



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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THE Conjurer Unmasked;

O R,

La MAGIE BLANCHE DÉVOILÉE:

BEING

A CLEAR AND FULL EXPLANATION

OF ALL THE

SURPRIZING PERFORMANCES

Exhibited as well in this

KINGDOM as on the CONTINENT,

By the most eminent and dexterous

PROFESSORS of SLIGHT of HAND,

TOGETHER WITH

Descriptions, Observations, and Directions for the Tricks of the Divining Rod,—Automaton Chefs Player,—Self Performing Organ,—Speaking Figure,—Artificial Serpents,—Mechanical Birds,—Automaton Flute Player,—Transparent Magical Tables, &c. &c.

Translated from the French of

Monfieur DECREMPS.

Heu! quas non nugas, quæ non miracula fingunt,
Ut vulgus fallant opteraque præmia carpant?

L O N D O N :

Printed for, and Sold by, T. DENTON, No. 6, Coventry-Court, Hay-Market; and may be had of H. SETCHEL, King-Street, Covent Garden; H. BROOKES, No. 8, Coventry-Street; and H. TURPIN, No. 104, St. John's-Street, West-Smithfield.

M DCC LXXXV.

[Price Two Shillings and Six Pence.]

The above is a facsimile reproduction of the Frontispiece and Title Page of "The Conjurer Unmasked" a work much sought after by collectors, and one, on account of its rarity, most difficult to obtain. The above is from the collection of our Editor. The book is the one referred to in connection with our biographical sketch of Pinnetti (April, 1903 issue), and was published with the idea of exposing Pinetti's secrets.

Programme of F. Andoe, 1842.

POSITIVELY FOR TWO NIGHTS ONLY,

(Under the immediate Patronage of several families of distinction in the neighbourhood.)

In the Large Room at Mr. Heggibottom's, the George Inn,

NEW MILLS,

Which will be fitted up in a splendid manner for the occasion,

On Friday and Saturday Evenings, May 26th and 27th, 1842.

Mr. F. ANDOE,

THE GREAT

MAGICIAN KING,

PROFESSOR OF NATURAL MAGIC TO HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE.

Respectfully informs the Gentry and Public of this place and its Vicinity that having taken the above Room, for a short time only, he respectfully invites the attention of all persons to witness the performances of the MIGHTY MAGICIAN KING. This great Mysteriesman has nightly performed his extraordinary Feats in all the principal towns in England, Ireland, Scotland and Wales, BEFORE COUNTLESS THOUSANDS, calling into action all his Wonderful Powers of Cabalistic Phenomena and Visible Delusions, which he has exhibited before the elite of the towns he has visited. The sensation caused by his incomprehensible and astonishing Feats is unexampled in the records of ANCIENT OR MODERN NECROMANCY. He will perform his Inconceivable Delusions, Automatic Wonders, Inexpressible Astonishments, Miraculous Changes, and Cabalistic Necromancy, in his MYSTIC HALL OF MAGIC—introducing the whole of his unparalleled and Wonderful Entertainments, at once DEFYING and

CHALLENGING COMPETITION.

THE MAGICIAN KING, for the first time here,

WILL OPEN HIS

MAGIC TEMPLE

OF

CABALISTIC PHENOMENA,

Combining the following Sciences.—

Necromantic Magic,	Galvanic Magic,	Mystical Magic
Chemical Magic,	Hydraulic Magic,	Mechanical Magic,
Natural Magic,	Mathematical Magic,	Magnetic Magic,
Philosophical Magic,	Electrical Magic,	

PART FIRST

Will commence with—The

**SAXON GOBLET or the
MAGIC RICE.**

THE CARD OF CADMUS.

THE ROMAN CANDLE.

THE MIRACULOUS WASHING.

THE GNOME WALLET,
Or, Rosicrucian Tributes.

* This CHEF D'ŒUVRE of the mystical science of Legerdemain, must be seen to be credited. I will not attempt to describe this beautiful specimen of magical invention: had I a hundred tongues, all tipped with fire and clothed with eloquence, in speaking of this illusion, it would be only to paint the lily, or to gild refined gold."

