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## ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

### REMARKABLE HANDKERCHIEF METAMORPHOSIS.

(Continued from page 70.)

**Evolution of Three Coloured Handkerchiefs from Three White Ones.**—The performer shows three white handkerchiefs, all separate and without preparation. Taking these together, by the corners, in the finger tips of either hand, he gives them a shake when they instantly change to three coloured handkerchiefs, all of which may be separated and shown for examination.

**Explanation.**—The principle, again, is exactly similar to that employed in the two tricks already described (see Fig. 3), "C" being a double handkerchief (bag), say blue with a red, also a yellow handkerchief tied to the catgut loop "A" at the corner.

At the outset the double blue handkerchief contains the three white ones, and, to prepare for the trick, these are removed and laid aside for the moment. The three coloured handkerchiefs are then rolled up together into the smallest possible compass, in which condition they are secured by forcing back the ring "E" over the lot, exactly as in the case where a white handkerchief is changed to a red one (see page 69.)

The three white handkerchiefs are then tied to a silk tag as shown at "B" in Fig. 3. and the catgut loop "A" is passed over the fingers. To produce the change it now only remains to push the ring off the ball of coloured handkerchiefs (concealed in the hand) and give the whole a shake, when the double blue handkerchief, by virtue of the heavy ring, falls down over and conceals the white ones; at the same time the red and yellow handkerchiefs are displayed hanging alongside the blue one.

If desired, the clip already referred to may be employed in place of the silk tag for the purpose of fixing the white handkerchiefs inside the double one.

It also occurs to me as I write that a good plan would be to have the three white handkerchiefs permanently sewn to the clip, which would then make good contact with a silk tag sewn inside the double handkerchief.

**Variation.**—It follows that the method is also suitable for changing three coloured handkerchiefs to three

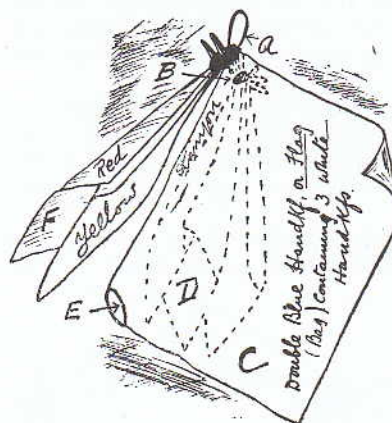


FIG. 3.

flags of different nations.

**Triple Handkerchief Change to Three Flags.**—The performer openly ties three handkerchiefs, of different colours, together by their corners, then taking the free end of one of them, say in the left hand, he gives them a shake, then strokes them down several times with the right hand in which there is nothing concealed. Suddenly, in the twinkling of an eye, the three handkerchiefs are seen to change to three flags of different nations. (See Fig. 4.)

**Explanation.**—The performer ties together, by their corners, a red, a white, and a blue silk handkerchief, the corners of the blue and white being tied to the corner of the red as seen in Fig. 5. Having displayed the silks, by holding the corners marked "H," one in each hand, and satisfying the spectators that they (the corners) are actually tied together, the performer drops the corner from the left hand, retaining the opposite corner in the right hand and drawing the whole of the handkerchiefs through the closed left hand. As the handkerchiefs are drawn through the left hand they are seen to change



respectively into the Union Jack, the Stars and Stripes, and the Japanese Flag.

The red handkerchief is really a bag, formed by sewing two red silk squares together all round their edges with the exception of the corner "X" in which a small metal ring, about 1 in. in diameter, is sewn as seen in Fig. 5. This bag is, further, lined (all over the inside) with the Union Jack flag. It also contains the other two flags (see the Fig.), their corners being attached to its own

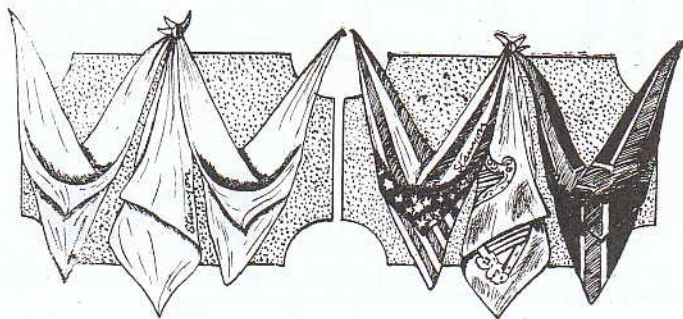


FIG. 4.

corner opposite (diagonally) to the corner which contains the metal ring and through which the opposite corners of the two flags will be seen protruding. The corners of the two flags protruding from the red handkerchief should be tipped with red silk for obvious reasons; although this precaution may not be considered necessary by the experienced performer.

