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MODERN MAGICIANS.

NATHU MANCHHACHAND, Indian Magician.

In Nathu Manchhachand we have an Eastern representative of the Mystic Art, not as practised by the Mahatmas of Thibet, or by the Fakir who is supposed to be able to vanish himself by way of a rope thrown in the air then to cause the rope to disappear in the same direction, or like absurd imaginations—but representative of the art as practised by the magician of the Western World.

Prof. Manchhachand is a native of Mahwva, a town in the Bhawnagar State, where, like all magicians, he was born very young. He was attracted to magic in his infancy as indeed have been the majority who have achieved fame in its pursuit. To use his own words (the professor is a successful student of the English language and customs).

"From my infancy I was attracted towards magic. In course of time I became fond of performing magical feats; and as the bent was natural, help came to me as I went on. When I was about eighteen years old, I could perform before private meetings to the surprise of all and the mystification of not a few. At last I was emboldened to come before the public; and I succeeded, not indeed beyond my hope, but certainly beyond my expectations. I devoted myself to the *profession*, and gained a sort of reputation. I have performed my feats before Maharajas, Politicians, and learned men, not only

in India but also in Europe and America."

We have at hand the Professor's elaborate book circular consisting of ten pages nicely printed in English and containing numerous letters of recommendation from Native Princes, British Officers, and notaries in all parts of the World. We append an example in support of the popularity of the professor.



NATHU MANCHHACHAND.

"The Palace, Baroda, 14th August, 1897. This is to certify that Professor Nathu Manchhachand again gave a performance at the Luxmivilas Palace before His Highness the Maharaja Gaikwar, his Sardars and Officers on the occasion of the Prince's birthday on the 12th instant. His sleight of hand tricks were this time *different* from those exhibited before. They were very *interesting* and of very *high order* and *showed* that he *had studied carefully and efficiently the methods of our best European artistes*. His Highness and the party were well pleased. (Signed) APPASA-HEB, N. Khangri Karbhari."

But why, one would ask, does this Indian magician aspire to emulate the magician of the Western World rather than the *wonderful* Indian Fakir about whom we read so much but understand so little. The reason, perhaps, is not far to seek, at any rate it is satisfaction for us to know that the subject of our sketch, although on the spot, knows

little and cares less about the performance of the Fakir. He is fond of illusions and is the proud possessor of a valuable collection of the finest and most modern magical apparatus. MAGIC assigns to him the specific designation of "The Star of the East."



Lessons in Magic by Prof. ELLIS STANYON,

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

Continued from page 43.

PRODUCTION, DISTRIBUTION, &c., (Continued).

What magician has not at one time or another suffered untold misery when he discovered his Drawer Box would not hold a third or even a twenty-third part of the presents handed to him at a children's party for a magical production.

I have on several occasions recently, been surprised to find that I was expected to distribute magically, in quantity, more toys, &c., than would go in a good sized travelling trunk, and more in weight than I could carry with any degree of comfort—eh? Oh no!! you cannot remonstrate, you are a magician, you are expected to do wonders to accomplished the impossible, and to acknowledge your inability to do as desired, or to ask for assistance, would be to be-little your powers.

A great secret, and one that will enable you to overcome any difficulty is *prepare yourself against it*; the several suggestions below will, I feel sure, make magical distribution an effective and pleasurable part of your entertainment.

The Drawer Box.—This is one of the oldest pieces of apparatus designed for a magical production, but a box large enough to be of any use for the purpose in question is an expensive item, and worse—its secret is pretty generally known.

Hat Production.—Small toys, sweets, &c., are best produced in connection with a Hat Trick. These may be wrapped in such property articles as flags, sash ribbons, and the like (a combination hat trick is given in "Conjuring for Amateurs," pp. 60-68.)

The Paper Cone.—This forms, perhaps, one of the most effective productions possible. The performer fashions a large conical paper bag from a sheet of stout cartridge paper, and having shown the same to be quite unprepared produces from it, first a quantity of the spring flowers and next a large assortment of presents of quite a substantial nature, and they need not of necessity be in any way collapsible.

The secret in this case depends upon a second bag duly loaded and lightly suspended on the back of a good sized chair. The flowers first produced are caught in a basket placed on the seat of this chair, and when stooping to pick up a few that have fallen to the floor, the performer, in the most natural manner possible, passes the original bag behind the chair, scooping up the one containing the presents for distribution. The rest follows as a matter of course.

The Inexhaustible Box.—This if made a good size will serve the double purpose of a property box and a means whereby a quantity of large and cumbersome presents may be produced magically with satisfaction alike to the performer and his audience.

Objects from Ribbons.—A bundle of unwieldy articles suspended on the back of a chair, may be picked up under cover of, and eventually produced from, the ribbons extracted from the tambourine or hat.

The Organ Pipes.—The trick of the organ pipes or wizard's supper again forms a very convenient method for the disposal of a quantity of large presents in the way of a magical production.

The above methods will doubtless suggest many more to the reader, but a combination of those given should suffice to place the performer in readiness for all emergencies.

The Hat for "Miser's Dream."

A correspondent wants to know if we can tell him how to place a *borrowed* hat, containing twenty florins on the rim, *crown downwards*, on the table *without any fear* of the coins falling. We confess we cannot—perhaps some reader can.

We do know, however, that public performers use their own hat, not necessarily prepared, but selected as best suited to the purpose. The lining is removed and a sounding plate inserted that the fall of a coin may be the better distinguished; to remove the lining only, will in most cases suffice. The hat is planted with, or within reach of, one of the orchestra who is instructed to hand it up at the proper moment; it is thus made to pass as a borrowed article; it is, of course, finally handed back to the *supposed* owner. *A useful and valuable tip not yet published elsewhere.*

The Coin, Wine Glass, and Paper Cone.

By EDWARD GLEDHILL.

