



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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JAMES STUART.

The public's need of Entertainment, the imperative necessity of a few hours relaxation, occasionally, from the sterner duties of life has long been conceded, and clever entertainers (there are degrees in this class of public benefactors), stand high in popular estimation. In this category must, unquestionably, be placed the late Mr. James Stuart, better known amongst his *confidères* by the familiar sobriquet of "Jimmy."

Mr. Stuart was born in Birkenhead, in the year 1865, and dabbled in Magic as a boy for the fun of the thing, and later took to the road as a professional magician in search of a livelihood. He astonished the inhabitants of all the principal towns in the North of England, and established himself a great favourite. He first appeared in London at the St. James' Hall some 16 years ago, and he was several times engaged by Mr. Maske-lyne, for lengthy periods, to perform at the Egyptian Hall.

In private life J. S. was a delightful man to know. He was well read, a genial soul, and a gentleman always. As a public entertainer, he stood in the very first rank. His talents were varied. He was an author, composer, and a practical musician; besides being a skilled conjurer. His magical programme consisted mainly of Sleight of Hand tricks—he would say, "I never did like the idea of relying on a "Pull" or thread—it might go wrong at any time and spoil the show."



JAMES STUART.

One of Stuart's favourite tricks was "The Travelling Trio," the various wanderings of a borrowed watch, handkerchief and tumbler, in which he used no duplicates. The culminating point was the evanishment of the tumbler, in full view of the audience, and this generally produced a great sensation. Another combination was that entitled

"Pocket Handkerchiefs and their peculiarities—The knotty point—destruction—muddification!—restoration!!" In this trick, he borrowed, usually, a lady's handkerchief, and having cut out of its centre a piece about the size of a lunch bun, he would thrust his hand through the opening thus made, and drawing the lady's attention to it, as he twirled it round his wrist, would remark with a well-feigned simplicity, "There, Madam, you'll know it again now, won't you?"

He was ever on the best of terms with his audience, keeping their attention throughout the single-handed two hours' show which he frequently gave. He had always at command an agreeable vion of quiet humour, and a pleasant earnestness. He possessed, too, the happy knack of adapting his patter to juvenile audiences, and consequently was always a

tremendous favourite with the young. His style was his own—pure "Stuartian." Jimmy died in May, 1901, of pneumonia at the early age of 36 years, in the plentitude of his powers and full of rich promise. And it was then, and seems still to be, admitted, that the conjuring world is poorer by the loss of Jimmy Stuart.

Programme of M. PHILLIPPE, 1845.

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Lessons in Magic.

The Handkerchiefs and Soup Plate.—This is one of the best tricks with handkerchiefs. In effect it is as follows:—An ordinary soup plate is passed for examination, and on receiving it back the performer places it bottom upwards, on a newspaper previously shown empty, and laid on a chair. The Daily Telegraph will answer the purpose admirably, and if used, may be the subject of the following little *plaisanterie*. In the course of showing the paper you remark "I may draw your attention to the fact that the paper I am using is the Telegraph. I always use the Telegraph in preference to the Post, it being the most expeditious." The performer now takes two silk handkerchiefs, and rolling them up in his hands passes them invisibly under the soup plate; finally the plate is raised and the handkerchiefs found lying on the paper.

The secret lies for the most part in the paper which is folded in four, a pocket being made in one side. The inside of this pocket should be strengthened with good stout paper, writing paper for instance, to prevent tearing at the edges. Prior to the experiment, two duplicate handkerchiefs are rolled together roughly and placed in the pocket. Thus prepared, the paper, together with the plate, is laid on the table.

In addition to these paraphernalia, the performer will require a special vanisher which consists of a metal case large enough to contain two 15-in. silk squares, and

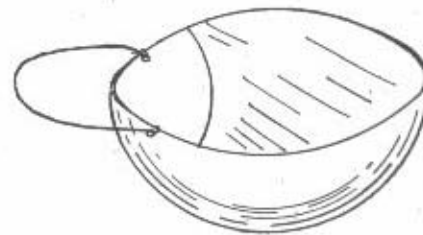


Fig. 8.

provided with a loop of catgut, large enough to pass readily over the thumb. The case, which is about 2½ inches in diameter, usually takes the form of that shown in Fig. 8. It should

be spun in thin brass and painted flesh colour. The working of the trick is as follows:—In the first place the plate is given for examination. The performer then introduces the paper and opens it to show there is nothing concealed, care being taken not to expose the pocket at the back. The paper is now refolded and held in the left hand. The performer at this stage takes back the plate and places it on top of the paper, holding for the time both plate and paper in the left hand, the thumb being on the top, or rather bottom of the plate, while the fingers are underneath the paper and in the secret pocket.

