



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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## MODERN MAGICIANS.

### MR. ROSS CONYEARS.

The subject of our sketch this month is Mr. Alexander Ross, better known to the conjuring world as Ross Conyears, Wizard of the Drawing-Room, whose sad death from pneumonia and complications was reported in our issue of June. If only in recognition of his kindly and unassuming nature and sympathy with others at all times when requiring that help he could give, we are pleased to accord him the position of honour in our pages this month; and we regret that the opportunity of doing so did not present itself at an earlier date.

Mr. Ross was born, not many miles from the birth place of the illustrious John Henry Anderson, in the village of Invergordon, North Britain, in the year 1856, his early home being Kin-craig Cottage. He remembered as a boy seeing several of the entertainments given by Anderson on his farewell tour prior to retiring from public life, and I recall many pleasant chats relative to this and other equally interesting subjects appertaining to magic, dating from the time I first met him (during the season of 1889-90), to a week or so before his death.

Most successful magicians take to magic at an early age, but this cannot be said of Mr. Ross, as at the time I first met him, when he introduced himself to me at an

entertainment I was giving at Praed Street Chapel, Edgware Road in the year 1889, he had just taken up the subject of magic as a hobby, and I had the pleasure of giving him his first serious lesson in sleight-of-hand. I well remember our first meeting when he approached me in a very long overcoat, and very long hair, looking to

my mind then more like a gentleman swindler of the genuine type than anything else on earth, and offering to carry my bag. (I expected to lose sight of him and the bag every minute) and the many hearty laughs we have had together when I would recall to his mind my first impressions of his good self.

The majority of performers have their pet sleight or trick, and in this respect Ross was no exception; the trick that thus associated itself with him was the Old Chinese Puzzle known as the *Linking Rings* which he was wont to present with great deftness and skill.

Next, perhaps, to the rings the trick that fascinated Ross most was the *Cap and Pence*, known some fifty years ago, as the *Pile of Mags*. I am afraid the trick is now somewhat despised, but such should not be the case, as its limitless variations may well enable conjurers to baffle even their *confères*. I well remember the delight of Ross when he first worked it for me, to find that I, yes I! had



MR. ROSS CONYEARS.

been caught. I could say more but—of Ross it may truly be said: "He offered hope to the weary heart in charity's sacred name."

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**Lessons in Magic**

by Prof. ELLIS STANYON,

Author of "Conjuring for Amateurs," "Conjuring with Cards," "New Coin Tricks," "New Card Tricks," &c.

*Continued from page 82.*

**Suggestions for Programme of a Coin Manipulator.**

**INTRODUCTION.**—"Ladies and Gentlemen, I take pleasure in introducing to your notice a few experiments in Legerdemain, including my original creation entitled: "The Miser's Dream."

N.B.—It is interesting to note that the majority of conjurers now working the act refer to it as their original creation, but seeing that the trick was in existence long before the advent on this sphere of any present day performer, it is somewhat difficult to locate the actual creator. For the benefit of the wizards of younger generations it may be well to here state that it is really a revival of an old time trick, admittedly one of the best, as being the most suitable for an exposition of the skilful palming (*Back hand* and *Reverse*) of modern times.

"I shall first require the loan of a hat." The hat is the property of the performer and is "planted" in the auditorium (see explanation on page 54). Having obtained the hat the performer places it in a casual way crown upwards on table and rolls up sleeves to elbow. These movements give plenty of cover for securing the first "load" unobserved. Taking up the hat he handles it, for the purpose of showing hands empty, exactly as explained at page 7 of our "New Coin Tricks" (first series) and not elsewhere. Instead of handling the hat with the coins at the *side*, it may, to advantage, be handled at one *end* as suggested to me by Mr. McMahon, a very clever amateur conjurer.