In Professor Stanyon's "Conjuring for Amateurs" (page 22) the above-named trick is described as originally introduced, the effect of which is to cause a coin placed under a wine glass, covered with a paper cone, to disappear and return as often as desired.

The writer has seen various modifications of this illusion, but never that devised by himself, which enables the performer to hand round the tumbler, innocent of any preparation whatever, both before and after the trick.

The requisites are a small piece of black velvet, say a couple of feet square, a glass tumbler, and a cardboard disc of the inner diameter of the mouth of the tumbler, covered on both sides with similar velvet to that of the square, and capable of being lifted by the slight pressure on its outer edge exercised by the inner edge or mouth of the tumbler when the latter is inverted over and slightly pressed on the disc, or to be dropped when required by a touch of the finger. The performer commences by handing the piece of velvet for examination, this he then spreads on a table, and whilst doing so, drops on it the disc, which at a distance of two or three feet is quite invisible. He next shows the tumbler and inverts it over the disc. The tumbler has then only to be covered with the paper cone, and lifted on to the coin (laid on another part of the cloth) which vanishes and re-appears as desired. Finally, when this part of the trick is finished, it is merely necessary to raise the tumbler a few inches, give the disc a slight tilt with the finger whilst doing so, when it will again drop on the velvet square and become invisible. The disc 'palmed' the remaining objects are once more handed for inspection.

N.B.—The Editor of this journal has no interests to guard by concealing the secrets of certain tricks, or by describing them in a mis-leading manner; on the contrary he is in a position to write conscientiously in every detail, and he will continue to do this, without predjudice, for the benefit of both Amateur and Professional Magicians.

Explanatory Programmes.

THURSTON, Card Manipulator.

Programme, Palace Theatre, February 9th, 1901.

HAVING shuffled Cards makes ordinary *front change*, made by passing the right hand over front card of the pack held in left hand (see "New Card Tricks" p. 7., by Ellis Stanyon).

Under cover of passing the pack from hand to hand several times, palms a number of cards, perhaps twenty, in the right hand; these cards are now produced, one by one, from the air, the greater number from the *front palm* while the back of hand is towards audience, and while performer is passing from right to left of stage; he now makes a complete turn to the left, presenting his back to audience. The palm of the right hand is next seen to be empty and three more cards are caught from the air. These three cards were transferred from the *front* to the *back palm* under cover of the body when making the turn above described.

The last card (in above) is left on the back of the right hand; a half turn is now made *to the right*, performer standing with his back to the audience. The card is transferred to the front palm under cover of the body and both hands are held as high as possible in the air, backs to audience. Both hands are now brought together, the right hand, on which is the card, being passed behind the left hand. The *reverse* is made. The hands are separated showing palms; these movements are repeated several times showing back and front of both hands alternately. Both hands are now lowered (card front palm) performer turns a little more to the right, placing his right side to audience. The hands are again brought together, the right hand being passed under the left hand, under cover of which the *reverse* is made; the movement is repeated and back and front of both hands shown alternately (for the exact positions of the hands in above see fig. 18 "New Card Tricks" by Ellis Stanyon). A turn to the right is now made and the card is produced from the air.

The card is next palmed (ordinary) in the right hand while seeming to place it in the left hand; the *change over palm* (see "New Card Tricks" p. 6) is now made which leaves the card in the left hand (it has apparently disappeared altogether); the card is next transferred from the *front* palm of the left hand to the *back* palm of the right hand (see "New Card Tricks" by Ellis Stanyon, p. 19, Fig. 19) to be finally found in the air.

With his left side to audience performer again vanishes the card (*reverse palm*). Here a page comes forward with several cards on a tray, one of which he hands to the performer who takes it *in the right hand*, on the back of which he has one card palmed, when it disappears, as do four others, all passing one by one to the back of right hand. This movement is explained at page 45 of this vol., column 1, par 5. The vanished cards are now produced, one by one at the tips of the fingers, in quick succession, being allowed to fall on the stage as they appear. ("New Card Tricks," by Ellis Stanyon, p. 19, Figs. 18-20).

The performer now has both hands free. Stepping to table on (his) left of stage, he takes up with the left hand, presumably one card only passing same into right hand, he really takes up two cards, the one a duplicate of the other, and under cover of taking the one in the right hand he *reverse* palms the duplicate on the back of the left hand. He is now in a position to pass the

visible card, seemingly, from one hand to the other, through the knees from side to side. &c., &c. (see "New Card Tricks," p. 17). The actual passes made are as under.

Through the left knee and back again.

Through both knees and back again.

From the right to the left hand and back again.

Pass into *left* elbow, appears in left hand and back again.

From right to left hand.

Passed into *right* elbow, appears in right hands, and back again.

The card produced from the right elbow is now placed in the right hand in position for the *reverse*; under cover of doing this the card already on the back of the hand is placed at the rear of the visible card when, having shown the hand back and front, both cards are vanished *as one card*. The two cards are next produced from the air, care being taken to keep them well together that they may appear as one only. Back and front of the hand are shown and the two cards (as one only) are thrown on the table amongst the rest of the pack.

The performer now has both hands free.

Page comes forward with four or five cards held fan-wise in left hand. Performer standing on the left of page takes the cards, one at a time, in the right hand and causes them to disappear one after the other by means of the *reverse palm*. The movement is similar to that already noted, but the one hand only is employed. The cards are next produced one by one (see "New Card Tricks," p. 19, Fig. 20, by Ellis Stanyon) and are allowed to fall on the stage as before noted.

The New "Rising" Card.—The programme is concluded with this trick worked as explained in MAGIC for February with the exception that instead of three cards five are used, three cards being caused to rise at the rear of the stage and the remaining two cards nearer the footlights.