Attention is now drawn to the fact that there are no trap doors or other trickery in the chair, and the newspaper is thrown on the seat. As the paper is drawn from under the plate, the fingers of the left hand having secured the handkerchiefs from the secret pocket, retain them under cover of the plate. The plate is now laid on the paper, and the handkerchiefs thereby brought secretly into the required position. The performer now takes up two duplicate handkerchiefs, and under cover of

them secures the vanisher. The loop is placed over the thumb of the left hand, and with an up and down motion of the hands while appearing to roll up the handkerchiefs they are pushed well into the case, which under cover of the right hand, is allowed to fall over the back of the left where it remains suspended, out of sight of the audience.

The plate is now taken up and placed in the left hand, the two handkerchiefs are also thrown one at a time over the same hand; finally, the plate is transferred to the right hand, and the two handkerchiefs, together with the vanisher, are placed on the plate.

THE RISING CARDS. (*New Motive Power.*)

The Drawing Pin.—The cards to rise are attached to one end of the thread and placed in the glass (or Houlette) in the usual manner. To the opposite end of the thread is attached a drawing pin which is placed on the floor, point upwards, in a position to enable the performer to at once make contact with the cards by the simple expedient of treading on the pin. The rest follows as a matter of course.

The Vest Hold-Out.—This is a flat metal box of a size to conveniently take three or four cards. It is carried just inside the vest being concave in form to fit the body and covered black silk in case it should accidentally ride above the vest; to prevent this it is provided with a special clip for attachment to the shirt.

The purpose of the box is to secretly add three or four cards (the cards to rise) to the top of the pack held in the left hand. This is accomplished by means of a thread attached to the front top edge of the box, passing down under the cards, and out through a hole in the back top edge of box, then through a small metal ring on the side of the box, terminating in a Fob chain hanging immediately over the right hip; or the thread may pass on to a reel in the right hand trousers pocket, (see Fig. 9). A slight pull on the thread, while talking to the audience the left hand in position, (a very natural one under the circumstances) and the secreted cards are added to the top of the pack. The pack is now placed in the tumbler (or Houlette) and the trick proceeds.

The above will be found useful in conjunction with the Reel and sleeve method of causing the cards to rise. (See "Conjuring with Cards," and "January Magic.")

(*To be continued.*)

Explanatory Programmes.

(See also pages 45, 56, 67, 75, 83, 90, 91, & 99 of Vol. I.)

FREDERICK BANCROFT, (*Conjurer*).

(Continued from page 35).

Several Surprises.—Two candles, lighted and placed on centre table. Small basket, supposed to be full of eggs, but upon opening it, it is found empty. Colored man says he ate them. Colored man's handkerchief, borrowed by Bancroft, loaded into pistol. One of the candles taken from its candle-stick, wrapped in paper, and handed to colored man to hold. Bancroft shoots at him, breaks the paper in two, finds handkerchief in it, turns colored man around and candle is seen hanging down his back, as Bancroft said 'instead of his golden hair.'

Stew pan now introduced, eggs produced from the darkey's mouth, cooked in the stew pan, change to three large ordinary barn yard pigeons.

Then a large bronze urn, 3 feet high, was brought out

from the back of stage. Top of it consists of a very large burnished copper receptacle, like a chafing dish with a thin cover, which was removed, and the receptacle shown full of artificial flowers and wreaths which were scattered around on the floor of the stage. On command of Bancroft an imp came down the stairs with a rabbit, which he places in this large dish. Then a fairy brought on two birds, one in each hand, which were also placed in the dish. Then another fairy brought a couple of birds, and still another a large crow. Then the cover was placed on and Mephisto appeared with a goblet, which, on taking off the cover, produced flames; and on the cover of the urn being removed, it was found full of flowers, which flew up in great quantities, overflowing on the floor. All the objects placed in the urn remain there.