In working, the blue and white handkerchiefs are placed side by side (diagonally) and their two corners tied to the corner of the red handkerchief as shown in Fig. 5; or the three may have been previously tied together in readiness for the trick.

The action of drawing the handkerchiefs through the hand does the trick, all that is necessary being for the

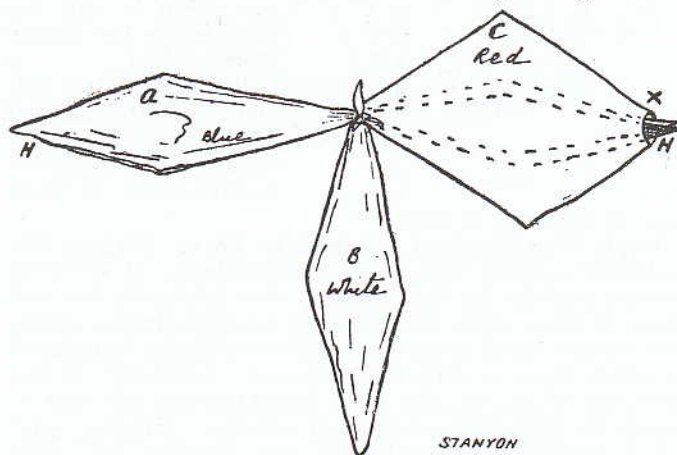


FIG. 5.

right hand to grasp tightly the corners of the two flags, protruding from the ring of the red handkerchief, while the left hand holds the ring firmly; the result being that the two flags are pulled out of the red handkerchief which, in turn, is turned completely inside out covering the blue and white handkerchiefs and itself changing to the Union Jack.

When the change is complete the performer should drop one of the flags (from the right hand) that the three may be displayed after the manner shown in Fig. 5.

**Evolution of a Snake from Three Pocket Handkerchiefs.**—The performer shows three silk handkerchiefs of different colours, all without preparation. Taking these together by the corners, in the finger tips of either hand, he gives the mystic command "go," when, like a flash of lightning, the silks are seen to change into a huge wriggling snake, which jumps off his hand on to the floor of the stage (see Fig. 6). This produces a most sensational effect, and on this account, and for the reason that the trick may be worked at any moment without previous preparation, I can highly recommend it.

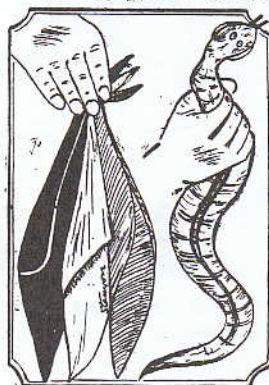


FIG. 6.

*Explanation.*—The snake consists of a spiral wire spring some two feet in length, shaped and tapered in imitation of the body of a snake and covered with material painted in imitation of its natural skin.

Inside the head at "A" Fig. 7, is soldered a wire "A B," provided with a loop "B," and to which the three handkerchiefs are tied by the corners.

To prepare for working the trick, the fingers are inserted in an aperture, made in the tail end of the snake, and the three handkerchiefs are withdrawn to their full extent; this causes the spring to close up as shown in Fig. 7, and in which position it must be secured in a manner that it may be readily released at the required moment.

The handkerchiefs may either be tied permanently to the loop "B," or they may be made detachable by means of the clip after the manner already described. The mechanical operation is practically the same as that where a white handkerchief is changed to a coloured one (see page 69), the only difference being that, in this case, three handkerchiefs are changed to a snake.

The performer takes up the three handkerchiefs, the snake being hidden in the same hand. Then, having called attention to the silks, he gives them a shake, at the same time releasing the snake which, expanding, covers up the silks and jumps out of his hand, thus creating the effect of the appearance of a live reptile.

N.B.—The metal loop "B" is sometimes screwed into a piece of wood tied in the tail end of the snake—I think this method the best. To set the apparatus for use, the handkerchiefs are pulled out of the mouth, when a piece of wire, attached to the tail end, is passed through the loop, keeping all in position. Just prior to the "change," the wire is secretly withdrawn from the loop.

A funny element is introduced in conclusion, by the performer's assistant "coming on" with a pepper box, peppering the reptile and afterwards sweeping it up with a dustpan and brush.

(To be continued.)



FIG. 7.

#### ALL MEAT.

I should like to express how much I appreciate your "Dictionary of Magical Effects"—it is all meat. Yours etc., GEORGE SARRATT, Manor Park, E.



## "MAGIC."—Features in Volume XIV.

*October, 1913.*—Visible Water to Ink Change and Vice Versa; Ink and Tea Change Places; Wine or Water—Which?; Kellars's Masterpiece; Table of Contents, Vol. 13; Dictionary of Magical Effects—Section 41 Special Printed Cards, 28 tricks explained, etc.