The Travelling Sovereigns;

Or, a Visit to the Dentist.

THE BLACK BOTTLE.

This most extraordinary Miracle has caused thousands to exclaim

"The force of Magic can no further go!"

The Wizard, to exhibit this bacchanalian experiment, will invite a gentleman upon the stage; and after several curious illusions, which the gentleman will be desired carefully to observe, will, at the conclusion, request him to take wine; and should the gentleman accede to the request, the Wizard will then play such a feat that will put to the blush the land where

"dark magicians threw their mists
around,
And wise men walked as on enchanted
ground."

JUNCTION & DISJUNCTION!

Or, Feats of the Celestial Emperor's
Immaculate Magician of the
City of Peking.

The first part will conclude with

THE FLYING POSTMAN,

OR THE

BENEFIT OF CHEAP POSTAGE.

PART SECOND.

THE MYSTERIOUS APPEARANCE
OF MRS. POPKINS;

Or, Rum Punch v. Punch's Wife.

The Charmed or Dancing Egg.

Has anything inanimate ever been known to dance? Yes; an Automaton. But what cannot the Wizard accomplish! By his mighty power he will make things inanimate not only move, but will endow them with power to dance a Minuet de la Cour, and a Gavotte, correctly to music. That this is scarcely to be credited is, without doubt, the general belief; but ocular demonstration will prove the fact. To describe this delusion, would be to rob the spectator of the great pleasure invariably experienced in witnessing this incredible feat: suffice it to say, the Egg will dance, a la Madame Celeste, beating time, piano and forte, with the utmost precision.

OPINIONS OF THE PRESS:

"There is a natural eloquence about the whole of Mr. Andoe's performances. Of the movements of the Egg we will say nothing, lest we should be supposed to have caught

the madness which it ridicules so sportively and gracefully. The whole affair is excellent—the Minuet de la Cour, and the Gavotte which follows it, is a splendid piece of deception: how it is accomplished we cannot guess, but will leave to our readers the pleasure of going and discovering—it is possible. The dancing Egg puts us in mind of Florizel's praise to Perdita—

"When you do dance I wish you a wave
Of the sea,
That you might for ever do nothing but
that—
Move still—still so, and own no other
function."

The Travelling Bottles.

THE SECRET CABINET.

THE MYSTIC PEDESTAL,
And Fairy Circle of Corinth.

MOST SPLENDID ILLUSIONS.

FLORA'S GIFTS;

OR, FAIRY TRIBUTES.

The Performance to conclude with the most astonishing and inconceivable
Feat ever witnessed, called

FORTUNATUS'S WISHING HAT.

A Gentleman's Hat is borrowed, and is immediately transformed—and a snow storm of Feathers is produced from it, which fills the stage, and half smothers the individual who submits to the operation.

Admission SIXPENCE. Reserved seats 1s.

Doors to be opened at half-past Seven: the Performance to commence at Eight, and to terminate at about half-past Ten or Eleven o'clock.
Appropriate MUSIC will accompany the Performance.

PERRY, PRINTER, HALL-STREET, GLOSSOP.

Reproduced from the portfolio of Mr. Arthur Margery.

MAGIC.

PUBLISHED ON THE FIRST OF EVERY MONTH

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Original Lessons in Magic.

By ELLIS STANYON.

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

The Miser's Dream (Empire Theatre last month). **Obtaining the Loads.**—The "borrowed" hat is handed up from the orchestra which indicates that it is the property of the performer. Having asked for the hat the performer deliberately takes first "load" from left waistcoat pocket (long pattern coin holder, to hold not less than 24 coins, see list on page 80) and holds it concealed in fingers of left hand. The hat is passed into the left hand (crown downwards) and the "load" is pressed into rim of hat, the rim pinching and holding it between itself and side of hat; or our holder may be suspended in position by means of a couple of small hooks with which it is provided. The hat is now passed from hand to hand, and is finally stood on table (crown down) with "load" under rim. Performer rolls up sleeves, then picks up the hat with right hand transferring it to the left hand, crown down, and with "load" in left hand. While retaining the "load" in the left hand, the performer,

with the right hand gives the hat a turn towards himself to bring it crown up and grasps the opposite rim with the left hand, thus bringing the coins into the proper position (inside hat) for the "money catching" trick.