Then followed Part II., in which the act of the *Sultan's Visitor* was introduced. This act is as follows;—

The scenery is magnificent, and represents the inside of the Sultan's Palace. Seated in the centre of the stage on what is apparently a sofa, is the Sultan, with his usual make up,—long beard, sceptre, &c. At his left are two ladies reclining on couches,—same on his right. Behind each is a boy in oriental costume with long fan. Slave approaches and salutes, saying there is an old juggler at the outer door of the Palace who desires admission. Sultan orders him to be thrown into the sea, as he does not wish to be annoyed; but as the slave says he appears to be as old as the world, he is told that he can wait. Slave retires, and the Sultan calls for Scheherazade who introduces club swinging. After her act, slave returns bearing a glass of wine on a salver. After saluting, says the Royal Ambassadors from Persia are at the outer gate and desire admission. Sultan says he can not receive them as he is occupied with "important affairs of State," but slave explains they desire to present him with a cask of old wine, which, of course, is another thing, and the Sultan samples the wine and says he will at once see the Ambassadors. He retires; slave calls his attention to the old juggler and Sultan says he has no objection to the ladies of his household being entertained with a little harmless amusement, and tells him he can be shown in while he is out.

Bancroft comes on disguised as an old man. He sees the four fan boys. Calls them all up in a row, pretends to give each one some magic seed, and tells them to run out and plant this in the garden and watch it grow up into a tree which will bear gold dollars, and they can pick them!!! As soon as they depart he pretends to mesmerize all the ladies present except Scheherazade, the slave standing in centre back of stage. He then speaks to Scheherazade and says: "You have dreamed three nights that a young man would come and save you and help you make your escape." She says:—"How did you know that?" Bancroft says:—"I can read minds even at a distance." She says—"But the one I dreamed of is a young man." Bancroft says:—"I am he," and throws off his disguise, being in his conjurer's attire of evening court dress. Produces inevitable paper from his pocket and says he has here a permit to remove a box of old clothes outside of the castle walls, and that she can escape in the box, and will be received by friends on the outside, and that the slave is in his employ, whom he now calls upon to help him make a box. They remove the cushions from the pedestal on which the Sultan was sitting, and disclose a box about the size of a casket.

(*To be continued.*)

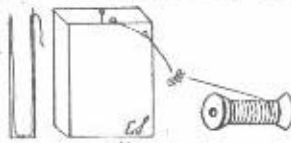


Fig. 9.

SOME ANCIENT TRICKS.

BY HENRY RIDGELY EVANS.

Continued from page 36.

Professor Pepper, of the Polytechnic Institute of London, in the year 1863 produced the best of all ghost illusions. It was based on a very simple principle. Take a lighted candle to the window in the evening, and you will behold in the pane not only the image of the candle but your own face as well. Pepper, by means of a great sheet of unsilvered glass, set at a certain angle, reflected the forms of living persons who were concealed from the view of the audience. The hall in which the performance took place was darkened. Only the figures of the actors who impersonated the phantoms were illuminated. The conjurers Robin and Lassaigue presented the same illusion in France with many novel and startling accessories. Those who believe in theosophy may stretch their imaginations far enough to say that Robertson, Pepper, Robin, and Lassaigue were reincarnations of some of the old hierophants, and their tricks simply revived memories of illusions performed ages ago in the temples for the delectation of the faithful.

A. Rich, in his "Dictionary of Roman and Greek Antiquities," relates, under the heading of the word *adytum*, that many of the ancient temples possessed chambers the existence of which was only known to the priests, and which served for the production of their illusions. He visited one at Alba, upon the lake of Fucius. It was located amid the ruins of a temple, and was in a perfect state of preservation. This chamber of mysteries was formed under the *apsis*—that is to say, under the large semi-circular niche which usually sheltered the image of the god, at the far extremity of the edifice. "One part of this chamber," says he, "is sunk beneath the pavement of the principal part of the temple (*cella*), and the other rises above it. The latter, then, must have appeared to the worshipers gathered together in the temple merely like a base that occupied the lower portion of the *apsis*, and that was designed to hold in an elevated position the statue of the god or goddess whose name was borne by the edifice. This sanctuary, moreover, had no door or visible communication that opened into the body of the building. Entrance therein was effected through a secret door in an inclosure of walls at the rear of the temple. It was through this that the priests introduced themselves and their machinery without being observed by the *hoi polloi*. But there is one remarkable fact that proves beyond the shadow of a doubt the purpose of the *adytum*. One discovers here a number of tubes or pipes which pierce the walls between the hiding-place and the interior of the temple. These tubes debouch at different places in the partitions of the *cella*, and thus permit a voice to be heard in any part of the building, while the person and place from which the sound issues remain unknown to the auditors."

