



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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**CLEMENT de LION,**  
Card, Coin, and Ball Conjuror.

To-day there are magicians in every clime, and in all parts of the world, civilized or uncivilized, you will find one or more local practitioners, who have made their names famous as skilful prestidigitateurs.

Mr. Clement de Lion, (K. V. Clement), was born in Copenhagen, Denmark, on the 31st of December, 1875, and inherited a penchant for the mysterious, from his



father, also a skilful magician, who gave him his first lesson. Thus, when it became necessary for him to shift for himself, his first thought, natural enough, was to wield the magic wand in search of a livelihood, and how it now produces him money at any time and place is too well known to need description here. At the age of 17 years he commenced to appear at Concerts, etc., in his native City, as a Conjuror and Ventriloquist, and later,

on the 1st of March, 1897, he made his professional debüt at the "Tivoli," (Arena Theatre), in Copenhagen, where he won instant success. A year later, '98, he introduced his own original novelty "The Magician's Restaurant," (pantomime 2 persons). In Dec., 1899, he appeared with Card and Coin manipulations, and in connection with this it is interesting to note that the manipulation of an ordinary pack of cards has been his *forte* for the past 10 years; also that the several *reverse palms* with coins were *Un Chose Accompli* years before English or American Conjurors had even dreamed of them. Mr. de Lion has given performances in all the chief cities of Denmark, Sweden, Norway, Austria, Italy, France, Spain, and England, and will shortly visit America.

At one time the subject of our sketch ran a magical store in Copenhagen, but gave that up to become a Magician Globe Trotter, and at the time I am writing these particulars, is fulfilling a return engagement at the Eden Theatre, Bologna, Italy, after a very successful season in London, where he not only astonished the public but disturbed the equanimity of several well known Conjurors who witnessed his extraordinary manipulations at the Palace Theatre. His appearance at this house, by the way, secured him many private engagements, and much money, at the hands of the "Upper Ten."

Lion's latest success is the production of 12 real solid Billiard Balls, 2 inches in diameter, from the air, absolutely without recourse to trick accessories of any description; this he has been pleased to name "The twelve phantom billiard balls." In this act he has the advantage of a very long hand which enables him to "palm" with ease three of the balls at one time. The three balls lie in the palm of the hand on an imaginary line, drawn from the wrist to the finger tips, and they are produced one by one, *à la* the production of coins at the tips of the fingers. The manner of getting the balls into the "palm" I am not at liberty to divulge at the present moment, but hope to be able to give the trick in its entirety, in a little book which the subject of our sketch has asked us to publish for him on his return from Italy, in May next.

Success and a safe return to the "Lion" of the evening is the wish of "Magic."

**MAGIC.**

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**AGENTS FOR "MAGIC."**

Messrs. MARTINKA & Co. (Magicians' Headquarters), of 493, 6th Avenue are the sole Agents for the sale of "MAGIC" in New York.

Mr. W. D. LE ROY (Magical Saloons), 103 Court Street, is the Sole Agent for the sale of "MAGIC" in Boston.

The Agencies will receive Advertisements of all kinds and will also give every information respecting "MAGIC," the only paper in the British Empire devoted solely to the interest of Conjurers and practitioners of the allied arts.

Agents wanted in all the large cities throughout the world.

The desire of "MAGIC" is to benefit all persons interested in Conjuring and Kindred Arts. There are many such who have never heard of the paper. Kindly send us the address of any you may know and all news and news cuttings appertaining to Magic and Magicians.

We will publish, and give credit to any person sending to this office any New Sleight, Subtlety, Complete Trick, or Novel Combination of Tricks.

In our issue for MAY we will publish the secret of

**The Great Handcuff Release**

Single Copies containing this important article will not be sold and will only be sent to Annual Subscribers and those sending an Annual Subscription to this office to date from or including the May issue. See Special Offer below.

**SPECIAL OFFER TO SUBSCRIBERS.**

To anyone sending an annual subscription to "Magic" to reach us any time before the 1st of May, 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.

In like manner we will present any one other serial work with every Annual Card Advertisement received before the 1st of May, 1902.