The Pyschological Problems presented by Herr and Madam Valadon at the Egyptian Hall consist of the Knights Tour, the Addition Sum (six lines of four figures written up by member of audience) and a game of nap (cards held by two members of the audience). The clairvoyant is seated on a chair placed on a small platform isolated from the stage by four short legs.

The several feats are worked together, *i.e.* the clairvoyant having run through a fourth part of Knights Tour, leaves that and adds up first column of sum, then proceeds to instruct the two card players as to the game and what cards they will play. The two first cards played she returns to the Knights Tour and works off another fourth part, and so on throughout.

The Knights Tour is of course memorised. The addition sum could be worked by the silent code, but this is questionable in this case as the clairvoyant is blindfolded (by performer) with a tricky looking bandage, and she is barely out of sight line with performer. The game of nap is memorised, the cards being palmed on to, and dealt from, top of pack after pack has been shuffled.

N.B.—All new Card Sleights, Tricks, &c., including the Continuous Back and Front Palm, and tricks therewith, as performed at the Palace Theatre, will be found clearly described with numerous original illustrations in "New Card Tricks," by Ellis Stanyon. [See Advt.]. Instructions for the New "Rising" Card, without apparatus, the first and only correct method yet published, will be found in MAGIC for February last.

Biography of Prof. Anderson.

(THE ORIGINAL "WIZARD OF THE NORTH.")

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

(Continued from page 48).

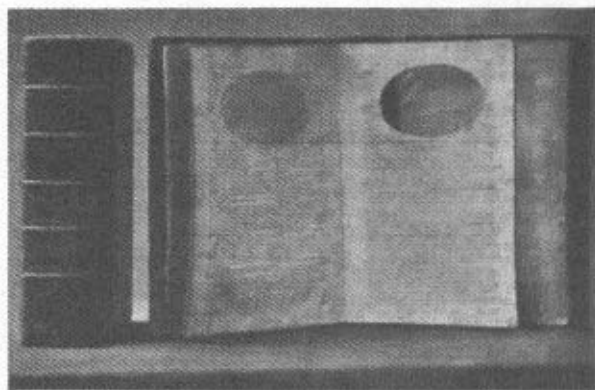
In 1851, the "Wizard of the North" went to America, and after obtaining the largest audiences that had been assembled in New York, with the single exception of those which greeted Jenny Lind, made a tour of the entire Union from Maine to California, and from the St. Lawrence to the embouchure of the Mississippi. His success in all parts of the United States was most unequivocal.

Professor Anderson has appeared many times before the London public. First at the Strand Theatre, on the occasion of her Majesty's marriage; then at the Adelphi; a season at Covent Garden; and at the St. James's Theatre, in 1851; then at the Lyceum, where he was most successful, and obtained more popularity than fell to his share on any previous occasion. From this establishment he removed to Covent Garden, the lamentable destruction of which noble pile must still be fresh in the recollection of some readers. Professor Anderson's grandest *coup*, next, perhaps, to his appearance before her Majesty, and his successful American tour, was his season at the Lyceum Theatre, London, in 1855. For upwards of three months he caused the theatre to be thronged at every performance; 214 successive representations of a single entertainment, by a single performer, repeated nightly to houses so full that money was on each occasion refused at the doors, constituted an era in the history of entertainments in London.

We have hitherto spoken of John Henry Anderson as a Wizard only; and it is not all the world that is aware of his having achieved fame in any other profession. For the benefit of those who have not heard of him as an actor, it may be as well to mention that his performance of the character of *Rob Roy* is regarded as one of the best upon the stage. It was witnessed by the *élite* of London, at Covent Garden Theatre, where Mr. Anderson played it for 36 consecutive nights. His appearing in that character either at the Theatre Royal, Glasgow or Edinburgh, invariably fills the house from floor to ceiling. He has represented it in every theatre in America, and in nearly all the theatres of England, Scotland, and Ireland. In his several impersonations of *William* in "Black-Eyed Susan," *Rolla* in "Pizarro," and *Wandering Steenie* in "The Rose of Ettrick Vale," he has illustrated the versatility of his powers.

At Covent Garden the season was about to close with a grand masquerade. Unfortunately, while it was going on, the theatre took fire, and in a very short time was a mass of ruins. This was on the morning of the 16th of March, 1856. By this event Mr. Anderson was again overwhelmed with misfortune, and lost an immense sum of money; for the destruction of Covent Garden Theatre not only deprived him of a large portion of his properties, which had been perfected only after an amount of trouble and thought almost inconceivable, but he was a pecuniary loser by many thousands of pounds. Immediately on the occurrence of this tremendous misfortune followed the bankruptcy of the Royal British Bank, in which were deposited the remains of his fortune, all of which were entirely lost to him for a time.

With a spirit worthy of his character and his nationality the Wizard bore up bravely under this accumulation of losses, and sought for an opportunity to retrieve these great disasters. The most favourable means appeared to be by seeking out countries in which, although his fame had been sounded he was not personally known; and accordingly he made an engagement to visit Australia, California, India, China, Japan, Ceylon, Sandwich Islands, West Indies, South America—in short, a tour round the world, and having, by the assistance of friends, prepared entirely new paraphernalia, at the expense of about £4,000, he sailed on the 11th of March, 1858, for Melbourne, in a vessel called the "Monsoon." After encountering all the vicissitudes of a sea voyage of 16,000 miles (the particulars of which it is needless to relate), he reached Australia on the 16th June, ninety-seven days after leaving England. He immediately commenced to fulfil his engagement by appearing at the Theatre Royal, Melbourne; but, although the audiences were numerous, and the drawings correspondingly large, these performances were not profitable to him in a pecuniary point of view, in consequence of the peculiar nature of the engagement he had entered into before leaving England. The



The actual trick book and duplicate (vols. 1 & 2 of the Life of Napoleon) used by Prof. Anderson in connection with a favourite trick with birds.

