



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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Sample Copy, by post - - 6½d., 15 cents.

### PROFESSOR OSBOURNE.

We have known many comedians to possess great skill as Sleight of Hand performers, but we have never known but the one professional swimmer to possess even a liking for the art (outdoor and indoor pursuits rarely ever clash) that one is the subject of our sketch, and he is possessed of rare abilities in the mystic art.

Professor Osbourne is a native of Walsall, and his High Diving and Swimming Entertainment is of a highly sensational character, and has been given during the past ten years at various piers on the Lancashire and North Wales coast, including that of Rhyl, diving from the same platform from which the late Professor Burns, known by the more familiar sobriquet of "Tommy," made his fatal leap.

The entertainment consists of dives and leaps upwards (or downwards) of 100 ft., including a somersault-dive of 50 ft. When making the high dive, whether a gentle fall or a terrific spring, the result is the same, viz., that of a *reappearance on the surface so quick that the eye still retains a vision of disappearing feet as head appears*, and the greater the fall the quicker the rise.

Professor Osbourne is able to catch the falling water caused by the splash, this being very effective in a performance at night by limelight; it is doubtful, however, whether this adds to the show, as the audience, it is said, seem disappointedly surprised that the diver does not go right to the bottom.



The Professor possesses a "double" in the person of his brother, and owing to a striking facial resemblance and general build (and other reasons, not excepting showmanship) managers and the public generally become confused and mystified, wondering how it is that the professor is able to appear at a couple of seaside resorts simultaneously. The winter feeding of the sea gulls is

one of the sights at Southport, the following vivid description appeared in the "Umpire" recently:—

"Nowhere, perhaps, within the four corners of the kingdom can a gentler exercise of charity be found than the winter feeding of the sea gulls at Southport. The Christmas dinner given to the birds this year was of a beautifully unique character. Apart from its benevolent aspect, the sight, in bright, clear weather, such as was experienced when the birds got their extra fare on Friday, is quite remarkable and fascinating. The sun shone brilliantly when towards noon a considerable crowd of people gathered at the Pier-head to watch the gulls receive their Christmas dinner, and at the same time maybe acquire an appetite for their own. At twelve o'clock a shrill whistle from the feeder proclaimed to the winged guests that the supreme moment was at hand, when suddenly, as if generated in

the air by the magic of a fairy wand, those graceful spirits of the ocean sailed in to the appointed place from all parts of the compass. Then commenced a struggle at once beautiful and exciting. A thousand wings mingled in a frantic fight to tear away "dainty morsels" from the large pieces of fish and other food thrown out

to them, the birds all the while filling the air with a weirdly plaintive cry which, in appropriate keeping with their natural abode, may be likened to nothing else than the scream of the storm. The poet's gibe at man's ingratitude cannot be applied to these hardy denizens of the tempestuous wave, for they show their thanks to their benefactor in a manner both curious and real. They are fed by the diver, who, even in the depth of winter, makes a daily plunge into the sea from the Pier-head, the dive taking place after the conclusion of the feeding. After their repast the thankful birds rest upon the water, and do not depart until their kindly host has made his descent, when they glide away into the nothingness from which they seemed to spring."

For many years Professor Osbourne has made a study of Conjuring. He is an excellent entertainer for a children's party, and also fully competent in a spectacular magic show, (with a superb stage setting) for the stage.

### NOW READY.

## TWO NEW BOOKS

By **ELLIS STANYON.**

In drawing attention to the following books by Ellis Stanyon, we desire to point out that the various tricks explained therein are the **latest** and **most novel** known at the time of publication. The explanations are **absolutely original**, in the author's inimitable style, and embody numerous suggestions, interesting alike to the amateur or professional Magician.

Further—that, **the Author having no interests to guard by concealing the secret of any trick, is in a position to write conscientiously of what he knows.** He will continue to do this for the benefit of the Magical Fraternity.

STANYON & CO.

