



The Oldest paper in the World devoted solely to the interests of Magicians, Jugglers, Hand Shadowists, Ventriloquists, Lightning Cartoonists and Speciality Entertainers.

VOL. XII. No. 8. Entered at Stationers' Hall.

MAY, 1912.

Annual Subscription, by post, 5s. 6d. (\$1.50)
Single Copy, by post 6d. (15 cents)



ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

THE CUPS AND BALLS.

(Continued from page 51.)

The February issue of *MAGIC*, in which commenced this series of articles, dealt with the History and Utility of Cup and Ball Conjuring, extent of time of performance, description of properties, and their disposal for the performance under varying circumstances, necessity of person address—misdirection, general effect, &c., concluding with a description of the various Sleights (Ten) to be acquired by the student.

The March issue gave a full explanation, with ten illustrations, of the whole of the sleights and subtleties employed in the art.

The April issue contained examples of Introductory Speeches and Personal Address in respect to the various tricks; also full explanations of Ten Tricks or Passes with the three Cups and One Ball—no duplicates.

PASSES WITH TWO BALLS (NO DUPLICATE).

The position of the cups on the table, it will be remembered, reading from the performer's left, is indicated by the letters

A. B. C.

1.—**To Multiply One Ball into Two.**—Before proceeding, the first ball is caused to multiply into Two. This is done as follows:—While engaging the attention of the audience with the left hand, arranging the objects on the table, the right hand palms the second ball from the *servante*, from under the coat lappel, from the collar under pretence of easing same, or elsewhere. The performer continues ("Patter" from "Modern Magic," by Professor Hoffman), "For my next experiment, ladies and gentlemen, I shall require two balls. I need hardly remark that I could instantly supply myself from the wand; but there is a curious faculty about the balls themselves; they have a constant tendency to increase

and multiply. For instance, without having recourse to the wand, I can instantly make this one ball into two" (takes up ball from table in the left hand, holding it so that the hand may be seen to be otherwise empty), "and the most curious part of the matter is, that though mathematicians insist that the whole is always greater than its part, in this case each of the parts will be found to be precisely equal to the whole." The right hand now takes the visible ball, and, in doing so, secretly deposits the palmed ball in the left hand. The right hand is then held in a manner to prove the one ball only in play, and, when all are satisfied of this, it is openly returned to the left hand, which now, unbeknown to the audience, contains two. Presumably the one ball only is now rolled between the hands when, a moment later, the two are discovered; or the performer may pretend to pinch a portion off the one, then roll both into shape.

2.—**The Two Balls, Placed one under each of the End Cups, pass successively under the Middle One.**—A ball is apparently placed under "C," really palmed. "A" and "B" are raised to show nothing under them, really for the purpose of secretly inserting the ball under "B." Second ball is presumably placed under "A," but palmed as before. Performer now pretends to pull the first ball through the top of "C," showing the palmed ball at the finger tips. This is apparently placed in the left hand (palmed) which then simulates the action of throwing it under "B." Right hand raises the middle cup, showing that the ball has passed, then when replacing it secretly introduces the second ball. With a wave of the wand the performer now commands the ball, supposed to be under "A," to pass under the middle cup, which is then raised and the two balls discovered. End cups knocked over with the wand and found empty.

3.—**The Two Balls, placed under the Centre Cup, pass under the End Cups.**—Picks up and exhibits both balls in the right hand, then when seeming to replace both under the middle cup, replaces one only, palming the other. Raises the end cups to show empty and when replacing them, secretly introduces the palmed ball under "C." Commands one of the balls to leave "B" and pass under one of the end cups. Raises "B," showing one ball only

then, when apparently replacing it under the cup, palms it as before. The palmed ball is now secretly inserted under "A," in the act of raising it to look for the first ball, which is finally discovered under "C." Remaining ball ordered to pass under "A," where it is eventually found; centre cup knocked over and found empty.

PASSES WITH THREE BALLS (NO DUPLICATE).

1.—Pass to obtain Third Ball from Pocket.—Right hand takes up one of the two balls from the table and actually transfers it to the left hand, which actually places it under "A," both hands being then inserted, momentarily, in the trousers pockets. Right hand then takes up the second ball and actually places it under "B," when both hands are once more placed in the pockets and slowly withdrawn—the right hand has palmed a third ball from the pocket. The performer remarks, "Now! ladies and gentlemen, you have all seen me place a ball under each of these two cups," and suiting the action to the word, he takes up "C," the empty one, and places it over "B," introducing the palmed ball between the two. Then before he can proceed further some one is sure to express the opinion that the balls are in his pockets; otherwise he pretends to overhear a remark to that effect. He pretends not to understand at first, but is eventually obliged to confess himself caught, then continues, "Well! I merely did that to make sure you were watching me. (Derisive laughter.) I am so pleased you noticed it, as that shows you are taking an interest in what I am doing. Now, as you are so satisfied as to the correct disposition of the balls, I may order them to return to the cups." Slaps the pockets on either side, then turns over "A," revealing the ball which has been there all along. Right hand takes up the ball and seems to place it in the left hand (palming it), which then seems to throw it in the direction of the two cups stacked one over the other. Right hand picks up "A" and places it over the other two, secretly introducing the palmed ball under it. The cups are then separated and three balls discovered.

2.—To place a Ball under each Cup and cause all to come together under "C."—Starting with a ball on the top of each cup, remove and actually place the first one under "A," duplicating the action when the ball is really palmed. The second ball, presumably placed under "B," is really palmed in the right hand. The third ball is actually placed under "C" along with the second. "A" is raised and the ball openly taken up in the right hand; right hand seems to place it in the left, really palming it; left hand then appears to throw it into "C," which is then raised by the right hand, disclosing the two balls. Then when replacing the cup, over the two balls, the one palmed is secretly introduced.

The right hand now pretends to draw the ball, supposed to be under "B," through the top of the cup, then to throw it into "C"; all cups overturned with the wand and the three balls found under "C."

3.—To place Two Balls under "A" and One under "C," then to cause them to Change Places.—The right hand takes up two and apparently throws both under "A," palming one. The one remaining on the table is then thrown, along with the palmed one, under "C," and the trick is done.

4.—To place all three Balls under "B," then to find One under Each of the Cups.—Right hand apparently throws all three under "B"—two only go under the cup, the third being palmed. One commanded to leave "B," which is then raised by the right hand, disclosing two balls

only; these are picked up and exhibited by the left hand, which then seems to throw both under the cup, palming one. End cups raised, one in each hand, to show empty, the palmed balls being inserted when replacing them on table. And the trick is done.

PASSES WITH THREE BALLS AND DUPLICATE.

1.—Pass to Obtain Duplicate (Fourth) Ball from Pocket.—The procedure is practically the same as that already described at length at No. 1, under passes with three balls. In this case, however, the pass starts with three instead of with two balls. The balls are actually placed, one under each of the three cups, while inducing the belief, by the same ruse, that they are placed in the trousers pocket. The performer here undertakes to cause the balls to return to the cups. Slaps the outside of the pockets as before, then overturns "A" and "C," showing a ball under each. The remaining ball, the duplicate fourth, is now openly removed from the right hand pocket and apparently placed in the left hand, which forthwith throws it into "B." Right hand raises "B," disclosing the ball, then when replacing the cup on the table, secretly introduces the palmed ball under it.

2.—To pass Three Balls in Succession under the Middle Cup.—There being a ball under the cup already, it only remains to pick up one of the three, vanish it by one or other of the sleights already described, then to raise the cup with the hand in which is the ball palmed, disclosing the one under the cup then, when replacing it on the table, secretly inserting the palmed ball. Repeated with the remaining two balls.

