, he cannot possibly appear in Leeds after Saturday, October 21st.—The following will be the order of

The Last Eleven Days of Wonders.

This Evening, MONDAY, Oct. 8th, 1854, LAST NIGHT BUT 10.
TUESDAY, OCTOBER 10th, LAST NIGHT BUT 9.
WEDNESDAY, OCTOBER 11th, LAST NIGHT BUT 8.
THURSDAY, OCTOBER 12th, LAST NIGHT BUT 7.
FRIDAY, OCTOBER 13th, LAST NIGHT BUT 6.
SATURDAY, OCTOBER 14th, LAST NIGHT BUT 5.
MONDAY, OCTOBER 16th, LAST NIGHT BUT 4.
TUESDAY, OCTOBER 17th, LAST NIGHT BUT 3.
(Wednesday, October 18th, No Performance, the Hall being pre-engaged.)
THURSDAY, OCTOBER 19th, LAST NIGHT BUT 2.
FRIDAY, OCTOBER 20th, LAST NIGHT BUT 1.
And SATURDAY, OCTOBER 21st, THE LAST GRAND AND FINAL FAREWELL NIGHT!

REMEMBER you cannot look upon his like again!

PROGRAMME.

Professor Anderson begs to inform his Patrons that his Performances are not Superhuman, as supposed, but the result of Science, applied in a new way to produce the delusive results, in connection with his Ambidexterological Powers, which make the "Eyes the fools of the other senses," and will this evening be the "Head and front of his offending."

The Annihilation & Recuperation
OR GRAND HYDRAULIC EXPERIMENT.

THE SCRAP BOOK,

With Original and Yankee Scraps showing the Economy of Space.

SECOND SIGHT, OR CLAIRVOYANCE,

With the Crystal Casket, vulgarly called the Devil's Box.

The Great Chemical Analysis
WITH EVAPORATING HANDKERCHIEFS.

OH! MY HAT!

Great Pot Pourri of Handkerchiefs in the Magic Laundry,

AND THAT BOTTLE

Brandy, Scotch Whiskey, Geneva, English Gin,
Irish Whiskey, Rum, The New Cradle, or Mesmeric Sleep,

Strongly recommended for the Nursery where there are "squalls."

INTERVAL OF TEN MINUTES.

During the Interval, the Wizard's Hand-Book of Magic, price 1s., with an explanation of upwards of 200 Magical Delusions, an Exposure of Gambling, Spirit Rapping, Table Turning, &c., illustrated with upwards of 100 Diagrams, &c., showing the construction of the necessary Apparatus; Also, The Wizard in Paris, being Professor Anderson's Narrative of a Recent Visit to the French Capital, descriptive of the place, and throwing new light upon the people. A guide for all who are going there, and a pleasant book for those who have been. May be had of Professor Anderson's Assistants.

The Wizard will again enter his "PSYCHOMANTEUM," and commence Part Two with his Great

Mechanical Automaton,

OR FORTUNE TELLER, in connection with the
Spirit Rapping Bell and Table!

Although the Wizard is not a great Orator or Lecturer, he will deliver a few remarks on what is called

SPIRITUALISM I

Or Humbug of the First Water—proving that there are still greater humbugs in England than himself, for which he is very sorry, he thinking that he was the No Plus Ultra in that particular line of business.

ANIMAL MAGNETISM?

THE GREAT WATCH WONDER,

Proving the thickness of some skulls, with the Astonishing Miracle, "Anderson's" (not Pandora's) Box. The whole of this Unparalleled Entertainment will conclude with the

Magic Evaporation, OR-DISAPPEARANCE EXTRAORDINARY.

TWO

Grand Fashionable Day Performances

TUESDAY, Oct. 10th, and TUESDAY, Oct. 17th, at Two o'clock.

Doors open at Half-past One.

Doors open at Half-past Seven, the Wonders to commence at 8 o'clock.

Front Seats, 2s.; Second Seats, 1s.; Gallery, 6d.

The Box Plan may be seen and Places secured at the Music Hall, every Day from Eleven till Three, SAMUEL MOXON, PRINTER, QUEEN'S-COURT, BRIGGATE, LEEDS.

Selected from the Portfolio of Mr. ARTHUR MARGERV.



Lessons in Magic

by Prof. ELLIS STANYON,

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

Continued from page 35.

PRODUCTION, DISTRIBUTION, &c.

The Wonderful Production of Ribbons at the Finger Tips (and subsequent productions).—This is an excellent little trick and one very suitable as an introduction to a complete "production" trick, where objects of ever-increasing size, in a compressed condition, are produced under cover of similar objects, of a smaller size, but displayed to the best advantage. The trick of the *tissue paper, ribbons, and flag* (see "New Handkerchief Tricks," p. 18, by Ellis Stanyon) is of this type, and the trick immediately under consideration could be introduced with telling effect at the close of the burning of the tissue paper. The performer having, we will suppose, lighted the three pieces of paper allows them to burn down quite close, or as near as convenient, to his fingers, when, in spite of the fact that both hands have been shown unmistakably empty, he commences to pull yard after yard of real coloured silk ribbon from the extreme tips of the fingers.