The hat and coins in position in the left hand, the procedure is as follows:—

Simulate the action of catching a coin in the air (to the left), and *without showing it*, apparently put it into the hat. This catch is quite imaginary but is made to appear real by the sound of the coin falling into the hat: the coin is of course one released from the left hand. This "catch" which for sheer audacity surpasses anything I have yet met, is repeated several times, the last time the right hand secures a couple of coins from the left hand: when making the next catch the coin is shown and openly dropped into the hat: the next time the coin is palmed usual way and one let fall from left hand. This imaginary "catch" avoids the necessity of palming the first coin or coins in the right hand.

Seem to throw a coin in the air (palming) and catch in hat (drop one from left hand): repeat this movement and as the coin falls into hat produce palmed coin at crown: it seems to have passed right through hat. Seem to place a coin in mouth (palming) and blow into hat—or right through crown as above. Make a turn to the right reverse palming coin (see "New Coin Tricks" II) show hand back and front as empty and catch coin—repeat if desired. Next seem to see coins falling in a shower and holding the hat a little above your head and moving it about from point to point, simulate difficulty of catching coins, which however are heard to fall into the hat—the coins are let fall from the hand holding hat; the right hand is not used in this "catch" and under cover of the greater movement of the left hand may very well secure a second "load," but this is not necessary as when making a display of the coins in the hat several may be retained in the right hand for subsequent production; or a second load may be secured from the trousers pocket (see p. 7 "New Coin Tricks," I).

The exact number of coins caught is never made known, but will appear greater or less according to the degree of violence with which the hat is shaken. Make a turn to the left and catch several coins, secured in the right hand by one or other method suggested above, from the air dropping them into the hat in quick succession. Remark to the effect that as so many people wonder how its done you will explain the trick and proceed to *pass a coin through the crown and then to remove it*. (Reverse palm No. 2 "New Coin Tricks, II.") Make a turn to the right and show right hand empty by means of *reverse palm*: use that palm where the coin is transferred from the tips of the first and second fingers (back of hand) to the tips of the second and third fingers (the third finger passed over coin pulls it from one position to the other) which then place it edgewise in the palm proper ("New Coin Tricks" second series.) Remark "when I wish the money I simply reach for it—I will explain it." Catch coin and repeat several times, finally "loading" right hand from left as already explained. Next catch a couple of coins front palm (to left) which drop visibly into hat: repeat, loading from the left hand as before. Display coins securing a dozen which manipulate on rim of hat to show hands empty as previously explained: these twelve coins are now caught at finger tips ("New Coin Tricks," I) and are finally counted one by one into the hat. It will be well to ask the audience to name the number of coins to be caught in this way—you force the choice of the desired number, say twelve, by seeming to understand that a smaller number has been asked for, then to overhear the remark "make it twelve."

*To be continued.*



Next follows several *productions* which are well worked but which are really not surprising when one takes into consideration that they take place under cover of flowing skirts and a cloth as large as a counterpane—and further the performer leaves the stage by the opening at rear at the close of each production obviously to load up the next in order. The several productions were in order as follows.—A full grown collie dog. Bowl of water with ducks and pigeons. Bowl of fire. A piccanniny. In conclusion the performer gives the impression that he is about to cause the disappearance of the piccanniny under the cloth, but really produces a second piccanniny by the side of the first. The mis-direction proves all that could be desired.

N.B.—The performer retires and loads up the second piccanniny while the audience are amused at the antics cut by the one marching around the stage. There is really no necessity for the performer to carry the piccanniny on this person; the child could very well run secretly into cloth which is waved about quite near to, and in a manner at times to completely hide the lower part of entrance at the rear of the stage.

## Conjuring v. Juggling.

Conjurers are now combining juggling with their conjuring shows—see Explanatory Programme on page 91 of this issue. The idea is not absolutely novel as our editor has adopted it in his entertainment for the past ten years, and "New Juggling Tricks" is the outcome of his experience.

The addition of juggling to a conjuring show may be made at once. Experienced conjurers very naturally possess many of the qualities of the juggler, especially present day performers, and quickly take to the expert handling of the different objects; but at the outset, what the conjurer adopting juggling lacks in dexterity he makes up in burlesque, and if applause goes for anything, is even more successful than if he presented dexterity pure and simple.