3.—To cause three Balls to fall through a Cup on to the Table.—At the conclusion of the last pass, "B" is raised, showing three balls; then when replacing it, the palmed ball is inserted beneath it.

One of the three visible balls is now placed on the top of "B" and covered with one of the end cups. The two cups are then knocked over and the ball discovered beneath them. Both cups are then raised, the innermost one being withdrawn and the other (with the ball) inverted over the ball on the table. The operation repeated with the remaining two balls.

4.—The Pyramid.—A variation of my own.—At the conclusion of the last pass, having knocked over the two cups and disclosed the three balls, "B" is replaced on the table over the concealed ball. One of the three on the table is now placed on the top of "B" and covered with "A"; a second is placed on the top of "A" and covered with "C." One ball remains on the table.

The performer now taps the top cup with his wand, then tips over the three together, revealing the ball under the lower cup. Picking up the three cups together, he withdraws the inner one, then inverts the other two over the ball. There are now two balls under the lower cup.

The remaining ball is now placed on the top of the two cups and covered with the loose one. The cup tapped with wand as before, pile turned over and two balls discovered under the lower cup. Lower cup withdrawn and the others inverted over the two balls; there are now three under the lower cup. Loose cup again placed on top of the others, tapped with wand, and the pile turned over, disclosing the three balls.

The Galloping Post (Sleight 6) is now executed, to prove the absence of any ball between the cups, after which all three are placed on the table, opening upwards, in line A B C. The duplicate ball remains in "B."

(To be continued.)

MAGIC.

PUBLISHED ON THE FIRST OF EVERY MONTH.

Single Copies of any Volume, each 6d., post free 6½d.
ANNUAL SUBSCRIPTION—12 Months by Post 5/6 (\$1.50.)

ELLIS STANYON.—Editor and Publisher.

Office: 76, Solent Road, West Hampstead, London, N.W.

Telegrams:—"Conjuring, London." ABC Code, 5th Edition.

Telephone: P.O. 1876 Hampstead.

STANYON'S DICTIONARY OF MAGICAL EFFECTS.

IMPORTANT.—Don't fail to secure copies of "Magic" from June, 1911, in which commenced Mr. Stanyon's "Dictionary of Magical Effects," to include a brief explanation of every trick advertised for given in any book on conjuring. THE GREATEST AND ONLY THING OF ITS KIND EVER ATTEMPTED.

A TRICK IN EVERY LINE.

List of Completed Sections with Contents.

SECTIONS DEVOTED TO BILLIARD BALLS.

- 1.—SLEIGHT OF HAND PROCESSES. All known methods (seven) of palming, including clever "Change Over" movements in conjunction with the wrist palm. Eleven illustrations. Issue for June, 1911.
- 2.—MAGICAL PRODUCTIONS. Fourteen methods of producing a ball in a magical manner. With thirteen illustrations. Issue for June, 1911.
- 3.—MAGICAL DISAPPEARANCES. Twenty methods, with variations, for causing the disappearance of a ball from the hands. With ten illustrations. July, 1911.
- 4.—SPECIAL SLEIGHTS. Thirty-two pretty and mysterious movements with a single ball, with many variations and seventeen illustrations. July and August, 1911.
- 5.—SLEIGHTS WITH LOOPED BALL. Nine methods of using a ball provided with a loop for suspending it on the hand; with numerous variations and twelve illustrations. Issues for August and September, 1911.
- 6.—COLOUR CHANGING EFFECTS. Twenty-nine methods of changing the colour of a ball, with numerous variations and suggestions. September and October, 1911.
- 7.—MULTIPLYING AND VANISHING BALLS. Five methods, with numerous variations and suggestions. Oct., 1911.
- 8.—MULTIPLYING BALLS AT FINGER TIPS. All known methods and tricks in connection with the movement (in all twenty-five), with numerous variations and suggestions. Illustrated. October and November, 1911.
- 9.—TRICKS WITH THE HALF SHELL. Fourteen pretty effects with the Half Shell, with variations. Illustrated. Issue for November, 1911.
- 10.—SPECIAL BALLS. Seventeen tricks with special balls. Illustrated. Issue for December, 1911.
- 11.—SIMPLE TRICKS, THREAD MAGIC, &c. Twelve simple tricks with balls not necessitating sleight of hand. Issue for December, 1911.
- 12.—COMBINATION TRICKS. Twenty-three of the most effective tricks where a ball is employed in conjunction with other objects in everyday use. With numerous variations and suggestions. January and Feb., 1912.
- 13.—BALL TRICKS WITH APPARATUS. Thirty-two spectacular tricks with balls, in conjunction with apparatus, with numerous variations and suggestions. Illustrated. Issues for February and March, 1912.

In all 239 tricks, illustrated with 73 original drawings, with suggestions for producing almost as many different effects by a slight variation of the methods employed; the only complete treatise on tricks with billiard balls.

SECTIONS DEVOTED TO CANNON BALLS.

- 14.—PRODUCTIONS MAGICAL. Three solid six inch balls and a live rabbit produced from a hat one after the other; loading ball into hat from front of table; folding, hollow, rubber and spring cannon balls; apparatus productions, &c. March, 1912, MAGIC.

- 15.—DISAPPEARANCES MAGICAL. Paper bag; servante, hat, cannon ball globe and other apparatus; and various subtle methods of vanishing balls. April, 1912, MAGIC.
- 16.—TRICKS WITH APPARATUS. Rouge et Noir; various combination effects with Cannon ball globe; cannon balls, candlestick and rabbits; instantaneous production of cannon ball in glass casket; floating cannon ball. April, 1912, MAGIC.

SECTION DEVOTED TO CRYSTAL BALLS.

- 17.—THE DECANter AND CRYSTAL BALLS. All known methods of performing this pretty trick. April and May, 1912, MAGIC.

Sections 18 to 24 are devoted to Tricks with the Cups and Balls, forming the most complete and exhaustive treatise on the subject ever written. Issues of MAGIC for February to July, 1912.

N.B.—As originally recommended to my readers, I have the above 24 Sections arranged on loose leaves in the familiar spring back binder, whereby any later idea may be conveniently added, in numerical order, to the Section effected.

SAMPLE SPRING BACK BINDER, used by myself. [2/3 (60 cts.)]

SINGLE "MAGIC" 6½d. (15 cts.); 12 MONTHS, 5/6 (\$1.50.)
American stamps and dollar bills accepted in payment.

Agents for Stanyon's "Magic," and Serial Lessons.

Martinka & Co., 493, Sixth Avenue, New York, U.S.A.
Mysto Mnfgr. Co., 255, West 42nd Street, New York, U.S.A.
W. D. LeRoy, 103, Court Street, Boston, Mass., U.S.A.
A. Roterberg, 151, West Ontario Street, Chicago, U.S.A.
Chas. J. Hagen, 433, E. 75th Street, N.Y., U.S.A.
Hutchinson, 710, George Street, Haymarket, Sydney, Australia.
Will Andrade, 201, Bourke Street, Melbourne, Australia.
Moran & Son, 10, Manners Street, Wellington, New Zealand.
Ganguly, P. N., 22, Hazra Road, Calcutta, India.
Liskcarew, A. J., 3, East Brook Lane, Freetown, Sierra Leone.
Hamley Bros., Ltd., 35, New Oxford Street, London, W.C.
Hamley Bros., 29, Ludgate Hill, London, E.C.
Munro's, 9, Duke Street, Adelphi, London, W.C.
A. Margery, 52, Henry Street, Kennington, London, S.E.
L. Davenport, 426, Mile End Road, London, E.
Gordon & Gotch, 15, St. Bride Street, London, E.C.
Hutchinson & Co., 34, Paternoster Row, London, E.C.
Kegan, Paul & Co., 43, Gerrard Street, Soho, London, W.
Wile's Bazaar, 124, Market Street, Manchester.
W. S. Sime, 120, Sauchiehall Street, Glasgow.