The secret depends upon the little accessory illustrated

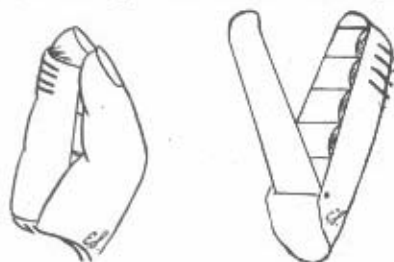


Fig. 18.

in Fig. 18. This is a shield made to fit the second finger of the right hand in an exactly similar manner to the handkerchief shield described at page 35 of the present volume, with the addition that it is provided with a lid to keep the four coils in position, also with a corresponding number of slots on the front through which the ribbon may be withdrawn. Each piece of ribbon should be about two yards long and of a width to readily pass the slot. Ribbon drawn from the apparatus when in position (see Fig. 18) will seem to come from the finger tips.

This ribbon, some eight or nine yards, is generally employed by the performer as cover for the production of a larger roll of ribbon which is quickly shot out over audience, and this larger quantity, when gathered together roughly in the hands, as cover for the production of a case containing the *Flags of all Nations*, properly arranged for effective production. Each successive 'load' is of course secured and placed in position some minutes before it is actually required (under cover of making a display of the previous production), that the precise moment of its arrival may not be suspected.

The various 'loads' are carried about the performer's person—the smaller ones in the bend of the elbow, under the armpit, etc., and the larger 'loads' in the breast pockets and in the vest, and still larger, or rather longer 'loads' are pushed down the leg of the trousers, to which access is obtained by way of the opening in the vest.

In my own Entertainment, when having produced a large quantity of ribbon, some 5 or 6 'loads,' each larger in every way than its predecessor, and while holding the whole displayed well in front of the body, I take up a Chinese cracker and place it in the hand holding the ribbon. I next light up the cracker, the sparks from which, in combination with the brilliant colors of the ribbons give the idea of a volcano in miniature. The cracker cracks, smokes, and finally explodes, when immediately there appears in my hands, open to its full extent, a Japanese sunshade.

The sunshade, which when open is 3-ft. across is concealed partly in the vest and partly in the trousers leg, closed up of course. It is brought forth and carefully placed in readiness behind the ribbon while all attention is centred on the burning cracker. The sunshade is quickly pushed up and opened under cover of the confusion caused by the explosion and smoke of the cracker; it may be made to appear still more bulky by draping its ribs artistically with bright coloured ribbons.

The next thing you hear is someone saying, "Is'nt it wonderful." Well, it is.

A New Card Balancing Trick.

By J. A. JACKSON.

Have pack examined and shuffled and show both hands (back and front) prior to performing sleight. This is most necessary to prove to audience that no mechanical device exists. Take cards, show left hand

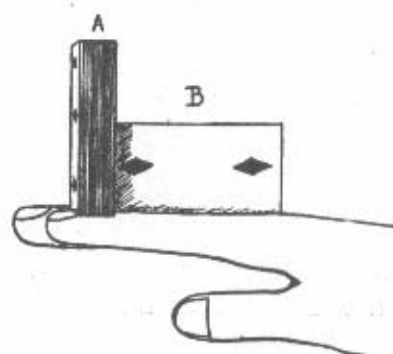


Fig. 5.

(both sides) first, and in act of transferring cards to left hand insert little finger of that hand under a few of the top cards (number immaterial). Show right hand in same manner. Place cards on tips of fingers of right hand at back (see Fig. 5 at *a*) in doing which the cards above the little finger of the left hand are back palmed into position between 1st and 2nd fingers (see *b* Fig. 5). This movement will be entirely covered by the left hand and the remainder of the cards. Take some little time in pretence of balancing, remove left hand slowly and cards will remain upright on end "without visible means of support." Do not leave in this position more than a few seconds, put up left hand to re-take cards, relax pressure on the cards which are back-palmed, push rest of cards (at *a*) down towards back of hand on to other cards, picking up the lot immediately and handing them once more to the audience to examine.

A Necromancer of the XVIII Century.

BY HENRY RIDGELY EVANS.

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

In the Marais quarter of Paris, situated at an angle of the Boulevard Beaumarchais and the Rue St. Claude, is an old house, gloomy and forbidding in appearance. The ponderous door that leads into the courtyard is iron-clasped and studded with nails. People pass and repass this mysterious mansion every day, but not one in a thousand knows that it was once the residence of the great Cagliostro, the necromancer of the xviii century. In this ghost house the magical séances, the spirit evocations took place. Nobles and grande dames flocked thither to sup with the shades of the illustrious departed. Of late years attention has been attracted to this antiquated mansion by articles which have appeared from time to time in French and American journals. But first as to the great Cagliostro, the most remarkable charlatan, the world has ever seen. Particularly is his career of interest to modern magicians, who are always on the alert to expose the pretensions of pretenders to genuine



CAGLIOSTRO (JOSEPH BALSAMO).

From a painting in the Versailles Historical Gallery.

sorcery. Cagliostro made use of hypnotism, optical illusions with mirrors, and chemical tricks in his séances. He was past master of the art of deception. Modern sleight-of-hand performers are fond of using his name for all sorts of magical feats, such as the "Mask of Balsamo," "Cagliostro Casket and Cards," Cagliostro's Cabinet," etc.