List of the now famous serials on magic, forming up-to-date and advanced lessons in Sleight of Hand (the cheapest and best lessons procurable) may be had by sending stamped and addressed envelope to the office of MAGIC (see above paragraphs).

**Lessons in Magic.**

**The Diminishing Glove.** By Hugh Benedict.

This trick can be worked effectively in conjunction with the Vanishing Gloves, a trick familiar to all magicians. The performer in the course of his opening remarks takes off his left hand glove, rubs same in his hand, when it disappears by the usual method of elastic. Then pretending to notice that the audience are somewhat astonished at the glove's disappearance, he explains that it was vanished by means of compression, and volunteers to compress the other glove very slowly in order that the audience may understand how the feat was accomplished. He proceeds to remove the glove from the right hand, in which previous to the performance he has placed two small gloves (one half the size of the original glove and the other one a quarter). These, if made of white silk, can easily be concealed in the palm of the right hand while the glove is on. The magician then apparently places the glove in the left hand, but really palming it in the right, putting, however, the two small gloves in the left hand in its place, and at once commences to compress the glove; all eyes being directed towards the left hand squeezing the glove smaller, the performer permits the palmed glove to recede up the right sleeve by means of the elastic attachment. The half size glove is now exhibited, the smallest one being inside; the visible glove is next palmed, and the smallest glove shown in its stead, the palmed glove being dropped into the profunde at a favourable moment. The smallest glove is vanished by any method suitable to the performer, a good temporary vanish being to leave the glove in the bend of the elbow, as described on page 6 of Stanyon's "New Handkerchief Tricks." As the reader will no doubt perceive there is a magical affinity between the above trick and that of the *Diminishing Cards*, and many of the movements, the vanish in particular, of the latter may be employed to advantage in the glove trick. A further idea is to reduce the smallest white silk glove to one the size of a penny; have this cut out of white tissue paper which could easily be rubbed to the size of a pea and concealed between the thumb and finger, or else made of flash paper and vanished by that means.

**Plate and Basin Spinning**, by Ellis Stanyon. (as performed at the Egyptian Hall, London).—Tea plates, dinner plates, soup plate, soup and washhand basins are spun on their edge on the table as one very often spins a coin for the amusement of the juvenile members of the household, or as in the childish game of *Turn the Trencher*. The plate at first spins rapidly on its edge, then gradually settles down vibrating round and round

until it finally falls flat bottom upwards, on the table. The plate, however, may be kept spinning rapidly by a touch of the tip of the second finger, and a skilful operator will readily keep five plates

and a large basin going, without fear of a collision, on a table, size about 4 ft. by 4 ft., as shown at C in Fig. 6; the operator standing at X.

Practise only is required, there is no other secret. Practise first with an ordinary tea plate. Place the plate

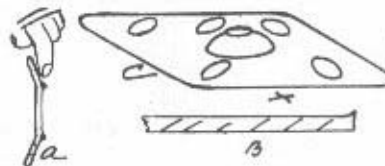


Fig. 6.

on its edge on the table with the bottom of the upper edge resting against the inside of the top of the second finger (see A in Fig 6). Now move the hand round and round in a small circle and you will find the plate will follow the movement almost clinging to the finger. Quickened the movement until the plate spins with sufficient rapidity, then remove the hand and watch the course of events. You will find that the plate eventually begins to settle down, bottom upwards, vibrating round and round until with a quick whirling noise it falls flat on the table. While the plate is vibrating rapidly, and just before it falls flat on the table, it may, by a quick rotary motion of the tip of one finger (in the direction of which it vibrates), on the bottom near the centre, be brought into the upright position again and caused to spin with increased rapidity—thus a plate is kept on the move for an indefinite period. It will require a little practise to touch the vibrating plate in the right spot at the right moment, so as to bring it into the perpendicular again, (your first attempts will be sure to stop the plate suddenly), but the knack will be quickly acquired; once this difficulty is overcome the rest is a matter of pleasurable practise. The following tips, however, will be found helpful to the student.

