



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

VOL. IV. No. II. Entered at Stationers Hall.

AUGUST, 1904.

Annual Subscription, by post, 5s. 6d. (\$1.50)
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FIRE AND CHEMICAL MAGIC.

(FOR THE DRAWING ROOM.)

By ELLIS STANYON.

Continued from last issue.

Secret Correspondence.—The most interesting method of using the following magic inks is to write with them *between the lines* of an ordinary letter written with common black ink. Write with a clean quill pen in each case and the writing will be invisible. Do not use blotting paper, but dry by exposure to the atmosphere.

Green.—Write with a solution of cobalt chloride. Heat will develop a green colour and by simply breathing on the paper the writing will disappear to reappear when heated.

Blue.—Write with a solution of potassium ferrocyanide and sponge over with a dilute solution of iron sulphate.

—or write with a solution of copper sulphate and sponge over with a solution of ammonium hydrate.

—or write with a *weak* solution of cobalt nitrate and apply heat; on breathing on this writing it will disappear to reappear when heated.

Brown.—Write with a solution of copper sulphate and sponge over with a solution of potassium ferrocyanide.

Red.—Write with a solution of potassium iodide and sponge over with a solution of mercury perchloride (the deadly poison "corrosive sublimate").

Yellow.—Write with solution of mercury perchloride and sponge over with a weak solution of caustic soda (sodium hydrate).

—or write with plumbic acetate and develop with potassium iodide, or better, with a weak solution of potassium chromate.

—or dissolve equal parts of sulphate of copper and chloride of ammonia in water. Heat will develop a yellow colour which will disappear on cooling.

Black.—Write with a solution of iron sulphate and sponge over with a solution of pyrogallie, tannic, or gallic acid.

—or write with *very dilute* sulphuric acid, and apply heat.

Pale rose.—Dissolve oxide of cobalt in acetic acid and add a little potassium nitrate. Writing done with this ink will develop a pale rose colour when heated, which will disappear on cooling.

N.B.—These amusing developments of *bright* colours from colourless solutions may be shown in a more striking manner by showing a small quantity of the respective solutions in separate glasses, then mixing both together. In this kind of amusement the solutions are usually required *weak* to produce *dear* bright colours.

For the production of six different coloured wines (with novel variations) from one *dear* glass bottle, on this principle, see "New Fire and Chemical Tricks" (1st series).

Japanese Mystery.—Little dried up circles of paper, various sizes from $\frac{1}{8}$ to $\frac{1}{2}$ inch in diameter, when dropped into water, expand into pretty fish, animals, boats, chinamen, bowls, flowers, etc., size when fully expanded, from 1 to 2 inches. The objects are quite perfect in shape, even the *eye* of the various animals being perfectly marked, and what adds much to the effect, each object is coloured in the most exquisite and brilliant manner. The mystery forms a supreme novelty as a table amusement and will interest young and old alike. The preparation of the circles is a secret well kept by the Japanese, but they may be obtained from Stanyon & Co. in packets, 6d. post free 7d.

Magic Dye.—Strong solution of indigo sulphate mixed with an equal quantity of solution of potassium carbonate. A piece of white cloth dipped into this mixture will become blue; red cloth, violet; yellow cloth, green; and a vegetable dyed cloth will turn red. Make experiments with various cloth.

Throw-down Detonating Crackers.—Screw up a particle of fulminate of silver, in a piece of thin paper, with some fragments of a crushed quartz pebble.

The fulminate of silver is highly explosive, a very small quantity should be separated into still smaller quantities and each portion wrapped in paper and kept in a cardboard box.

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For Nos. 1 to 10, see special lists.

For Nos. 12 & 13, back page of this issue.

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The first part of this old and very interesting programme appeared in our last issue.

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PUBLISHED ON THE FIRST OF EVERY MONTH.

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

("Magic" is issued to Annual Subscribers only.)

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By ELLIS STANYON.

