



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.

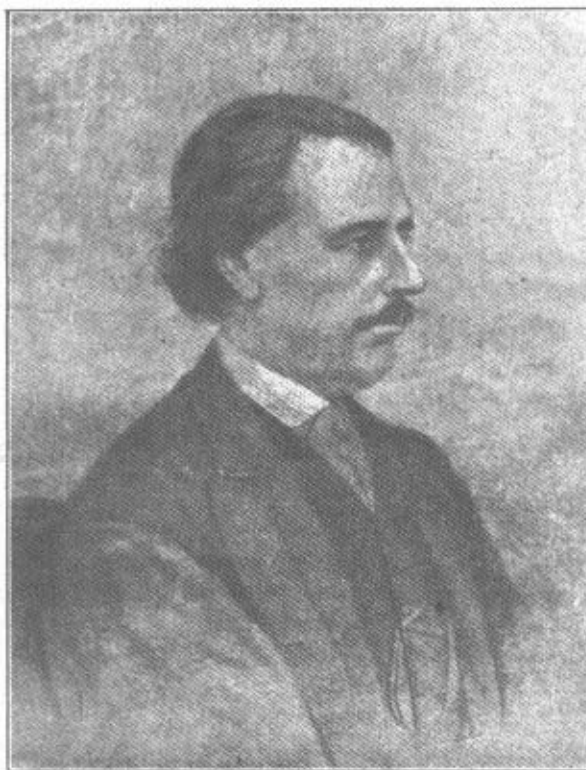
COLONEL STODARE.

Some thirty-five years ago, prior to the advent of Maskelyne and Cook, visitors to the Egyptian Hall were astonished by such, at that time novel, illusions as *The Sphinx*, *The Indian Basket Trick*, etc., there presented by Col. Stodare.

Stodare's real name was Alfred English and up to the time he decided to try his luck in London he had met with indifferent success as an itinerant performer. His first appearance at the Egyptian Hall under his assumed name, now almost a household word, was on Easter Monday, April 17, 1865, when he introduced for the first time in this country those celebrated illusions of Hindu magic known as *The Instantaneous Growth of Plants* (The Mango Tree Trick), and *the Indian Basket Feat*; illusions often heard of from Eastern travellers who have "done" India, and long regarded as wonders never to be witnessed save within that land of mystery and superstition.

It was on the occasion of his 200th consecutive representation at the said Hall that Stodare introduced an entirely new and original illusion entitled *The Sphinx* which at once attracted crowds and made his undertaking, hitherto of questionable profit, a brilliant success. Apart from the Hall, private engagements of all kinds, and Royal Commands were numerous. On Tuesday evening, Nov. 21, 1865, he had the distinguished honour to appear by Her Majesty's command at Windsor Castle on the occasion of the birth-

day of H.R.H. the Princess Royal (the late lamented Empress Frederick); Her Majesty the Queen graciously honoured Stodare with her presence during the performance. *The Sphinx* and *The Indian Basket*, and a Ventriloquial sketch were performed twice in compliance with a special request for the repetition.



COLONEL STODARE.

The Sphinx is supposed to have been invented by Thomas Tobin, secretary of the Polytechnic at that time under the direction of John Henry Pepper. Tobin offered the illusion to Pepper who declined it, when it was afterwards purchased by Stodare whose powers as a ventriloquist in apparently causing the dummy head to speak, doubtless, increased ten-fold the value of the original illusion.

The Times for October 19th, says:—"Davius might have solved the 'Anthropoglossus,' but Colonel Stodare presents us with a sphinx that is really worthy of an Oedipus."

Magical Literature is indebted to the Colonel for a couple of very interesting though small works entitled respectively "*The Art of Magic*" (1865) and "*Stodare's Fly Notes*" (1867). Copies of which we have in our Library of Magic.