Iron stone china is the most suitable for the purpose, being strong and heavy; the heavier the article the longer it will spin. Heavy articles, as large basins, will require more pressure on the bottom, during vibration, to keep them vibrating or to bring them into the perpendicular, therefore you will use the tips of the second and third fingers, or what may be found to be the best in practice. Flat plates spin the longest in the upright position. Soup plates are easy to spin but are not so effective as owing to their formation they do not spin so long in the upright position. Spinning large basins is, comparatively, easy work.

The spinning plate will always follow the motion of the hand and consequently may be made to SPIN or VIBRATE, and to travel about the table in time to music. A short stick held in the hand may be used in place of the finger, the stick striking the plate in time to the music; here is a theme—the *waltzing plates*.

The table must of course be absolutely level with a smooth surface, but the surface must not be polished. It is not necessary to have a special table. A prepared board placed on an ordinary table and made ready with a spirit level and sundry bits of packing, will be found to answer every purpose. The top of the board as stated must be quite level all over save at the

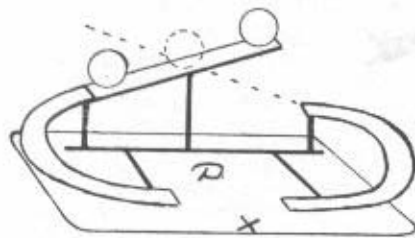


Fig. 7.

extreme edge, which should be raised slightly all round as indicated in section at B in Fig. 6. This will prevent a spinning plate, if left to its own resources, from travelling off the table.

The plates must be spun with equal facility with either hand: the left hand plate will turn to the left, and the right hand plate in the opposite direction, it follows therefore that it will be the more difficult to handle the left hand plate with the right hand and *vice versa*—but this is not necessary. The plates will not only follow the hand about the table but may be made to ascend an inclined circular plane at the summit of which is a see-saw, Fig. 7. The two plates play see-saw, then travel back in safety (perhaps) to the table.

## Explanatory Programmes.

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

FREDERICK BANCROFT, (Conjurer).

(Continued from page 43).

The lid of the box is removed and some cushions placed in box, then Scheherazade lies down on these cushions, then the back, then the front, then the two ends of the box are raised up and the lid put on. Of course a mirror arrangement underneath the box, and a trap in the bottom of the box allows her to go through same and through the stage. While she is doing this, the two men make considerable noise by taking two antique foot stools and thumping them about the stage, while placing them in the centre of the stage, and then they lift the box and place it on these two stools. Bancroft says "Let us remove this," and as they are about to take hold of it, the Sultan enters with the remark:—"What are you doing with that box?" Bancroft says in an aside "I am discovered!" Then produces his paper and remarks that he has a permit to remove a box of old clothes. Sultan says "It is false! You have my Scheherazade in that box. You shall not remove it. I shall kill her!" Bancroft says:—"That is right. You can not take a man of your equality, but have to make war on a defenceless woman. You shall not kill her. I shall cause her to vanish and go." Says the Sultan "Where." Bancroft says "To paradise." Sultan removes the cover from the top, lets down the sides and ends and finds it empty. Bancroft then says "Would you like to see her?" Sultan answers "Yes." "Then look!" and Bancroft points to the centre back of stage when scene rolls away and tableau of Scheherazade, apparently ascending into Heaven, is seen.

For Part III., Various Astounding Tricks, see our next issue.

## SOUTH AFRICAN NOTES.

A short time ago there was a Side Show running in Cape Town. Ventriloquism, Conjuring, and Sphinx Illusion (under a new name); also Galatea, where a plaster head turns to life, and then to a skull by means of mirrors and changing lights.

The Human Spider Illusion has been sold by De Caston to an old and well-known showman, Mr. Lehmensich. He has it up in a tent with an Electric Machine, Phonograph, Shooting Gallery, and large merry-go-round, situated at Wynberg.

The Fête and Fancy Fair, given in aid of St. Saviours, Claremont, was very successful. The side shows were well patronised, particularly the marquee, which was the temporary home of magic and mystery, the Punch and Judy show, and the acrobatic performances of the boy contortionist Azode. This variety tent was under the management of Professor Hayes, who is a "magician" of no mean abilities, and who gave an exceedingly fine exhibition of his skill in the illusion prepared expressly for the fête, and entitled "The King's Head." This proved a great attraction. The outside shows were under the personal management of the proprietor, Mr. F. Lehmensich, and his sons.