*November, 1913.*—Endless Colour Change with Handkerchiefs; Matchboxes and Travelling Handkerchiefs (three Methods); Dictionary of Magical Effects—Special Printed Cards, 17 tricks.

*December, 1913.*—The Acrobatic Cards in Frame (Selbit) and Variations; Dictionary of Magical Effects—Section 42, Mechanical and Other Prepared Cards, 20 tricks; Table of Completed Sections of Dictionary; Lists of Second Hand Conjuring Apparatus, Books and Magazines, all as new, at about Half Price; Alphabetical List of New Books on Magic, etc.

*January, 1914.*—Coin Rising from a Glass of Beer, new method; Passing Coin from One Hand to the Other; Coin Disappears from Between the Hands; Passing Coin Through Hat; Table of Contents of Vol. 13, "Magic"; Dictionary of Magical Effects—19 tricks, with Mechanical and Other Prepared Cards.

*February, 1914.*—The Torn and Restored Paper Ribbon—seven methods, showing everything known re the trick; Dictionary of Magical Effects—32 tricks, with Mechanical and other Prepared Cards; List of Prepared Cards, etc.

*March, 1914.*—Passe Passe Handkerchiefs and Crystal Glass Vases; Improved 20th Century Handkerchiefs (Sewell); Table of Contents of Volume 13, "Magic"; Dictionary of Magical Effects—13 tricks, with Prepared Cards, and Section 43 Forcing Packs and Tricks with same (13), etc.

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BY ELLIS STANYON.

### SECTION XLIII.

#### "FORCING" PACKS AND TRICKS WITH SAME.

27.—The "Key" Card Forcing and Self-Shifting Pack.—With the aid of a tiny clip pressed on to the "inner" end of any card in the pack, any number of cards may be "forced" and, when returned, may be brought to the top of the pack; all this may be done at close quarters and without skill of any kind.

The clip is made by folding in half a strip of thin spring brass measuring  $\frac{1}{2}$  by  $\frac{1}{8}$  of an inch, then bending down the folded end a little so that the card may not be pressed right into the clip, *i.e.*, that the latter may project slightly from the end of the card to come in contact with the thumb in the act of "cutting" the pack.

The card with clip may be placed face downwards on a small tray, alongside the pack. Pack is then handed for examination and three persons are each invited to choose one card. The performer meanwhile turns the top of the tray away from the spectators that the loose card with the clip, kept from falling by pressure with the tip of the thumb, may not be observed. Then, while the cards are being noted, he takes the pack and forthwith drops it on the tray *on the top of the loose card*. He then "cuts" the pack, thus bringing the "key" card to the centre. He then removes the pack from the tray, placing the latter aside. Then, approaching the person who drew the *third* card, he "cuts" the pack at the "key" for the reception of the chosen card, and which is therefore replaced on the lower half, *i.e.*, under the "key" when the pack is closed up. The pack is now "cut" to bring the "key" card to the bottom and the chosen one to the top. Cutting the pack again, while apparently hopelessly mixing the chosen card with the rest, really brings it back again to the centre, or about, *and still under the "key."*

The second chosen card is now replaced in like manner, the result being that it is put on the top of that first returned to the pack. More cutting for the purpose (apparently) of mixing up the cards after which the last card is replaced in like manner, *i.e.*, on the top of the other two chosen cards.

The pack may now be "cut" (not shuffled) to any extent and if the final "cut" leave the "key" at the bottom, the three chosen cards will be found on the top, *always in the same order*. The little clip is then secretly dislodged from the bottom card and there is nothing left to tell the tale.

From the above description it will be understood that the "cut" is to be made at the "key" card alternately; this, however, is not imperative, it may be made anywhere and as often as desired yet it will always be found that whenever the "key" card is at the bottom, the three chosen ones will be on the top, and always in the order in which they were replaced in the pack.

The "Waterfall" Shuffle.—Once the chosen cards are on the top, the pack may be genuinely shuffled, employing what is known as the "Waterfall" shuffle, *i.e.*, where the pack is divided into two portions held, one in each hand, with the thumb at one end and the fingers at the other. The cards are then allowed to spring from the thumbs in such a manner that the two halves are interleaved, the "key" card, of course, being directed to the bottom, and the chosen ones on to the top. The pack is then squared up.

If desired, the "cutting" may be omitted, the pack being divided at the "key" card and the shuffle executed forthwith.