Stodare was not destined to enjoy for long the good fortune produced him by *the Sphinx* for he died in London of consumption in 1866. The photo accom-

panying this sketch has been secured at not a little trouble and expense. It is probably the only one in existence, but we feel amply repaid by being able to place permanently on record the main events in the life of such an illustrious Magician as Colonel Stodare.

MAGIC.

PUBLISHED ON THE FIRST OF EVERY MONTH.

Proprietors, ELLIS STANYON & Co. Editor, ELLIS STANYON.

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TO OUR READERS.

This issue of *MAGIC* completes the First Volume, and in presenting the same to our readers we feel we must ask their indulgence while we congratulate ourselves on having accomplished what many friends thought impossible, and what some, hardly to be considered friends, did not desire to see us accomplish; the latter class, who doubtless consider themselves good conjurers, were not *cute* enough in this case to allow for contingencies.

Well, Vol. I of *MAGIC* is complete, and it has been produced, without cessation, on the first of each month in accordance with our guarantee, and, we are glad to say, with some success. Further, if the testimony of our numerous readers is anything to go by—and we consider it is an improvement has been visible from start to finish," and "the paper has surpassed all expectations."

Any success is, of course, due mainly to the generous support we have received from all parts of the world, and we now desire to tender to all and sundry our sincere thanks; and also, and what, perhaps, is of very great importance, to solicit a continuance of the same, and where possible, more generous support in connection with our Second Volume, that we may permanently increase the size of the paper.

We would not complain, but considering the large number of persons known to be interested in conjuring, we should have thought the number of ANNUAL subscribers would have been greater. Perhaps many were dubious about our guarantee; that is perfectly natural, and we are philosophical enough, though lacking, to know that the conduct of others reflects on ourselves. Allowance has also been made for the bad start we had, due to the depression of trade by the prolongation of hostilities in South Africa, and the sudden cessation of work amongst entertainers generally through the death of our beloved Queen. Now, however, anticipating a good season all round, and a little more faith in connection with our Second Volume, we hope to make *MAGIC* of even better value than hitherto, and of still greater interest to the magical fraternity.

Any lack of advertisements in the past has been due, doubtless, to the causes above noted, but we would particularly call the attention of all who may be desirous of handling a sixteen-page *MAGIC* each month, to the necessity of their support in this direction. A small advertisement from every reader would accomplish all this, and our Editor, who is constantly complaining of want of space, would be able, each month, to dispose of a few more lessons, ideas of others, facsimile programmes, hand shadows, chapeauography, explanatory programmes, interesting articles, scientific experiments, illusions, etc., etc., all of which, with many more, will be features in the coming volume. In a word, by advertising you popularize your name, you stand to gain on the merits of your advertisement, and you also have the satisfaction of knowing that your support will enable us to increase the number of pages, and thus to give you a larger quantity of valuable information each month.

Several attempts have been made to found a "Magical Society," regretably, with little or no success, the reason being, doubtless, due to the absence of any periodical and the consequent exclusion of all conjurers resident in the country and abroad. We would now suggest that *MAGIC* acts the part of such a society, and one in which all, no matter where domiciled, can take a lively interest. At present, the Office of *MAGIC* is open at any time, by appointment, to all who would care for a chat with the Editor on conjuring and allied arts, and the time and space will be extended as occasion demands. You are asked to support the paper; there are no fees.

Much opposition is dead, and much more shows signs of weakness; but this, beyond showing that our efforts are appreciated, is of no great consequence. Our idea has always been, "the more, the merrier." Popularize the art!

Finally, we would request that you send us your opinion of Vol. I, also any suggestion for the improvement of the second and subsequent volumes.

LESSONS IN MAGIC.

Suggestions for Programme of a Coin Manipulator.

(Continued from last issue.)

Tip coins from hat on to table and proceed with the following tricks—with two pieces—Two coins shown together in right hand separate and one appears in left hand—and back again. A duplicate (third) coin is used and reverse palm No 2. ("New Coin Tricks," 1.) is worked with both hands simultaneously.