De Caston, by the way, is engaged to the daughter of Professor Hayes. (Birds of one feather again. Ed.)

I am sending you a catalogue of the Fête above named. I had to make property swords for my Illusion as martial law prevented the real articles being used.

Professor Anderson is in Cape Town again; he has given up Conjuring. Professor Albert is just starting (March 5th) to tour the smaller towns. De Caston is making a 'hit' with his Japanese Act, in Costume, consisting of Conjuring and Juggling.

Readers please note that no SINGLE COPIES of the May issue of Magic will be sold. See Notice on page 50.



## SOME ANCIENT TRICKS.

BY HENRY RIDGELY EVANS.

Continued from page 44.

The Bible has preserved to us the story of the struggle of Daniel with the priests of Bel, in which the secret door played its part. The Hebrew prophet refused to worship the idol Bel, whereupon the King said to him:—"Doth not Bel seem to thee to be a living god? Seest thou not how much he eateth and drinketh every day?" Then Daniel smiled and said, "O King, be not deceived; for this is but clay within and brass without, neither hath he eaten at any time." The King sent for his priests and demanded the truth of them, declaring his intention of putting them to the sword should they fail to demonstrate the fact that the god really consumed the offerings of meat and wine. And the priests of Bel said: "Behold we go out; and do thou, O king, set on the meats, and make ready the wine, and shut the door fast, and seal it with thy own ring. And when thou comest in the morning, if thou findest not Bel hath eaten up all, we will suffer death, or else Daniel that hath lied against us." And they "little regarded it, because they had made under the table a secret entrance, and they always came in by it, and consumed those things."

Daniel detected the imposture in a very original manner. He caused ashes to be sifted upon the floor of the temple, whereby the footsteps of the false priests were made manifest to the enraged King of Babylon.

One reads in Pausanius (Arcadia, I, VIII, Ch. xvi) that at Jerusalem the sepulchre of a woman of that country, named Helena, had a door which was of marble like the rest of the monument, and that this door opened of itself on a certain day of the year, and at a certain hour, by means of concealed machinery, thus ante-dating our time-locks. Eventually it closed itself. "At any other time," adds the author, "if you had desired to open it, you would have more easily broken it."

When Æneas went to consult the Cumæan Sibyl, the hundred doors of the sanctuary opened of themselves, in order that the oracle might be heard.

*"Ostia jamque domus patuere ingentia centum  
Sponte sua, vatisque ferunt responsa per auras."*

According to Pliny, the doors of the labyrinth of Thebes were constructed in such a manner that when they were opened a sound resembling that of thunder greeted the astonished worshippers.

Heron, in his "Pneumatics," gives an explanation of some of these prodigies under the following quaint title.

*Behold how the sound of a trumpet is produced upon the opening of the door of the temple."*

It is hardly necessary to give a detailed translation of the text of the Greek engineer, as the *modus operandi* of the experiment is sufficiently explained by reference to the descriptive picture. It will suffice to add: One sees that when the door of the temple is opened, a system of cords, rods and pulleys causes a hemispherical cap, to the upper part of which the trumpet is attached, to sink into a vase full of water. The air compressed by the water escapes through the instrument, causing it to sound.

Another remarkable device is described in the "Pneumatics" of Heron, and consists of an apparatus which is entitled: "*Construction of a chapel, wherein when fire is lighted upon the altar, the doors open, and when it is extinguished, they close.*"

No Collection of Books on Magic is complete without the Bible. Ed.  
(To be continued).

## A LIBRARY OF MAGIC.

(from the New York "Sun.")

It is thought that Dr. R. Saram Ellison of 118 West 103d Street, owns the largest collection in the world of books on Magic and its allied arts. As the library now stands it is a valuable collection, and is intended to supply the place of a reference library to all reputable magicians and other people, but it is not a circulating library.

That must be distinctly understood, for the Doctor says he "would not let a book go out of his own house, even in the care of his best friend." Many are the visits he has from the members of the profession, to talk over magic, and to look over his collection, in the hope that in some of the books published more than 300 years ago, a trick that is new to the present theatre-going people may be found.