It is frequently on record that a man having spent a great part of his life perfecting some feat of dexterity is pushed on one side to make room for a questionable comic song. Should this be? Well! it is reasonable enough for people, having paid to be amused, to expect to enjoy the exhilarating effects of a good hearty laugh (magic makes them think) and it is on this account that conjurers will probably find it to their interest to adopt juggling, burlesque or otherwise, as a novel means of breaking the monotony of too long wondering how it is done.

## A Necromancer of the XVIII Century.

BY HENRY RIDGELY EVANS.

Author of "Hours with the Ghosts," &c., &c.

(Continued from page 76.)

### II.

Cagliostro's house in the Marais quarter, Paris, still stands—a memorial in stone of its former master. It is situated in the rue St. Claude at an angle of the boulevard Beaumarchais. It was originally the property of the Marquis d'Orvilliers, and was selected and furnished by Cardinal de Rohan as a residence for the Grand Cophta.

The sombre old mansion has had a peculiar history. Cagliostro vacated it on the 13th of June, 1788, on the occasion of his exile from France. All during the great Revolution the house remained closed and intact. Eighteen years of undisturbed repose passed away. The dust settled thick upon the laboratories, upon the séance-rooms and saloons, spiders built their webs upon the gilded ceilings. Finally, in the Napoleonic year, 1805, the doors of the mansion were unfastened, and the furniture and rare curios belonging to the dead conjurer were auctioned off. An idle crowd of quid-nuncs gathered to witness the sale of the retorts, crucibles, elixirs, &c. : to pry about, and speculate upon the secret staircases that ran through the walls of the building. In 1855 their were some repairs made. The great salons were cut up into smaller apartments.



Cagliostro's House, Paris. See also plan at page 69 of this volume.

People pass and repass this ghost-house every day but not one in a thousand knows that the great enchanter once resided there, and held high court. Like a huge sphinx, it slumbers in the sunlight of the twentieth century, blissfully unconscious of the bustling world about it, and dreams old world dreams of love and beauty, of magic and mystery. If those dumb walls could but speak, what fascinating stories of superstition and folly they might unfold to our wondering ears! Yes, in this ancient house, dating back to pre-Revolutionary Paris, to the old regime, the great necromancer known as Cagliostro lived, in the zenith of his fame, powerful as a noble, admired, nay, worshipped by princely dupes. In these golden years of his life, was he never haunted by disturbing visions of the dungeons of the Holy Inquisition, yawning to receive him? Ah, who can tell! Thanks to the gossip memoir-writers of the period, I am able to give a pen-portrait, composite if you will, of some of the scenes that were enacted in the antiquated mansion.

It is night. The lanterns swinging in the streets of old Paris glimmer fitfully. Silence broods over the city with shadowy wings. No sound is heard save the clank of the patrol on its rounds. The rue St. Claude, however, is all bustle and confusion.

To be continued.

## A BIBLIOGRAPHY of CONJURING.

*Compiled with Notes by Ellis Stanyon.*

*Ably assisted by Mr. Arthur Margery.*

(Continued from page 85).

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### A TRUE INCIDENT OF LAST DERBY DAY.

THE CONJURER AND THE PICKPOCKET.

By E. T. SACHS.

The rings at Epsom are always infested with gangs of pick-pockets, who make a rare harvest. On Derby Day one gang in Tattersall's ring made a mark of an innocent-looking person who was seen to place a bundle of notes in a breast pocket. He was "Stuck up", as the phrase goes, but though his pockets were searched in turn no notes could be found. Later on he was once more "Stuck up" and his pockets again gone over, but without result. Shortly afterwards to the disgust of the pick-pockets, their intended victim produced a ten-pound note and put it on Volodyovski for the Derby, and the thieves have been discussing ever since where the notes were concealed. The explanation is that the man knew something of sleight of hand and what he did was to affect to take the notes in the right hand and ostensibly place them in the left hand breast pocket, but whilst the arm was stretched across the body the notes were rammed up the shirt sleeve of the right hand. Each time the search was taking place the owner of the notes was fully aware of what was going on, but took no notice so long as attention was confined to his empty pockets. One of the thieves said "why he must have hidden the notes under his skin."