Should any difficulty be experienced in obtaining Copies of MAGIC, or the Serial Lessons, from any of the above, or from any of the well-known dealers in Magical Supplies, write direct to

ELLIS STANYON, Editor and Publisher, Address as below.

NEW SERIAL.

BY ELLIS STANYON.

No. 22.—"MYSTERIOUS ESCAPES."

Being explanations of every stage escape known, including all the Latest Secrets (American and other) as advertised at from One to Five Dollars each—Four to Twenty Shillings each. Amongst others are included the following:—

Great Safe or Vault Escape; Houdini's Iron Box; Escape from Coffin; Milk Churn; Straight Jacket Release; Secrets of an Escape "King"—a revelation; New Trunk Escape, tin or wood; from Ordinary Packing Case (the Challenge act); Brook's Mystic Trunk; Unique Box Escape; Hindoo Barrel Mystery; Flour Barrel Escape; 20th Century Box Escape; Paper Bag Escape (five methods); Paper Cylinder; Mail Bag; Cloth Sack; Handcuffs and Chain Leg Shackles, New Spirit Platform and Sack; Cross Escapes; Spirit Collar, &c., &c. Kellar's and Mephisto's Rope Ties, both new; Improved Strangle Tie; 20th Century Rope Tie; Excelsior Rope Tie; Spirit Tape Tie; Unique Thread and Chain Ties; "Ten Ichi" and Subtle Thumb Ties (several methods) and others.

All of the above now published for the first time.

Illustrated with Original Drawings.

Post free, 3/- (U.S.A. and Canada, 75 cts.)

(U.S. Stamps and Dollar Notes accepted in payment.)

STANYON & CO. Inventors, Manufacturers and Importers
of Superior Magical Apparatus.
76, SOLENT ROAD, WEST HAMPSTEAD, LONDON, N.W.

A DICTIONARY OF MAGICAL EFFECTS.

WITH EXPLANATIONS IN THE VERNACULAR.

By ELLIS STANYON.

SECTION XVII.—Continued.

THE BOTTLE AND CRYSTAL BALLS.

Third Method.—A detailed explanation of this method, with "Patter" will be found in "Magical Titbits" by Prof. Hoffmann. The manipulation is practically the same as already described, the variations in the effect being as follows:—

Clear glass ball (obtained from sleeve) produced from wand, warmed over candle and rolled into shape between the hands (it was of course, round at the start). Warmed over candle again, then vanished from left hand and produced from left elbow; similarly it is passed downwards through candle and produced from under candlestick; warmed again "to make it soft enough to be swallowed." Tourniquet (Section I, No. 3) from left, right hand seeming to place it in mouth and a moment later producing it, *duplicate*, from bottom of vest. The one ball multiplied into two, first warming it to soften it for the operation. Portion pinched off one and added to the other to equalise both, as already explained, small ball being finally dropped into *profonde*, *servante*, or "well" of black-art table.

Having shown how to make glass, the performer now shows how to colour it, using the simplest of dyes, namely, ink. Ink poured from bottle (tube in neck as before) into wine glass and handed for examination. Wipes neck of bottle with a piece of paper under cover of which tube is removed. Places one of the glass balls on neck of bottle and, raising same, secretly inserts polished black ebony ball (like glass) under same; replaces bottle on table and takes ball from neck in left hand. Warms ball again, then *tourniquet* from left hand, the right hand seeming to force the ball into bottle while the left hand dispenses of it by one or other of the methods already suggested. Picks up bottle, shaking it to prove ball inside as before.

Ball extracted from bottle as in the original methods and found to be stained black—water is then poured from the bottle, proving the passage of the ball through the fluid and its absorption therefrom of the whole of the colouring matter.

Black half shell secretly slipped on to ball which is then rubbed against the other clear glass ball, when both are shown to be black—half shell transferred to glass ball. Solid black ball and shell are now shown side by side in the left hand, while the right hand drops the glass ball into the *profonde*, at the same time securing the ruby ball from the *pochette*. The two black balls diminished to one (solid passed into shell). Solid dropped out of shell into person's hand for examination, shell being vested.

Black ball now secretly changed for the ruby one, which, when held in front of the hand and *behind* the candle, will appear to be black, but by waving it over the candle and gradually bringing it to the front of same, allowing the rays of light to pass through it, it will seem to change to red. Finally, when offering the ball for examination, it is vanished by means of the *Tourniquet*.

Professor Hoffman says that Hartz was accustomed to further change, the ruby ball to one of opal (milky white) glass, apparently by dropping it into a glass of milk—the one changed for the other under cover of the fingers in the act of dropping it into the glass; milk poured into a second glass and the opal ball discovered.

Variation by Professor Hoffmann.—First clear glass ball stained black by passing it through the bottle of ink and the second *white* by apparently dropping it into a glass of milk. Then make both balls black or both white by passing on to one or the other a half shell of the required colour.

N.B.—Further explanations of the trick will be found in "Sleight of Hand" (E. Sachs) and in "Modern Conjuring" (Kunard).

BALLS, CUPS AND.

SECTION XVIII.

PROPERTIES, GENERAL EFFECT, &c.

SECTION XIX.

PRINCIPLES OF SLEIGHT OF HAND, &c.

SECTION XX.

PASSES WITH ONE BALL ONLY.

SECTION XXI.

PASSES WITH TWO BALLS ONLY.

SECTION XXII.

PASSES WITH THREE BALLS ONLY.

SECTION XXIII.

PASSES WITH FOUR BALLS.

SECTION XXIV.

PASSES WITH LARGE BALLS AND APPARATUS.

N.B.—The full explanations for insertion under each of the above headings (Sections 18 to 24), forming the most complete and exhaustive treatise on the subject ever written, will be found in the issues of MAGIC for February to July, 1912.

See also my explanations of the Paper Balls and Plates, The Walnut Shells and Pea and "Thimble Rigging," Section XXV., Nos. 12, 17 and 18.

BALLS, VARIOUS.

This heading covers tricks that could not be classified under either of the foregoing sections, i.e., tricks with Ping Pong or Paper Balls, Marbles, or any small object that may be manipulated as a ball; the sleight of hand already described will apply. Small apparatus tricks, such as the Ball Box in its variety of forms, Hammer and Ball, &c., and combination effects with same will be found under "Billiard Ball Tricks with Apparatus," Section XIII., the effect of such tricks being considerably enhanced when working in conjunction with Billiard Balls. See also the Crystal Balls, Section XVII., and the Cups and Balls, Sections XVIII. to XXIV.

SECTION XXV.

SIMPLE TRICKS—THREAD MAGIC, &c.

1.—*Marble Vanish from Handkerchief.*—Small I.R. Band secretly passed over tips of thumb and finger of left hand. Marble placed on centre of handkerchief thrown over same hand, the whole being pushed through the I.R. Band. Handkerchief shaken out, and ball apparently vanished, to be produced (*duplicate*) from waistcoat pocket.

If two duplicate marbles were secreted in the pocket at the outset, the trick could be followed with that explained in Section X., No. 17. Three small glass marbles may be used, but $\frac{1}{4}$ in. ivory balls are preferable. A coin, or other small object, may be used in place of ball, and either may be secretly recovered by drawing the handkerchief through the hand.