That mystic rites and ceremonies impress Dr. Ellison is manifest in the fact that he is a Mason of the thirty-third degree. He is Recorder of Mecca Temple of the Nobles of the Mystic Shrine, which duties bring him in correspondence with people all over the world. In this way the Doctor's opportunities as a collector have been exceptional. All his friends both home and abroad know his enthusiasm, and unite in sending him photographs, clippings, books.

Dr. Ellison is not, and never was, a public performer of magic, nor does he pretend to be even a clever amateur but as his collection grows, his enthusiasm increases, and he is to-day known all over the world among magicians and collectors.

His catalogue contains the titles of more than 600 different books and magazine articles, the dates running from a "History of Magic" published in 1657, to a magazine published in the interests of magicians this month. A few of the subjects of the books on the shelves themselves are; Ancient mysteries, myths, &c., second sight, spiritualistic exposures, thought transference, illusions, spiritualism, occultism, demonology, pretended miracles, real miracles—in which last class the visitor will see the Bible. Then there are books on juggling, legerdemain, recreations, history of magic, black magic, gamblers' tricks, cryptography.

There are books that furnish performers with good samples of what is termed conjurers' patter, a mess of confusing but laughable nonsense.

In addition to these books the doctor has several scrapbooks filled with clippings from newspapers published all over the world. And filed away in a different manner are magazine articles on magic and magicians.

The "Conjurer's Magazine," which ran from August, 1791 to January, 1794 and was probably the first periodical ever got out exclusively in the interest of magicians, was completed under the title of the "Astrologers' Magazine and Philosophical Miscellany." Its volumes rest on the shelves of Dr. Ellison's library.

There are old pamphlets containing a history of some English tricks, now no longer performed. An English magazine called "Magic" slumbers cheek by jowl with the German "Zauberwelt and Zauberspiegel." This country is represented by "American Tricks" and the "Magician" both of which have now entered into rest.

The books of themselves could almost be compared to the inhabitants of metropolitan New York, so varied are they in age, size, colour, and richness or poverty of their coverings. There are old books through which the book-worms have passed, there are new books in full calf and velum. There are thin books, scarcely more than pamphlets and there are nice fat books that cause one to remember in gratitude the bookholder; and all carefully classified, so that the one who seeks knowledge on the subject of magic, may have as little trouble as possible.

Dr. Ellison also has a few of the appliances with which the magicians perform their simplest tricks, and he is about to begin the collection of magicians' wands. He counts upon getting one from each of the best magicians now living.

## A BIBLIOGRAPHY OF CONJURING.

Compiled with Notes by Ellis Stanyon.

Able assisted by Mr. Arthur Margery.

(Continued from page 45, see also Vol. I.)

Hingston, Ed. P. "The Genial Showman," being Reminiscences of the life of Artemus Ward, and pictures of a showman's career in the Western World. London, 1870. Cloth, 8vo. 519 pp. Cold. frontisp. This work contains a humorous sketch on the doings of Dr. Lynn during his tour with Ward.

Hinsdale, N. H. Magic made easy. Complete Handbook of Legerdemain. 1871. 64 pp. Illstd. Wrapper. History of the Art of Magic. Particulars and Copy wanted.

History of Magicians or Magical Biography. Pamphlet. Folding Coloured Frontispiece. Pub. by Tegg, London, N.D. Particulars and Copy wanted.

Hocus-Pocus. Curious old pamphlet. 1808. Colored Frontispiece. Rare.

Hocus-Pocus, Junior. The anatomy of Legerdemain, or the Art of Juggling set forth in its proper colours, fully, plainly, and exactly, so that an ignorant person may thereby learn the full perfection of the same, after a little practice. Unto each trick is added the figure where it is needful for instruction. *Præstat nihil quam nihil facere*, 2nd Edn. London, 1635. Printed by T.H. for R.M. 4to. (Without pagination). Illustrated. (Frontispiece).

This curious book describes about 45 tricks of the period, amongst them being cups and balls, Bonus Genius, pile of money, tricks with coins, cards, boxes, etc. The frontispiece is a magician playing the cups and balls behind a table. Altogether a curious collection of old-time magical experiments and crude feats of Legerdemain, &c. It consists of some 64 pp. Other and enlarged editions appeared in 1654, 1658, 1683, 1686, 1690, 1697, 1706, &c.