Having disposed of the first "load" the performer remarks "many people think I take these coins from my pocket," and suiting the action to the word he thrusts the *right hand* into the trousers pocket and palms a single coin. Then, pausing, the while transferring the hat to the right hand, he continues "Ah! I see!! You mean the other pocket, this one!!" thrusts hand into left pocket, brings out load, passes hat back into left hand, and continues to catch coins from air starting with the one secretly palmed from right trousers pocket. For an explanation of the complete act see our "New Coin Tricks." (1st Series).

Palming Cards with Fingers Open.—This is of considerable value in connection with the Reverse and Continuous palm. For instance, when having vanished the card on to the back of the hand—(see our "New Card Tricks" (1st Series) the *reverse* is made to bring the card to the front palm and the back of the hand to face audience. We will suppose that you now require to show that you have nothing between the fingers—to do this you proceed as follows:—

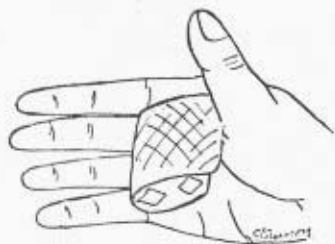


FIG. 11.

both fingers and thumb may be spread wide apart as shown in Fig. 11. By reversing the process the card is replaced in the *front* palm and the *reverse* again made to place card on back of hand and to present the empty palm to audience.

The diagram is of course arranged to explain the procedure—in practice, and while the card is in the position shown, the back of the hand only is seen.

In the case of five or six cards the same effect is the better obtained without having recourse to bending the cards in any way. In this latter case the extreme corner only of the packet of cards, the corner nearest the thumb, is gripped in the fleshy portion of the hand between the base of the thumb and the side of the hand at the base of the forefinger. This will throw the end of the cards, originally at finger tips, almost at a right angle with palm of hand, and thus by studying the position in which to hold the hand the fingers may be displayed wide apart.

I use both of these sleights in my own entertainment.

The Electric Chair.—The effect of this excellent trick is as follows.—Any gentleman from audience is requested to sit down on a chair (the chair is of the most ordinary description), but on doing so he immediately jumps up terrified, receiving (apparently) a violent shock of electricity. This can be repeated as often as desired.

The Secret.—You place your hands on the shoulders

of your victim as if assisting him in taking his seat; this gives you the opportunity of whispering in his ear the words "jump up quick." Entering at once into the spirit of the thing, he readily complies with your request and roars of laughter ensue. You again catch hold of him and appear to experience difficulty in getting him to sit down again. Having *audibly* assured him however, that all is now safe, you once more sit him down and as you do so whisper "do it again." He now thoroughly understands his part and the roars of laughter which greet his efforts encourage him to play the part all the time, alone, and with improved dramatic effect.

I have seen this trick performed several times by eminent conjurers and always with the greatest success; its secret is known to but few and has never, to my knowledge, been described in any book or magazine on conjuring.

BITS FROM BIRMINGHAM.

By "LI HUNG."

Carl Hertz has been mystifying audiences at the "Gaiety" during the past month. His programme consisted of a watch trick, in which a borrowed watch is dropped into a paper cone, made in front of the audience (see catalogue, No. 1968). The watch is afterwards found in a nest of boxes tied to the neck of the long-suffering "Brer Rabbit." The usual trap table is used with the boxes, being brought on by an assistant. A little subterfuge which is used to account for the introduction of the table, may be of use to readers. As the nest is opened and box after box is brought out the performer hands them to a (genuine) member of the audience who is assisting on the stage. Suddenly becoming aware that the assistant is loaded to breaking point, the performer apologises and calls for a table to place the empty boxes upon. When it is brought, however, he changes his mind and instructs the "super" to take them out of the way.