2.—*Grandmother's Chaplet.*—Three small balls, or cotton reels, tied on the centre of a double cord (or tape), ends held by the spectators, are removed under cover of a handkerchief. Explained under Section XI., No. 5.

Variations.—If the centre of the doubled cords be held together with a fine thread of same colour, a pull will break the thread, allowing the balls to fall into a hat held under in readiness to receive them. If three balls of a different colour (say white) be threaded on to the cords *after the knot is tied over the others (red)*, the performer may say, "Which will you have the white or the red?" If the latter colour be chosen, well and good—the reds only can come off the cords—otherwise he continues, "You prefer the white, then I will take the red."

Objects other than balls may, of course, be used, such as a bunch of keys, scissors, &c. Further variations will be found under Rope Tricks—later Section.

3.—*Obedient Ball.*—Known as the Indian Ball. Threaded on perpendicular cord, and let fall, stops at any point desired; moves on and stops again. For explanations see Section XI., No. 4, and Section XIII., No. 26. An orange may be used in place of the ball by forcing through it a piece of tin tubing, tapered, and bent in the centre as required. A mechanical ball to fall and rise again, by simply slackening and tightening the cord alternately, will be found explained in the following Section.

4.—*Floating Paper Ball.*—Sheet of tissue paper rolled into a ball which floats upwards from the one hand to the other held aloft. Hoop passed over ball which then descends to hand and may be examined. Black bent pin in corner of paper engages on black thread stretched across stage, at the right height, the ends passing through screw eyes in the "wings" and provided with counterweights slightly heavier than the ball. Examined hoop (Chinese Ring) changed for one with slit ("key" ring) to pass the thread as required. Assistants, raising counterweights, cause ball to descend.

5.—*Variation.*—Length of black thread, best found by experiment, waxed to back of head, and passed over head to hang down direct in front of the body. Sheet of tissue made into a ball round the free end of the thread to which it is thereby attached. Bowing or raising the head slowly will now cause the ball to rise or fall as desired. Either forearm is passed completely round the ball (apparently) in all directions, by standing *full face* or *side on* as may be necessary.

6.—Variation.—One end of thread lightly waxed to top rail of chair back to which the opposite end is tied securely. When raising sheet of tissue paper from seat of chair the performer secures the waxed end of thread and, under cover of stroking back his hair, fixes it to the back of his head. Paper ball made round thread and placed on plate, rises to another place held aloft in the other hand, rising and falling as desired by a slight, practically imperceptible movement of the head. Finally, ball is caught between the plates, the performer walking in the direction of the footlights pulling it clear of the thread, when it may be thrown for examination.

7.—Floating Rubber Ball.—Ordinary large sized rubber ball obtainable at the toy shops, covered silver paper in imitation of a metal ball. Steel wire round performer's waist, having an extension projecting directly outward in front of the body, cranked for passage of solid hoop as in the Aga Illusion and having the extreme end finished in a circle upon which to rest the ball. Wire painted dull black invisible against the dark background afforded by the attire—especially so in a subdued light. Other light weight objects may be supported in like manner.

A similar arrangement may be readily constructed to support a rabbit on oblong plush covered board. See also under "The Floating Cannon Ball," Section XVI., No. 5.

8.—Floating Woollen Ball.—End of thread, running from spool, passed through few of the outside meshes of ball, and looped on to the performer's ear nearest to the audience as he walks on with ball on one hand, from the "wing," and from which point the concealed assistant pays out the thread. Performer then turns to face the "wing" from which he came, when the ear on which is the thread is most remote from the audience. Ball will now rise from the one hand to the other held aloft by simply bending or straightening the body as required, while the hands may be passed (apparently) all round and over the ball. A knot on the thread between the ball, and the spool will prevent it slipping down in that direction.

To finish, reverse the above movements, break the thread so that the assistant can pull it clear, and throw the ball for examination.

N.B.—See also Section XI., Floating Ping Pong Ball, No. 1; Billiard Balls on Wand, Nos. 2 and 7; and Horizontal and Perpendicular Floating Billiard Balls, No. 6.

9.—Ping Pong Ball and Handkerchief.—Small silk handkerchief changed to ball; worked into same through smoothly cut hole over which is then palmed a half shell obtained from another like ball (see also Section X., Nos. 7 to 13). May be concluded with the production of four ping pong balls at the finger tips—see section VIII., Nos. 1 to 3.

10.—Phantom Balls.—Imitation parti-coloured balls painted and shaded on flat discs of cardboard, the reverse being of the same colour as the table top or tray upon which they are set upright by means of a needle point fixed to the reverse and projecting slightly over the edge. They are presumably raised from the table or tray, one by one, and rubbed away between the hands—really left on the table "ball" side downwards.

N.B.—Imitation Lemons were employed in the original form of the trick.

11.—The Travelling Sugar.—Four lumps of sugar are placed on the table in the form of a square, reading from left to right, A, B, C, D, each about 9 inches apart. A fifth piece is palmed in the right hand. Left hand placed over "C" (palming it) and right hand over "B" (releasing palmed piece). Right hand over "D" (palming it) and left hand over "B" (releasing palmed piece). Left hand over "A" (palming it) and right hand over "B" (releasing palmed piece). Result, all four at "B." Left hand disposes of the piece, finally palmed, at the earliest opportunity. The trick should be worked smartly.

Improvement.—Suggested to me by Mr. Lewis Davenport. Using four small dice about the size of an average lump of sugar, one fitted with a hollow shell that may be palmed off. This arrangement enables the performer to show that he employs four pieces only. The four dice are first shown with the shell on one which is eventually palmed off, and the trick proceeds. In conclusion, the palmed dice is dropped amongst the rest, and the shell is picked up and placed over one of them—all under cover of the hands spreading them on the table to show four only.

12.—Four Paper Balls and Plates.—Four paper balls about the size of hazel nuts are placed one in front of each of four small tea plates—in a row on the table. To simplify matters we will number the balls and plates, reading from left to right, 1, 2, 3, 4. The idea is to place a ball under each plate, then to cause them all to come together under one which, if desired, may be chosen by the audience.

Ball No. 1 is raised between the tips of the thumb and forefinger of right hand. The third finger only of the same hand is then passed under plate No. 1, which is turned upside down, the ball being actually left under it.

The second ball and plate treated in the same manner.

The third ball and plate are, presumably, treated in like manner, but this time the ball is palmed from under the plate between the tips of the first and third fingers, the second finger hiding it as the hand leaves the plate with its back towards the audience. *The movements as described have been designed to bring about this deception.*

Right hand picks up plate No. 4, fingers on top, and turns it upside down, over the remaining ball, i.e., over the two balls.

There is now apparently a ball under each plate, while in reality there is nothing under No. 3, and two under No. 4.

Right hand now raises plate No. 1; left hand openly takes up the ball, and the plate is replaced on table. Right hand seems to take ball from left (Tourniquet Pass Section I., No. 3), and throw it through No. 4 plate. Right hand raises the plate (placing it in the left hand and over the concealed ball), disclosing the two balls. Plate replaced over the two balls, the concealed one being secretly added.

Operation repeated with the ball under No. 2 plate.

There being nothing under No. 3 plate, the performer says he will do the trick invisibly. He thereupon seems to pull the ball through the plate, then to throw it through No. 4 under which the four are then discovered.

N.B.—If the choice of plate, under which the balls are to appear, be given to the audience, such plate must be considered No. 4, irrespective of its position in the row, i.e., dealt with last.