Hocus-Pocus, or a new book of Legerdemain. Containing a choice collection of rare tricks, by which any person of the meanest capacity may perform the whole art without a teacher, as performed by the best artist in the world. Together with the wonderful art of Fire-eating. Printed in Aldermary Churchyard, London, 1765. (?) Pamphlet, 8 pp, 8vo.

This is a very quaint and curious pamphlet, and is extremely rare. It contains 9 tricks. No. 1 is:—How to pass the balls through the cups. 2.—Hen and Hen Bag. 3.—Conveyance of money. 4.—To convey money from one hand to other. 5.—To pass seven half-pence through table. 6.—Trick with a cup, orange and bird, passing them under cup and vice-versa. 7.—To eat Fire. 8.—To eat tow and set it on fire. 9.—To make a card face to the right and left, and turn round 20 times. There is a block on front page of two persons, one is, evidently, a conjurer exhibiting; and p. 3 has an illustration of 3 persons' heads.

Hocus-Pocus, or the Art of Legerdemain. Containing a choice selection of rare tricks, by which a person may perform the whole art without a teacher, as is now performed by the greatest artistes in the world. Also the wonderful art of Fire-eating, with a variety of tricks with cards, &c. Likewise an easy, but certain cure for the Toothache. Coventry, N.D. ? 1790. Paper pamphlet. 12mo. 8pp.

Describes about 13 tricks of the usual class of the period, including Troublewit, pile of money, and how to make a selected card stick on the ceiling by throwing the pack in the air.

(To be Continued.)

## Items of Interest.

There is a series of articles on conjuring, by Louis Nikola, running in "Hobbies" irregularly; also some articles on Shadowgraphy—no author mentioned.

During the month we received from Mr. Geo. Joyce, of Dublin, a first-class emblem of good luck accompanied with best wishes for the success of MAGIC. The emblem in question consisted of a box of Shamrock: it was very highly appreciated as were also the motives which prompted Mr. Joyce to send it to our Editor.

Prof. Manchachand sends us a large parcel of very interesting Indian Photographs, also a programme announcing his performance in connection with Lady Northcote's Fancy Fête at the Oval, Bombay, in aid of the Countess of Dufferin Fund. The "Times of India" says, "A green screen on the western side of the ground with the word 'Conjuring' painted upon it denotes the place wherein Professor Nathoo Manchachand gives his exhibition. On a well-appointed stage arranged under an open tent the Professor gives a great display of the art of the prestidigitateur. His exhibition passes a pleasant half hour, and is one that is bound to meet with support from visitors, embracing, as it does, many tricks and examples of sleight of hand that, although performed in full view of the audience, are executed in so easy and smooth a manner as to puzzle and amuse.

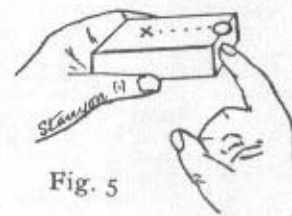
Mr. Ellery, magician, etc., of Truro, reports great pressure of business this season, and small wonder if we may judge from his programme which comprises Two Hours in Wonderland, Dissolving Views, Cinematograph, Mandoline Solos, Musical Glasses, Mysterious Thought Transference, and Ventriloquism.

Prof. De Vene, conjurer, etc., gives his Annual Concert at The Horse Shoe Hotel on the 14th April, 1902. Amongst a variety of the best talent will be some conjuring items of a novel kind, so, conjurers, note the date.

Years ago Scotland furnished the world with one of the greatest magicians that ever lived—we refer to the late Professor Anderson—and there is no reason why she should not keep up her reputation. The material is supplied in Mr. Loudoun Cameron, who, if we may judge from his sheet of High Class press notices just to hand, is making the most of the opportunity offered. The notices on the sheet in question are from high-class papers, and it does not escape us that, amongst these, the several appreciations from MAGIC have been accorded the position of honour. The compliment is highly appreciated.