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Acme of Control with Cards.—Any person in audience selects two cards from any pack, and with pack in his own hands, inserts the two cards himself and shuffles pack to any extent. The pack is now returned to performer who "ruffles" it once only and without looking at the face of a single card instantly produces the two chosen cards from top, bottom or middle of pack. Cards are not marked or scratched in any way, and in conclusion no cards are palmed away and every card may be examined, checked, and pack counted.

The trick is entirely dependent on the fact that not one person out of fifty can remember, for any length of time, the names of 2 cards, alike in colour but different in suit and value, without confusing their relative suits and numbers. When, therefore, the performer shows two cards, the collective numbers of which correspond with those chosen, but with the suits reversed, the confusion reaches its climax and the spectators readily believe them to be the chosen pair. They will do so in any case rather than risk exposing their inability to remember two cards.

To prepare for the trick secretly place say the seven of diamonds and the eight of hearts on the top of the pack, and the eight of diamonds and the seven of hearts in the pack. Force the choice of the two cards from centre, (for how to "Force" and "Palm" cards see "Conjuring for Amateurs") palm the two from the top, and forthwith offer the pack to the drawer that he may replace and shuffle his cards, after taking note of them, with the rest. For obvious reasons it is as well to give him the least possible time to meditate upon his selection.

When the pack is returned the palmed cards are replaced on the top and the trick is finished as explained in the effect. If the cards are to be found in the middle of the pack they must be put there by means of the "pass," while the simplest of false shuffles will leave them at the bottom of the pack, having, apparently, been driven there by a blow of the fist on the top of the pack. The greater part of the sleight-of-hand mentioned may be dispensed with by previously and secretly placing the two duplicate cards in the pocket of a member of the audience (it is possible to arrange them there in the act of producing other cards from his pocket in a previous trick), under a flower-vase, etc., etc., and in conclusion to command that the two cards leave the pack and pass to the position in which are the duplicates.

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Office of "Magic."

New Billiard Ball Sleights, etc.

By W. GILBERT, Chester.

1. Come forward with ball palmed and show hands empty by ordinary change over palm leaving ball palmed in left hand. Stand with left side to audience and show right hand empty then turn it with back to audience and fingers pointing to floor, the left hand now strokes the back of right, and as the right hand fingers are covered by those of the left, the right hand 1st and 4th fingers grip ball and lift it out of left palm into its own palm, the left hand is casually shown empty and the ball produced in any manner desired. I use the above method of taking articles from hand to hand and a little practice of the sleight will repay the reader as its deceptiveness is unquestionable.

2. Appear to place ball from right hand into left standing with right side to audience. Now hold left hand as though containing ball. The right hand now presses the ball it has palmed against left wrist and the hand has only to move along the left arm towards shoulder at the same time turning around palm to audience when the ball is lightly pressed upon during the movement is left concealed between back of right hand and the left arm. The above move is reversed and the ball recovered in right palm. Both hands are now brought down to the knees the eyes of performer remaining fixed on left hand which the audience believe to contain ball. The right hand places ball against upper side of the thigh somewhat to the right and under cover of a movement made by left hand, the right hand is turned over (moving to the left) leaving ball hidden between the back of it and the leg by the same sleight as used on the arm. The left hand now makes a slap at the side of left leg and at the same moment, the right turns and palms ball which it produces from back of right knee.

Another method of turning hand around is this.—Palm ball as near the wrist as possible and press ball against leg, close fingers up into palm, bring the hand in this position slightly up towards body when the ball is rolled out of palm on to the backs of the fingers, now press ball against leg with the backs of fingers and at the same time turn palm to audience moving hand down a little and the ball is at back of hand. This method is somewhat slower than the one before explained but by using it the ball does not run the risk of being seen as it does not once come into view in any part of the movement if executed properly. I myself do not use this method as I have been using the former for several years and can turn the hand around so quickly that it is impossible for anyone to catch a glimpse of ball even though they were watching the hand while it turns around, but I always keep them as busy as they can be looking at the hand which they believe holds the ball.