Dispensing with the "Key."—It will be found that the same effects may be obtained by simply bending down, sharply, the left hand corner of the bottom card, at the innermost end of the pack; this may be done after the cards have been shuffled by the audience, and whilst the one chosen is being inspected. The bent card then becomes the "key," and when "cut" to the centre forms a hiatus (not readily obliterated by squeezing the cards together) at which the pack may be readily cut for the insertion of the chosen card—and to bring same to top as already described.

"Bridging."—(Section 35, No. 35). Bridging the upper half of the pack, lengthwise, and having a card freely chosen from the lower half, will be found to answer a similar purpose. The effect of the "bridge" is obliterated by the "Waterfall" shuffle, which is fully explained with illustrations in my No 5 Serial, "New Card Tricks" (First Series).

To Force any Two Cards.—Place them under the "key" card. "Cut" the pack as often as desired, at the "key" or otherwise. Finally, ask someone to take a card, opening the pack, apparently in the most haphazard manner, but in reality at the "key," when

the person will naturally take the top card of the bottom portion, *i.e.*, one of those to be "forced." And likewise for the second card.

N.B.—The "key" card was formerly made by splitting one end and gluing therein, under pressure, a tiny piece of thin card, celluloid or metal, leaving a portion projecting as required; the disadvantage of this method was that any card could not be employed. Really, the "key" card is nothing more than an improvement on the old-time "long" card, and with which the same results may be obtained; some of the results above described, however, do not appear to have been realized prior to the introduction of the "key" card.

The idea may be used to great advantage in connection with "Card Rising" or any trick in which chosen cards must be brought to the top of pack. See my No. 21 Serial "New Card Tricks" (Fourth Series).

28.—Three Persons Select Same Card.—Done with the "key" card, No. 27. The same card is forced on three different persons in succession, each being requested not to let anyone else see his card—of course. The performer then selects a card at random (?) saying he will change it into the card drawn by the first person—since he holds the actual card, this is not a difficult matter. Card is replaced on top, and number of cards, say seven, secretly shuffled on top of it. The second person's card is then found at No. 8, as predicted by the performer, and is replaced on top and pack shuffled to leave it on top.

The performer now asks each of the persons, at the word "Three" to call out the name of his card, when the one called for in the loudest tones will instantly appear on the top of pack. The signal is given, and each person, of course, simply yells out the name of his card. The yells, and the discovery that each has drawn the same card, adds an excruciatingly funny element to the trick.

29.—Chosen Card Dropped at given Signal.—Done with the "Key" Card No. 27.—"Cut" to bring the "Key" card, with chosen one under it, somewhere near the top of pack. Now drop cards, few at a time, from bottom of pack, to make several heaps, having requested someone to call "Stop" when desired. When the signal is given, drop all cards under the "Key." Should your stock run out before the signal is given, pick up some more cards from the table.

30.—"Lanigiro Forcing Pack."—Consists of twenty-six pairs of cards, top card of each pair "short," *i.e.*, identical with "Mene-Tekel" No. 13, hence, possibly, the reason for disguising its name ("Original") by spelling it backwards.

31.—"Machiavellian" Forcing Pack.—Identical with one or other of the "long" and "short" arrangements already described.

32.—"Anstro" Forcing Deck.—"Deck" is an American term for "Pack." A double forcing pack, every alternate card being "short"; upper half forcing, say ten of spades and the lower half six of diamonds. Manipulation as already explained in previous numbers.

Suggested Effect.—"A" draws a card from top portion and having noted it, replaces it in same position. "B" draws one from the bottom portion and replaces it in same position. The parties are then invited to make a further selection, when "A" draws "B's" card and *vice versa*.

33.—"Monte Cristo" Forcing Pack.—Consists of 37 spot cards only, *i.e.*, there are no picture cards. Printed from special plates, one-half of the face side of each card representing the five of diamonds, and the other half an indifferent card—with the exception of the bottom card which is of the ordinary description, say the eight of hearts.

"Ruffling" the pack at the one end shows all different cards. Presenting the opposite end and asking a person to raise and take a peep at the undermost card forces the five of diamonds.

Suggested Effects.—(1). Thought Reading. (2). To hand a person a sealed envelope containing the prediction, "You will look at the five of diamonds." Then to hand him the pack to turn up a corner to any depth and peep at a card. (The faked end of pack to be secured with a rubber band).

Published by H. Hardin & Co., New Haven, Conn., U.S.A.

34.—Master Mystery Forcing Pack.—Consists of three banks of cards divided by two "long" cards. First bank:—Every alternate card is a six of hearts—others indifferent—last card, a six of hearts, is "long." Second bank:—Consists of six pairs of



cards—king of hearts and eight of diamonds. Third bank:—Top card (long) and every alternate one a three of spades—others indifferent. Thus, the third bank is like the first with the exception that it contains a different forcing card.