Joseph Balsamo, (Cagliostro) the son of Peter Balsamo and Felicia Braconieri, both of mean extraction, was born at Palermo, on the 8th day of June, 1843. He received the rudiments of an education at the Seminary of St. Roche, Palermo. At the age of thirteen,

according to the Inquisition biographer, he was intrusted to the care of the Father-General of the Benfratelli, who carried him to the convent of that order at Caltagirone. There he put on the habit of a novice, and being placed under the tuition of the apothecary, he learned from him the first principles of chemistry and medicine. He proved incorrigible, and abandoned the convent for a dissipated life in Palermo. He was accused of forging theatre-tickets and a will, and finally, had to flee the city for having duped a goldsmith named Marano of sixty pieces of gold, by promising to assist him in unearthing a buried treasure by magical means. Marano entered the cavern, and discovered, not a treasure, but a crowd of Balsamo's accomplices, who disguised as infernal spirits, administered to him a terrible beating. Furious at the deception practised upon him, the luckless goldsmith vowed to assassinate the pretended sorcerer, Balsamo, but that ingenious youth got safely to Messina, where he fell in with a strolling alchemist named Althotas or Altotas, who spoke a variety of languages. They travelled to Alexandria in Egypt, and finally brought up at the island of Malta. There they remained

M É M O I R E

POUR

LE COMTE DE CAGLIOSTRO,

A C C U S É ;

CONTRE

M. LE PROCUREUR-GÉNÉRAL,

A C C U S A T E U R ;

En présence de M. le Cardinal DE
ROHAN, de la Comtesse DE LA
MOTTE, et autres Co-Accusés.

M. DE CAGLIOSTRO NE DEMANDE QUE TRAN-
QUILLITÉ ET SURETÉ ; L'HOSPITALITÉ
LES LUI ASSURE. *EXTRAIT d'une Lettre écrite*
par M. le Comte de VERGENNES, Ministre des
Affaires Etrangères, à M. GÉRARD, Préteur de
Strasbourg, le 13 Mars 1783.

1 7 8 6.

Title Page of the Defense of Cagliostro.

for some time, working in the laboratory of the Grand Master of the Knights of Malta. Althotas having died, Balsamo went to Naples. After that he visited Rome, and married a beautiful girl of the people, Lorenza Feliciani. In company with a swindler calling himself the Marchese d'Agliata, he had a series of disreputable adventures in Italy, Spain and Portugal.

(To be continued).

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A deduction of 20 per cent. is allowed on all Advertisements, when paid three months in advance. Further special reductions will be made for longer periods.

Cheques and Postal Orders should be drawn in favour of Mr. Ellis Stanyon. Money Orders should be made payable at "Mill Lane, West Hampstead, N.W."

UNITED STATES STAMPS & NOTES MAY BE SENT IN PAYMENT.**Explanatory Programmes.****HERR VALADON.**

Programme, Egyptian Hall, February 5th, 1901.

That portion of the programme, at the above home of mystery, announcing Herr Valadon's Act, reads:—

"A series of Magical Problems by Herr Valadon, whose remarkable performance will conclude with a New and Original Mystery, entitled, "Tuppenny Tubes," demonstrating the fact that one tube alone may be innocent, but if tubes are multiplied to an unlimited extent, placed in juxta-position, and permitted to vibrate sufficiently, it is possible for them to swallow up all the wealth of London."

Performer enters, removing gloves, which disappear one by one, the first by means of the "pull," the second by sleight of hand, under cover of a turning movement, which enables performer to produce a dove from breast pocket—performer advances to foot-lights and allows the bird to fly away.

Under cover of returning to centre of stage he secures a white billiard ball, producing this, he executes a number of passes (see "Conjuring for Amateurs" and "New Miscellaneous Tricks" by Ellis Stanyon). The white ball is now changed to a red one, and the wonderful production of four balls at the tips of fingers follows. (See "New Miscellaneous Tricks"). The ball tricks are concluded by dropping the last red ball into right *profonde* in the act of seeming to throw it into the air.With Cards.—Counts off five cards which vanish and re-appear four times by means of the *Reverse Palm*, the last time they are produced, one by one, at finger tips, (see "New Card Tricks" by Ellis Stanyon). An electroplated stand with four arms, each holding a card and arranged one above the other similar to the arms on the letter **E** is standing on table. Performer takes one of thecards and vanishes it by means of the *Reverse Palm*. He next takes a second card from the stand, with the right hand, and under cover of placing it (with the left hand) in position for the *reverse* the card on the back of the right hand is brought round and placed at the rear of the second card. Both cards (supposed to be one only) are now *reversed palmed* together; and so on with the remaining two cards. The four cards are finally produced at the finger tips, one by one, and dropped on the stage.The card tricks conclude with the *New "Rising" Cards* as explained in **MAGIC** for February, with the addition that, after having placed the three prepared cards on the top of pack, performer executes the "Waterfall or Faro Shuffle" (see "New Card Tricks") in front of audience. This particular shuffle, while apparently moving every card in the pack, need not of necessity displace the three top cards.Performer here leaves stage and loads rabbit into left breast pocket—returning he takes up the white billiard ball and simultaneously with causing its disappearance (as before explained) and with left side to audience, produces rabbit which he places on a sheet of newspaper on chair, covering it (the rabbit) with a glass shade. He next borrows a gentleman's watch which disappears by sleight of hand into left *profonde*. The rabbit is now, apparently, wrapped in the paper; it really disappears through trap in chair. A box which has been hanging overhead of performer throughout the show, is now lowered; this box is found to contain another, and so on, until six boxes are produced. The last box contains the rabbit with the borrowed watch tied round its neck. This rabbit is a duplicate, with ribbon and swivel hook in position to receive the watch; the watch is obtained from *profonde* in time to be inserted in the last box and attached to hook in the act of removing the rabbit. The performer stands with right side to audience during the unpacking of the boxes.**Tuppenny Tubes.**—I was somewhat disappointed to find that this was nothing more than the old *Organ Pipe Production Trick*. The articles produced were, with the exception of a glass bowl of fish and two rabbits, all of the collapsible pattern and consisted of Bonnets, Silks, Reticules, Lighted Chinese Lanterns, Clocks, Weights, Jam Pots, Sash Ribbon, Cage with Bird (this latter by the way was produced from the right breast pocket under cover of the sash ribbon) and two larger cages with birds, same shape as the tube from which they were taken. The tubes used were only four in number, but unusually large in size.