13.—Egg Vanish from a Paper Bag.—To prove that the egg is really in the bag, its shadow is shown by holding the bag in front of a candle. Herein lies the deception. The egg is really palmed, the shadow being that of a bit of fairly stout black paper, cut to the shape of the egg, and which may of course be crushed flat or burned with the bag.

The idea may be carried further. A billiard ball, orange, lemon, &c., may be switched for an imitation, painted and shaded on thin cardboard cut to shape, a la Phantom Balls (No. 10 above), and which may be openly dropped into the bag as the genuine article.

Variation.—Small hook on the object for suspending it in the bag when the latter is turned upside down. See also a detailed explanation of the Egg Bag (cloth), as worked by De Biere and other well-known magicians, in MAGIC, for November and December, 1905.

14.—A Chinese Marble Trick.—Three $\frac{5}{8}$ -in. glass marbles (ivory balls are best) openly shown on palm of left hand; a fourth palmed in the right hand at the roots of the second and third fingers as in the cups and balls trick, illustrated in MAGIC for March, 1912. To prove the presence of three balls only, apparently throw all into right hand, in reality retaining one between the fingers, when three only will be seen in the right hand. Do this several times, backwards and forwards, finishing with one in the right hand as at the commencement. This method of proving the presence of three balls only is my own.

The right hand now places the three balls in the mouth, one after the other, in a deliberate manner. Left hand formed into a fist. Right hand pretends to take a ball from mouth, the one concealed being shown, then placed on the top of the fist and allowed to sink down into the hand. Right hand now actually takes a ball from the mouth, then, in the act of seeming to place it on the fist as before, it is palmed, the fingers working up the original ball, which is then allowed to sink down into the hand again—impression, two balls in the left hand.

Operation repeated with ball still concealed in the right hand, when state of affairs will be:—Mouth, presumably empty, contains Two; right hand, presumably empty, One; left hand, presumably holding Three, contains One only.

Three balls now commanded to vanish from left hand, the one being palmed and the hand opened—palm downwards of course. Then, without hesitation, the right hand produces a ball from left elbow (placed on table), followed by the left hand with one from right elbow. Tourniquet Pass (Section I., No. 3) from left, seem to rub ball into the right ear, then let one fall from mouth into right hand (drop on table). Left hand placed to nose and ball let fall into right hand. Right hand seems to place ball into left, really palming it, left hand apparently knocks it into top of head, and the one in the mouth is shown between the lips—removed by the right hand (which still hides one) and placed on the open palm of left hand. Right hand then picks up the two balls from table and places them with the other on the left hand.

Finish by proving the presence of three balls only as at commencement.

15.—Hindoo Beans.—Three haricot beans or small ivory balls are openly shown on the palm of the left hand (three only are used). The performer, explaining that the trick is made possible by moisten-

ing the beans, takes up apparently one only (really two) to moisten it at the mouth, *secretly leaving one in the mouth*. The moistened bean is then placed on the top of the left hand closed in the form of a fist. He now seems to take the visible bean with the right hand (really letting it sink down into the left) and to put it into the left ear. Two beans are then shown in the left hand, which satisfies the spectators up to this point.

The right hand now takes up *two* as before, presumably one only to moisten it at the mouth, again secretly leaving one therein, then placing the moistened one on the top of the fist, whence it is taken a moment later (allowed to sink into the hand as before) and put into the right ear. Left hand opened, showing one bean, which is now openly placed in the mouth, when the impression should be one in the mouth and one in each ear.

Finally, the hands pat the ears on either side, then all three beans are allowed to fall out of the mouth, one after the other, into the right hand.

16.—A Dessert of Corks.—Some seven or eight corks are concealed in different pockets—one or two vested, etc. Then, in accordance with previous instructions, a dessert of corks arrives; one only, served up in a sauce boat, soup tureen or bowl, that the number may remain in doubt. The performer now dips his hand into the bowl and removes a cork, appearing to swallow it, really palming it and taking another from the bowl—the same one, of course; continued until he has apparently eaten a number equal to that concealed about his person.

Having presumably eaten the last cork, he produces it from his ear, apparently replacing it in the bowl, really palming it. He next simulates a fit of choking and produces another from his mouth—the palmed one, which he openly drops into the bowl; then produces, one by one, those all along concealed on his person, throwing each into the bowl, the contents of which, in conclusion, should equal the number presumably there at the start.

17.—Walnut Shells and Pea.—Three half walnut shells and a pea are the only objects required for this excellent table trick. The shells are placed in a row on the table, the pea being openly placed under, say the centre one, from which position it disappears and is found under either of the end ones at pleasure.

The secret depends mainly upon the pea, which is fashioned from indiarubber. This, especially when soiled, cannot be distinguished from the genuine article unless it be handled—not always then. A cloth covered table is necessary. Having placed the pea under one of the shells, the three are pushed forward on the table about three inches, with the tips of the fingers and thumb of the right hand. In moving the one under which is the pea, the latter, due to its nature, and the shape of the inside of the shell, will work its way out at the rear, falling directly between the tips of the thumb and second finger, where it remains concealed and quite unsuspected. Obviously it is now quite impossible for any person to find the pea, yet the performer finds it under either of the shells at pleasure; it is simply dropped on the table immediately behind the shell in the act of raising the same.

Various combinations are possible, especially with the aid of a duplicate pea. The old-time racecourse sharps, according to Quinn's "Fools of Fortune," worked the trick with half-potatoes scooped out, in place of the shells—at that time, however, the trick was known as the "Shell Game." See also the following number "Thimble Rigging."

18.—Thimble Rigging.—I trust this brief explanation will be found interesting, it being, for all I have been able to discover to the contrary, the first that has ever appeared in print.

Using three sewing thimbles and an ordinary dried pea. Performance similar to that of the Cups and Balls (see my articles in *MAGIC* commencing February, 1912.) The three thimbles are placed in a row on a cloth-covered table, reading from left to right, A, B, C, the pea is resting on the table just in front of A.

The performer raises "A" between the tips of the thumb and forefinger, grasping it as low down as possible. He then, apparently, places it over the pea, drawing it back in line with the others. The pea is really brought away between the tips of the thumb and second finger, where it is readily concealed.

The middle thimble is raised and replaced *in like manner*, when it will be found that the pea may be secretly dropped under it, or otherwise, as desired, *i.e.*, it may be so secretly inserted under either "B" or "C"; or it may be, and more often is, still retained in the fingers. In the latter event it is, of course, quite impossible for any of the bystanders to find the pea. Yet the performer discovers it under either thimble at pleasure by simply dropping it behind the thimble in the act of raising it.

If the pea be actually left under one of the thimbles, it is not an easy matter, if at all practical, to secretly remove it, as in the case

of the walnut shells. Therefore, unless the sharper decide to take his chance, he must employ a duplicate pea and discover this under either of the other two thimbles. The duplicate is then employed in connection with the following pass.

It is apparently covered with the same thimble, in reality it is secretly removed between the fingers which then move the other two thimbles an inch or so on the table, but without raising them. It is then a simple matter to produce the effect of the pea passing from the thimble, supposed to hide it, to the one under which is the original pea.

With the duplicate in play, various combinations are of course possible. The above movements, even with but little practice, will be found to produce a most certain deception; yet the professional sharper takes further precautions to protect his interest by placing confederates in the crowd. An excellent exposition of the methods of such confederates will be found in *MAGIC* for October, 1903, *q.v.*

A favourite swindle is for the performer to momentarily turn his back after placing the thimbles, leaving the pea, say, under the centre one. Confederate, winking at the bystanders, raises this thimble and exposes the pea. Performer turns, takes the bets, then raises the middle thimble *which is found empty*. The confederate, also a clever manipulator, had removed the pea in the act of replacing the thimble. Performer then discovers it (duplicate) under one of the end thimbles.