With the exception of the two "long" cards separating the banks, and which might be omitted, the pack is of the most ordinary description, *i.e.*, there are no "short" or cornered cards. But in the dark blue scroll work of the border of the design on the back of each card, in the centre of each end, there is a white spot about the size of a pins' head. And in the centre of this white spot, on every forcing card, there is a smaller spot made with black ink.

Thus, when a person "cuts" the pack, if a black spot appears, he is asked to look at that card, if the spot is absent, to look at the bottom card of the upper portion. By the position of the "cut," whether in the first, second or third part, you will know what card is chosen.

**To Produce a Card at Any Number.**—A person looks at a spot card, six of hearts, in the first half of pack, which is then squared up and "ruffled." He is then asked at what number, say from one to ten, he would like his card to appear. Then, no matter what *odd* number be mentioned, the card is already there—if an even number be mentioned, deal the *first* card from the bottom or secretly slip it to the top, when the trick must be equally successful.

**Knife Thrust Between Two Chosen Cards.**—Force one of the pairs from the centre of the pack, leaving them in the same position then wrap the pack in paper. Thrust knife through paper into side of pack, somewhere near the centre, and it must, of course, be found between the two chosen cards.

N.B.—A card may be forced by inserting a knife in one end of pack as the latter is ruffled for the purpose. If the card *below* the knife is marked with a spot, you ask the person to look at it; if it is plain, ask him to look at the one above the knife.

This pack makes an excellent Triple or Quadruple Forcing Pack. See also No. 19.

**35.—Sextuple Forcing Pack.**—Whilst writing the above, it occurred to me that an arrangement might be equally well made to Force six different cards. The pack to be divided into three banks of sixteen cards each, each bank to consist of eight like *pairs* of cards, the pairs in each bank to be different.

The pack will then consist of but six different cards, the names of which and their positions may be readily borne in mind. The bottom card of each pair bears a secret mark as described in No. 34 above. Thus it cannot be said to be a difficult matter to force the two cards from either portion and to know which one is taken on each occasion.

The two "long" cards may be introduced to separate the banks as described in No. 34.

**36.—Packed Wrapped in Paper and Knife Passed Between Two Chosen Cards.**—Two cards forced from Double Forcing Pack (No. 16) which is then changed for another made up of twenty-six like pairs of cards, *i.e.*, each pair corresponds in suit and value to the chosen cards. The rest explains itself. See also No. 34, fifth par.

If desired, the two cards may be forced by sleight of hand from an ordinary pack. The pack may be changed by placing it on the *servante* at rear of table, say with right hand, the left hand at the same time picking up the piece of paper with the *second pack under it*.

N.B.—Twenty-six pairs of cards with pack of "Steamboats" to match, may be obtained from the Office of MAGIC, post free for 2s. 9d.

## SECTION XLIV.

### BESAUTÉ (STRIPPER) AND CORNERED PACKS.

**1.—Description of Pack.**—The assortment of cards (32 or 52) is the same as in an ordinary pack. An absolutely free choice is given and the chosen card is replaced in any position. The pack is then genuinely shuffled, yet the drawn card may be produced as desired.

The sides of the pack are cut slightly tapering towards one end; or the ends may be cut tapering towards one side, sometimes required for use in connection with the overhand shuffle.

The pack is secretly turned end for end before the drawn card is replaced (unless the person turn the card) thus its wide end (or side) in the narrow end of the pack is readily found by touch, whence it follows it may be withdrawn forthwith, "cut" to the bottom, or shuffled to any position. See the Overhand Shuffle, Section 33, No. 34.

**To Imperceptibly Turn The Pack.**—While waiting for the card to be returned, hold the pack with the hands the one on either end; this enables you to present either end to receive the card and without fear of the action being detected. If the card should be turned, you will not, of course, turn the pack; this is a matter for your quick perception. But the card is rarely ever turned; the person taking it, in his anxiety to keep it to himself, invariably turns up the end nearest himself, takes a quick sly glance at it and returns it in the same direction.

**2.—To "Cut" at Card.**—Chosen card shuffled with the rest, all as above described, the pack is squared together and placed on the table. The projecting edges then enable the performer to "cut" at the exact spot to show the card on the bottom of the upper half.

**3.—To Blow Card from Pack.**—If unable to make the "Pass" (see "Conjuring with Cards," pp. 5-6), shuffle the card to the top and tilt up its rear end, slightly. It will then be found an easy matter to blow it from the pack, but not such an easy matter to detect the position from which it is blown.