The "mechanical" portion of the entertainment is well done, and the tricks without exception are accompanied with good dramatic effect which makes them quite deceptive.

Our next number will contain particulars of the psychological problems presented by Herr and Madam Valadon.

IMPORTANT.**Not Impossible.** Magicians sending Five Annual Subscriptions to this office will receive their own booked gratis and post free for one year.

We don't expect impossibilities or ask you to do too much: the above is an interesting and simple task and will pay you in more ways than one.

Biography of Prof. Anderson.

(THE ORIGINAL "WIZARD OF THE NORTH.")

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

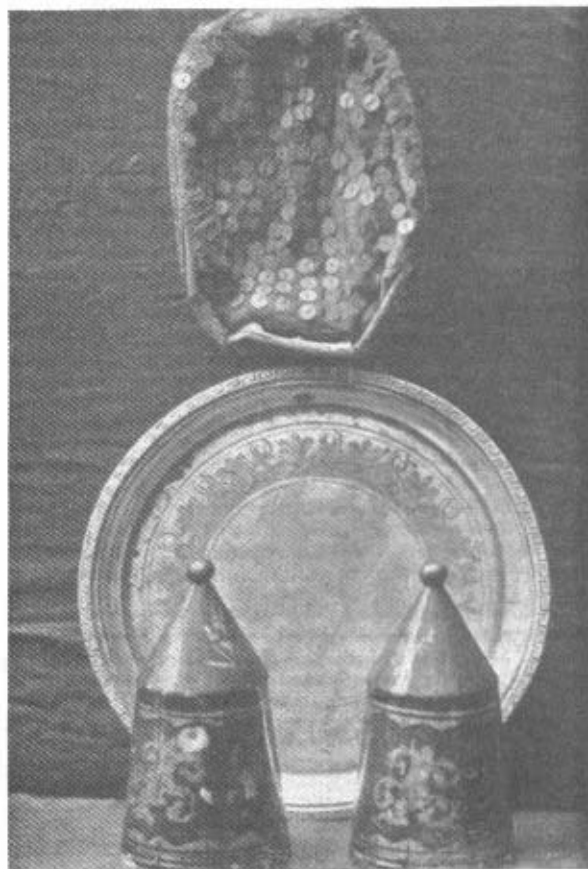
(Continued from page 36).

The following account of Professor Anderson's visit to Balmoral Castle is extracted from his "Note Book."

There are a few incidents connected with my invitation and journey to Balmoral, to perform before Her Majesty and the Court, in addition to those already mentioned in the newspapers, which I think may be set down in my note-book for the amusement of the reader: not that I consider the circumstances in themselves of that importance to entitle them to be regarded in the light of material for entertaining history, but rather as affording an illustration of the ignorance and superstition which still prevail amongst the common people in the Highlands of Scotland. I may premise by observing, that in this part of the country, where the Royal presence and its every proceeding was regarded with the deepest interest by the inhabitants, there were many and grave speculations as to the Queen's command to the Wizard of the North to perform in her royal presence at Balmoral, and on this point it is no exaggeration to state that some of the "unco guid" thought very little of Her Majesty for the compliment she was about to pay to one whom they shrewdly guessed had dealings of some sort with that much dreaded personage whom Milton has panegyricized as the "Prince and chief of many throned powers."

As I have previously informed the reader, the village of Kincardine O'Neil, near the banks of the Dee, is the birth-place of the Wizard of the North, and here, even at the present day, the belief in witchcraft and things supernatural prevails with a strength and vigour which it will take many years of study and cultivation to eradicate. On my way to Balmoral, I passed through the primitive clachan where I had not once been from my boyhood, and at which I stopped to make certain enquiries, the result of which are of no particular interest to any one but the writer. Here I found that my Wizard's reputation had been invested with a somewhat equivocal kind of fame, and that the belief in my connexion with diabolical agency was fully confirmed by the recollection of certain prophetic forebodings that had been given utterance to at my birth, and the memory of which still lived in the minds of the old people of the parish. In my early days, I may explain, marriages and births in Kincardine O'Neil were invariably attended by what are called *cairds* or *spae-wives*—poor people who went about the country as beggars, and who, on these festive occasions, always managed, by a display of their professional skill (which was generally directed towards prophesying good fortune towards those whose bounty they were to enjoy), to obtain a liberal share of the good things provided for the entertainment. One of their fraternity, it seems, called at the house of my father on the morning of my birth, and after having satisfied herself with all the particulars as to the precise time the lad was born, with other attendant circumstances, commenced to read my horoscope, in the course of which she foretold that the bairn would travel through many foreign lands, see strange faces, and come into personal converse with kings and queens. In those days the spirit of emigration had made little progress amongst the Highlanders, compared to what it has done since, and the people in the locality to which my father belonged had an idea that no one should ever quit his native soil unless he had offended against the laws of his country, and therefore my worthy parent being a believer in this logic, regarded the story of the *spae-wife* as an insult to the credit of the family. The addition besides of the anticipated conversations with kings and queens was, in his eyes, so great an outrage upon truth, that he summarily ejected the offender from his house. The old dame, whose name was Elspath Dodds, blazoned her wrongs over the parish, imprecated wrath upon the devoted head of my poor father, and insisted the more strenuously that he should yet live to see her words fulfilled—one part of the poor creature's prophesy, by the bye, which, I regret to say, was not implemented, as my father died when his family were but young in years. Strange, however, and yet not more strange than true, the old *spae-woman's* predictions, in my case, have been curiously and strikingly fulfilled. I have lived a chequered but eventful life, and have had many reverses of fortune. I have travelled in every country in Europe—seen surprising sights, and come in contact with curious faces—performed in courts, conversed with kings and queens, and have received more tokens of royal favour and kingly patronage than any other man, be he Duke, Lord, Earl, Marquis, Count, Prime Minister, or Professor of Magic, in Christendom.