other party to the arrangement had there represented himself to be the sole proprietor and manager of all the theatres in the Australias; and Mr. Anderson, believing this representation, thought himself compelled to come to some arrangement, of whatever nature, with this person, and thus make better terms than otherwise he could have done. The first stipulation in the agreement was, that the Wizard's travelling expenses from Liverpool to Melbourne were to be paid by his partner; but this was not done, and thus the terms of the bargain were broken at the very outset. Mr. Anderson had to give his own acceptances to Messrs. Ball, Black, & Co., the charterers of the "Monsoon," for the amount of his passage money, and had to pay the whole sum when the bills, which were payable in Melbourne, became due. His partner was further bound to pay all travelling expenses while Mr. Anderson remained in the colony, to provide places for exhibition, to pay for advertising, bills, and bill posting, and to pay for the half of the door-keepers; and, in return for this, he was to receive one-half of the gross receipts.

(To be continued).

A Necromancer of the XVIII Century.

BY HENRY RIDGELY EVANS.

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

(Continued from page 44).

In 1776 Cagliostro arrived in London. He had assumed various aliases during the course of his career, but now he called himself Count di Cagliostro, worker of wonders, especially in medicine. He carried about two mysterious substances—a red powder, known as his "Materia Prima," with which he transmuted baser metals into gold, and his "Egyptian Wine," with which he prolonged life. He foretold the lucky numbers in a lottery and got into a difficulty with a gang of swindlers, which caused him to flee from England to avoid being imprisoned. After wandering in various countries—Belgium, Holland, Germany, and Russia—he came to Paris, and set up for a veritable enchanter, and founder of the Occult order of Egyptian Freemasonry, the true form of which was supposed to have been communicated by the Grand Cophta, or High Priest of the Egyptians, to Cagliostro. These degrees were conferred only upon master Masons, but Balsamo also instituted an order of female Masons, so as not to disappoint the ladies and deprive them of the higher branches of occult knowledge. Power over the spirit-world was promised to those who became adepts in Egyptian Masonry. It is difficult to say where Cagliostro was initiated into the degrees of Freemasonry. I have had some correspondence with Masonic scholars in England and on the Continent, but they have been able to shed no light on the subject. It is asserted that he received the degrees of the Blue Lodge in the month of April, 1776, in the *Espérance* Lodge, No. 369, held at the King's Head Tavern, London; but there is no actual evidence in support of this assertion. His first Egyptian Lodge was opened at Strasburg in 1779. In 1782 he inaugurated the lodge of "Triumphant Wisdom" (*La Sagesse Triomphante*) at Lyons, France, and in 1785 the famous lodge in Paris. Cagliostro is regarded as the greatest Masonic impostor of the world. His pretensions were bitterly repudiated by the English members of the fraternity, and many of Continental lodges. But the fact remains that he made thousands of dupes. Cagliostro declared that Moses, Elias and Christ were the Secret Superiors of the order. The meetings of the Egyptian cult were nothing more than spiritualistic séances, during which communications were held with the denizens of the celestial spheres.

His sojourn in Paris caused the greatest furor. Prints, medallions and marble busts of him decorated all the shop windows. He was called "the divine Cagliostro." To one of those old portraits is appended the following verses:—

"De l'Ami des Humains reconnaissez les traits :
Tous ses jours sont marqués par de nouveaux bienfaits,
Il prolonge la Vie, il secourt l'indigence ;
Le plaisir d'être utile est seul sa récompense."

There were neckties and hats à la Cagliostro. He gave away large sums to the poor and cured their ailments free of charge, much to the disgust of the legitimate practitioners. His house was always thronged with noble guests, who came to witness the strange séances. People went to sup with the shades of Voltaire, Rousseau, and other dead celebrities, ancient and modern

summoned from the "vasty deep" to amuse a frivolous aristocracy. How were those phantoms evoked? Concave mirrors, concealed confederates, and images cast upon the smoke rising from burning incense, constitute the art of phantasmagoria.

Arthur Edward Waite, author of the various works on the history of magic and alchemy, while acknowledging the fact of Cagliostro's "transcendental trickery," seems to think the so-called magician was really possessed of occult gifts of some sort which assisted no little his unparalleled rogueries. He says: "Mystical knowledge beyond that of the age in which he lived was undoubtedly his, and though it was still superficial, he had a genius for making the most of it." Speaking of the charlatan's career in Paris, Waite says: "He assumed now the role of a practical magician, and astonished the city by the

V I E

DE JOSEPH BALSAMO,

CONNU SOUS LE NOM

DE

COMTE CAGLIOSTRO,

*Extraite de la Procédure instruite
contre lui à Rome, en 1790,*

*Traduite d'après l'original italien,
imprimé à la Chambre Apostolique;
enrichie de Notes curieuses, et ornée
de son Portrait.*

A PARIS,

Chez ONFROY, libraire, rue Saint-Victor, n^o. 11.

ET A STRASBOURG,

Chez JEAN-GEORGE TREUTTEL, libraire.

1791.

Title Page of the Life of Cagliostro.

The original biography was published in Rome in 1790, under the auspices of the Holy Apostolic Chamber. It contains an elaborate expose of the great magician's system of Egyptian masonry, also the full inquisition sentence pronounced against him. This highly interesting product of papal jurisprudence makes strange reading for the 20th century. In the year 1791 the Inquisition biography was translated into French under the above title. It has for a frontispiece a steel engraved portrait of Cagliostro. Original editions of this rare and curious old work may be seen in the Peabody Library of Baltimore, M.D.; the Scottish Rite Library of Washington, D.C.; and the Masonic Library of Grand Rapids, Iowa.

evocation of phantoms, which he caused to appear, at the wish of the inquirer, either in a mirror or in a vase of clear water. These phantoms equally represented dead and living beings, and as occasionally collusion appears to have been well-nigh impossible, and as the theory of coincidence is preposterous, there is reason to suppose that he produced results which must sometimes have astonished himself."