The borrowed watch is taken back to its owner and the rabbit, held by the neck, is suddenly seen to multiply into two. This effect is as follows:—On passing up the run-down after having taken back the watch, the performer obtains the second rabbit from the right profonds and putting the two together, grips them by the neck and hind legs. As the rabbits are exactly alike in colour, the fact that there are two instead of one is not apparent. Of course, the side of the rabbit is toward the audience. Releasing the hind legs, the "bunnies" at once begin to kick, and the second one is disclosed. The illusion is distinctly good. They are then placed upon a table and rubbed together. No. 1 disappears through a trap and the other is brought to the front of the stage, the two having been apparently rubbed into one again. Once more returning to the table, the survivor is tossed into the air twice, and then dropped on the servante amid the flash and report of a pistol. Altogether, a very exciting time—for the rabbits. The disappearing birdcage is also introduced (Catalogue No. 2220). The programme concludes with an aerial suspension act by "Iris, the Mystic Lady," a hoop being passed completely across the body while raised in air.

HAND SHADOWS.



The Jockey.—Mr. Stanyon's method of making this figure without the aid of accessories. Actions on sheet—horse galloping, jockey whipping horse, "going at full speed."

For other practical professional ideas in Hand Shadows see back Nos. of this paper; see also "Hand Shadows" by Stanyon, sent from this office post free for 7 stamps.

Explanatory Programmes.

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

COMEDY JUGGLING.

During last month Tom Hearn, who styles himself "the laziest juggler on earth," gave, at the Palace Theatre a very original show of comedy juggling. Stage set as a bedroom, and when curtain goes up, performer is seen in bed playing the part of the sluggard. Alarm clock rings on table and performer reaches out of bed for a stick with which clock is forthwith knocked off table. Gets up with counterpane held in front of himself, walks round and gets back into bed again. Gets up (dressed in Pyjamas) and lights candle, walks about in Pyjamas and drinks out of large wash jug. Throws jug in air, and turning round attempts to catch jug, but it falls and is smashed to pieces—and the same fate is meted out to the wash-hand basin. Placing candle in position in front of towel horse he "takes off" Chassino who makes "hand shadows" with his feet, and who appears just in front of him (see Chassino programme in our last issue.) Runs to cupboard in washstand, but door sticks, gets excited, and appears in a hurry—suddenly door opens, and he reaches inside and brings out—no! wait a minute—only one shoe which he puts on one foot; this bit of business convulses the house.

Next follows a burlesque on Sandow's home course of physical culture, all apparatus being diminutive and all exercises done in the laziest manner possible, finally he falls *exhausted* on bed. Next rings a bell, goes out and brings on his own breakfast. Snuffs candle with bell. Juggles dexterously with cups, teapot, etc., and gets his hand fixed in a cup, as he cannot get hand out smashes cup with a hammer, then discovers he has cut off half of one of his fingers; (finger bent at middle joint) finds portion of finger and sticks it on again.

Spins top hat round finger and other movements, finally *rolling* hat along arm on to head.

Throws a large china vase, containing a tree 4 ft. high, in the air, turns round and endeavours to catch vase but it is smashed to pieces and performer falls over tree; and continues every now and then to fall over this tree.

Next follows an imaginary act of going down into the cellar by lifting a flap on stage; done by a gradual stooping behind flap—and back again.

Juggles with a plate, various movements on hand.

Juggles foil and two apples, throws one apple to audience who throw it back and he burlesques catching it on point of foil—really misses it and quickly sticks on the other apple all the time in the hand. Gets the apple he missed and does it again.

Juggles three apples and catches one on fork held in mouth. Throws one to audience (a confederate who changes it for a hollow one) who throws it back thinking he will catch it on fork; it hits him on the head and smashes to pieces and he falls apparently dead on stage, finally crawling back into bed. Afterwards shows tight, gets muscle up (indiarubber ball) and fires a revolver. Works a rattle, breaks a chain, lifts a heavy (apparently weight and throws it away (rubber).

A large ball comes on stage and chases performer around, dodging him, etc., this is, apparently, on a thread or wire, it suddenly disappears and performer gets wild and fetches a hammer to hit someone.

Balances a large lamp on his forehead (audience say "surely he will not break a beautiful thing like that"), the lamp falls—no! it does not break although it falls head first, *i.e.* on the glass chimney—it is a beautiful imitation of china and glass made of Indiarubber.