**"GREAT PAPER TRICKS."** An exhaustive explanation of Paper-Tearing, and some novel Conjuring Tricks in connection with same. Miscellaneous Tricks with Paper, The CORRECT SLEIGHT OF HAND method for tearing a long strip of paper into small pieces and restoring it whole again. This is a beautiful secret, and is alone worth many times the price of the book. The book also contains the **genuine secret of the New Thumb Tie and Bicycle Hoop Trick.** Catgut, tape, string, wire, cord, or chain may be used. Thumbs are properly tied and, if desired, knots sealed. *No slack or faked knots are employed.* Now published for the first time. Fully illustrated.

Price, post free, 3/-.

**"GREAT HANDCUFF TRICKS."** An exhaustive explanation of the great Handcuff and Prison Cell Release mystery, the sensation of the world, showing how to escape from ANY KIND of Handcuff, Leg-iron, or other manacle, also how to escape from any Prison Cell; also how to accomplish all the above under test conditions, *i.e.*,—after being examined NUDE. This book explains the dramatic procedure in presenting the Handcuff Act, also the numerous ruses and subtleties employed by the conjurer for gaining his ends. Further, it explains the construction of the implement answering the purpose of a KEY, and THE GREAT SECRET of concealing same in a nude test; also an experience of an agent of the author, published for the first time; with illustrations of various Handcuffs, (including conjurers' specials), keys, &c.

Price, post free, 3/-.

## STANYON & CO.,

Original Conjuring Book Publishers,  
Inventors, Manufacturers and Importers of SUPERIOR Magical Apparatus,  
76 SOLENT RD., WEST HAMPSTEAD, LONDON, N.W.

## MAGIC.

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### REMITTANCES.

Post Office Orders should be made payable to STANYON & Co., at "Kilburn, Mill Lane." Cheques crossed "London and County Bank, West Hampstead." Where the amount is small stamps (halfpenny preferred) may be sent; also for small amount American stamps and dollar notes are accepted.

### EDITORIAL.

We have found it necessary to make some slight alteration in the space set apart for advertisements. First, we propose to do away with the narrow column entirely, with the exception of that portion occupied by the professional card, which will remain as hitherto. Will advertisers, therefore, kindly refer above, under "Rates" for particulars of the new arrangement.

We would take this opportunity of tendering our thanks to all those who have given us their support in the past, and to further respectfully solicit a continuance of their esteemed favours.

The South Sea Islanders are now attending night school in their eagerness to learn English, that they may be able to practice the latest tricks and subtleties of "the wonderful white magician," and read the advertisements of cheap apparatus and secrets appearing in "MAGIC," a copy of which they have discovered with Dr. —, Togo, South Seas. Perhaps the genial doctor will be kind enough to write us a letter a little descriptive of conjuring as presented in the South Seas. I am sure the same would be very much appreciated by our readers.

## Original Lessons in Magic.

By ELLIS STANYON.

In every issue from No. 1, Vol. I, to present date.

**The New Coin Wand.**—This is a very effective piece of apparatus of recent introduction. To give an air of simplicity it is made to represent a piece of cane  $\frac{1}{2}$  in. thick and 3 ft. long. It is really a piece of brass tubing fitted inside with a sliding wooden rod about four inches shorter than the tube itself. One end of this moveable rod is provided with a point (for contact with the thumb) projecting through and travelling in a four inch slot cut in the tube near one end: to the opposite end of the rod is fitted a clip for gripping a coin tightly. *The slot in the end of the wand is cut to admit of the inner rod being pushed up flush with the opposite end.* The diameter of the tube is such that it will take the well-known folding penny comfortably. In loading, the centre portion of the first coin is pushed into the clip, it is then folded up and pushed into the tube. A second and a third coin are introduced in a similar manner, the last two lying loose in the tube. (See Fig. 22).

The coins should be new pennies silvered in imitation of a genuine half-crown.





Fig. 22.—Section of New Coin Wand.