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.

(Continued from page 48.)

Alden, W. L. Among the Freaks. London, 1896. Cloth, 8vo. 196 pp. illust.

This is a work on the show life, treated in a humorous manner, chapter 10, pp. 146-161 treats of "The Lightning Calculator"; chapter 11, pp. 162-177, of an Amateur Juggler.

Aldine Publishing Company. Shadowed by a Showman; or the Mad Magician. The Aldine Library No. 82. London, N.D. 64pp., 36 chapters.

This is in the form of a novel, with paper covers of an American soldier firing at the magician's heart. Bullet catching. Serial works:

1. The Magic of Numbers.
2. Capital Tricks and Deceptions with Cards.
3. Magic Toys and how to make them.
4. Tricks in Mechanics.
5. Sleight of hand.
6. Chemical Tricks.
7. Curious Puzzles.
8. Electrical and Magnetic Tricks.

London (about 1895). Paper 8vo. 256pp. Scarce.

Amateur's Guide (The), including the whole Art of Legerdemain. Derby, 1883. Folding Colored Frontispiece. Rare.

Anderson, Prof. J. H. (The Wizard of the North). World of Magic. Anderson's Tricks; also an important exposé of Spiritualism, and a complete history (with photo) of the life of the author. In original colored wrapper. London, N.D. Boards 8vo. 130pp. Illust.

Exposé of Spirit Rappings. Being a series of Letters addressed to the editors of the "Baltimore Sun," together with a "Writing Medium's" reply. New York, 1853. Pamphlet 32pp. Frontispiece.

"The Wizard in Paris." Particulars of this handbook are wanting.

The Fashionable Science of Parlour Magic. Being the newest tricks of deception developed and illustrated, to which is added an exposure of the practice made use of by professional card players, blacklegs, and gamblers. London, 1840. Paper, 12mo. 71pp. 12th edition.

Anderson's Note Book; or Recollections of his Continental Tour. Philadelphia, 1860. Paper, 80pp. Illust.

Contains: Address by Professor Anderson at Brechin Castle. Prof. Anderson's first interview with the Emperor of Russia. Ludicrous incident that occurred to Prof. Anderson when in Ireland. The Russian ceremony of blessing the waters. Prof. Anderson at Balmoral Castle, &c. Each of these items are in the form of a chapter.

The Great Wizard of the North's Handbook of Natural Magic. Published by the Great Wizard of the North at his temple of magic. London, N.D. Paper, 8vo. 72pp. In illustrated wrapper.

Contains portraits of Anderson as a young man and dedication on fly-leaves. The matter is much the same as his other books, and is dispersed under the following headings respectively: "Parlour Magic," pp. 1-48. "Exposures of Card Sharps, &c.," pp. 49-60. "Ruses," pp. 61-64. "Anecdotes," &c., 65-72.

A Shillingsworth of Magic; or Tricks to be learnt in a train. Fancy paper covers, with portrait.

Frontispiece of portrait and autograph. With an appendix of The Magic of Spirit Rapping, Writing Mediums and Table Turning. Being an exposé of the frauds of Spirit Rappers, and descriptive of the Mechanism of the Rapping Table. London, 1840? 8vo. 192pp. Illust.

Of this work 96pp. are devoted to conjuring, the remaining 96pp. to the appendix, which is bound up for the first time with Parlour Magic, and as it is the 38th Edition it evidently existed as a separate publication. The conjuring has a preface of 5pp., but no biographical mention.

Anderson, A. How to do Tricks with Cards. New York, 1900. Published by Frank Tousey, 24 Union Sq. There are several books on tricks by the same publisher.

Appleby, F. (C.E.) Loissette's Art of Never Forgetting. London, N.D. Paper, 8vo. 20pp. Scarce.

Contains the code for the instantaneous memorization of a pack of 52 cards.

Arnold, George. The Magician's Own Book. New York, 1851. Cloth, 8vo. 362pp. Illust.

Arkas, Alfred. Artistes in Wood, Paper and Soap. Extraordinary displays of ingenuity. "Harmsworth Magazine," April, 1899. pp. 254-258. (Mentions Mr. Morrell, Mr. King and Mad Eils respectively, who were and probably are now with Barnum's Show.)

Art of Conjuring, The; or Legerdemain made easy. Exhibiting the manner of performing all the Ingenious and Remarkable Tricks. N.D. about 1810.

Art of Conjuring made easy, The; or Instructions for Performing the most astonishing Sleight-of-hand Feats with directions for making Fireworks. Devenport, 1860? Paper pamphlet, 12mo. 12pp.

Art of Legerdemain, The whole; or, the Conjurer unmasked. Containing instructions how to perform tricks with Dice, Cards, Birds, Eggs, Cups, Balls, &c., by the most celebrated Professors. Derby, 1830? Paper pamphlet, 12mo., 24pp. Folding colored frontispiece of a conjurer with an urn in left hand and a wand in right hand, a bust on cabinet, serpent devil arising from sulphur bottle, &c. Published by Thomas Richardson.

Art and Mystery of Modern Gaming, The whole. Fully exposed and detected. Containing an historical account of all the secret abuses practised in the game of chance, &c. London, 1726. 4to. (no author mentioned). 111pp.

Very interesting for such an early work, as it exposes the inner secrets of gaming houses, dicing, and cardgames, etc., in a technical manner.

Art of Ventriloquism, The. With plain practical directions, by which the various "voices" may be acquired in a few weeks. By a Professor of the Art). "Boy's Own Paper," 1889. About June or July? In 4 parts.

Astley, Philip. Natural Magic, or; Physical Amusements Revealed. Contains 24 experiments and preface. London, 1785. 12mo. 45pp. Frontispiece, Conjurer performing card nailed to wall.