SECTION XXVI.

BALLS, VARIOUS; TRICKS WITH APPARATUS.

1.—Ball (or Marble) Pedestal.—A small wooden pedestal, hollowed out on top, to support the ball, which is then covered with a tall cover tapering inside to the top. A vanish is obtained by giving the pedestal a sharp jerk upwards, causing the ball to become fixed in the upper part of the cover; replacing it on the table somewhat sharply causes the ball to fall into position again. Thus with duplicate balls and the necessary sleight of hand, etc., as taught in the previous Sections, some very interesting combinations are possible. For instance:—Worked in conjunction with the Marble Vanish from Handkerchief, Section XXV., No. 1, and the suggestions there given.

2.—Spring Balls.—Spiral of spring wire covered parti-coloured cloth, in imitation of a ball stuffed with sawdust. Usually about 2½ in. diameter. Crushed flat will spring out into shape when released. A packet of six tied together will be about 1 in. thick. Employed in production tricks, as from a hat, etc.; also used in connection with the Glass Caskets, No. 3, following.

3.—Glass Casket and Ball.—A full explanation of this, in its various forms, will be found in Section XIII., No. 25. The caskets are made to produce One, Two, or a Couple of Dozen Balls, as the nature of the trick may demand. A favourite combination is to place about two dozen balls (solid) or oranges, in a large metal canister. A little later, three wire cages, each so nearly the size of the canister and containing live birds, are discovered in place of the balls which, just previously, appeared suddenly in a large oblong glass casket, held by the performer's assistant.

The cages telescope one over the other, and are hidden between the double sides of the canister, which is provided with a lid at each end. *Verb. Sap.*

4.—Passe Passe Balls and Glass Vases.—Cardboard cover, examined, open at both ends, placed over Vase full of balls; borrowed handkerchief over another empty Vase. Balls disappear from the first Vase and re-appear in the one covered with the handkerchief. *Disappearance* effected by means of a glass or celluloid lining, containing the balls, and which is removed within the cardboard cover, from which it is secretly let fall on *servante*. A packet of Spring balls, released under cover of the handkerchief, accounts for the *Appearance*; or a celluloid lining containing solid balls might be so introduced into the empty Vase.

N.B.—Many excellent tricks are possible with an ordinary glass tumbler, fitted with a celluloid lining.

5.—Balls versus Hats.—Twelve balls are dropped into a silk hat. Another hat is placed on a side table, and covered with a plate. The balls leave the first hat and are found in the one covered with the plate. Trap in one hat (performer's own) and table; and trap in plate loaded with spring balls.

(To be continued.)

Any piece of apparatus, balls, or other accessories, mentioned in connection with any effect above described, may be obtained from the Office of "MAGIC." A low price will be quoted on receipt of an addressed envelope bearing a penny stamp.

ANNUAL SALE OF BOOKS, APPARATUS, TRICKS & ILLUSIONS, &c.

UNPRECEDENTED BARGAINS.

All orders to be addressed to—

STANYON & Co., 76, Solent Road, West Hampstead, London, N.W., England.

BRANCHES:—182, West End Lane, W. Hampstead, N.W. (Met., Mid., and L. & N.W. Rlys.)

WORKS:—2, Middleton Buildings, Langham Street, W

INLAND.—Each article post free for price quoted, unless too heavy, then carriage forward by rail. ABROAD.—Postage extra.