## Diversified Diversions.

Take an ordinary wooden matchbox, and remove the drawer holding the matches. In the centre of the box at x Fig. 5 place a small coin, a farthing will be the best for the experiment, the object of which is to make the coin fall into the box without touching it. To do this, tap lightly on that end of the box to which you desire the coin to come, until it rests upon the edge. Then slightly raise the edge of the box whereon the coin rests, and tap lightly once more. The coin should fall into the box.



The secret of the experiment is this: the taps move the box, while the coin retains its position by reason of its own inertia, until the edge of the box reaches it. The last tap knocks away the support, and the coin, obedient to the law of gravity, falls into the box. This interesting experiment is performed with a little practice. It is very effective, when done neatly.



## Correspondence.

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

DEAR EDITOR,

I noticed a paragraph recently in *MAGIC* apropos of a performer who appeared at Newcastle some fifteen years ago under the name of Frikell, and referring to his crude apparatus and poor show, concluded by surmising that he was the person who committed suicide in London. I do not know who the individual could have been, but I do not think, that, judging by the description, he could have been the son of the original Herr Wiljalba Frikell. I regret that at present I am too far away from my library to be able to give you more explicit dates, etc., but as far as my memory serves me, I first made the acquaintance of the only son and successor of the original Frikell about 18 years ago. He was then appearing in Liverpool, and was showing at local Music Halls, being billed:—

### HERR ADALBERT FRIKELL,

The famous German Prestidigitateur,

Only Son and Successor of the once famous Wiljalba Frikell.

He was a remarkably clever and artistic performer, and I have no hesitation in saying that no performer I have seen, either before or since, excelled him at pure sleight of hand, with eggs, balls and coins. His hands were of the stout and chubby variety (he was himself of a stout build), and his sleights and passes were adapted by himself to suit his fingers. His coin business was always worked with shillings, and although the back palm business was not then invented, he had a series of sleights by which the hand could be alternately shown back and front, with fingers opened or closed, while still retaining the coin.

His favourite trick was the one now known as the Aerial Treasury. As you are aware this effective trick (until revived by the modern coin manipulators) had been altogether abandoned by all but third-class performers as being worked out, but in Herr Adalbert Frikell's hands it was as brilliant as could be desired, and although the list of his tricks appears somewhat stale to our eyes to-day, I can assure you he was as clever as any of his contemporaries and introduced ideas of his own into many of the standard items. I do not think he ever gave two hour shows as did his celebrated father, but appeared generally in acts from twenty minutes to one hour. As far as I can remember his tricks were as follows.

- 1.—Changing, diminishing, enlarging and vanishing his gloves, all by sleight of hand.
- 2.—Bird wrapped in paper, handed to audience. Bird is passed into wine bottle and and paper found to contain three little dolls.
- 3.—Watch, rabbit, and stewpan.
- 4.—Handkerchiefs from one paper bag to another. (Worked with borrowed newspaper, not doubled, and gummed bags).
- 5.—Flying glass of water. With borrowed handkerchief, no ring in handkerchief. Instead of ring had round piece of tin which he palmed when necessary.
- 6.—Aerial Treasury and coin sleights. With shillings and peculiar arrangement of his own for dropping coins into hat.
- 7.—Slate, sum, and cards. Slate examined.
- 8.—Sleights with eggs and wand. Very smart and effective.
- 9.—Various coloured liquors from a jug of water. Done with chemicals with an improvement.

He had a tiny hole drilled in bottom of glasses (on foot), about 1 inch deep and  $\frac{1}{4}$  inch wide, into which the chemicals were dropped. He could thus thoroughly wipe out inside of glass with borrowed handkerchief without losing chemicals.

10.—Hat trick, well worked, large loads, from usual servante but his movements were so well timed it was impossible to detect them.

- 1st load.—About 100 tin goblets.
- 2nd load.—About 100 tin plates.
- 3rd load.—About 300 cards.
- 4th load.—Miscellaneous Articles.

No collapsible properties.

11.—Production, duplication, and vanishing a rabbit. Well worked.