The method of using the wand is as follows: At the close of catching money with the hands in *The Miser's Dream* (see "New Coin Tricks," first series) the performer introduces wand and remarks "There are many more coins in the air just out of reach of my hands; I will try and catch several on the end of this stick. The process being magical, however, the coins will be invisible on the end of the wand, but I shall be able to materialize them in my left hand."

While making this announcement the performer is holding wand in the right hand, the opposite end containing the coins, resting (in a most natural manner) in the left hand. Before removing the wand from the left hand one coin is pushed out and this remains concealed in the fingers (Finger Palm). Performer now makes a catch in the air with the wand, and announces that he has caught a coin: he forthwith places the tip of the wand in the left hand, and seemingly, removes a coin: a rubbing motion follows, the coin is materialized and thrown into the hat.

The same process follows with the second coin.

When about to catch a third coin the performer remarks: "I will make an extra effort this time and endeavour to materialize the coin on the tip of the wand." The reader will understand by this time how this is accomplished. In conclusion the coin is removed from the clip, thrown into the hat, and the wand placed on the table.

The folding coins escape observation in the quantity produced.

Price of the Wand is 10/6.

**New Methods of Vanishing a Glass of Water (1st Method).**—Ordinary china jug three parts full of water and half-pint glass tumbler are required. Performer takes glass in left hand, jug in the right hand, and about three parts fills glass. The handle of the jug is held with the second, third and fourth fingers which leaves first finger and thumb projecting over its mouth. Having poured out the water performer passes glass into right hand holding it with the thumb and fore-finger immediately over the mouth of the jug, and remarks: "I will just cover the glass with this handkerchief" (the glass is ostensibly placed in the right hand for convenience). The handkerchief is taken from a pocket on the left side and is a double one containing round disc of cardboard in centre, same size as top of tumbler. Handkerchief and glass (apparently) are now taken in left hand, and jug is returned to table; handkerchief and glass are now tossed in the air, when the glass is seen to have vanished. When apparently taking the glass in left hand it is really allowed to fall into jug, the disc of cardboard giving the impression it is actually taken. To gain the necessary time to drop the glass into the jug neatly and unobserved a little appropriate "patter" is essential. I generally tell the audience—tricks with water are very difficult—and go on to say—I never knew but one man who could do a good one—and he was the milkman.

The jugs sold by Stanyon & Co. are the ordinary every-

day article in china, with the addition of a specially fitted cage covered rubber. By a simple contrivance the cage is fixed rigid in the jug, or removable at pleasure—further, when the jug, containing the glass, is turned upside down, *the glass does not fall out, and water may still be poured from the jug*, which goes to prove it contains nothing but the water.

Finally, a duplicate glass of water is taken from tail pocket; this is provided with an india-rubber cover which is removed and left in pocket. Or the trick may be worked with excellent effect in conjunction with the "New Rice Bowls" (explained in March "Magic"), the vanished water being found, in place of the rice, in the bowls. Price of the jug-fitted cage is 7s. 6d.

**Second Method.**—The apparatus consists of a large tumbler, preferably with straight sides, and a glass tube, *i.e.*, a tumbler without a bottom to fit over it. This is standing on the table as an ordinary glass. Performer carries a small decanter of water in his inside left breast-pocket, which pocket must open horizontally. The left hand may now rest on the neck of the decanter (a natural pose) while performer shows a large silk handkerchief for examination. Performer takes back the handkerchief with the right hand, then transfers it to the left hand, which, under cover of the movement, brings the decanter into its folds. The decanter is ultimately produced, and water poured from it into the glass on table. An inverted paper bag is next placed over the glass, and the whole is lifted into a borrowed hat. (Both glasses are pinched together through bag at top.) Performer next asks whether he shall cause the water to leave the hat *visibly* or *invisibly*. Visibly is generally requested (otherwise exactly the same), and he forthwith removes it (bag only, *but handled as before*), and places it on the palm of the opposite hand. Here performer stumbles, and drops the bag—where is the glass of water?—in the hat!!! Lifts *all* out of hat, covers with bag as before, and says, "I will do it again." He once more inserts the water in the hat, but changing his mind immediately remarks, "But, perhaps, you would like the water to vanish without the aid of the hat." Takes out bag and glass shell (not glass of water), *handling as before*, and places the whole on a plate carried in the left hand. The paper bag is now raised a trifle, showing the glass shell, presumably the glass of water, the bag is next lowered, the plate placed on table, and the glass, still covered with the bag, is placed on the left hand, the whole being covered with the silk handkerchief used in a former part of the trick. Under cover of the handkerchief the glass tube is allowed to slip over the hand (the bag if in rather stiff paper will retain its shape, thus assisting the deception) and down the sleeve. Finally, the handkerchief and bag are smashed into a heap and the glass of water is found in the hat.