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Particulars on page 105.

Explanatory Programmes.

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

GOLDIN, Palace Theatre, June, 1900.

Performer comes on with a rush as usual, suggesting nothing so much as a fire, and fire there is sure enough, for snatching a cloth held in readiness by one of his several assistants, he produces a *bowl of fire* from its folds (for how to produce the fire bowl in the most effective manner see our issue for June last).

Novel Drum Trick.—Assistant holds up a whole sheet of newspaper, breast high, and Goldin shows a nickel-plated band (drum), about 6 inches diameter (the diameter must be such that the performer can span it without difficulty) by 4 or 5 inches deep; also a N.P. band about 1 inch deep and large enough to pass readily over the drum. Passing the drum behind the paper and the band in front, he presses them together, the paper thus forming one end of the drum: taking the paper from the assistant, he shows it on all sides, returning it to assistant with the open side of drum facing audience. Taking another, and smaller piece of paper, and another N.P. band he presses them on to the open end of drum to complete it: this movement necessitates pressure from behind, so behind goes the disengaged hand (now, not having been behind the paper, I am only supposing) to first remove from under the assistant's coat, a duplicate drum (but a trifle smaller) made up in exactly the same manner as above described and containing a load of flags of all sizes and nations, and secondly, and in the act of bringing the hand on to rear of drum to secretly force the second drum through the paper into the interior of the first. Taking all from assistant, performer tears off surplus paper and attaches the drum (with the aid of rings on its sides) to the ends of cords (brought from wings by assistants) leaving it suspended in the air in centre of stage.

Flags are now produced from drum one by one and laid over the outstretched arm of assistant who stands side on to audience, when all are out the drum is removed by assistants and cords are handed to performer who apparently attaches them to bundle of flags taken from man's arm—he really attaches them to the outside corners of a pair of very large flags (Ensign & U.S.A.) joined together and taken from inside of man's coat under cover of the others, the smaller ones he grabs into a compact bundle which is hidden (as he is himself for that matter) behind the larger flags rising as the pull is put on the cords. When both large flags are fully extended performer drops bundle of small flags behind one of them to be instantly carried away by an assistant, at same time he himself emerges between the two large flags.

Trick of Inertia.—Goes to table, takes some refreshment, replaces jug and glass on table, then takes two front corners of cloth and snatches it off table without moving or upsetting anything. Observe that the objects are placed on a tray and that the cloth does not overhang the rear corners of table.

Rice Bowl and Vanishing Water.—followed next, for a full explanation of which see our issues for March and

May last. Performer worked the usual amusing sleight with the paper bag that had contained the rice. The water found in bowls was poured into a flower pot, over which a handkerchief was waved when a tree, some 12 inches high, shot up out of pot.

Illusion No. 1.—A small platform on four short legs is run over centre trap on stage close to drop scene, on the platform is placed a light paper cube in size about a couple of feet, the cube suddenly changes to one double the size, platform is wheeled to the front and a lady jumps out of cube. A nickel-plated stave of music is now lowered from the "flies" (stretching nearly across stage) covered with N.P. notes; to this stave is suspended at regular interval an octave of "top" hats each hat containing bells of a different tone. Lady produced from cube, dances in time to band and at the same time plays the accompaniment of bells by kicking the hats as required, a very good exhibition of high kicking sure, as the hats hang about on a level with the lady's shoulders.

Weighing Machine Illusion.—This is drawn to centre of stage. The pans are some 3ft. in the air, the whole being mounted on a sort of box arrangement in centre. Box steps on wheels are run up to one of the pans (the steps stand over sheet of paper spread on the floor) to enable a lady to take her position in the pan. When she is in position a curtain is dropped from beam all round her and *weights*? are placed into the opposite pan to produce the *supposed* balance. I say supposed, because no sooner is lady covered than she must pass from pan into box steps to be wheeled away. When the balance (trick) is obtained a pistol is fired and pan occupied by lady goes up, while the lady or her double appears in body of hall calling out "Here I am." The curtains and skirt part of the trick are, doubtless, managed exactly similar to the illusion *Escape from Sing Sing*, explained and illustrated in Vol. II of "Magic" p. 4. The way the "balance is really effected will be found explained and illustrated at pp. 143—6 of "Robinson's Spirit Slate Writing."