At the close of the last sleight, when the two coins are back again in the right hand, one coin is thrown on the table leaving, apparently, one only in the right hand, this is passed through the right knee to left hand (duplicate) and back again. Then through both knees ("more painful but—") and back again; coins are returned to table as one only. The first of these two sleights is obviously employed to lead up to the second for the better concealment of the duplicate coin which, however, is palpable in the sleight in question at all times.

To Vanish a number of Coins.—Stand with your table on which is a number of loose coins, on your right. Take up one coin with the left hand and place it on the fingers of the right hand, extended over table, in position for reverse palm No 2. ("New Coin Tricks, II") by which means it is caused to disappear. This is continued with six or seven coins. With the first finger and thumb of left hand, place the second coin in position on the right hand, the second, third and fourth fingers secretly remove the first coin from the back of the hand, returning it to the table when picking up the next in order—and so on throughout. The last coin is never really placed on the right hand, but is retained in the left hand with others, representing the total number vanished, secretly picked up from the table. Performer comes forward with right hand still extended (to induce spectators to believe that he has the coins palmed on the back of the hand) and shows back and front of hand as when actually working the reverse palm! He next draws attention to the right hand with the fingers of the left, executes the *change over palm* and back again to leave coins on the fingers of the left hand. Now when making a left turn to get back to original position at table the coins are transferred, under cover of body to the back of right hand in a similar position to the cards in Fig 20 our "New Card Tricks p. 19," from which position they are produced, one by one (exactly as in the case of the cards,) to be dropped on table in quick succession as they arrive. The *Change over palm* with several coins is made with the coins palmed exactly as at Fig 3. "New Coin Tricks, I," it will be only necessary to grip well the edges of the outside coin. This applies equally well to the back or front of the hand—practice only is required to become expert.

Next in order execute the *Turnover* with a stack of 40 or 50 coins (See "New Coin Tricks" I) this is an absurdly simple thing but I believe the audacity of some manipulators has induced many to believe it a remarkable feat—it is nothing of the kind, it may be done by anyone at the first attempt.

The same stack of coins is next palmed in the right hand while seeming to place it in the left hand, left hand is eventually shown empty and coins produced from vest.

TITLE PAGE, INDEX, and PREFACE to Vol. I of "Magic," nicely arranged and illustrated, and printed on good quality paper. Now ready, Price, post free, 3d.

PROGRAMME of M. J. de ROVERE, 1828.

Theatre Royal, Haymarket.

Under the Authority of the Right Hon. the Lord Chamberlain.

Extraordinary Novelty!!

48- The decided success of the FRENCH PERFORMANCES, and the unbounded Applause they have been honor'd with from full and Fashionable Audiences, has induced

M. J. de ROVERE

to repeat them, with a Variety of

ENTIRELY NOVEL FEATS

FOR THREE NIGHTS MORE

This Evening, MONDAY, Oct. 27th,

On WEDNESDAY 29th, & FRIDAY the 31st, 1828.

Upon which occasion he will have the honor of Performing those that excited such Astonishment on the preceding Evenings, Viz:—

FORTUNATUS'S CAP;

Or, the HORN of PLENTY,

Flora's Pavillion, The White Rabbit,

The Sorcerer's Typography;

Among the Novel Feats the following prominent ones will be introduced,

THE FUGITIVE DOVE,

The Enchanted Flower Basket, AND The Dutch Liquor House,

An Effect of White Magic.

Some Novel IMITATIONS by

Monsieur ANDRIEUX,

Of M. ODRY, in the Soldat Laboureur, and of an Old Blind Minstrel,

He will also repeat

THE TWO PRIVATE ACTORS.

During the Evening, several FAVOURITE SYMPHONIES will be executed

By Invisible Musicians.

After which, M. ROVERE will resume his Performances with The

ENCHANTED VOYAGE!!!

And a Novel Experiment in Aerostation, entitled

The Aerial Navigation.