**N.B.**—Just prior to passing the glass tube over the hand, a boy should be allowed to feel that it is still there; this gives an excuse for bringing the right hand into play, which not only takes care that the boy does not discover that the glass is bottomless, but also sees that the shell enters the sleeve in the desired manner. The cuff link should be unfastened in readiness.

I believe the above description of this very effective trick will enable my readers to show it with satisfaction to themselves and pleasure to their audience. All previous descriptions I have seen have omitted the points most essential to success.

Stanyon & Co. supply the apparatus, specially made, in strong durable white crystal glass, price 7s. 6d.

The following is only one of many letters which we are in the habit of receiving daily, and which go to show what our readers think of "MAGIC" and its contents.

Mr. Ellis Stanyon,

Respecting your Explanation of De Kolta's Rising Card in the February "Magic." Having recently become a subscriber to "Magic" I wish to express my high opinion of it. It is good in every respect.

As a further mark of appreciation, and not in a spirit of criticism, but as a suggestion which may be of value to yourself and readers alike I wish to say the following in regard to your description of "De Kolta's Wonderful Card Rising Trick." I have never seen this explanation of the threading of the cards before, *having been fooled with the two-thread method; and your method, doubtless the only proper, and the original one, is ALL RIGHT.* My suggestion is this: Do not slit the first card nor knot the thread there. In beginning the threading process, leave a loose end of thread, about twice the length of a card, below what will be the bottom of the pack when all is ready. Pass thread up behind card No. 1, forward over its face and down; put No. 2 on top of thread and draw it back over and down behind No. 1 &c., &c. After arranging the entire pack, take an extra card, making a slit in its bottom. This slit should be so large that the thread can be easily drawn away and not pull the card with it. Pass the loose end (below card No. 1) towards the front of the pack, under this extra card which is placed on the front of pack, up over its face and down behind extra card and just through the slit, where it is knotted with such a knot that it will not draw through the slit. The slit should be long enough to prevent the knot from falling down and out of it.

You will observe the difference this makes in the trick. 1st.—Instead of the audience observing that every alternate card which rises from the pack, comes from the *front* of the pack, this is all masked by the extra card. 2nd.—If several chosen (forced) cards are called from the pack and first arise, without this extra card the chooser will see his card on the front of the pack before it comes from the glass, and will see that it does not come from out of the *centre* of the pack, into which position it is supposed to have been shuffled, but from the *front*. 3rd.—In the published method, the last card either does not leave the glass, or else it is pulled directly out by the thread, and if the thread does not "let go," the card will be drawn up too high and be left dangling from the thread, which might easily be the case if the assistant was pulling rapidly to produce the "fountain" effect. If my suggestion is adopted, card No. 1 and the extra card will both come out together, and the extra card will make a revolution and the thread be drawn away.

Another suggestion. If the glass and cards are placed upon the seat of a straight backed chair with rather a high back, and are put near the rear of the seat, the thread can be drawn over the back of the chair to get the perpendicular pull.

Pardon me if I have taken up too much of your time, it is done only from a desire to be of use, if possible, and to render whatever little assistance I may be able to to "Magic" if you care to make any note of these suggestions; or, to you, as a performer and as a brother magician, although I am only an amateur.

Yours sincerely,

CHARLES J. BAGLEY, New York, U.S.A.