## Items of Interest.



Quite recently magicians have discovered a new object for collection, and to the amassing of apparatus, ancient ( quaint ) and modern ( High-class ) old and young, amateur and professional, are devoting themselves with great eagerness. Many who are the happy possessors of exceptionally fine collections of books on Magic and kindred arts, are now priding themselves on their museums of conjuring apparatus, and all vie with one another as to whom shall possess the rarest and finest collections.

"Many thanks for your "New Juggling Tricks." The little work seems very practical as well as quite novel, and I have read it with much interest. I am glad to see MAGIC is to be continued."  
 PROF. HOFFMANN.

Extract from the RHEINISCH WESTFALISCHE ZEITUNG, (Germany) July 3rd, 1901.—"On Monday in Essen Ruhr, there appeared an artiste, Cirmoc, at the establishment of Widow Kratz, as Handcuff Expert, with the intention of demonstrating that the Handcuff King Houdini, had wilfully deceived the public, and that it was his (Cirmoc's) desire to publicly and openly expose him. For the so-called exposures Cirmoc had his own locks, that he could open with a sharp knock or blow, or through the medium of false keys, which he claimed was all that Houdini did. The first performance open to the public was advertised to take place last night, but in the meantime the police learned that Cirmoc was being looked for by the State for swindling, so they were under the painful necessity of arresting him.

Will this police baffler, who had the nerve to invite the local police to his opening exhibition, use his methods to release himself from the clutches of the law? He will hardly be able to do this since he was very politely but thoroughly searched."

N.B.—This Cirmoc is the Conreich who gave a trial show at the Oxford Music Hall, June, 1900, but did not get the work. The German police are very strict with regard to Spoof Shows—it will be remembered they put out Anna Eva Fay, arrested Dr. Slade, etc., etc.—[Ed.]

An interesting article on Hoop Rolling, illustrated with seven photos, will be found in Pearson's Magazine for July, 1901.

In the St. Nicholas Magazine (New York) for April, 1901, will be found an important article entitled "A Modern Magician." The article, which deals mainly with facts in and around the life

of Robert Houdin, is intensely interesting, and further, is illustrated with five or six original pen and ink sketches.

"Many of our older members will recollect Ellis Stanyon, one of our fellows who developed into a first-class conjuror, and gave exhibitions of his sleight of hand tricks at our annual Re-unions a few years since, when all who saw him were amused and mystified by his skill. Stanyon has made great progress; he is the editor and proprietor of a successful little monthly, MAGIC, and has also written and published four or five hand-books on his craft, which are recognized as standard books of their kind."

*Polytechnic Magazine, July 10th, 1901.*

The "New Penny Magazine" for Saturday, Feb. 9th, 1901, contains a long article on Cards and Card Tricks, illustrated with fifteen photos, including one of Houdini of Handcuff fame.

An American correspondent writes—"I recently met Allen Shaw (Emperor of Coins) in Kansas City en route for Australia; he has a coin act that beats any yet produced here or in your city. I receive MAGIC regularly and derive much pleasure from its pages."

Have you seen the Half Woman Illusion at the Alhambra? It has been suggested that she lost her legs in a railroad accident, and that she received a million marks for the injury. If report is true she is the daughter of a big circus manager, who formerly had a place in Cologne on the Rhine.