The whole will conclude with

An Historical Picture in Action, entitled

FIVE MINUTES at MISSOLOGHI;

OR THE GREEK HERO.

THE ORCHESTRA (which is Numerous) will be conducted

BY MR. B. BARNETT.

Tickets, Places and Private Boxes may be had of Mr. MARRINGHAM, at the Box Office of the Theatre, Daily, from 10 till 5.

BOXES 5s. PIT 2s. Lower GALLERY 2s. Upper GALLERY 1s.**SECOND PRICE AT A QUARTER BEFORE NINE.****BOXES 2s.—PIT 2s.—LOWER GALLERY 1s.—UPPER GALLERY 6d.**

Doors to be Opened at Six and the performances to commence at Seven precisely.

Selected from the Portfolio of Mr. ARTHUR MARGERY.

Explanatory Programmes.

(See also pages 45, 56, 67, 75, 83, 90 & 91.)

HORACE GOLDIN. Illusionist.

Programme, Palace Theatre, July 26, 1901.

Goldin enters, in conventional evening attire, and without speaking (the entertainment is carried on throughout in dumb-show) proceeds to produce from a good sized neck-handkerchief, respectively a *bowl of fire* (ordinary small sized bowl) and a bouquet, (ordinary sized folding feather bouquet).

Next follows a few ordinary *slights* with a small sized silk handkerchief which is eventually placed over the muzzle of a not over dangerous looking gun. Performer, by signs, indicates to audience that he is about to shoot the silk into their midst, it disappears, being drawn into barrel by a spring released by pulling the trigger—(no explosion) duplicate silk, ostensibly that fired from gun, is now taken from collar.

Goldin next goes to a small, but firm, square table, on his right, covered small cloth and containing sundry articles as glass jug of water, tumblers, etc, etc. Taking hold of two corners of the cloth he, with a quick jerk, removes it bodily from table leaving articles undisturbed.

This is merely an illustration of the property of inertia and may be accomplished with but little practice. To ensure success, however, observe to place any small articles *i.e.* articles with small bottoms, on trays not less than 8.in square.

The next trick is that entitled *New Vanishing Water*, and described at length at page 4 of our "New Miscellaneous Tricks" the only exception being that a glass jug, instead of a china one, is employed.

A couple of canaries are now removed from a cage and placed in a paper bag. The bag is suspended on a slender wire stand about 4 ft high. Goldin standing a few paces from stand fires revolver at bag, where-upon the birds are seen to re-appear in cage held by assistant at a similar distance on opposite side of stand. The weak point of the trick is that the birds are never seen in the hand of performer, as a matter of fact they never leave the cage, but are pressed through a kind of trap bottom under cover of the fore-arm of assistant who is holding cage. Performer must rehearse to hold his hand and shape the bag in a manner to induce the belief that all is fair and above board. Assistant still holding cage has but to release trap when birds reappear. It may be found more convenient to have a second cage, duly loaded, for the re-appearance of the birds.

Here follows another example of the property of inertia. A small oblong tray is placed over four tumblers each partly filled with water, on the surface of the tray near the corners are placed four metal rings, one exactly over each of the tumblers. On each of the rings is placed an egg small end down. All ready, performer gives the edge of tray a smart blow with the flat of the hand sending it flying into the hands of assistant—the eggs fall, into each of the four tumblers:—This experiment forms a finale to a series of Juggling Tricks in throwing and catching the eggs (see explanatory programme on page 91, also our "New Juggling Tricks").