Sometimes the *adytum* was simply a chamber situated behind the *apsis*, as in a small temple which was still in existence at Rome in the sixteenth century. An architect named Labbacco has left us a description of the edifice. Travellers who have visited the remains of the temple of Ceres, at Eleusis, have observed a curious fact. The pavement of the *cella* is rough and unpolished, and much lower than the adjacent porch, thereby indicating that a wooden floor, on a level with the portico, covered the

present floor, and hid from view a secret vault designed to operate the machinery that moved the flooring. This view is confirmed by vertical and horizontal grooves, and the holes constructed in the side-walls. Similar contrivances existed in India. Philostratus, in his "Life of Apollonius" (1, III, Ch. v), says: "The Indian sages conducted Apollonius toward the temple of their god, marching in solemn procession and singing sacred hymns. Occasionally they would strike the earth in cadence with their staves, whereupon the ground moved like a sea in turmoil, now rising with them to the height of almost two feet, then subsiding to its regular level." The blows from the wands were evidently the cue for the concealed assistants to operate the machinery that moved the soil. Says Brown in his "Stellar Theology": "Among the buildings uncovered at Pompeii is a temple of Isis, which is a telltale of the mysteries of the Egyptian deity, for the secret stair which conducted the priests unseen to an opening back of the statue of the goddess, through whose marble lips pretended oracles were given and warnings uttered, now lies open to the day, and reveals the whole imposition."

(To be continued).

MANCHESTER NOTES.

At the Grand Theatre we have had the Steens, with their mysterious second sight and thought reading. They also introduce an illusion they call *Sarcophagus*, a double box trick which is very smartly worked.

Ormonde Penstone, conjurer and cartoonist, who calls himself the King of Billiard Balls, has been starring at the Tivoli. He works a few passes with one ball, and then the four billiard balls at finger tips. His cartoons consist of the usual celebrities, but his smoke pictures are excellent. With the aid of his assistant, Mdlle. D'Aujou, he introduces rather a novel idea. On an easel at the right of the stage is seen a sheet of drawing paper in a dark frame, on this he draws the head of a well known character, such as Col. Coily, Li Hung Chang, etc., but minus the face. Meanwhile the lady has been making up her face to represent the character drawn, and upon the completion of the sketch, the blank space is torn out, the lady inserts her face, and a very effective result is obtained.

That popular Manchester conjurer, Mr. Tervy Routledge, gave an entertainment, consisting of magic and ventriloquial sketches, in the Hall, Lowcock Street, Broughton, on February 13th. Among other tricks, all well worked, were sleights with cards, depending on the back hand palm, and the four billiard balls at the finger tips, while his farmyard and other imitations were received by the audience with rounds of applause.

Maskelyne and Cooke's Mysteries are still here and drawing good houses. Mr. Devant has added the illusion "Oh" to the already extensive programme and works both it and the Box Trick to the evident enjoyment of the audience, while his Magical Problems still continue to mystify and amuse the patrons of this popular entertainment.

Melot Hermann opened at the Palace Theatre on February 17th, and made an instantaneous success. He works the same programme as reviewed by MAGIC on page 11 of Vol. II. There is no doubt that this spectacular conjuring is to the taste of the public, as Hermann is presented in front of the drop curtain every evening.

E. ANDERTON.

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To anyone sending an annual subscription to "Magic" to reach us any time before the 1st of April, 1902, we will present gratis and post free any one number of our serial works (No. 8 excepted) forming up-to-date and advanced lessons in Sleight of Hand.

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*Compiled with Notes by Ellis Stanyon,
Able assisted by Mr. Arthur Mugery.*

(Continued from page 37, see also Vol. I.)

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(To be Continued.)

Diversified Diversions.

Take a match-box and place it upright on end and place two matches in each side between the inner and outer box, heads up. They must be inserted deep enough to stick firmly. (See Fig. 4). Next, place a third match cross-wise between the ends of the two upright matches, which pressing upon its ends, keep it in position. This done, propound the following problem. "If I light a fourth match and burn the horizontal match in the centre, which end will burn first. Where there are two heads, or where there is only one head." Whatever be the reply, you say "Well, I'll bet you a shilling it will not be so." Whether the bet be accepted or not, no matter. You proceed to burn the match as explained, and you will find that long before either end has caught fire it will jump from its position the opposite end of the room.



Fig. 4.

The experiment is really a pretty and interesting illustration of Expansion by heat. As the match burns its volume increases, it becomes weak in the centre and bends upwards, and is finally thrown into the air by the pressure of the upright matches regaining their original positions.

EVANSONIANA,

By HENRY RIDGELY EVANS.