From the facts just referred to, added to the circumstance that it was previously known I intended to visit Kincardine O'Neil on the road from Aberdeen to Balmoral, my presence excited almost as much speculation as the Queen, whose message I was hastening to obey. When the coach, on which I was an outside passenger, stopped to change horses at the village, a crowd had assembled, and eager enquiries were at once set on foot as to which of the passengers was the far-famed Wizard. Unfortunately, the coachman, with whom I had not been the least communicative during the journey, had been present at some of my exhibitions in Aberdeen. He recognised my features, and, in answer to the questions as to which was the Wizard, was not slow in pointing out the person of your humble servant for the inspection of the on-lookers. I need not say how I inwardly anathematized the fellow for his impertinence; but the thing was done, and could not be helped, so I put the best possible face on the matter, and looked as pleased as if I had been reaping a benefit. For a time the crowd contented them-



Pieces of the actual apparatus used by Prof. Anderson in his entertainments.

selves with staring at me as if I had been a wild animal, and confined their remarks to whispers and pantomimic gestures, to indicate that they were satisfied I was something human; but at length one old woman, with spectacles on her nose, who had gazed at me for a minute or two in open-mouthed astonishment, could restrain herself no longer, but, addressing me, lustily called out, "Come awa doon, Jock Anderson, and let your auld aunt look at y'er feet, for I hae nae seen ye since the day ye war born, when Elspath Dodds spaed yer fortin." This speech was not more unexpected than it was amusing to me and the rest of the passengers. I now saw that any further attempt at disguise would be fruitless; so I descended from my seat, stepped down amongst the motley group assembled around the vehicle, and after shaking hands with the venerable dame who had so unceremoniously introduced herself to my notice found that she was in reality my father's sister, whom I had never before set eyes upon. I need scarcely say, the old lady, upon examination, found that neither my feet were cloven, nor very much unlike other folks, and that I very soon satisfied her that the devil's cantrips I had to play before the Queen, of which she expressed herself terribly afraid, were perfectly harmless and natural. My

kind and loving aunt, who seemed quite an oracle in her way for putting all manner of inconsiderate questions, began to remonstrate with me upon the sinfulness of my Wizard profession, and I was about to return the compliment by some reflections upon the superstitious notions of the ignorant, when the guard told me the horses were ready, and I was obliged to leave my newly found relative in the same frame of mind with regard to my unholy calling as I had found her, but with this difference, that I managed to transport from my own pocket to her's a five pound note, whose presence there, amongst the other valuables which it contained, I have no doubt she would ascribe to something else than the effects of natural magic. With this interruption, we resumed our journey by Tulloch and Ballater to Crathie. I arrived at Crathie, which is a short distance from Balmoral, on Saturday, and proceeded to the inn there, highly delighted with the prospect of the honour about being conferred on me by performing before her Majesty. I ought to mention, however, that I had some days before taken the precaution to send forward an agent to secure apartments for me in this same Highland hotel, and that the whole of my luggage and travelling apparatus had been there awaiting my arrival. My messenger, it turned out, had taken the rooms for me as "Mr. Anderson from Aberdeen," and then went on to Balmoral to make some other necessary arrangements. The landlord, it subsequently appeared, with a curiosity common to his class, was not contented with the simple address given him by my agent, but had commenced to busy himself in examining my luggage, the large quantity and strange shape of some parts of which excited his suspicion that a wasna right, and his fears and anxieties on this head were not much allayed when, on decyphering the engraved plates on some of my boxes, he made out the ominous words, "Wizard of the North." The result of this discovery was, that on reaching the inn door, and inquiring of one of the inmates if apartments had been taken here for Mr. Anderson of Aberdeen, I was stared at for about half a minute by the servant girl, who, after eyeing me with a half comic, half puzzled expression of face, shouted "No," and then made the best of her way out of the inn by the back entrance. Being somewhat cold and hungry with my long ride on the top of a coach in these Highland latitudes, I was in no humour for playing at bo-peep with any one, so, noticing a part of my performing furniture in the lobby "I made bold to enter," as Paddy would say, walked upstairs to an apartment on the first flat, I supposed to be the dining-room, and rung the bell for dinner. I had not been long in this place when I heard a whispering of voices on the staircase, and the sound as of a number of parties pushing each other forward to the door of the room where I was sitting, on which I said, "Come away, landlord, and let us have some dinner." I had guessed aright as to the party at the door, for in stepped mine host, followed by the landlady and a *posse* of domestics, with as much terror depicted on their countenances as if I had proposed to make a meal of the whole establishment. When mine host had stared at me for some time, and scanned me carefully from head to heel, he exclaimed, "Na, na, Mr. Annerson, or whatever else ye ca' yourself, I hae heard o' your deevil's tricks and witcheries afore ye cam, and ye'll get nae dinner here. There's nane o' deevil's cleek will put up in ma hoose, sae gang yer gate, and tak' yer Wizard furniture along wi' ye." Surprised and angry with this extraordinary reception, I told the landlord I was in no disposition to put up with any of his impudence, and that the sooner he gave up this nonsense and got ready some dinner for his customer the better it would be for him and his household. I was proceeding to enforce my demands by other arguments of a more pacific character, when the landlady struck in, and insisted on my leaving the inn, saying, Mr. Johnson, of Glasgow, had told them the kind o' character I was before I cam', and the whole of the servants were so much afraid that they would not stay in the house a single night if I persisted in remaining." "And," added Boniface, by way of support to his better half, "we hae loaded a' the guns i' the hoose with siller saxpences; so ye see, Mr. Wizard, we are prepared for you." Being now completely out of temper with this ill-usage, I swore I would not leave the premises on any account. I insisted it was a public inn, and that as a traveller they must supply me with refreshments. On this I resolutely resumed my seat, and resolved to abide with firmness the issue of the adventure, when the landlord and his party beat a retreat to the kitchen, from which they commenced unceremoniously to toss my boxes, bundles, and valuable apparatus into the high road. Hearing the clatter raised by the falling of my luggage, I rushed down stairs to the rescue, and proceeded to uplift and replace my soiled bags and shattered boxes, when I was met by about a dozen Highlanders, including the ostler, stable-boy, the boots, and the whole available force about the inn, who had armed themselves with pitchforks, knives, broom-besoms, and a couple of old fowling pieces—with which they advanced upon me, headed