Vanishing Lamp. A small lamp, about 15 in. high, fitted glass globe and chimney. is seen burning on small round top table, performer covers the lamp with a special cover leaving only about 1 in. of top part of glass chimney visible (cover rests on top of globe). In this condition the lamp is removed by assistant, and placed on seat of a tricky looking chair. Goldin holds a handkerchief in front of lamp for a few seconds, then, appearing dissatisfied with the arrangements, replaces the lamp still covered on table. A revolver is now fired at lamp which collapses on table, its prototype appearing simultaneously on small shelf in centre of an elegant frame, mounted on brass supports, and standing at rear of stage. The trick is spoiled by the necessity of removing the lamp from table to chair for the purpose of *ringing the changes*, this is accomplished under cover of the handkerchief and with the aid of a chair provided with a revolving back. The lamp replaced on the table is but an upright rod and a ring surmounted with a piece of talc, the pull of a thread causes the rod to fall into the hollow centre support of table, the ring falling flat on the table top. A second genuine lamp would be placed in readiness on small shelf at rear of revolving piece in centre of frame or if screens were placed in convenient positions, as is the case in the show under consideration, the lamp might be secretly removed by assistant from back of chair to back of frame. Next in order follows the now familiar Fish Catching Trick—if the way these fish make their presence felt is anything to go by, they must be real indeed.

A Necromancer of the XVIII Century.

BY HENRY RIDGELY EVANS.

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

(Continued from page 92)

A grand "soirée magique" is being held at the house of Monsieur le Comte de Cagliostro. Heavy old-fashioned carriages stand in front of the door, with coachmen lolling sleepily on the boxes, and linkboys playing rude games with each other in the kennel. A rumble in the street—ha, there, lackeys! out of the way! Here comes



Engraving of Cagliostro in the Army Medical Museum at Washington.

the coach of my Lord Cardinal, Prince Louis de Rohan. There is a flash of torches. Servants in gorgeous liveries of red and gold, with powdered wigs, open the door of the vehicle, and let down the steps with a crash, Monseigneur le Cardinal, celebrant of the mass in the royal palace at Versailles, man of pleasure and alchemist, descends. He is enveloped in a dark cloak, as if to court disguise, but it is only a polite pretense. He enters the mansion of his bosom friend, Cagliostro the magician. Within, all is a blaze of light. A life-size bust of the divine Cagliostro ornaments the foyer. Visitors are received in a handsomely furnished apartment on the second floor. Beyond that is the séance-room, a mysterious chamber hung with somber drapery. Wax candles in tall silver sconces, arranged about the place in mystic pentagons and triangles, illuminate the place.

In the centre of the room is a table with a black cloth, on which are embroidered in red the symbols of the

highest degree of the Rosicrucians. Upon this strange shekinah is placed the cabalistic apparatus of the necromancer—odd little Egyptian figures of Isis, Osiris, vials of lustral waters, and a large globe full of clarified water. It is all very uncanny. Presently the guests are seated in a circle about the altar, and form a magnetic chain. As the old chroniclers phrase it, to them enters Cagliostro. The Grand Cophta, the man who has lived thousands of years, habited in gorgeous robes like the arch-hierophant of an ancient Egyptian temple. The clairvoyant is now brought in, a child of angelic purity, who was born under a certain constellation, of delicate nerves, great sensitiveness and withal, blue eyes. She is bidden to kneel before the globe, and relate what she sees therein. Cagliostro makes passes over her, and commands the genii to enter the water. The very soul of the seeress is penetrated with the magnetic aura emanating from the magician. She becomes convulsed, grinds her teeth, and declares that she sees events taking place that very moment at Vienna, St. Petersburg, Rome and Kamschatka.

Every one present is transported with joy. Monseigneur le Cardinal de Rohan is charmed, delighted, and lauds the necromancer to the skies. How weird and wonderful! Albertus Magnus, Nostradamus and Apollonius of Tyana are not to be compared with the all-powerful Cagliostro. Truly he is the descendant of the Egyptian thaumaturgists.