I had the pleasure of entertaining Powell, the dean of the American conjuring fraternity, during his week's engagement in this city in December. He sailed for Australia on the 28th of December for the Antipodes, to fill a year's engagement in the cities and towns of Australia and New Zealand. He opens in Melbourne, and anticipates a most successful trip. His wife and two others, a male and female assistant, go with him. Powell is not only a good magician, but a man of culture and refinement, who would grace any drawing-room with his presence. Before entering the mystic circle, he was an assistant professor of mathematics in the Chester Military College, Penn.

Magic is synonymous with mystery, the romantic, the weird. Strange is it not, we ask ourselves, that a mathematician should manifest a predilection for conjuring? Mathematics we associate with the prosaic in life, the scientific, the positive; but after all, is there not something of the weird and mysterious about mathematics? Think of the fourth dimension of space: the squaring of the circle, and such like problems. The celebrated mathematician and physicist, the German Zoellner, went wild over the medium, Dr. Slade, and just because of Slade's supposed power of manifesting phenomena in the fourth dimension: and so Powell, the professor of mathematics, fell a victim to the allurements of modern magic.

Powell gives an unusually clever exhibition of Herrmann's favorite trick, the cards in the pocket, which Herrmann called the "Egyptian Pocket"; but why, no one knows, except that the word *Egyptian* has a mysterious sound about it, and calls up visions of thaumaturgists working wonders in crypt, temple, and pyramid. After taking cards innumerable from a spectator's pocket, Powell brings forth a colossal pack strung together in a long chain like a gigantic garland. It creates a great laugh at the expense of the volunteer assistant, who, by the way, is not a confederate. A very amusing incident took place at the Bijou Music Hall, where Powell gave his Vaudeville turn—a theatre where smoking is permitted, and consequently attended by men only. Before Powell finished the "Egyptian Pocket," a well-dressed man, a little the worse for over-indulgence in the American favorite, "high balls," rose in his seat and shouted out, "That is all very good, Mr. Magician, but I challenge you to take cards out of my pocket." "Come on the stage then," replied Powell, "and I'll show you." The gentleman of frequent potations staggered up the run-down, and Powell worked the big card fake on him to perfection. These are the little incidents that add to a magician's reputation, but one must have a cool head to take advantage of them. Some conjurers would have gotten furious at the interruption. One of our best performers offends in this way constantly and is guyed by the gallery gods as a natural consequence. But this is not the proper exercise of the magic art. A magician is supposed to be infallible, and must meet all challenges from spectators good-naturedly. Either accept them, or turn them off with some nonsensical excuse, never get mad. The late Alexander Herrmann was a past master at this business.

Lafayette, he of the Ching Ling Foo impersonations, etc., etc., is out with a new and sensational illusion, en-

titled "The Lion's Bride." It made quite a hit in Washington, and crowded the theatre nightly. The *mise-en-scène* is effective. A lady is introduced into the cage of a real lion, the beast pounces upon her. Shrieking with terror she falls upon the floor of the cage, there is a brilliant flash of light, whereupon the lion throws off his skin and behold the Great Lafayette, smiling and bowing. The exchange is cleverly contrived. Probably a double cage is used; the inside one containing the lion is quickly lowered out of sight, its top forming the flooring for cage number two, into which Lafayette enters disguised as the Monarch of the Forest. There is darkness for a moment as the woman enters the cage, which enables the substitution of the cages to be effected, and then the brilliant glow of a calcium light impinging upon the figure of the prostrate woman and the supposed lion. The action of the little drama takes place in the tent of a side-showman. The audience is introduced to the various performers of the caravan—the strong man, the acrobat, the snake-charmer, the conjurers, etc., etc. The lion is supposed to fall in love with one of the lady performers. She is sacrificed to his majesty, the king of the Brute Creation. Dressed in white bridal costume, with tulle veil, and the traditional orange blossom wreath, she is inducted into the cage of the love-sick lion, to the accompaniment of Wagner's Lohengrin Wedding March. The illusion, I believe, has been patented in this country by its enterprising originator.

I hear that the original Ching Ling Foo contemplates a tour of the United States as soon as he can secure another outfit of paraphernalia. He is now in China. During the Boxer uprising his little son and his assistant were killed. His show was an unique one and drew crowds. The piece-de-resistance of the performance was the bowl of water production, which is now imitated by scores of people, the most clever of whom is Billy Robinson, the Chung Ling Foo of the London Music Halls, whose Chinese make-up has deceived so many people. Billy is the inventor of many clever little card and coin moves which he good-naturedly shows to every Tom, Dick, and Harry whom he may meet privately. He carries this exposé business too far sometimes and initiates people into the secrets of magic who never thought of delving into its mysteries. But a better fellow never lived.

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