Production of Flowers in Pots on Special Tables.—See "Leaves from Conjuror's Scrap Books" (Burlingame) which besides an explanation and illustrations, gives excellent "patter" for the trick, pp. 86—90.

Trick Table.—This is an oblong ordinary looking table (about 3 ft. by 2 ft.) but capable of producing an extraordinary surprise. Performer smacks it heavily on the top to prove solidity, then quickly takes it by the ends in each hand and it is instantly closed up into a compact little parcel no larger than an ordinary dress suit case and carried off in the hand by the handle as the case would be.

Aga Illusion.—Latest floating lady from box in centre of stage in full light. Want of space prevents my giving an explanation here but I expect to be able to do so in an early issue of "Magic."

Eggs and Duck Tub followed next.

Canary and Cage.—Explained in same artiste's programme given at p. 4, Vol. II of "Magic."

Eggs on Tray.—An explanation of this trick of Inertia will be found in "Magic" for November, 1903; see also the additional effect suggested to me by Mr. Thorn and given at p. 87 of this volume.

The Lion's Bride Illusion.—A raised cage is seen in centre of stage, one half of which contains what appeared to be a lion, it may be a lion but the hind quarters rather suggested "poodle" to me; he was rather closely packed not at all ferocious or even demonstrative, and I could not get a good look at his head. (I am not attempting to under-rate the illusion, merely to explain it—use a full grown, forest bred LION if you like—and to cart him about, mind, and ~~keep~~ him, but that is not necessary for the illusion). The cage, for effect, is guarded by an outer cage, probably wood, but it looks like iron; the lady is introduced and having taken up her position in her part of the cage, the outer cage is removed in sections by the attendants and so quickly that no indication of *weight* is given. Blinds are drawn round the cage with the lion and his bride, the indispensable pistol is fired, curtains are raised and cage is seen empty and is forthwith pushed back (on wheels) into a special recess at rear (centre) of stage.

The disappearance from cage may be effected by three or four of the usual methods employed for similar effects, so as I am getting "held up" for space will omit any explanation of this part. The cage out of the way a large trunk is seen in process of being lowered from the flies. Trunk comes down on slanting wire from front to rear of stage. The trunk is locked and corded and on being opened a second trunk is found within also locked and corded, in the second trunk is a third one also locked and corded, this is carried to footlights and on being opened the bride is discovered within. The second trunk on being removed from first is doubtless placed over the trap so that lady can enter the two *via* the bottoms while the second trunk is being opened. The ropes on the last two trunks need not necessarily pass *under* them. The lion was not reproduced, which rather disappointed me, as I was anxious to get another look at him, if not to *pat* him or *shake hands*—he troubled me somewhat.

New Air Ship Illusion.—A beautiful model of an air ship, covered all over with various colored electric lights, is seen suspended in centre at rear of stage, *quite close to special drop scene*. Ropes from the ship attach to basket, which appears to be an imitation of a basket painted or fixed on a board, *the bottom of the board touching the stage*. Goldin appears in evening dress and proceeds to disguise himself by donning a long loose coat and slouch hat (I was not aware that aeronauts favoured such attire) then disappears *momentarily* behind 'basket,' rather altogether through trap in scene, while his double, hitherto concealed behind 'basket,' climbs into the ropes. A pistol is fired, down come the blind, while almost at the same moment Goldin rushes on at the wing and tearing off his disguise, speaks eloquently, though in dumb show, the words, "Here I am."

The above lengthy programme is got through in something like 20 minutes, which goes to prove, that, whatever conjurers as a body may think, the "Show" is unique of its kind. It is certainly the most costly conjuring "Show" I have ever known staged in this country. To equal it, without any attempt to surpass it, one must certainly work hard and spend much money. That the performer received the curtain nightly goes to show how much the "show" was appreciated by the audience, which after all is where, to the performer at any rate, the satisfaction lies.