The séance is followed by a banquet. Rose-leaves are showered over the guests from the gilded ceilings, perfumed water splashes in fountains, and a hidden orchestra of violins, flutes and harps plays soft melodies. The scene reminds one of the splendid feasts of the Roman voluptuaries in the decadent days of the empire. The lovely Lorenza Feliciani, wife of the enchanter, discourses learnedly of sylphs, salamanders and gnomes, in the jargon of the Rosicrucians. The Cardinal, his veins on fire with love and champagne, gazes amorously at her. But he is thinking all the while of the aristocratic Marie Antoinette, who treats him with such cruel disdain. But Cagliostro has promised to win the Queen for him, to melt her icy heart with love-philters and magical talismans. Let him but possess his soul in patience a little while. All will be well. Aye, indeed, well enough to land the haughty prelate in the Bastille, and start the magician on that downward path to the Inquisition at Rome.

The night wanes. The lights of the banquet-hall burn lower and lower. Finally the grandes dames and the seigneurs take their departure. When the last carriage has rolled away into the darkness, Cagliostro and his wife yawn wearily, and retire to their respective sleeping-apartments. The augurs of Rome, says a latin poet, could not look at each other without laughing. Cagliostro and Lorenza in bidding each other good-night exchange smiles of incalculable cunning. The sphinx masks have dropped from their faces, and they know each other to be—charlatans and impostors, preying upon a superstitious society. The magician, is alone. He places his wax light upon an escritoire and throws himself into an arm-chair before the great fireplace, carved and gilded with many a grotesque image. The flames of the blazing logs weave all sorts of fantastic forms on floor and ceiling. The wind without howls in the chimney like a lost spirit. The figures embroidered on the tapestry assume monstrous shapes of evil portent—algazils, cowed Inquisitors and jailers with rusty keys and chains.

But the magician sees nothing of it all, hears not the warning cry of the wind; he is thinking of his newly hatched lodges of Egyptian Occultism, and the golden louis d'or to be conjured out of the strong-boxes of his Parisian dupes.

Not Impossible. Magicians sending Five Annual Subscriptions to this office will receive their own booked gratis and post free for one year.

We don't expect impossibilities or ask you to do too much: the above is an interesting and simple task and will pay you in more ways than one.

A BIBLIOGRAPHY of CONJURING.

Compiled with Notes by Ellis Stanyon.

Ably assisted by Mr. Arthur Margery.

(Continued from page 93).

- Conjurer Unmasked (The) or, La Magic Blanche Dèvoillée Being a clear and full explanation of all the surprising performances, exhibited as well in this Kingdom as on the Continent, by the most eminent and dextrous Professors of Sleight of Hand, together with Descriptions, Observations, and Directions for the tricks of the Divining Rod—Automaton Chess Player—Self-performing organ—Speaking figures—Artificial serpents—Mechanical Birds—Automaton Flute Player—Transparent Magical Tables, &c., &c. (Translated from the French of Mons. Decremps). London 1785 12mo., pp 89.
(Contains about 25 tricks of the Period, and 2 sections devoted to Automata etc. The frontispiece reads—The Professor of Amusing Philosophy who having burned a card (taken at chance) throws the pack in the air, at which he fires a pistol and ye card is found nailed to the wall (See Chap. 5).)
- Conjurers and Conjuring. By a London Professor. Boy's Own Paper. London, Vol 3. pp. 206-251-270-310.
- Conjurers Magazine (The) or Magical and Physiognomical Mirror. London, Aug. 1792 to July, 1793. 2 Vols. Bound in Cloth 8vo. Vol 1. 498 pp. Vol 2. 521 pp.
(This was continued as The Astrologers Magazine, and Philosophical Miscellany—which made up Vol 3 all published. This last Vol was published in 1794, 252 pp.)
- Conjurer's Properties. Leisure Hour, London, March, 6th and 20th, 1880, pp 150-152 and 189-191.
- Conjurer's Repository (The) or the whole art and mystery of magic displayed by the following celebrated characters; Pinetti, Katterfelto, Barrett, Breslaw, Sibley, Lane, &c, embellished with an engraving. London 1795. Boards 12mo 146 pp. (Col'd frontispiece.)
(This work appears a compilation of matter from various sources. It contains nothing original for its time of publishing although it is full of information, and explains all manner of deceptions, from the "Invisible girl" to "Chinese Shadows" and "Sympathetic Inks." The frontispiece is of a typical old magician, showing a young lady her face in a mirror, she standing aghast at the transformation. A cauldron is burning, skulls laying about etc.)
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Author unknown. The articles are not of much importance.
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A series of six articles on Conjuring.
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- The Magician's Own Book. London, 1871. Cloth, 8vo. 250 Illustrations.
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- Culin (Stewart). Chinese Games with Dice and Dominoes. With 12 plates and woodcuts. 1825. Rare and interesting. Another edition, Philadelphia, 1889. Paper, large 8vo., 21 pp. Illustrated.
- Cumberland, Stuart A. A Thought Reader's Thoughts, Being the Impressions and Confessions of Stuart A. Cumberland. London, 1888. Fancy Cloth and Gilt. Large 8vo. Portrait of Author on Steel. 326 pp. Out of print, rare.