## BIRMINGHAM NOTES.

Leroy, Talma and Bosco have been at the Hippodrome with their London programme including production of rabbits and pigeons from an opera hat; three borrowed watches vanished from cone of newspaper, two of which are produced with rabbits from nest of boxes the other from dove pan with rabbit and duck. By Talma, silk flag passed between two rolled up handkerchiefs (flag palmed—no exchange of handkerchiefs). By Leroy, production of number of strips of silk from empty hands. By Bosco, a piece of cardboard placed on each side table, a shallow wooden box or shell placed on each, a black duck and a white duck taken, heads twisted off, ducks then placed in box No. 1, after appropriate pantomime box No. 1 is shown empty and ducks are shown under box No. 2 but white one with black head and black one with white head. By Talma, shower of money, sleights with six coins (the production of fan of coins in right hand one by one was especially good).

Curtained cabinet on turn-table in centre of stage, front curtain drawn to show empty; Leroy holds up black sheet in front of cabinet and produces black draped figure (A) who is stood at front of stage, another black sheet and another figure (B) produced; Talma then enters cabinet with a black sheet and produces another draped figure (C); Leroy then ran through cabinet front to back and out again (?) holds up sheet in front of cabinet and produces a fourth draped figure (D); Leroy and Talma then enter cabinet which is turned to show all sides, cabinet shown empty, sheets cast off draped figures, showing Leroy and Talma (C and D) between two assistants. The performance closes with a bewildering production of poultry from large flags, flags produced from large drum covered with paper, loaded from special round table.

The Incomparable Cinquevalli appeared at the Empire this month, programme included large wine glass balanced on four straws on head while straw hat is spun on stick in right hand and left hand juggles two bowler hats; billiard ball act with special coat; shower to perfection with hands wide apart; shower four with right hand in pairs; shower with three billiard cues and change; third cue caught on other two, tossed in air and caught; triangle of three cues balanced on chin two lower ones shaken until horizontal one at top falls and is caught on forehead; red and white ball run to and fro between two cues held horizontally; juggles with cannon ball balanced on tube on chin and transferred to tube on forehead; juggles paper, champagne bottle and cannon ball; ball thrown up back by feet and caught on helmet; ball balanced on ferruled stick on chin shaken and caught on back of neck; thrown up and caught on neck again. The usual "business" is supplied by a very smart assistant. I am sure jugglers generally would secure more applause if their feats were accompanied by patter.

I may mention that Dr. F. Byrd Page gave a most interesting entertainment at the Lord Mayor's Reception this season, his card tricks particularly were much appreciated and he performed the card rising from a tumbler to perfection. FRED WALKER.

## MANCHESTER NOTES.

Carlton, the original comedy card conjurer, who made such a hit at the Prince's Panto this year, opened at the Palace, Manchester, with one of the biggest magical acts at present on the stage, and at once made an instantaneous and unqualified success, having to take five calls on the opening night. The act may be briefly described as follows.

A little card manipulation by Carlton, he then dresses as a scotchman and enters a cabinet showing his head through the curtains, his assistant (Mr. Playfair, who is also the manager of the company and to whom not a little of the credit is due for the successful working of the act) then lights a cigarette and Carlton also lights one, this proves to be a squib and sets the cabinet on fire. A fireman rushes in from the wings to put the fire out, Carlton disappears and a beautiful girl, attired in the usual variety dress, completely fills the cabinet. The fireman throws the helmet off and proves to be Carlton, who does a cake-walk round the stage with the lady.

He next does a trick with a tin-barrel and some flowers, and then follows the Illusion La Cometé. A lady is strapped on a bier and padlocked with eight padlocks, this is placed in a cabinet, placed in the centre of the stage, the curtains are drawn and after about five seconds are opened again and strapped on the bier is



the gentlemen assistant before mentioned, while the lady appears in the circle of the theatre.