Automata. Fifty games played by the Automaton Chess Player. London, 1820. 76pp. Cloth, 8vo. Taken down by permission of Mr. Maelzel, at the time they were played during its exhibition in London in 1820, and sold at the Exhibition Room, 29 St. James St. Automaton Chess Player, The. New Penny Magazine, August 19th, 1899, pp. 229-230. Illust.

MR. STANYON will feel indebted to anyone who will kindly notify him of any work, Book, Pamphlet, Periodical, Magazine article or the like, on Conjuring and Kindred Arts, not included in his original "Bibliography," in time for the same to appear in the above list.

Quotations for any work in this list may be had on application to the Office of "MAGIC."



(Continued from page 13).

If the three diagrams given in my last article (page 13) have been carefully studied much progress will have been made and the student will find himself in a position to practice figures of a more complex nature.

An excellent effect, and laughable, may be obtained on the sheet in the following manner:—First show the one-handed rabbit (Fig. 8), then very quickly, the quicker the better, change the hand to the position required for the fox (Fig. 7). The fox will look about, *smelling* the position occupied by the rabbit but a moment before, and will eventually affect *disappointment* by turning right round and looking off sheet (point fingers over right shoulder)—on turning back again he affects *surprise* finding another fox facing him (the left hand in position) and a fight ensues. Finally both hands are displayed on sheet.

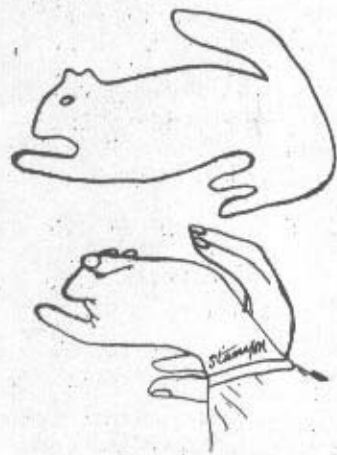


Fig. 9, Squirrel.

(slowly)
the second
and third
fingers.

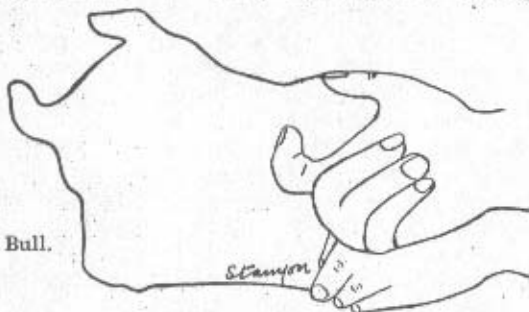


Fig. 10, The Bull.

Practice should not at any time on any account be maintained after the muscles have become tired. This is very important for ultimate success.

The Editor.

(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.

MAGIC and the new Famous Serials (by Ellis Stanyon) are successful beyond our expectations, and our best thanks are due to all those who have so kindly helped to make them so; there is no need for us to say more—the following extracts from correspondence speak volumes.

"Allow me to congratulate you on the appearance of the last number. If any guarantee were needed of the success of your venture one has but to compare the March issue with the first that came out to be quite convinced on that point—and that without detracting in the slightest from the excellence of the maiden number."

"I expect since you have broken the back of 'monopoly' we shall have several people picking up the crumbs in your wake! Speaking to a party anent Compulsory Liquidation I was informed in all seriousness that he did not think there was any need for fear as MAGIC was only a small thing!!!! Moral—Don't try to be funny."

DEAR MR. STANYON, Kansas City, Jan. 15th, 1901.

Please send me "New Miscellaneous Tricks." Congratulations on MAGIC. All copies to hand to-day. Kindly keep me informed of all your publications on magic. Yours sincerely, A. M. WILSON.

To Mr. STANYON, San Francisco, Jan. 26th, 1901.

Please send me "New Miscellaneous Tricks," No. 6. I look forward with much pleasure to your publications, and, each month, to MAGIC and wish it every success for a long term of publication.

Yours very truly, HORACE H. MILLER.

DEAR MR. STANYON, Washington, D.C., Dec. 14th, 1900.

Kindly send me your new pamphlet No. 6, also "Hand Shadows." Your little pamphlets on conjuring are exceedingly original, suggestive, and useful, alike to the amateur and professional magician. Very truly yours, H. R. EVANS.

To Mr. STANYON, Dundee, N.B., Feb. 2nd, 1901.

Kindly send me "Conjuring with Cards." I already have "Conjuring for Amateurs," "New Coin Tricks," and "New Card Tricks." I would add that I have obtained a great deal of valuable information from your excellent works. Yours respectfully, HERR EINWAL.

To Mr. STANYON, Edinburgh, Oct. 1st, 1900.

Thanks for "New Coin Tricks" also "New Card Tricks." Your explanations of the "Miser's Dream" and other Coin and Card Tricks are exceptionally clear and readily understood.

Yours faithfully, PROF. BELLIOS.

AMERICAN NOTES.

I enjoyed the Feb. number of MAGIC very much. It is a capital number and full of suggestive hints. Your idea of publishing old programmes is a clever one. Nothing interests me more than these ancient announcements of magical performances, couched in their queer jargon and polychromatic jawbreaking verbiage. Do secure, if possible, one of Robert Houdin's programmes and publish it in facsimile. I always feel like taking off my hat whenever I hear that name pronounced, Robert Houdin, arch-master of modern magic; the man who sounded the depths of the art and placed it on a scientific basis. Alas, how our later day professors are departing from the prototype.

All hail, Manipulators. I wish I could say, Vale, Manipulators! A new magician, named Jefferson, recently made his bow in New York, and created a favourable impression.