Quotations for any work in this list may be had on application to the Office of "MAGIC."

HYPNOTISM AND CONJURING.

We have been asked to give our opinion on the future of HYPNOTISM in connection with Conjuring. The idea is almost too absurd for words. If what is meant is for us to give our opinion on the future of CONJURING in connection with Hypnotism—a totally different matter,—the numerous stupid stories of the Indian fakirs, a class ridiculed by the same form fitting examples. Is there underlying all this another effort—allied to Spiritualism, Theosophy, etc.—being made to extort money from the credulous?

It may seem incredible to many, but we actually had a man—old enough to be the father of many present-day magicians, and sane enough, we believe—call at this office only a few days since, who made a desperate effort to induce our Editor to believe that sore and aching feet could be instantly cured by holding them out of the window in the direction of the East and making hypnotic passes over them with the hands. But how this quackery is to affect Conjuring and the beautiful art of Sleight of Hand is to us an enigma.

N.B.—The Quacks would doubtless select for their operations some form of malady to which the monied class are prone.

Items of Interest.

We have received for publication quite a number of excellent tricks from conjurers in all parts of the world. Many of these have been withheld, not from any lack of merit, but solely on account of want of space. We hope to be able to make use of these in our second volume, and we would ask the generous support of all interested to enable us to permanently increase the size of *MAGIC*, that there may be space enough and to spare for this class of matter.

Have you overlooked the fact that you can obtain the loan of any book on conjuring and allied arts from this office. For particulars of our Lending Library of *MAGIC*, see p. 70 of this volume.

We have it on good authority that several individuals, and one in particular, begin to realize the true philosophy of the trite saying, "Comparisons are odious." With apologies to Mr. Rudyard Kipling we print the following appropriate lines:—

"They copy all they can follow, but they cannot copy our mind,
And we leave them sweating and toiling, a year and a half behind."

Professor Ahmed, Court Magician, Central India, sends us his circular nicely printed in English on the lines of European performers. This is interesting, as it goes to prove that our efforts to popularize the mystic art have far reaching effects.

Friends of the late lamented Mr. Ross Conyere will be pleased to know that the tribute to his memory our poor ability enabled us to give, in our last issue, has been reprinted in full in the "Inver-gordon Times" of August 7th, the local paper of his home district.

Madam Herrmann sailed from New York on August 2nd for Europe to open at the Winter Garden, Berlin.

In connection with the Avenue Garden Al Fresco Concerts, Herne Bay, Prof. Owen Clark produces an exciting and clever sleight of hand entertainment twice nightly. His *chef d'Ouvre* is the Fish-Catching Trick with novel variations.

According to the Australian Papers, Percy Verto, described as the Handcuff King, is exciting, on that side of the earth, as much interest as did Houdini, at the Alhambra last January.

At the Workman's Hall, New Tredegar, for week ending July 17th, was Dr. Lind's American Co. One of the items on the programme reads, "Special Engagement extraordinary of the great Loudoun Cameron, Magician, from the Egyptian Hall, London, who caused such a sensation with the Billiard Ball Feat."