Our lengthy friend then does some more card manipulating and concludes his show with his two cage illusion, two cages about two feet from the stage and about 15 feet apart are seen, into one steps Carlton, down comes the curtains of both cages and when they are raised Carlton steps from the other cage, and in the one which he occupied is seen the lady assistant, she is then put in the cage which Carlton has just left and forthwith passes herself back to her original cage.

NELSON THORNE.

### NEW ZEALAND NOTES.

I receive my "Magic" very regularly, and am pleased to see you have been encouraged to enlarge it. Representations of magic in the Colonies are rather of a poor character, and we have not had a really good entertainment for some considerable time. At the present time we are having a bad attack of "Handcuff Kings," foremost among which are the Cinnocs, who are appearing for Rickards. In Adelaide, the genial Prof. Alfred Silvester—he of the "Baton d'Aiments du Diable" fame, has introduced the "Handcuff Queen," in the person of Miss Queenie Silvester, a clever lady in illusion business, especially when she poses as the "Beautiful entranced Lady," which, as you know, is so closely connected with the Silvesters. I doubt very much if one could find in the Australian Colonies a person who knows so much about Magic as the same Prof. Alfred Silvester, or one who could present such a complete illusory entertainment—if he liked. Another gentleman whom it is a pleasure to know while in Australia is Dr. Arthur Russell, of Melbourne, and I see he still takes a kindly interest in magic, judging from the photo he sent you of Houdin's old Theatre in the Boulevard des Italiens, which he took while touring the "Old World" some time ago. Many a good deed has "Arthur" done to a fellow-magician in Wild Australia. I remember once in South Melbourne talking "conjuring" with Mr. Russell till about 2 p.m. in the morning, and when I came to look for my hat which had been left in the hall, all that we could find was the leather band! His immense dog "Lion" had taken a fancy to hat tricks and had devoured mine.

I am told that enquiries have been made for a date for Maskelyne's Egyptian Hall Entertainment at our Opera House, so that they must be looking our way. It is also likely that LeRoy, Talma, and Bosco visit Australia very shortly, as well as Magician Powell with something entirely new, so that we seem to be in for a "real good thing." Let us hope that should these "wonder-workers" come our way, it will prove an object lesson to some of our so-called "professional" brethren, all of whom are so very original. Emile Lazern, the most prominent of Australian conjurers, is now touring the East, while in Shanghai he met Ching Ling Foo. By the time this reaches your hands Lazern will have about finished India. Professor Davis, another Australian illusionist, has also gone further afield, mystifying Phillipinos. Frank Dante (brother to the late Dante the Great) is also bound East after finishing Queensland. While Clive is now in America.

ROBERT KUDARZ.

**CHEAP FLAGS.**—Guaranteed best silk, and new. Union Jacks, 14 inches square, 5/6 per dozen; 23-inch square Jacks and Americans, 2/- each; 34-inch square Jacks, Americans, Standards, 2/10 each; 54-inch, 6/-. Particulars, stamp, H. Shutt, c/o Bradley, 44 Legge Street, West Bromwich.

**G**UARANTEED original escape from a packing case provided by audience, who examine same before and after escape, performer securely nailed in, and case roped up in any manner, 7/6. Two tubes and an orange are examined. Orange wanders from one tube to the other as often as desired. No covering, trick-tables or assistants, nothing changed, 3/-. A tube is formed from a piece of examined paper (not buttoned), flowers, silks, ribbons, &c. produced from tube, coat changed up, no body work, solid wand passed through tube any moment, 2/6. These are unpublished. All practical. George Cristo, Bagnall Street, West Bromwich.

**N**EW THUMB TIE and bicycle hoop trick, A la De Beire catgut, string, tape, cord, wire, or chain used. Thumbs tied in any way or manner. No confederates, slack or faked ties, knots sealed, 5/-. Learned in five minutes. Cristo, Bagnall Street, West Bromwich.

## CHEMICAL MAGIC FOR THE DRAWING ROOM.

(By ELLIS STANYON).