The foregoing programme will show that instead of having clumsy home-made apparatus, he had hardly any mechanical articles. I never saw him working with cards, and do not think he used them much. He never referred to his father in his performance, and in fact had scarcely any patter as his English was never very good. He was, although unostentatious, a very genial man with a ready fund of anecdotes of the experiences of his

father and himself. He had very high ideas of the beauties of the magic art, and greatly regretted that lack of capital and indifferent health prevented him presenting an act that would rank him in the front of the profession.

His home was in Germany but he made a short English Tour about once a year for about eight or nine years with varying success. On the occasion of his last visit to this country he seemed to have curtailed and otherwise detracted from his otherwise taking entertainment, which I should attribute more to ill health than carelessness. However, his last engagement was at the Aquarium, Scarborough, but before its termination he died in that town. He left no assets, and his widow, Frau Meena Frikell, being in Germany, was too far away to communicate with, so, being a Freemason, this once brilliant prestidigitateur was buried by the local members of the Society. As far as I can recall the event took place about eleven or twelve years ago. I am afraid I am making my letter too lengthy, otherwise I should be happy to describe his coin apparatus for hat and a remarkably ingenious affair which he used in the bird and bottle trick. (The bottle was sometimes given to the audience to be emptied (of the wine) examined, corked, and sealed before commencing). Trusting however the foregoing will interest you.

I remain, yours faithfully,

"PHAROS."

Perhaps "Pharos" will favour readers of *MAGIC* with a description of the Coin and Bottle tricks in our next issue.—Editor.

## EVANSONIANA,

By HENRY RIDGELY EVANS.

I had a visit recently from Mr Francois De Villiers, the accomplished illusionist, whose head quarters are in New York City. Mr. De Villiers devotes his energies mainly to the Lyceum Field-and is very successful. His charming manners and pleasing personality enhance the effect of his entertainments. De Villiers, of French extraction, has had a career full of romance and adventure. He enlisted under the banner of Don Carlos, and took part in some memorable battles of the Carlist Insurrection. Taken prisoner by the Spanish, he was condemned to be shot, but his life was saved through the intervention of the British Ambassador to Madrid. De Villiers, lucky fellow, had served in a crack cavalry regiment in India, and at the time of the Spanish troubles, was still a citizen of the British Empire. Whatever we may say derogatory of the English Government (and God forbid my saying anything, as I am of English-Welsh descent), we must acknowledge that England looks after her citizens all over the world, and possesses the authority to enforce her demands. But the time is soon coming when your Uncle Samuel will have a navy large enough to get there, with two feet, as we say here. But *revenons à la mouton*. De Villiers is now a citizen of the United States; he is particularly clever as a manipulator of billiard balls, with a number of new moves up his sleeve and under his vest. *Vive le Villiers! Vive la bagatelle.*

Ransome gave a clever show recently at the Y. M. C. A.

Washington has another genius in the sleight-of-hand line, namely Prof. Mellini, a gentleman of Polish extraction, who, ere long, proposes to invade the drawing rooms of London. Look out for the American invasion gentlemen! Mellini is the most dexterous performer with cards that I have ever had the pleasure of witnessing. No back-hand work; just think of it. His skill is marvellous. The little pasteboards seem to melt one into another under his subtle manipulation. I am not exaggerating. Mellini confines his work to clubs and drawing-rooms. His performance at the Chinese Ambassador's House last week was very fine indeed. He has given entertainments also at Senator Hanna's house, before the Mystic Shrine, and at the Annual Smoker of the United States Geological Survey. Mellini finds time to give a few lessons in legerdemain. I have enrolled myself as one of his card pupils, also Mr. Wm. C. Jones, a clever amateur magician of this city.

My new book, "Magic and its Professors," is under way. It will be published by Geo. Routledge & Sons, and even though I say it myself, it will be a revelation in some respects. A symposium by the leading sleight-of-hand performers of the day will be one of the prominent features. Brethren, send in your orders to Routledge and Sons, New York.

Messrs. Braun and Martini, a couple of fresh youngsters, are now *en vaudeville* in this country, doing their best to discredit the magic art by exposés. When is this business to end. I am grieved to learn that Professor Hoffman is exposing tricks for penny paper, and boy's magazines. Why not write another book, Professor and stick to the legitimate in magic literature.

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