Our lady magician, Madame Herrmann, relief of Alexander the Great, is remarkably successful in her clever act; it is magic *en pantomime*. The scene is a Japanese garden, and Madame Herrmann dressed in gorgeous Japanese robes presents a bouquet of mystic novelties. Her manipulation of billiard balls is not bad. The production of a goose from a lot of paper ribbon always brings a laugh. Madame Herrmann not long ago met with a sad mishap. She had the goose killed, not to secure the mystical stock of golden eggs, but to recover some valuable rings which the fowl had supposedly swallowed. The diamond rings had mysteriously

disappeared, and the black assistant, Boumski, was suspected of having purloined them. Boumski blamed it on the goose: and so poor goosie was decapitated and disembowelled, but no jewellery. Finally Boumski confessed that he was the guilty party, and Madame Herrmann had him clapped into jail. While languishing in durance vile, the Ethiopian revenged himself by disclosing all of Madame Herrmann's secrets to the Sunday papers. This Boumski had been an attendant on the great Herrmann. He was quite a skilful magician, a little too skilful for his employer and benefactor.

A very clever handkerchief act has been invented by a Mr. Thompson, of New York, who is the chief engineer in one of the great sky scrapers of the metropolis. He plays local dates. Having a "sure thing" in his profession of engineer, he refuses to be enticed away from his safety valves and piston-rods by booking agents of foreign theatres. He is said to be wonderfully clever and original. I believe he took a month's holiday last year and played Keith's Circuit.

Kellar delivers a regular coin lecture to his audiences. This is not only foolish but uncharitable. Why ruin the work of humbler brethren in the art magique who depend upon coin manipulating for a living?

Re the back hand palm, permit me to say that Prof. Elliott, of Boston, claims, and I think justly, that he is the inventor of the "reverse card" palm, the movement by which the cards are brought from the back of the hand into the palm without the audience knowing it. Elliott claims to do 136 double hand passes in 60 seconds. Many eminent sleight of hand experts have been coached by him. He enters the Vaudeville field next season, under the management of J. A. Richardson.

H. R. EVANS.

A fac-simile reproduction of one of Houdin's programmes will appear in the May number of MAGIC.—EDITOR.



Items of Interest.

The January number of the *Favourite Magazine* is a bright, well-written, and well-illustrated number. The contents include an interesting article, "Tom Brown's Art Days," and "Some After Dinner Tricks," being a lesson in magic by Prof. Ellis Stanyon, the famous wizard. "Wonders Awheel" describes the clever performances of certain trick cyclists, to wit, the Valdares. Altogether there are 64 pages of interesting matter. The *Favourite* is just the thing to take away with you on tour to while away dull hours. Published by Paul Naumann

Pentonville Road, N.—"Critique," Feb. 1901.

Those readers who have so kindly allowed us to publish their remarks in favour of MAGIC have also given their support, and still continue to do so, in a more substantial way; MAGIC would not long be successful did the Editor insert advertisements *gratis* with a view to securing testimonials—but the paper speaks for itself.

Watch the "show" of a professional before you believe the things he tells you in his book; you will then be less likely to waste your time in attempting the impossible.

We have received from Mr. Francis a specimen of his Crystal Goblet and Confetti Trick; it is an excellent little trick for the drawing-room, and quite practical. It is accompanied with instructions and appropriate patter nicely printed on pictorial sheet.

If you want to know the *correct* time don't ask a policeman or pay an exorbitant price for an Egotistical work; be serio-comic and consult MAGIC.

"Fun on the Billiard Table," by Stancliffe, is the title of a book of 114 pp. containing 75 amusing tricks with cues, balls, and other articles, illustrated with photographs. An article on this subject appeared in one of the magazines (? Pearson's) recently.

Clement de Lion (Copenhagen), Card and Coin Manipulator, has just secured an engagement at the Palace Theatre purely on the merits of his work, which is considered by experts to totally eclipse that of any manipulator that has yet appeared at the above house.

The Claremont Branch of the Church Temperance Society held their annual tea and entertainment on Tuesday evening, Jan. 8th, at the Mission Schoolroom, the affair being a great success. Prof. Hayes appeared and explained the nature of his entertainment, called "Magic, Mirth, and Mystery," as being mirth with magic and mystery on either side and joined to it. He kept the audience thoroughly amused and mystified with a series of novel experiments in white magic and sleight of hand, after which Professor De Gruchy introduced his ventriloquial sketch, giving a clever and amusing dialogue, which filled the house with laughter. The entertainment concluded with an exceedingly clever exposition of mystery by the well-known conjuror Professor De Caston who introduced his "spirit dance" and marvellous calculating feat, finishing with the "Agile Sailor," causing great merriment.

We have received from Bert Powell, the Military Mystic, copies of the programme and poster of the first concert (Christmas, 1900) held in Lydenburg, Transvaal, since British occupation. The chief items on the programme were Conjuring and Clairvoyance. Mr. Powell goes on to say that the people of Lydenburg had not seen any sleight of hand work and that they were absolutely dumbfounded by such tricks as *Cartes à la Manche*, the Continuous Back and Front Palm, Hat Production, and so on; and that they now understand the better why their town was so easily taken by the British.

Mr. F. T. Studd, Ventriloquist and Conjuror, sends us his programme, well arranged and well illustrated with three half tone blocks of himself in his ventriloquial and conjuring entertainments. Mr. Studd performs with ease a ventriloquial trio song, one of the three voices being heard in the distance.



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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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No. 3.—"New Coin Tricks" (Second Series). Illustrated. Post free, 3/- (75 cts.).

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

No. 6.—"New Miscellaneous Tricks." Illus. Post free, 3/- (75 cts.).

No. 7.—"Juggling Tricks."—In preparation. Many other to follow.

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should refer to the
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Contents of February "MAGIC."

Modern Magicians—**Arthur Margery**, Magician Comus, Programme, 1795.