by the landlord, swearing dreadful oaths, and calling on me to surrender. In the midst of the uproar which ensued I had seized upon a clothes-pole that stood in the door-way, and, like Quixote of old, resolved to defend myself, if necessary, against a whole army of such wretches, when a party of gentlemen came up to inquire the cause of the disturbance. On looking round I discovered amongst the number no less a personage than the minister of the parish, and two or three members of her Majesty's household, who had come in this direction for their afternoon walk, and who seemed quite anxious to ascertain the cause of the affray. The minister of the parish, who was well known to Boniface, advanced up to my warlike opponents, and commanded them to lay down their weapons, requesting me, at the same time, to explain the occasion of this hostile demonstration. Rejoiced by a deliverance so unexpected, I briefly stated my case, interrupted by many explanations from the landlord and his wife; upon which the worthy clergyman took my part, informed the landlord I was journeying on her Majesty's service, and ordered him without delay to convey my luggage into the inn, from which it had been ejected, at the same time giving his security that he would be answerable that the Wizard, during his stay, would play off none of his cantrips upon the landlord or any of his household. On hearing that I was on my way to the Queen, mine host changed his tone and aspect entirely, called upon his domestics to lay aside their weapons of offence, and help to replace the *gentleman's* luggage. Boniface humbly apologised to me for his rudeness, and I, thanking my deliverer for his interference, re-entered the inn, from one of the windows of which I could see the clergyman walking over to where the rest of the party stood. They all enjoyed a hearty laugh at the expense of the unfortunate Wizard, whose awkward adventure, I afterwards learned, gave immense amusement to the Queen and Court. After this matters got on pretty smoothly for a day or two between Boniface and me, until an accident occurred which caused me to be again ejected from the inn, and apprehended on suspicion of theft. My friend Johnson, who is a bit of a wag in his way, had, it appears, told Boniface some wonderful stories about the Wizard's powers in the transmutation of metals, and cautioned him to be careful as to where he kept his siller, as by a wave of the professor's magic wand it could be made to fly any distance, or mayhap be transformed into some beast or bird, such as the doves, geese, or guinea pigs which I carried along with me. The landlord, I observed, who watched my outgoings and incomings with considerable suspicion, stood particularly in dread of the guinea pigs. Believing the absurd stories with which Johnson contrived from time to time to frighten him, Boniface had caused his wife to take his cash out of the muckle kist, where it had always been safely deposited until my arrival, and got it sewed up in one of the pillows of his own bed for greater security. It so happened about this time that the inn was filled with travellers, for one of whom it had been necessary to make a "shake-doon" bed, in lieu of better accommodation. When the chamber-maid was ordered to make up a bed for the stranger she was rather at a loss for pillows, so contrived to borrow one from her master's apartment, and unluckily selected that in which the bank-notes of mine host were firmly sewed and securely deposited. Nothing was heard of this mistake until Boniface and his wife retired to rest for the night, when, upon lifting up the pillows, they found that the precious one was wanting. Mine host, who could bellow like a bull-calf on the slightest occasion, and generally exercised his powers of voice on every opportunity, without making inquiries, at once set up a howl for the loss of his siller, not unlike an Indian's war-whoop, which soon aroused every soul in the establishment. The alarm was instantly conveyed to the inmates of the kitchen. The landlord declared the devil had been at his work; and, in spite o' saint or minister, the Wizard must be placed in safe custody until some one went for his friend, Laird M'Taggart, the nearest Justice of the Peace, who resides some eight or ten miles off. I was just in the act of getting into bed, equally astonished with the rest of the inmates as to the cause of the unearthly disturbance I had heard, when the room was roughly entered by the landlord and his servants. They, in spite of my remonstrances and entreaties, seized hold of my arms, which they pinioned, and then marched me down stairs in triumph to the coach house. I was without coat, hat, or other covering but my pants, and must have cut rather an odd-looking figure, guarded by Boniface, calling upon me to give up the "hawbees and the bowster," and applying such epithets as thief, loon, and imp of the devil. Not knowing at the time the precise cause of the tumult, I loudly expostulated against this ungentlemanly treatment, but all to no purpose—the landlord's blood was up, and so I had to submit myself to be shut in the coach-house as a prisoner, the door being locked, and guarded by several of the Highland kinsmen of my ferocious accuser. I was kept in this place for about two hours,