Juggles three hoops in front of himself, skilfully (*à la* Everhart) then plays the three hoops off at one wing and you see them enter at another, but the burlesque of this latter trick is apparent when some five or six hoops make their appearance as against the three. The hoops do not stop at five or six as myriads now make their appearance from every opening—performer gets dazed and bewildered, and as a last resource rushes back into bed covering himself completely with the bed clothes; and well he does this for a shower of some fifty hoops, (the cheap light wooden variety) seemingly hundreds, fall from "flies" and smother him; and these are followed by a second and still larger shower of hoops as curtain falls.

Performer, in response to a well merited encore comes out in front of curtain with his head and limbs tied up in bandages and the next "turn" wonders when, if ever, he will get a chance.

TRICKS WITH EGGS.

BY ELLIS STANYON.

CHAPTER I.—EQUILIBRIUM. (*Continued*).

To Balance an Egg in any Position.—First blow out its contents, and then, but not until the interior is thoroughly dry, pour fine sand into the empty shell until it is about a quarter full.

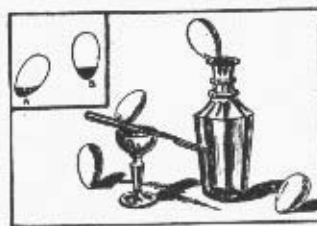


FIG. 1.

Finally cover the holes in the shell with white wax so as to prevent anyone from noticing that it has been tampered with. The egg can then be placed in any position as shown in Fig. 1. It is, however, always necessary to shake it a little so that the sand

may roll to the required position, as only thus can the proper equilibrium be maintained.

Egg Card and Wand.—I have arranged a new Combination juggling wand (see Fig. 2) by means of which several effectual additions are made to an old trick. For instance an egg may be balanced on and caused to roll from one end of the wand to the other (see "A" in the Fig.) the egg may also be balanced on the wand as shown at "C"; also a Card, and the same card surmounted by an Egg as at "B," further, the egg may be balanced on one end of the same wand, the wand in turn being balanced on the nose or chin (see "D" in the Fig.)

The illustration pretty clearly explains the construction of the apparatus. The wand is 20 in. long, $\frac{3}{4}$ in. thick, and contains a groove, deep and wide enough to steady the egg, running throughout its entire length, as seen at "A" in the Fig.; it is further provided with a pin (for holding the Egg) and a small hole (for holding the Card) "B" and "C" in the Figure. One end of the wand is made concave for holding the Egg as at "D." The Card is composed of two Cards glued together with a steel wire running through them diagonally. The egg is a wooden one, enamelled white, and provided with a hole in the

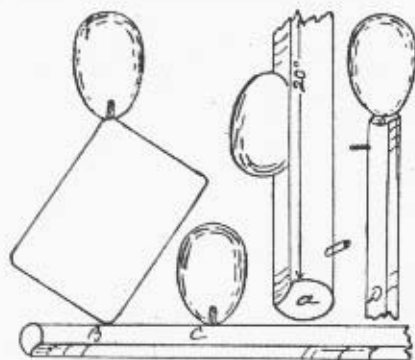


FIG. 2.

small end to fit the wire of Card or the pin on the wand. The wand is painted black. With the exception of the final balance on chin, the whole thing is absurdly simple; it is nevertheless very effective in the hands of an entertainer, and most suitable for an audience of young

children. I am acquainted with several Conjurers, clever entertainers, who always refuse to work for children. It is only a question of the selection of suitable tricks, where a child cannot be expected to appreciate terse Sleight of Hand feats, he will (I speak from experience) dance with delight at the exhibition of such tricks as the above.

A BIBLIOGRAPHY OF CONJURING.

Compiled with Notes by Ellis Stanyon.

Able assisted by Mr. Arthur Margery.

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—The Art of Magic. London (Theatre of Mystery, Egyptian Hall, Piccadilly) 1865. 8vo. pamphlet, 32 pp. Contains about 20 parlor tricks, various press notices, advice to amateurs, chapter on "Indian Magic" and a portrait of Stodare.