N.B.—SUPERIOR Apparatus for the production of the above magical programme in its entirety may be obtained from Stanyon & Co., at from 25% to 50% below the catalogue price of any conjuring trick dealer in the world.

SOME NEW "SIMPLE" TRICKS.

The Mesmerized Cards.—This is one of those tricks that combine simplicity with wonderful effect. The performer places the palm of his hand flat on any number of cards, laid out in the form of a circle about 9 inches diameter, then raises the hand, *to which the cards are seen to cling*, and waves it about in the air in any position. At any moment, say at any number counted by any person, the cards fall from the hand, and another mystery remains unsolved: it is impossible to detect the *modus operandi* at this point.

Here is the secret. A fine needle is pushed through the fleshy portion of the hand at the root of the middle finger, *the needle laying in line with the finger*. The hand is now laid flat on the table and a card is inserted *sideways* under the fingers and *above* the free end of the needle. A second card is next inserted under the hand and over the opposite end of the needle. More cards are now inserted under and all round the hand to form a circle, each card being placed *above* the cards previously inserted and which hold those subsequently placed in position. The needle is invisible at a few paces, but in conclusion *after the hand has been raised*, an extra card may be put in the centre of circle so as to completely hide it; at the proper time a slight contraction of the hand suffices to break the needle away when all the cards fall to the floor in a shower.

New Changing Card.—This card is shown and appears to be say a *Two of Hearts*, but the fingers covering one of the pips hide not a heart but a *spade* pip. The card is transferred to the opposite hand and turned back upwards. A 'pass' is now made over the card, and when it is again turned over it seems to have been changed to a *Two of Spades*.

New Torn Card.—Done with any selected card. Conceal in the hand a corner, torn from any card, but as near the shape of a black metal pocket to fit over corner as possible. Seem to tear corner from selected card, but really put on the black metal pocket and show duplicate corner. If you now hold the card near your black coat the illusion is perfect. The metal corner is attached to your coat by a short thread. Now seem to throw corner at card, but again conceal it in the hand: jerk card away, thread pulls the metal corner off and card appears restored by magic.

SOMETHING FOR NOTHING.

To anyone sending an annual subscription to "Magic," we will present gratis and post free the secret of ANY ONE OLD OR NEW CONJURING TRICK, NOW BEING ADVERTISED BY ANYBODY IN ANY CONJURING OR OTHER MAGAZINE IN ANY PART OF THE WORLD. If the secret is not correct your money will be refunded.

As the secrets only of many of the new tricks, are advertised at from anything between 5/6 and Two Guineas the advantage the above offer gives must be obvious.

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This offer cancels all previous offers and, bear in mind, *stands good for one month only*.

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SPECIAL NOTICE.—The whole of the apparatus on this list is offered as slightly shop soiled, *in perfect working order* and most of it would pass as new. ANY ARTICLE SENT POST FREE FOR PRICE QUOTED, if too heavy for post, carriage forward by rail. ORDER EARLY TO AVOID DISAPPOINTMENT.