**4.—To Separate Red from Black Cards.**—The whole of the red cards are first openly selected. The two colours are then shuffled together by one of the company, the performer taking care that the wide ends of the red cards are placed in the opposite direction to the wide ends of the black cards. He then takes the pack, fingers on one side and thumbs on the other. The action then of separating the hands, keeping a firm and even grip on the sides of the pack, will separate the two colours.

**5.—To Draw Picture Cards from Pack.**—Proceed exactly as explained in No. 4. In like manner, several *chosen cards*, duly shuffled into the pack, may be so removed.

(To be continued.)

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*All above heads fitted complete and ready for use.*

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*All above figures complete and ready for use.*

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Glass Casket, 3 by 4 by 4 ins., to produce handkerchief, all sides, also top and bottom, glass. Fine effect, 5/9.

Tea Caddy shown empty, then handkerchief appears in it, 1/9.

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Three Way Gas Jet, N.P., for lighted gas from mouth, 5/9.

Tambourine Rings, N.P., (Stanyon's make), 7 in., 4/3; 8 in., 5/3.

Solid Ring appears on cord tied between wrists, complete, 2/9.

Box to change card to live bird, inlaid walnut and mirror, 8/9.

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Red Bouquet appears on tray, 9 ins. dia. by 1/2 in. deep, then changes to White Bouquet, which vanishes, new idea, 7/9.

Red Bouquet appears on tray 12 ins. dia., then vanishes, 5/9.

Walnut Box, 13 by 4 by 3 ins., with four blocks 4 by 3 by 2 ins., numbered with massive brass figures. Order of blocks in closed box found by looking through brass telescope, which has two ends, one with magnetic needle and one plain for examination. Beautifully made, originally cost 42/-, 17/9.

do. do. cheaper form, in strong cardboard box (7/6), 3/9.

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Mahogany Cabinet, 12 by 5 by 4 1/2 ins., divisions for card tricks, 7/6.

Mahogany Cabinet, absolutely as new, worth 21/-, 12/9.

Bundle of Wood, hollow, to produce from borrowed hat, 1/9.

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Lot of 42 tin cups, 12 enamelled in colours for hat, lot 4/9.

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Jam Jars, set of three, for production from borrowed hat, 8/9.

Cups and Saucers, nest of four (eight pieces), for hat, 7/9.

Loaf of Bread, hollow imitation for loading for hat trick, 1/9.

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Rice Bowls, the old atmospheric method, now a novelty, 3/9.

Rice Bowls, latest method, rice doubles, then changes to water, which changes back again to rice, 5/9.

Dove Pan, fire lighted in pan and two doves produced, 4/3.

Bowl (8 ins.) of flowers distributed, bowl shown empty, from which is then produced a heap of wriggling "snakes," 5/9.

Bautier Handkerchief vanish from one decanter to another, complete, 5/9.

*Servante*, folding under table and telescopic, brass, new, 4/9.

*Servante* for chair, folding, and to change pack of cards, 4/9.

*Servante* for chair, brass, with silk net and clip to change cards, 3/9.

*Servante* for Balls, &c., silk net on metal frame, 6 by 5 1/2 ins., 2/9.

Rabbit *Servante*, brass frame, wool net, 12 1/2 by 6 ins., 7/9.

Vest *Servante*, most practical, in use by all, removable, 4/9.

Boxwood Ball Vase, 7 ins. high, 1 1/2 in. ball, to vanish into upper part with three balls (Stanyon's Dict., Sect. 13, No. 21), 6/9.

Morrison Ball Box, 8 1/2 ins. high for 1 1/2 ball, finely finished boxwood. Stanyon's Dict., Sect. 13, No. 22, 6/9.

Fire Bowl to light with Potassium, stout brass 6 1/2 in., best, 4/9.

Fire Bowl, with mechanism to strike match, simple, no mess, 5/9.

Phantom Lemons, picked up from table, absolutely vanish from bare hands, no skill required, complete for three lemons, 2/9.

Appearing Handkerchief, in either hand, shown empty back and front, no apparatus or "pulls" entirely new idea, 2/9.

Dissected Card Box, taken to pieces before producing card, 5/9.

Tamb Rings, 3 1/2 in. coil, in brass, pretty pocket trick, 2/9.

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Bottle of Wine, changed to heap of bran, best make, 2/11.

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Boxwood Ball box, with 1 1/2 red ball and ivory shell, fine, 5/9.

Boxwood Bottle to tell which of four coloured sticks inside, 1/8.

Nest of Six boxes in boxwood, coin passed into smallest box, 2/9.

Davenport Cabinet to vanish watch, best polished woods, 4/9.

Card Box for French playing cards in polished black wood, 1/1.

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Brass Cone, 6 in., with shell duplicate and cover (Cat. 15/-), 8/6.