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SOUTH AFRICAN NOTES.

Our winter season has now fairly started and certainly "Magic" has, this year, come well to the fore. In my last "Notes" I referred to Allan Shaw's visit. He has been followed, at the Good Hope Theatre, by the well known Mr. George Stillwell, the American Handkerchief Manipulator, who is visiting Capetown with the Empire Johannesburg Coy. Their season lasts only a fortnight. At the end of their first week the "Ideal American Musical Comedy Coy." arrived here direct from New York with an immense array of talent, amongst which appears the name of De Villiers, the far famed French illusionist and anti-spiritualistic magician. They open at the Metropolitan Hall, Capetown, all our theatres being engaged. At the Opera House we have Leonard Raynes' Dramatic Coy. to be followed by a company headed by Mr. Fred Bartlett in "The Arabian Nights," while the "Royal Australian Comic Opera Coy." will follow the Empire Coy. at the Good Hope Theatre, and further, we have Frank Fillis with his popular Circus on our Grand Parade. In addition, all the smaller "halls" are constantly occupied by our local amateur Cos.

I have recently had three visits from Mr. Ernest Andersen, conjurer, who is busy arranging finishing touches to his programme. He is engaged to appear at the New Somerset Hospital, at an entertainment for the inmates—which show will open his season. He is a neat manipulator; his working of the Chinese Rings is very finished and perfectly deceptive.

Bert Cooper, the "down-to-date" magician and shadowist has also paid me a couple of visits. He remains very enthusiastic.

Prof. Malvern, conjurer and ventriloquist, is also busy. His programme is well up-to-date. He is always on the look-out for the "latest" and has recently acquired some new "moves."

My "den" was, a few days ago, honoured by a visit from Messrs. George Stillwell, De Villiers and Malvern—all together. They turned up about half an hour after Bert Cooper had left me, which just saved the situation, a triple "visitation" being about as much as I had been educated up to. We have had a "triple alliance" even here, but had we reached a "quadruple" and in my den! Well, I really do not think the walls would have stood it. It, however, gives me pleasure to bear testimony to the cordiality and "good-fellowship" bearing of my visitors. Altho' we have never seen each other before, we were in five minutes all thoroughly at home—"lost to the world"—in the absorbing interest of comparing experiences, and very soon literally surrounded with the prized paraphernalia of our profession, and the subsequent evolutions of billiard balls, cards, coins, handkerchiefs, &c., &c., only a conjurer can imagine.

"Stillwell's Handkerchief Manipulation" is certainly an "art" and to my thinking, has an advantage over other special "acts," such as coins and Cards, viz: that the various bright colours of the silk squares and flags render it so pretty and interesting. The "Handkerchief King" was kind enough to show me many of his special moves for vanish and recovery, change, &c., and it gave me the greatest pleasure to note the originality of these. His manipulation is very neat and graceful. He also convinced me that he had not neglected the working of other objects, such as cards, coins, balls, &c. His presentation of his "act" is very finished. Scenery "great" and very appropriate.

Mr. De Villiers has not started to work yet, his Coy. open tomorrow eve, and I will send you an account of same next month. I may, however, say that he has told me enough to assure me that there is a treat in store for lovers of conjuring out here (and there are many). Most of your readers will know this magician, as he was at the Crystal Palace for 26 weeks. He is a most pleasant companion. His cordial and courteous bearing is a sure passport to success, and I confidently predict his becoming a favourite with the public here. His act is so entirely different in style from that of either Allan Shaw's or Stillwell's, that it is sure of a welcome and will enhance the standing of conjuring, as showing how illimitable the powers and fields of magic are. He showed me quite a few ideas of his, which quite satisfied me as to his great abilities; and also proved him a most painstaking and finished manipulator. No detail is too small for his careful study. What a blessing it would be if all conjurers (especially amateurs) would learn the necessity of studying details.

The seven hours I spent in the company of these welcome and distinguished visitors, are the shortest I remember. 'Tis a fact, "there is magic in magic."

T. HAYES, *Magician.*

Correspondence.