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Cage for production from shawl, ribbons, etc., 10 in.	16/6	11/6	Hiam's Chinese Trays and Plant as new	25/- 10/9
Brass Shadow lamp, with electric light fittings, feke carrier, &c., &c. Go in coat pocket, described in "Modern Conjuror"	£10	£3	Pair Steel Bolts for Handcuff Tricks, new	63/- 40/-
<i>N.B.—Any electrician fit pocket battery now for few shillings.</i>				
Card Frame, velvet, in black and gold	10/6	5/-	Celluloid Tumblers, all colours, for Hat	4/9 3/6
Wizard's Breakfast complete, all as new	42/-	25/-	Davenport Cabinet, best, quite new	10/6 6/6
Egg Bag with net corner (Hiams) as new	4/6	3/6	Large Circular Cover for Changing Orange to Dove, &c., japanned, as new	30/- 15/-
Clown Vent. Head (6 1/2 inch) in foot treadle box	25/-	15/-	Juggling Hoop for Glass of Water, new	7/6 5/6
Watch target japanned red and gold 20 inches	15/-	10/6	Boxwood Bell for Seed Trick, large	2/9 1/9
Sand Card Lyre, decorated brass upright on brass base, with 3 claw feet, lyre top, a beauty, 3 ft. high as new	42/-	21/-	Tea Caddy, to change or burn handkerchief	3/6 2/6
Collapsible tripod table stand, newly lacquered gold (complete with table 10/6)		6/6	Card Drawer, to vanish or change, new	15/- 7/6
Trick table (see "Later Magic") with black art 'well' trap in centre, newly upholstered, on solid brass folding stands. A beauty	£3	£2	Japanned Funnel, water from elbow, large stage	4/6 3/-
Chinese Bird Vase, 12 inches high, Live canary produced from flames, Nicely japanned	42/-	21/-	Three cards on Bottle, Hiam's, as new	27/6 17/6
Padding in Hat Apparatus: latest		2/9	Board, revolving centre, for bullet card, new	8/6 5/6
Goblets from Hat, new	2/6	2/-	Xmas Tree with 17 lighted candles to vanish from hands <i>a la</i> bird Cage	25/- 17/6
Three Jam Jars from Hat, quite new	15/-	10/6	Stanyon's Life Size Baby from Hat	7/6 4/9
Feather Tulips, with steel spikes for "growing." Natural size. Cost 1/4 each... per dozen	15/-	10/6	French Fire Bowl, large size	10/6 5/-
4 Goblets, with all fekes for Wizard's Breakfast	10/6	5/9	Multiplying Coin Tray, best japanned	3/9 2/3
Elegant Drawing-room Conjuring Table, upholstered velvet and gold, two traps and secret <i>servante</i> folding flush with underside, with brass ornaments. A beauty	£4	55/-	<i>Any coloured handkerchief changed to ball of same colour, apparatus, new</i>	
7 Best Billiard Ball <i>Servantes</i> new	2/9	1/6	Great Slate Trick, all complete, best, new	7/6 4/3
Oak leaf Garlands from Hat new	2/9	1/-	3 Cards on Tray, japanned black and gold	10/6 5/6
Quantity of Chocolate Boxes from Hat, new dozen	3/-	1/9	4 Cards on Plate, japanned metal, new	15/- 9/6
Stanyon's Silent Tube for Dying handkerchiefs, new	3/6	2/6	Basket for two kinds of flowers and coil	35/- 21/-
One-hand Handkerchief Change feke, best, new	4/6	2/9	Rice and Egg Vase, Brass, perfect	8/6 4/9
Handkerchief production Balls, best, new	3/6	1/9	Bottle to Boquet, complete, Hiam's, as new	35/- 25/-
Novel Table, instantly fitted on any chair back with adjustable SOLID BRASS stand	21/-	12/6	Trick Ball, changing to 3 balls and 2 eggs	10/6 5/9
Billiard Balls and Nickel-plated Tube (large balls)	12/6	7/6	Boquet and Candle (Hiam's), new flowers fitted	35/- 21/-
Drawer Box for Rabbit, in mahogany, inlaid, new	21/-	13/6	Glass Half Shell to Vanish Ball in Water	10/6 2/6
Ring in handkerchief, best, quite new	3/6	2/9	Brass Plug Box for Half Crown, as new	5/6 3/9