Secrets of Conjuring and Magic (Houdin), 373 pp. Early Edn.	2/9	Serial Lessons in Magic (Stanyon). Numbers 1 to 21 Bound together in Green Cloth Library Covers and Lettered in Gold (No. 2 excepted), 20 at 3/- each—£3. Quite new	30/-
Modern Magic (Hoffmann), 3rd Edn., 511 pp., 318 illusts. . .	2/9	"Magic," Stanyon's Monthly, Volumes 1 to 8, Bound as above	30/-
More Novel Notions (Keene), 112 pp., Illustrated. pub. 2/6	1/9	Dramatic Art of Magic (Haley); Best tricks, best teaching. . .	3/9
The Bodie Book; Hypnotism, Electricity, Telepathy, &c. . .	1/3	20th Century Magic (Hopkins), Chemical, Electrical and Mech. Magic and its Professors (Evans), 220 pp. Subtle tricks, &c., 5/-	3/6
Evenings Out for Amateur Players—Variety Entertainments	1/3	Old and New Magic (Evans), 350 pp., Tricks, Shadows, &c. (7/6)	3/9
Chapeauography, or 25 Heads Under One Hat, Book on . . .	7d.	Expert Billiard Ball Manipulation (Hull), 200 Photos of Tks. . .	5/6
Magic Made Easy (Devant), 209 pp., Illustd., recommended	1/3	Modern Magician's Handbook (Hilliard), 450 pp. of Tricks (6/6)	3/3
New Era Card Tricks (Roterberg), 284 pp., 1st Edn. O.O.P.	7/6	Modern Coin Manipulation (Downs), Original, 10/6 Edn. . .	4/9
Magician's Handbook (Selbit), O.O.P. and rare. Illustd. . .	3/9	Scientific Magical Experiments (Kirsch), pub. at 2/-, few at	2/9
Magical Entertainer (Selbit), O.O.P. and rare. Illustd. . .	3/9	Scrap Book of Elementary Mathematics; tricks with Figures	1/2
Magic Art of Entertaining (Selbit), O.O.P. and rare. Illustd.	3/9	Magic Squares and Cubes, 200 pp. of these tricks, illustd. (7/6)	4/3
Practical Conjuring (Carl), pub. 2/-, few copies post free .	1/8	Spirit World Unmasked (Evans), Tricks of Mediums Exp. (5/-)	4/9
How to Become Quick at Figures; simple and easy rules . .	7d.	Sixth and Seventh Book of Moses, 200 pp. of Wonderful arts (4/-)	3/9
Programmes of Magicians (Burrows), pub. 2/6; few to clear	1/3	Magic of the Moment (Naldrett), new tricks, just published. .	2/9
Seventy Years a Showman (Sanger), 130 pp., interesting . .	7d.	Stage Artist (Karllyn), lightning sketches, smoke, sand, &c. .	2/2
New Coin Tricks (Stanyon's No. 3 Serial), pub. 3/- . . .	1/1	Simple Tricks; new book by Hercat, 78 pp. illustd.	7d.
New Handkerchief Tricks (Stanyon's No. 4 Serial), pub. 3/-	1/1	Tricks and Puzzles for Winter Evenings, illustrated . . .	8d.
Hand Shadows; Novel collection of Finger Silhouettes . .	7d.	Spookland; Spirit Materialization (Henry), medium tricks . .	3d.
Art of Modern Juggling (Anglo), pub. 4/6, few as new for .	2/9	Amateur Conjuring; clever inexpensive tricks for home . . .	7d.
Book of Punch and Judy; new and up-to-date dialogue . .	7d.	"Wizard" Monthly, Vol. 2 Complete, good condition, unbound	3/6
Miracles of Modern Magic (Whitely), pub. 2/6, out of print .	1/6	Do. following loose numbers:—Vol. 2, Nos. 17 and 18, ea. .	4d.
Bibliography of Conjuring (Stanyon's No. 2 Serial), few at .	1/6	Do. Vol. 3, Nos. 31, 32, 33, 34, 35, 36	each 4d.
Aunt Kate's Conjuring and Parlour Magic—very novel . .	3d.	"Magic Wand," Vol. 1, Nos. 2, 5, 10, and 11	each 4d.
How to Read People's Minds and Teach Dogs Tricks; Illus.	7d.	"The Magic Mirror"; Australian Conjurer's Monthly, sample .	4d.
Playbook of Metals (Pepper), fine book on chemical magic .	7/6	"Die Zauberswelt," conjurer's Monthly (German), sample . .	7d.
Anderson's Shillings Worth of Magic, back cover missing .	2/3	"Die Zauberspiegel," do., Vol. 3, No. 3, and Vol. 4 No. 1 each	7d.
Tricks in Magic (Burlingame), trick portion complete, rare	1/1	"The Sphinx," American Monthly, Vol. 1, No. 1. Very Rare .	1/6
Tricks of Herrmann the Great (Burlingame), 248 pp., Illustd.	1/3	Do. do. Vol. 1, Nos. 2, 5, 6, Very rare	each 1/-
Parlour Conjurer (a rare Maxwell Handbook), 32 pp., Illustd.	7d.	Do. do. Vol. 2, Nos. 2, 3, 4, 6, 9, Very rare	each 9d.
Unmasking of Robert Houdin (Houdini), pub. 4/-, few for	2/9	Do. Vol. 5, Eleven Nos. (No. 5 missing), the lot for . . .	3/3
Hindu Magic (Carrington); Indian tricks exposed	11d.	Do. Vol. 7, Nos. 7, 9, 10, 11, and 12	each 5d.
How to Dance; etiquette of Ball Room, 120 pages	9d.	"Mahatma," Vol. 6, Nos. 1, 2, 3, 4, 5, 6, 7, 9, 11. Nine for	2/9
How to Become Quick at Figures, Student's Edn., 160 pp., Illd.	1/9	"L'illusioniste," (French), Nos. 7, 8, 65 to 68, 71 to 74, 76 to	7/6
Elementary Chemistry of Photographic Chemicals, 120 pp.	9d.	79 and 82 to 94—27 for	1/-
Thurston's Card Tricks; some of the most exciting, 100 pp.	2/9	Do. Do. Nos. 39, 44 and 45. Three for	1/-
Standard Puzzle Book; magic squares, knight's tour, tricks	11d.	Handy Man's Book (Cassell), Working wood and metal with	5/9
Tricks for Everyone (Devant), clever, with common objects	11d.	over 4,750 illusts. and working drawings. 48 parts	1/1
Magician's Annual (Goldston), 1909-10, as new, pub. 4/- . .	3/4	unbound, pub. at 3d. each—12/-	1/1
Conjuring with Cards (Stanyon), 96 pp. of the best tricks .	9d.	Side Shows (Fitzgerald), "Strand," Part I., 18 photographs	1/1
Arithmetical Puzzles (Hoffmann), tricks, knight's tour, &c.	9d.	Explanation of Box Trick that secured £500 reward "Strand"	1/1
Tricks and Illusions (Goldston), 250 pp., up-to-date tricks .	2/-	Secret of Great Handcuff trick revealed, 11 Photos, "Strand"	1/1
Fireworks and How to Make Them. American publication .	7d.	Stage and Drawing-Room; experiences well-known Entertainers	7d.
Parlour Conjurer; a number of excellent tricks, American .	7d.	Paper-Folding, with 25 illustrations of various objects . .	1/-
Magician's Tricks (Hatton), 350 pp. Latest Tricks. pub. 6/6	4/10	The Professor's Puzzles with eight illustrations	7d.
Magical Titbits (Hoffmann), very up-to-date work, pub. 2/6	2/-	Some Peculiar Entertainments (1) Sword Swallowing, Snakes, &c.	1/1
Handcuff Secrets (Houdini), a complete exposure of the act	11d.	Street Toys, 52 illustrations (E. C. Fincham), very interesting	7d.
Conjurer's Tales (Johnson), useful to Magicians	11d.	Acrobats and Now They are Trained, by E. W. Low, 14 photos	1/1
Tricks and Puzzles without mechanical apparatus (Goldston)	11d.	An Educated Monkey; Curiosities; Dive in Flames, &c., 20	7d.
New Magical Sleights and Fakes (Morrell), good, pub. 2/- . .	1/6	illus.	7d.
Anatomy of Sleep (Binns), 505 pp., pub. 7/6. Rare Work . .	3/9	APPARATUS AT BARGAIN PRICES. SEE NEXT MONTH.	
A.B.C. of Diabolo Top, 88 pp. tricks suitable for stage . .	11d.	Walnut Box, 13 by 4 by 3 in., with 4 Blocks, 3 by 2 by 2 in.,	
Entertaining (Albertus), conjuring, muscle and mind reading	11d.	numbered with massive brass Figs. Order of Blocks	
A Half-Hour of Magic (Signarf), program with "patter" (2/-)	1/6	discovered in closed box by looking through brass telescope	
Second Sight Explained (Barry Maule), and various tricks .	4d.	having two ends, changeable, one with magnetic	
Pocket Trickster; 25 tricks with ordinary objects, illustd. .	9d.	needle and one Plain for examination. Beautifully	
Red Demons; mysteries of fire; stage fire tricks, pub. 2/- . .	1/3	made. Originally cost 42/-	17/6
100 Tricks You Can do (Thurston), illustd. with Photos . .	1/3	Selbit's Bricks (Figures), Stanyon's Cat. No. 13, 21/- (New)	15/-
Mysteria; modern magical marvels for magicians (Davison)	4d.	Do. Do. Second Hand, but equal to new	11/6
Mind Reading Secrets and Sealed Billet Reading (Jones), new	1/6	Do. ("Rats") Stanyon's Cat. No. 50, 35/-, as new	18/6
Progressive Prestidigitation (Percival), new escapes, &c., 2/-	1/6	Box throws 3 Cards from Pack placed inside (Cat. 7/6) . .	3/9
Juggling Secrets (Goldston), 96 pp. of the best tricks . .	11d.	Four different Wines poured out of the same bottle . . .	2/9
Shadow Entertainments and Now to Work Them (Patterson)	11d.		
76 pp.	9d.		
Following Shilling Books, each about 120 pages, each . . .	9d.		
Tricks with Dice, Balls, Hats, &c.; Mechanical Puzzles; . .			
Miscellaneous Puzzles; Card Tricks With Apparatus; . .			
Tricks with Coins, Watches, Rings, Handkerchiefs; . . .			
Card Tricks, Various			
All by Hoffmann, published at 1/- each. Each Post Free .	9d.		