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

Bloemfontein, O. R. S., South Africa

TO THE EDITOR,

Just a line to remind you that I am still alive and "manipulating the silks," in a country that is about as suitable to magic as a pair of skates would be to a fish. Still I had a very successful 4 weeks engagement in Johannesburg, with the Empire Co. (we being the first Vaudeville Co. in Africa since war was declared) and am now just starting on the last week of a pleasant stay in Bloemfontein.

Our show opens in Capetown for two weeks and then my original engagement with the Empire Co. is finished, but not my stay in Africa. On May 11th I leave Capetown for a tour of seven months with "Nelson's New Century Co." Our prospective stopping place is Cairo, Egypt so you can see I'm in for quite a time (good or bad I am unable to say at present.)

Have only met two magicians since I have been down here, Prof. Anthony who calls himself the Royal Magician (I believe its because he once played for the Governor of the Cape Colony) and poor old "Christo," who left England about 6 months ago for his health. He is in a bad way but manages to make a very good living by giving private shows. Have heard very good reports of Allen Shaw but have not had the pleasure of getting within speaking distance.

By the way the back hand pass with the cards is almost as common here as it is in England. The only way I can account for it is that the "Lommies" have given it away. You won't believe it, but I saw a Kafir boy doing it!! I've cut it out here.

You will hear from me again soon.

Yours very truly,

GEO. STILLWELL.

Items of Interest.

SPONTANEOUS COMBUSTION.—Damp lamp-black will ignite from the sun's rays. The same can be said of cotton waste moist with lard or animal oil. Lampblack and a little oil or water will, under certain conditions, ignite spontaneously. Nitric acid and charcoal create spontaneous combustion. New printers' ink on paper, when in contact with a hot steam pipe, will ignite quickly. Boiled linseed oil and turpentine in equal parts on cotton waste will ignite in a few hours under a mild heat, and will in time create enough heat to ignite spontaneously. Iron and steel filings and turnings when mixed with oil will ignite spontaneously after becoming damp. Water poured on a small piece of Sodium covered with Sulphuric Acid, will produce a flame and a slight explosion. Two parts water and one part Ether poured on a small piece of potassium (size of a pea) will produce a flame a foot to eighteen inches high; the potassium burns in contact with water and sets the Ether on fire; this is the mixture used in the latest and most approved Fire Bowl of the Conjurers.

A PECULIAR NUMBER.—The number 142,857 is quite peculiar, and forms the basis of many seemingly marvelous number tricks.

$$142,857 \times 1 = 142,857.$$

$$142,857 \times 2 = 285,714.$$

$$142,857 \times 3 = 428,571.$$

$$142,857 \times 4 = 571,428.$$

$$142,857 \times 5 = 714,285.$$

$$142,857 \times 6 = 857,142.$$

$$142,857 \times 7 = 999,999.$$

$$142,857 \times 8 = 1,142,856.$$

It will be noticed that the products down to that by 7 consist of the figures of the number 142,857 in regular order, but beginning at different places. The product by 7, consists of 9's only. The product by 8 is the product by 1, diminished by 1 and with 1 prefixed. The products by 9, 10, 11, 12, 13 are made from the products by 2, 3, 4, 5, 6 in the same way as the product by 8.

$$142,857 \times 14 = 1,999,998.$$

The products by 15, 16, 17, 18, 19, 20, are gotten from the products by 1, 2, 3, 4, 5, 6, by subtracting 2 and prefixing 2.

For example—

$$142,857 \times 19 = 2,714,283.$$

The product by 5 is 714,285. When 2 is subtracted and prefixed this becomes 2,714,283. The reader will readily see how this peculiarity extends to the products by all numbers.

In general to multiply any number by 142,857, divide the number by 7, and from that number among the products of 142,857 by 1, 2, 3, 4, 5, 6, 7, corresponding to the remainder subtract the number of 7's and also prefix the number of 7's.

Illustration:—Multiply 635,485 by 142,857.

$635,485 \div 7 = 90,783$, with remainder 4. The remainder 4 corresponds to 571,428.

$$571,428 - 90,783 = 480,645.$$

To this remainder prefix 90,783, and the product 90,783,480,645 appears.

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