Cake Pail, black and gold, for producing large sized cake (Hiams) as new	17/6	9/6	Bran Glass for Wizard's Breakfast, large	2/6 1/6
Coil <i>Servante</i> for chair or Table	3/6	2/6	Egg Pillar (Boxwood), Shoots Card into Egg	7/6 3/9
Canister and Flowers (Hiams), 14 in. high	15/6	6/6	Card Star, 6 Mirror Points in Brass, as new	84/- 42/-
Chinese Vase for Water and Flags. Japanned Oriental, 12 in. high. Fine	30/-	15/-	6 Chinese Lanterns, lighted from hat, as new	6/6 3/6
Cups and Balls, prof. size, best model	5/6	3/9	Egg Vanisher, best and most practical	3/6 2/3
Fire Bowl, brass, to fire with potassium, new	7/6	5/9	11 packs Magician's Cards, fine quality squeezers	— 9d.
Double Japanese Inexhaustible Box for distributions 17 x 13 x 14 inches, stage size, Japanese decorations, equal to new	£4	50/-	Phantom Lemons, vanish without sleight of hand or covering, set of six	8/- 3/6
New Velvet Changing Bag, best, new	19/6	11/6	Single Card Frame, later idea than sand	4/6 2/9
Box to Hold Coins inside Hat (Miser's Dream)	4/9	2/9	Brass Chinese Linking Rings, stage size	15/- 10/6
False Finger for Handkerchief Production	10/6	3/6	Hollow Metal Eggs for Handkerchief, each	2/- 1/3
Do. do. (American finger)	10/6	3/6	Funnel for water from Elbow, good plain	2/6 1/6
Finger Shell to produce Handkerchief	10/6	2/9	do. do. do. stage size	3/6 2/3
Drawer Box for Rabbit, ebonized and inlaid	25/-	12/6	Ribbon from Finger Tips Apparatus, new	5/6 2/9
Card Ladle, japanned, best quality, new	8/6	4/9	Latest Billiard Ball Producer or Vanisher, new	4/6 2/3
Jugglers N.P. Plate Stand for table	10/6	5/6	Three 28-lb. Weights from Hat, quite new	30/- 20/-
" " Stand for three 5 in. balls	10/6	5/6	Large Die through hat, stage size, new	3/6 1/6
N. P. Spinning Plate, 9 inch, as new	7/6	3/9	do. do. do. with mahogany cover	5/6 2/3
Juggling Knives, best set of three, as new	30/-	17/6	New Chinese Rice Bowls, stage size, perfect	5/6 4/3
Hertz's Flying Cage, nickel	25/-	15/-	Dissected Card Box, see "Conjuring with Cards"	10/6 4/9
Billiard Ball Wand, nickel plated. Ball appears and disappears in cup on end of wand	25/-	15/-	Mechanical Wheel for fixing to "wings" to get rapid and regular pull on thread. Brass	15/6 8/6
Fish Bowl, to produce and vanish	10/6	3/9	Four Feather Plumes from Handkerchief	14/- 4/6
			Six Champagne Bottles from Hat. New	15/- 6/6
			Pair of Wine Tubes to produce Wine in Glasses	12/6 6/6
			Card and Bird Box, inlaid with Mirror, best	21/- 12/6
			Folding and Telescopic Brass Table <i>servante</i>	10/6 6/-
			Canister, japanned, with tumbler and balls, new	30/- 17/6
			Chinese Jar of Water and Pictures, stage	30/- 17/6
			Ginger Beer Bottle and Vase of Ribbons	17/6 8/6
			Black Watered Silk Dress Waistcoat, fit medium built man, not soiled	15/- 5/-
			Wand for Producing Handkerchiefs, new	6/6 3/6
			Card on Ordinary Bottle Apparatus, new	5/6 2/9
			Money Column on Pedestal, for half-crowns, in veneered woods. Works with sand	40/- 17/6
			Cups and Saucers from Hat, four, best quality	17/6 12/6
			Cone through Hat, size 4 1/2 inches	5/- 2/9
			Rising Card Apparatus in ebonized and veneered woods. Works with sand	42/- 15/-
			Bautier's Monster Pole from Hat, rises to ceiling	7/6 3/9
			10 Half-crown Trouble-Wits, (by Stanyon) each	— 1/3
			Elegant Hand Watch Target in Black & White, new	12/6 6/6

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