Vase to change hks. to bird or cover of sunshade and V.V...	3/9
Organ Pipes, all loaded, all shown empty (4), new idea	4/9
Walnut Drawer Box for Rabbit, good as new, beauty (21/-)	13/6
Dice passes <i>visibly</i> from box, upwards into hat (21/-), new	15/6
Mahogany Cabt., 12 by 4½ by 3in., divisions for card tricks, empty	7/6
Do. do. quite new and well worth 21/-	12/6
Osoesi Magic Blocks, set of four numbered back and front and each hollow with sliding lid; change under flag, blocks only with full instructions, absolutely new	13/6
Cigars in Box change to Flowers, &c., box only, new idea	4/9
Lot of Eggs from Bowler Hat, best method, quite new (15/-)	10/9
Plate on, edge of which appear four chosen cards, Cat. 15/-	7/9
Rice vanishes from half-pint goblet <i>with handle</i> , fine idea	2/9
Borrowed watch vanished, visibly reappears on target	2/9
Handkf., folding rod and dummy finger, vanish lamp, &c.	3/9
Handkf., fitted with dummy Dice, 3in., for vanishing	2/9
Dice 3in., to pass through crown of borrowed hat	1/9
Target, 9in. changes to 9in. cage with live canary, Cat. 25/-	10/9
China Plate for Multiplying Coins, very natural	2/9
Four Wines produced from empty cardboard tube Cat. 10/6	4/9
Frame, 10 by 6in., appears 3 chosen cards, ½in. gilt moulding "Punk" for Fire Eating Trick, per foot 9d., per yard	2/11
Prepared papers to eat ablaze, leave no ash, 100 pieces for	1/7
Ink Tablets, sold by us to Soo, Hilton, &c., 9 for 7d., 100	1/2
Glass Tumbler to produce ribbon or hkf. from milk (Cat. 4/6)	3/9
Devant's Glass Jar and Cylinder for vanishing water, best	2/9
Rice Bowls, 4½in., nice size for drawing room, complete	4/11
Mirror Goblet on Foot, 7½in. high by 4½, Catalogue 15/-	2/9
Mirror Tumbler, fine finish, decorative band hides mirror	2/9
China Jam Jar, fitted apparatus to make pudding in hat	2/9
Black Velvet Frame on Folding Easel, to produce card, beauty	4/9
Tamb Rings; pair plain metal bands to produce hat coil	2/9
Wine and six different colour ribbons (dry) from same bottle	5/9
Feather Tulips, 9½in. high with spike to stick in floor, best, worth 1/3 each. Only 4 doz. in stock. Per Half Dozen	3/9
Feather Boquet with spike to stand up, 14in. high x 18in. wide, beautiful colours. Folding for vanishing; as new (Cat. 21/-)	10/6
Boquet to appear in hat previously shown empty (no loading)	3/9
Red Boquet appears on round tray (9in. dia. x ½in. deep) covered handkerchief then changes to White Boquet, which vanishes, new	10/6
Red Boquet appears on tray covered handkerchief, then vanishes, 12in. dia.	7/9
Red Boquet appears on Oval Tray (15in. x 12in.), changes to White then vanishes entirely. An entirely new effect (Cat. 17/6)	13/6
Rhododendrons, shaded petals (floral ball 6½in. for hat 7/6 doz.	4/9
Spring Boquets for hat production 6½in. across per doz.	2/11
Spirit Collar Nickel-plated with secret opening, best (Cat. 25/-)	10/6
Goblet (Japanned) 7½ x 3½in. filled bran and covered, changes to Bottle of Wine much higher than goblet. (Cat. 21/-)	11/-
Ball or Orange Trap for insertion in table, well-made	4/6
Glass of Wine Change to Sweets in full view	7d.
Wire Spiral over Coin seen through wires; coin vanish and reappear	7d.
Pencil to write Red, White or Blue when secret is known	7d.
X-Ray Tube to see Bones in Fingers, a 6d. through 1/- &c.	7d.
Hat Production; Bundle of Wood produced from borrowed hat	2/9
do. Spring Diabolos a la Spring Balls, very novel, Doz.	3/11
do. Spring Carrots, Sausages, or Babies, each	1/1

Stanyon & Co., 76, Solent Road, West Hampstead, London, N.W.



FINE MAGICAL APPARATUS,

ILLUSIONS, TRICKS, etc.

Grand End of Century, fully illustrated, **BOOK CATALOGUE**, free by mail for 12 stamps.

Catalogue of Parlour Tricks, free.

MARTINKA & CO., MFRS., 493 6TH AVENUE, NEW YORK, U.S.A.

SECRET OF ANY TRICK, ILLUSION OR SLEIGHT

not found in the Table of Contents of **MAGIC**, may be obtained from this Office, explained by Mr. Ellis Stanyon in his inimitable style, carefully and clearly typewritten, and for the lowest possible charge consistent with the time required in the preparation of such special instruction. The lowest charge we can make for any one secret thus specially prepared, and to forward same, post free, to any address in the world, is 2s. 6d. U.S.A. and Canada, 60 cents.

OFFICE OF "MAGIC."

THE AMERICAN MAGICIAN.

Edited by C. J. HAGEN, S.A.M.

The Very Latest Journal on Magic and Kindred Arts.

Not big, but just as good as the biggest. Latest Tricks lucidly explained.

2½d. (5 Cents.) per Copy. 2/- (50 Cents.) per Year.

PRESTO PUBLISHING CO., 433, East 75th St., New York City, U.S.A.

STANYON'S BIG ILLUSTRATED CATALOGUE

SCARCELY A CATALOGUE IN THE SENSE OF THE WORD, BUT RATHER

A Comprehensive Dictionary of Magical Effects. — A Big Book of Original Ideas for Professional and Amateur Magicians, practically exhaustive of the subject, comprising *seventy pages*, size of *this page*, on Superfine Paper, bound in Stout Green Covers, ornamented Magical Designs, and *Every Trick Illustrated with an Original Drawing*.

No. 1 is an Original Production of Eight Billiard Balls, four at the finger tips of each hand in *succession*; and final vanish of the lot. **SOLID BALLS** (not half shells) are used on *both* hands, and so on throughout. This Catalogue bristles with New, Subtle, Artistic and Psychological Effects, all specified in an absolutely original manner, and to provide New Ideas for *YOUR* programme. **GRATIS.**

Several new pages of these original ideas are being added to this catalogue each month; we can recommend you to carefully preserve the original seventy page catalogue and insert in the same the new pages, monthly, as published. This will provide you with a complete dictionary of all that is **NEW** in **MAGIC**.

When arranging your new programme this Catalogue will prove of *inestimable Value to You*. It places everything that is novel in conjuring before you in one "Fell Swoop," thus saving you endless time searching; in fact, without this catalogue you can only be hopelessly behind the times.

This **GREAT CATALOGUE** is the first to contain a complete table of the English Coinage, with its equivalent value in American money, and the First English Catalogue to price goods in dollars and cents; also to instruct American Patrons how to order our goods and to their advantage *in re* to cost, pages 18 and 27.

Price of Catalogue, post free, is 1/3. U.S.A. 30 cents.

U.S. Post Stamps and Dollar Notes accepted in payment.

IMPORTANT.—Amount paid for this Catalogue is deducted from first order, customer returning us the coupon (sent with the catalogue) as money.

N.B.—We beg respectfully to intimate that no notice can possibly be taken of applications for this Catalogue, unless the required amount, viz., 1/3, be sent with the application.

STANYON & CO., 76, Solent Road, West Hampstead, London, N.W.

ARTHUR MARGERY, I.S.C.,

Magician,
52, Henry Street, Kennington, S.E.

W. J. ATKINSON,

Magician, Juggler, Chapeaugraphist, &c.,
24, Cobden Street, Dalton-in-Furness.

JACK MIDDLETON, I.S.C.,

Asylum Lodge,
Ryhope.

T. PARRY, I.S.C.,

"Copperfield," Vicars Hill,
Lewisham

D. STEER DUFF, I.S.C.,

188D, Mount Road,
Madras, India.

A. E. JONES, I.S.C.,

2, Swansea Villa, South Street,
Farnborough.

C. VERNON RICHTER, I.S.C.,

"Strathtay," Parkside Street, Malvern,
Victoria, Australia.

J. G. AUSTIN, I.S.C.,

The Nook, New Street, Brighton,
Victoria, Australia.

HERBERT DENBY, I.S.C.,

7, The Grove, Moorhead,
Shipley, Yorks.

W. A. GRISSY, I.S.C.,

1, Worcester Place, Holyoke,
Mass, U.S.A.

MARCEL CORNIERE, I.S.C.,

21, Rue Beranger, Paris.