**The Four Elements.**—Fill a narrow phial or test tube with equal portions of mercury; subcarbonate of potash solution; methylated spirits (tinted blue); and turpentine (tinted red). On shaking this mixture together you will have a representation of chaos; but, if let stand aside a little time, the fluids will separate, representing by their colours, earth, air, fire and water.

**Chemistry of a Candle.**—Take a piece of fine iron wire gauze and lower it upon the flame of a candle. The flame will not rise through the meshes. The inflammable smoke of the flame, however, passes through the gauze and may be lighted on the top.

Again hold the gauze over the flame and look down upon it, and you will observe that the flame is *hollow*; to prove this hold a piece of stout white paper over the flame for a second then remove it and rub off the black smoke (carbon) and you will find a *ring* scorched upon the paper, the inside of this ring is soiled *but not scorched*.

Lower your lighted candle into a narrow necked bottle and observe that it burns only for a short time. Part of the wax of the candle has been changed by burning into carbonic acid gas, which will not support life or a flame. This gas, being heavier than air does not readily escape from the bottle, and the candle, in consequence goes out.

Invert a cold dry polished tumbler over the flame of a candle, and note that the glass becomes quickly coated with moisture and that, soon, little drops of water bedew the inside of the glass.

You can show that the centre of a candle flame consists of unburnt gas by taking a small bent piece of glass tube and putting one end into the centre of the flame, the unburnt gases will pass through the tube and may be lighted at the other end. The gas is Hydrogen and you have learned that three things are produced when a candle burns—hydrogen, water and carbon.

**To make Coal Gas.**—Fill the bowl of a common clay pipe with powdered coal, then cover the top well with a stopper of clay. Now insert the bowl of the pipe between the bars of the grate in a clear fire. In a short time gas will issue from the stem of the pipe and may be lighted. If convenient, the bowl of the pipe may be suspended over a gas burner.

**The Floating Beacon and Chemical Boat.**—Place a small piece of camphor on the surface of water contained in a shallow bowl. Light the camphor and it will burn and dart about on the surface of the water for a considerable time.

Throw several small pieces of camphor on water and note the result. Before the motion ceases drop on to the surface a little oil of turpentine. The floating particles of camphor will quickly dart away, and their motion will cease.

From a very thin sheet of tin cut and shape a little boat about 1 inch long; make the mast of a splinter from a wooden match. From the stern of the boat cut out a triangular piece and in the cavity thus formed wedge a piece of camphor that it may come in contact with the water; this gives motive power to the boat.

**Salamandrine Dessert.**—Pour about a tablespoonful of Alcohol or Brandy, into a saucer and throw 8 or 9

good sized raisins into the saucer and light by a candle, take your fork and eat them as you would (quail on toast) You should chew and swallow them as they will not hurt you.

**Exploding Soap Bubbles.**—Saturate a small ball of oakum, or a small sponge, with gasoline, place the oakum in the mouth and blow a soap bubble in the ordinary way. The bubble thus blown is filled with an explosive mixture of air and gasoline, and will take fire if brought near a candle. The experiment is harmless. To avoid putting the gasoline in the mouth, the saturated oakum may be placed in the bowl of the pipe, but the experiment is not quite so effective this way. The gasoline is not unpleasant in the mouth.

A bottle of Gasoline sufficient for showing the Exploding Bubble twenty or more times may be had from the office of "Magic" price 6d., carriage paid, 9d.

**Pharaoh's Serpents.**—These well-known chemical toys are little cones or pills formed of sulphocyanide of mercury made into a paste with mucilage of tragacanth, with the addition of 5 per cent. of nitrate of potash. Apply a lighted match to one of them and the serpent unrolls itself to an enormous length. The product is poisonous. More harmless but less effective serpents are made from bichromate of potash, 2 parts; nitrate of potash, 1 part; powdered white sugar, 3 parts.

### STANYON'S SPECIAL SETS OF

### Apparatus and Preparations for Fire and Chemical Magic.

Arranged in Portable MAHOGANY CABINETS—THREE SIZES—at 23/6, 39/6, and 63/6.

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