Boxwood Cone, 3 in., with shell duplicate and cover (Cat. 7s. 6d.), 4/6.

Drum Head Tube, 5 in., brass lacquered (Stanyon's, 7/-), 5/3.

Spider to back palm number of coins and produce one by one, 3/3.

Brass Plug Box, size for half-crowns, quite as new (Cat. 5/-), 3/9.

Egg Cup N.P., change egg to handkerchief "Later Magic," 4/9.

Mechanical piece to change colour of handkerchief through hand, 4/9.

Brass Handk. vanisher for back of hand in soup plate trick, 2/9.

"Fly" Handkerchief vanisher for reverse palming, very good, 1/8.

Birth of flowers with decorated brass cover complete 1/3, and 2/-

Japanned metal case filled bran which changes to bottle, 9/8.

Black cloth bag for forcing counter in Dictionary trick, &c., 1/3.

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Ball and Handkerchief in hands wide apart change places, new, 4/9.

Chain Release, wrists bound with chain and lock, released, 2/7.

Egg used for sleights, then changes to two bouquets, 3/9.

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Handkerchief case, changes candle to handkerchief, 1/2.

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Silk Flags, 2 1/2 by 1 1/2 in., U.J., Red, White or Blue Ensign, each, 2d

Brass Box, puzzle to remove coin placed inside, good, 2/-.

Handkerchief changed to Billiard Ball, very useful piece, 1/3.

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Glass Tumbler, with mirror division, fluted glass, 2/3.

Glass Tumbler, with mirror division, with engraved band, 2/9.

Glass Tumbler, with mirror in celluloid lining, 4/9.

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Glass Tumbler, with water-tight mirror division, excellent, 4/9.

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Bottomless Tumbler, with celluloid lining and engraved band, fine

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Glass Jug, with double bottom for wine change—one glass, 7/9.

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Hydrostatic Tube "Conjuring for Amateurs," page 99, 5/9.

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Wine and six coloured ribbons (dry) from same bottle (15/-), 6/9.

Glass Tumbler into which 12 brass links are placed loose, then shaken,

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N.P. Table Stand, folds into very small compass, cat. 10/6, 5/9.

Talma Coin Wand, imitation bamboo stick, 3 ft. long, cat. 21/-, 5/9.

metal wand only at price, ordinary folding coins used.

Chinese Pagoda Bowl, 18 by 12 ins., silk sides, gold tassels, productions from bowl which changes to Pagoda with ribbons running

from bottom, catalogue price 63/-, 39/6.

Chinese Rings, cheap set of eight 5 1/2 in. dia., quite new, 2/9.

Chinese Rings, cheap set nickel, 6 1/2 in. (Cat. 10/6), 5/9.

Chinese Rings, cheap set nickel, 7 1/2 in. by full 1/2 in. thick, 7/9.

(two extra rings suitable for above set, each 1/-.)

Chinese Rings, set of eight, brass 6 1/2 in. dia. (Cat. 9/6), 5/3.

Chinese Rings, set of eight, brass 7 in. dia. (Cat. 10/6), 6/3.

Chinese Rings, best nickel-plated 9 in. dia., Prof.; cat. 21/6, 14/6.

Chinese Jam Jar, Water and Pictures, complete (Cat. 25/-), 12/9.

China Soup Plate, several handkerchiefs appear under it, 2/9.

Box to throw three cards from pack placed in it (Cat. 7/6), 3/9.

Massive Gold Frame, 14 1/2 by 12 ins.; three cards appear behind glass when pack is thrown at frame; in wood case cat. (42/-).

21/-

Frame, 10 by 6 in. appears three chosen cards, 1/2 in. gold moulding,

2/11.

Brass card stand to show four playing or numbered cards, 2/9.

Handkerchief vanish from tumbler in full view to decanter, 6/9.

Wand in Solid Ebony, with solid ivory tips, very best finish, 6/9.

" " ebonised, with solid ivory tips, nice finish, 3/9.

Wand to produce real two shilling piece and another wand to match

both with nickel tips (worth 17/6.), 10/6.

Wand to produce real pennies, nickel all over, fine, 7/9.

Wand to produce shower of sweets, satin wood, ebony tips, 4/9.

Wand to Vanish Handk. from paper cone, nickel-plated tips, 3/9.

Office Ruler to vanish cambric handkerchief from paper cone, 4/9.

Brass Rod, 21 in., ball on red under handkerchief—vanishes and

borrowed rings are found in its place, fine trick, 7/9.

Wand Auto-gravity, balanced by either tip anywhere, 1/9.



Wand (Combination). An ordinary wand; to pass through hat; to adhere to fingers; to raise itself between fingers; ring climbs up wand; vanishing and re-appearing; boy swallows the wand, &c. (Cat. 7/9). New, 5/9.