until Boniface arrived; and ordered my immediate liberation. He explained that "it was all a mistake,"—the servant girl had got the bawbees and the bowster,—he offered ten thousand apologies to his honour's glory for the false imprisonment. I need not say that I threatened all kinds of revenge for this disgraceful treatment, and an action of damages for defamation and wrong imprisonment—all of which brave intentions, however, soon evaporated over a flowing cup of mountain dew out of the landlord's bottle—at the end of which he promised me a Highland welcome in all time coming.

After my performances at Balmoral Castle, I spent a week in the neighbourhood, engaged in visiting my friends. My appearance at the Castle had an extraordinary effect upon the well-known firm Messrs. Begg & Byers, who had then just commenced at their distillery the manufacture of the Lochnagar whisky. I used this whisky in my bottle trick, and the Queen, the Prince Consort, and several of the nobility then present, pronounced it to be first-class. As I still continued to use it, I became a walking advertisement; for, in all parts of Scotland, whenever I produced my bottle, the call was always for the Lochnagar whisky. Messrs. Begg & Byers, knowing the enormous quantity of liquor that was consumed in this way, sent me, in the handsomest manner, ten puncheons of the whisky, which I distributed over Scotland; and in this extraordinary way was partly created the large demand that has since existed for this favourite whisky.

(To be continued).

A BIBLIOGRAPHY of CONJURING.

Compiled with notes by Ellis Stanyon.

The compiler begs to acknowledge his indebtedness to Mr. Arthur Margery for valuable assistance rendered in making the present work as far as possible complete and thoroughly up-to-date.

Mr. Stanyon published his original Bibliography of Conjuring in 1882, and the work, which then contained particulars of some 300 books in the English language, was at once acknowledged to be the most complete of its kind in existence. On account of its popularity it has been thoroughly revised, some 300 additions having been made, and will now appear in serial form in the pages of MAGIC.

- Abbott, Orrin. The Davenport Brothers. Their History Travels, and Manifestations; also the Philosophy of Dark Circles, ancient and modern. New York, 1864. Pamphlet, paper, 8vo. 48pp.
Gives a general description of the performances of the Davenport Bros., their travels, business, &c., &c.,
- Abend, Prof. (Geo. C. Weston). Conjuring. A series of eight articles on up-to-date tricks. London, 1896. Bound together with other matter. Cloth and gilt, 4to. 500pp. Illustrated.
- Adam, H. L. Tricks in Palming. Penny Pictorial Magazine. October. 14th, '99. Vol. 2, No. 19, pp. 255-8. Illustrated.
- Adams, W. H. Davenport. Dwellers on the Threshold or Magic and Magicians. London, 1865. Cloth, 8vo. 308pp. Rare.
- Adamson, D. B. The Vanishing Lady. How to effect the disappearance. Amateur Work, No. 121, Feb. 24, 1894. Illustrated. See also vols. 5, 6, and 9.
- Ady, Thomas, M.A. A Candle in the Dark, or a Treatise concerning the Nature of Witches and Witchcraft, being advice to Judges, Sheriffs, Justices of the Peace and Grand Jurymen, what to do before they pass sentence on such as are arraigned for their lives as witches. London, 1655. 4to. 172pp.

This work was evidently intended as an antidote for the superstition of that age, as pp. 28 to 46, a chapter entitled, "The Juggler," are devoted to explaining the performances, &c., of the 17th century juggler.

(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 of "MAGIC."

MODERN MAGICIAN'S METHODS.

With reference to the exposés of tricks, I would like to suggest that in any notices in MAGIC of conjurer's acts, particular mention should be made as to whether any tricks are given away. By thus publicly disapproving of an artiste something might be done to stop this practice. If it were confined to poor performers, I could understand it, but I cannot understand first-class prestidigitateurs doing it.

A particular instance is where a noted magician, who (before he went to America), I had considered the most artistic prestidigitateur I had seen, deliberately took the cards from the back of his left hand with his right hand at the same time winking at the audience. Hardly a high-class proceeding! To make matters worse he then said, "I will now show further examples of the art of *palming* with billiard balls."

Another offender, a coin manipulator, during his performance stated that he was going to palm 35 coins, and before performing the continuous palm with cards explained that he was going to palm them alternately on the front and back of both hands.

It is well to note that all the people I know, who have seen him, comment favourably on the only mysterious part of his show, *i.e.* catching money from the air, and when I asked their opinion of the card tricks, the reply was usually, "Oh! I know how that's done."