Lessons in Magic: The Aerial Handkerchief, A Novel Production, The New "Rising Card," as performed at the Palace Theatre.

Biography of Prof. Anderson, with autographed photo. Continued from January, "Magic in America," by Henry Ridgely Evans.

Lightning Sketches. Illustrated with three reversible pictures.

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2. A Sure Win.—A coin spun high in the air and placed on back of hand, you can tell with certainty whether it be *head* or *tail* upwards; more, *you can cause it to fall what you please*; no turning over. Complete, 2/9.

3. A Sharper's Trick.—Any *borrowed* coin placed on back of left hand, shown to be, say, *tail* up and covered with right hand, will appear at the desire of performer, *head* or *tail*. No manipulation with right hand; coin covered with anything. Complete, 2/6.

4. The Two Coin Trick.—Two borrowed coins held at finger tips; audience are requested to note whether they be *head* or *tail* up and to say when dropped how they will fall. Performer can always cause both to fall as he pleases. Complete, 2/6.

5. The Tossers Chef d'oeuvre.—There is no form of tossing in greater vogue than "crying to pieces," *i.e.* guessing whether a number of coins are *heads* or *tails* or *odd* or *even*. A sure way of always winning; pretty work for extempore conjurers. 2/6.

6. The Hat Trick.—Similar to No. 5, but the coins are covered with a hat making manipulation impossible: the conjurer wins. Pretty and subtle work. Complete, 3/6.

7. The New Coin Dropper.—Arranged to hold a dozen coins (or less) under the vest; the coins to be released and caught at any moment with one hand only. Productive of great effect, when re-producing vanished coins in "Miser's Dream" (see *MAGIC*, Vol. 1 p. 19). Complete, 3/9.

8. New Money Catching.—A coin is suddenly seen to appear on the edge of rim of hat. This is taken off and thrown into the hat, and again and again this is repeated. A novelty. Complete 3/9.

9. Vanishing Coin Tube.—(Quite a novelty). A piece of tube, beautifully made in brass, and capable of holding twelve borrowed half-crowns is given for examination. Audience are requested to fill it with coins after which it is wrapped in a borrowed handkerchief and held by a spectator. On removing the handkerchief the coins have vanished and the tube may be again examined. Coins are afterwards produced from any desired place. Complete, 3/9.

do. do. for shillings. Complete, 2/9.

10. Improved "Spider" Vanishers.—After considerable trouble we have succeeded in producing a "Spider" with compressible (spring) clips, which enables the performer, whether possessing a large or a small hand, to keep the fingers quite close together throughout the manipulation, thus making detection impossible. The improved "Spider" complete in itself for vanishing any particular object as under, sent Post Free for price quoted.

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" " " a number of coins, and to produce them one by one	" 5/9
" " " a Cork, or Cork Egg, &c.	" 2/9
" " " a Handkerchief	" 4/3
" " " also to change a Handkerchief	" 5/3

N.B.—Special accessories for holding any objects not enumerated above will be made on receipt of instructions.

11. Special "Spider" Coins.—For Reverse and Continuous Back and Front Palming (see *MAGIC*, Vol. 1, p. 11 and 19; also "New Coin Tricks" by Ellis Stanyon). Well silvered, any pattern in stock. Each, 2/9.

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14. Folding Coin.—For *New Coin Wand*, &c. Extra well made and well silvered. A good imitation of half-a-crown. Each 1/9. Folding pennies, plain. Each, 1/1.

15. Indiarubber Bands.—The proper size, well made and durable for Folding Coins, &c. Specially made. Quantity of four dozen (not less), 1/1.

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21. Heel Box.—To hold two coins for magical production. Complete with attachment for fitting to heel of dress shoe. Price, 4/9.

22. Coin and Sword Trick.—A borrowed coin, without being changed or removed for an instant from the sight of the spectators, is placed on the edge of a sword or large knife and runs up and down on it, and is then returned to the owner, and sword or knife given for inspection. Price, 2/6.

23. Coin Slide.—For use in sleeve or under vest for secretly palming coins one by one in the "Miser's Dream," well made 3/6.

24. A New Coin Vanish.—A dozen loose coins are placed in left hand which shakes them to prove they are there, yet at any moment left hand opened and shown empty. Useful in connection with No. 7. Complete, 3/9.

25. The Multiplying Penny.—One penny mysteriously multiplies into two pennies, which then diminish to one. With instructions for performing a series of novel tricks written up in Mr. Stanyon's keenly interesting and inimitable style. Complete, 2/6. A series of tricks with two multiplying coins. Complete, 3/9.

26. The Dissolving Coin.—A borrowed shilling placed in box and a little heat applied. Performer pours out the *melted* coin, then replaces it in box and eventually shows it whole again. With instructions for combination work by Mr. Stanyon. Complete, 1/3.

27. Finger through Penny.—Performer thrusts his finger completely through a coin. Complete, 4d. Improved make with original instructions, 1/1. Well silvered, 1/9.

28. Penny through Hat.—Shown sticking half way through crown of borrowed hat. Complete, 5d. Improved make, 1/6. Either silvered, 8d, extra

29. The Magnetized Penny.—Adheres to any part of the hand, wand, clothing, &c. No wax, hairs, threads, &c. Complete, 4d. Silvered, 1/6.

30. Penny in Bottle.—A borrowed coin instantly passed into narrow necked bottle. Complete, 5d. Silvered, 1/1. A genuine florin, 5/3. A genuine half-crown, 5/9.

31. The Travelling Penny.—A coin placed in either hand disappears as often as desired and hand shown both sides. No pins, wax, hooks, elastic, etc. Complete, 4d. Well silvered, 1/6.

N.B.—Apparatus cheerfully shown and working explained; no compulsion to purchase

"School of Magic," 76 Solent Rd., W. Hampstead, London, N.W.