## OBITUARY FOR 1900.

*From "Era Almanack."*

DALK, Ed. J. (Illusionist & Optician) March 22nd.  
 DR LURIE (Israel Clark) Illusionist. April 8th.  
 GRANT (Prof.) Ventriloquist, aged 48. June 13th.  
 HIAM (Frank), aged 58. Dec. 26th, 1899.  
 HIAM (Henry) aged 35. August 27th.  
 HOWARD, Ed. (Ghost Illusion Proprietor), aged 55.  
 Aug. 20th.  
 HURGINI, (Herr), Juggler. April 4.  
 PEPPER (John Henry), "Pepper's Ghost," aged 79.  
 March 25th.  
 RIVALLI (John Watkins), The Fire Prince. Feb. 16th.  
 ZILLA, Madame, (Mrs. Eliza Lind) Clairvoyant.  
 Aged 49. Nov. 3rd.

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Laundress's Bottle for many Handkerchief Tricks	5/9	3/-
Boxwood Bell for Seed Trick, large	3/9	2/3
Sweet Wand for Shower	2/9	1/3
Omelette in Hat Apparatus, Japanned	7/6	4/9
do. do. Improved	8/6	5/3
Brass Glass for Confetti Trick, large	2/6	1/6
Boxwood Barrel Puzzle, large	3/6	2/6
Egg Pillar (Boxwood), Shoots Card into Egg	7/6	4/9
Swallowing Stick	7/6	2/3
Card Star, 6 Mirror Points in Brass	60/-	21/-
Chinese Lanterns, Lighted from Hat (Set of 6)	6/6	3/6
Watch Movement for Mortar	—	1/2
Spring Balls for Hat, 4l. each, per dozen	5/6	3/-
Card Vanisher for pack of Cards	3/6	2/3
Billiard Ball Vanisher, Stanyon's A.I.	4/9	2/9
Handkerchief do. do.	4/9	2/9
Egg Vanisher do. do.	3/6	2/3
Changing Card Box, superior	2/9	1/8
Boquet and Candle (Hiam's), new Flowers fitted, two Boquets, as new, complete	30/-	21/-
Ball, travels up or down perpendicular Cord	7/6	4/9
Handkerchief Cabinet (4 pieces) to produce, vanish, or change	7/9	4/3
Metal Wine Covers (pair) to produce Wine in Glasses, the pair	10/6	5/6
Watch Target, nicely japanned	7/6	4/9
Juggling Plates (set of 4), enamelled and with gold lines	10/6	6/6
Ball Box, 4 1/2 in., for small Rabbit	10/6	6/6
Box to hold Coins inside Hat, to drop one by one	4/9	2/9
Vase to change Wool to Hot Coffee	7/6	4/3
Double Vanisher for Handkerchief and Flag	4/9	3/3
False Finger for Handkerchief, with Handkerchief	—	4/9
Do. do. (American Finger) do.	—	4/9
Fairy Flower Stand for holding 12 Boquets from Hat, unused, Nickled plated	15/-	9/6
Cone Trick, size 4 1/2 inches	5/-	2/9
Chinese Linking Rings, complete set, 9in. Diameter	15/-	7/6
Do. do. do. 6in. "	7/6	4/9
Ebony Conjuring Wand	2/6	1/3
Growth of Flowers, brass cover	3/9	1/6
Finger Shell for producing or vanishing Handkerchief, complete with Handkerchief	10/6	4/6
Whist Cards ; Longs and Shorts, Forcing, 5 to 9 Card, 2 Blanks and 2 Duplicates, English, all match, unused ; complete	9/-	5/-
Whist Cards, one ordinary and one forcing pack to match, unused (American)	5/-	2/3
Do. do., one ordinary pack, unused	2/6	1/6
Card caught on ordinary Walking Stick	5/-	1/9
Cup and 2 Dice (Boxwood), to tell the numbers, always different	3/9	2/3
Wand for producing Handkerchiefs, Enamelled Metal, unused	5/6	3/6
Card on Bottle Apparatus	5/6	2/9
Flag to Boquet Apparatus (Hiam's greatest)	5/6	2/9
Celluloid Tumblers, all colors, for Hat, unused	4/9	3/6
Davenport Cabinet, finest quality	8/6	6/6
Card Tray, to catch 3 Cards on, unused	7/6	4/9
Rabbit Trap, best, unused	14/6	10/6
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