I find that people like mystery, but do not care for dexterity of the kind referred to. They cannot appreciate it at its true value, the reason, doubtless, is that they get plenty of it in a more showy form from the jugglers. It may be fancy, but the little laugh, which an exposé creates usually sounds to me as if the audience were rather vexed at being "done" by such simple means.

Both magicians, to whom reference is made, are sleight-of-hand experts, and to my mind this makes it a greater pity that they should debase their art by such unnecessary proceedings.

Yours magically, MARTIN CHAPENDER.

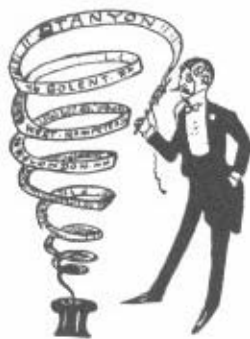
To the Editor,

Glasgow, Feb. 16th, 1901.

I have been an admirer of MAGIC since the first number, and every issue shows a marked improvement on the preceding number, thereby proving that MAGIC is a magazine of high excellence, well worthy of support from magicians and others throughout the world. It is, in fact, the first successful attempt at Magical Journalism. Why? Because it is *up-to-date*, and therefore has come to stay. With Prof. Hoffmann's Letter in Feb. issue I am at one, and with all therein contained I fully agree. With Mr. H. R. Evans' article on *Magic in America* I also agree. Re-combination of sleight-of-Hand and Apparatus—I find that a combination of both, together with a brilliant stage setting, always please. My most recent success on these lines was at the "Empire," Paisley, where I have just concluded a successful engagement.

Yours fraternally, LOUDOUN CAMERON.

N.B.—The above is selected from 500 letters of a like nature which are on view, on special 'file' at the office of MAGIC.—Ed.



Items of Interest.

It is the misfortune of the conjurer that he has no copyright in his work, and that when by weeks, and even months, of experiment and practice he has elaborated some new and attractive illusion, it is at the mercy of any unscrupulous confrère who can manage to detect the *modus operandi*, and copy it with more or less facility. Not seldom the imitator has forestalled the originator in presenting the illusion in other countries, and thus deprived the latter of both profit and kudos. Probably for this reason the leading professors of the art have laid aside the secretiveness which was once their characteristic, and nowadays spoil the pirates' game by taking the general public into their confidence, and explaining in black and white how it is done. Probably they loose nothing by this communicativeness, for, after all, it is not the mere mystery of a trick that is its chief attraction in a performance, but the cleverness with which it is executed.—*Music Hall, Feb. 15th, 1901.*

Did you ever know a man who didn't quickly get tired of knocking his head against a brick wall?

Did you ever know a man who objected to compliments being paid to his ability?

Messrs. Martinka have received for sale the entire outfit of the well-known magician Balabrega, who was killed recently by the accidental explosion of a gas tank. A list of the apparatus, packed in forty-five Taylor made trunks, may be had on application.

We have also received from the above named firm a Magic Calculating Calendar; by a very simple process the day of the week, for any given date, from the year 1 to the year 4000, is quickly found. The novelty, which is on stout cardboard, also forms an ordinary reference calendar for any year.

We have received from Mr. Chas. Heather, Brisbane, the Evening Programme and Matinee Dodger of Madam Dante, wife of Dante the Great, who was killed recently while out shooting. Madam opened at the Opera House on Boxing Night last with an elaborate stage "set" replete with tables, chairs, &c. The tricks performed were not exactly new, perhaps the most novel being the Organ Pipe Production, they were, however, executed with much neatness, as were also the illusions "Sans Gene," "The Beggar's Dream," and "The Aerial Cyclist." We wish Madam every success and hope she has not undertaken too much.

Durbin, the magician of Kenton, U.S.A., sends us his programmes, also his book circular, the most elaborate thing of its kind that has yet come under our notice, consisting as it does of no less than 16 large pages of closely printed matter, illustrated with seven half-tone photographs the whole elegantly bound in a green cover.

Durbin has an uncommon attraction in his son, Master Francis Durbin only seven years old—youngest magician in the world—who presents a wonderful array of surprises with the *sang froid* of an old stager. The Kenton Press, Friday, Feb. 1st, 1901, devotes a column and a half in praise of the act presented at Dickson's Grand Opera House by Durbin.

NOTES FROM NEW YORK.

Things here are slow magically. No magician of importance has appeared since Powell closed at Eden Musee last November. Henri French has gone to Europe, like all the rest, leaving us with a few that fill the Vaudeville dates, and Kellar and Powell, also Crane (the Irish magician), whose Egg Bag Trick and Voluble Talk takes well. Hornimann has been on the Proctor Circuit. Week ending February 9th, we have had no magician at any of the houses.

Adrien Plate, De Villiers, Thompson (an A.I. artiste with handkerchiefs) and Ransom are working clubs with much success.

Martinka & Co., are busy up to the limit.

New York is not a good town for magicians, even Kellar gives it the go-by—they are all right to fill in with but not an entire show.

It is said that H. R. Evans (he of "Hours with the Ghosts") will issue a book soon.

The St. Paul Globe, Dec. 30, 1900, has an exposé of Herrmann's Tricks by Everett (? Boumski, Ed.) formerly assistant to Herrmann.

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No. 4.—"New Handkerchief Tricks." Illus. Post free, 3/- (75 cts.).
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To the Editor.

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