Papier Mache Bowl, prettily decorated, for Fire Eating, 2/9.

Prepared Papers to Eat Ablaze, leave no ash, 100 pieces for 1/2.

"Punk" for Fire Eating Trick, per foot, 9d., per yard, 1/7.

Ink Tablets, supplied by us to C. L. Soo, 9 for 7d., 100 for 4/9.

Mouth Coils, Red, White and Blue, best make, per dozen, 8d.

Mouth Coils, all red to produce after drinking wine, doz., 8d.

Barber's Pole from Mouth, Red, White and Blue, large, 9d.

Flash Paper, best make, per sheet 4d., per dozen sheets, 2/7.

Throw-Out Paper Coils; assorted single, double and triple; assorted bright colours; each 15 yards. Per dozen, 11d.

Acid Tubes, for Fire Flashes, per doz., best, 1/3.

Rhododendrons, shaded petals (floral balls 6½ in. for hat), doz., 4/9.

Spring Bouquets for hat production, 6½ in. across, per doz., 2/11.

Bouquets of 25 Flowers, 4½ by 3½ in., strung ready for use, 2/9.

Bouquets of the ordinary size flowers, strung ready for use, 1/9.

Paper Folding (Stanyon's) small size for drawing room, 1/2.

Paper Folding with Stanyon's prepared corners, 2/9.

Paper Folding, large size for professional show, plain, 4/3.

Paper Folding, large size with Stanyon's prepared corners, 5/9.

Thimbles, Red Celluloid, black inside, set of eight, 1/3.

Thimbles, Red Celluloid, set of eight, with *servante* for 4, 1/9.

Thimbles, White celluloid inside and out, set of eight, 9d.

Thimbles, celluloid; set of six in two nests of three, to multiply, colour change and vanish (4/9) 3/6.

Egg-shaped vanisher for handkerchief, complete with *servante*, 2/9.

False Finger (brass) to produce handkerchief. Stanyon's model, 2/9.

False Finger to show hand both sides, 4 fingers only, 2/9.

False Finger that folds in half to produce handkerchief, clever, 2/9.

Finger Shell to produce handk., hand shown four fingers only, 2/9.

Change Over Palm Tube, to produce or vanish handk., fine, 2/9.

Apparatus to produce handk. direct from flame of any candle, 2/9.

Palm Shield to produce four silks or bouquet, excellent, 2/9.

Handk Production Ball for producing number one at a time, 1/3.

Carl's Tube for changing colour of handkerchief through hand, 1/2.

Ring in Double Handkerchief for vanishing a glass of water, 2/3.

Handkerchief passed through hand changed to ribbon of same colour, hands and ribbon closely examined. Apparatus, 2/9.

Yards of Ribbon pulled out of unprepared orange. Apparatus, 1/7.

Handkerchief pushed through hand changes colour; handkerchief and both hands closely examined. A new apparatus, 2/9.

Glass tube containing handkerchief, closed with N.P. lid, is placed in hat; handkerchief vanishes from tube and all examined, 3/9.

20th Century Handkerchief fake, Handk. from empty hand, 1/1.

Dying Handkerchief Trick; three white silks (16 in.), with coloured borders and three coloured silks with different coloured borders, one with tube. Pretty set, good as new, 7/9.

Tube *Servante* for chair back in Dying Handkerchief Trick, 1/7.

Telescopic rod for holding out handkerchief with one hand, 1/9.

Red and Blue handkerchiefs in separate match boxes change places, all examined. With boxes and full instructions, 1/9.

Dice which changes colour at finger tips, pretty trick, 1/3.

False finger to produce bouquet at finger tips, best make, 2/9.

Clip for floating wand on either hand in any position, 1/1.

Introductory "Patter" for opening entertainment, 1/1.

Small N.P. Bat with three holes; peg placed in centre hole mysteriously jumps into any hole, repeated *ad lib*, 1/7.

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Coin Holder for 36 coins—for money catching in hat, 2/9.

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Egg Bag to produce number of eggs, with net corner, 2/9.

Production of Four Eggs at Finger Tips, wood enamelled, 3/9.

Production of any number of eggs from handkerchief into hat, 7d.

Wax Egg, nicely modelled, for sleight of hand tricks, 7d.

Wood Egg, enamelled in best manner for sleight of hand tricks, 9d.

Celluloid Egg, best English make for sleight of hand tricks, 1/7.

Celluloid Egg with hole in side (or end) for handkerchief, 1/7.

Celluloid Egg with half shell on end for mouth production, 2/-

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Sausage to travel and stand on end on bamboo rod (7/6), 5/9.

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