The Baildon Moor Brigands gave a most successful concert at Baildon during August. Mr. Arthur Green-wood caused a continuous roar of laughter with his ventriloquial sketch, while Mr. Arthur Feather with his "Magic and Mystery" was highly appreciated.

To MR. STANYON.—The box containing money apparatus ordered from you arrived safe and in good order, and I am glad to say I am greatly pleased with same: another proof of the excellency of your workmanship. I shall forward you another order soon, which I hope will have the same prompt and careful attention.—BOSCO, JR., South Africa, July 31st, 1901.

Did the wrapper enclosing your *MAGIC* for this month bear a Blue X to the left of the address? If so, your subscription to the second volume is now due. When remitting kindly use the enclosed Red Form. Please do not fail to send us your opinion of Vol. I, and, if possible a suggestion for the improvement of Vol. II, with a view to making it of still greater interest to the magical fraternity.

It may interest many to know that the Conjurer, in plain evening dress, and Madam Olivette, working mathematical problems at the Tivoli, 22nd August, 1901, are none other than the "Salam-bos," described as electrical marvels, and who appear at the same house later on in the programme. Mr. Chas. Morritt, with conjuring and illusions was also appearing at the same house at the same time.

Professor Field has, we understand, retired, having given up his stall, which he held for so many years, at the Royal Aquarium, Westminster.

HULL NOTES.

Inuro Fox proves a star turn at the Alhambra.

Anyone visiting the Scarbro' Aquarium will be struck by the number of side shows, illusions, and conjurers, that appear there during the season. At the time of writing there are two side shows; viz.—"The Flying Lady" and "She" both of which take well. On the variety programme are Mc'Aske! (a humorous conjurer

who exposes some really good tricks) and Major Devono, an old fashioned conjurer who does not glory in the ability of a card and coin manipulator, but who's one aim is to mystify his audience, and that he does by showing complicated mysteries that are very rarely seen at the present time.

The McKays, who are very clever at lightning sketch business, are here this week for Moss and Thornton.

"Thauma," * The Crystal Palace Mystery is being performed here in a penny show, the effect is as follows.—A girl's head and bust are shown on a short board which is suspended at each end by ropes in the form of a swing. The showman passes his hand underneath and above the swing and says there are no mirrors connected with it whatever. J. C. SKELSEY, Aug. 15th.

* This illusion will be found illustrated and explained at p. 272 of "Modern Conjuring." [Garenne], Ed.

Diversified Diversions.

A Novel Trick with Bread.—Take a piece of moderately new bread and mould it between the fingers until it becomes of the constituency of stiff dough. Finally shape it into the form of a pyramid, *i.e.*, having four equal triangular sides and four sharp points or corners. You will find that the bread readily assumes the required form if pressed between the tips of the two fore-fingers and the two thumbs.

The bread properly moulded, throw it, with all the violence you can exert, at the wall and note the result. You naturally expect to find it smashed to atoms or at least to be minus one or more of its delicately fashioned points. You will be surprised, however, to find it quite uninjured. Exasperated you will throw it at the wall again with still greater violence, but the result will be the same, in short it will be found impossible to destroy or even damage it by such means. The reason is that any one of the flat sides, being heavier than either one of the points, must come in contact with the wall and the same rule applies when the bread leaves the wall and strikes the floor—it is really consolidated by the force of the impact.

I know of no simple experiment that will create more amusement as an after-dinner trick than the above.

An Experiment with an Egg and a Playing Card.

The feat described and illustrated below is an enlargement on that pretty little trick, illustrating the property of inertia, and performed with a penny and a playing card, where a penny is placed on the centre of a playing card, which is, in turn, balanced on the fore-finger; a sharp fillip is given to the card which is sent flying across the room while the penny remains poised on the finger.

A more interesting feat is that where a card is placed over a tumbler three parts filled with water. On the card is poised an egg kept in the perpendicular by the help of a finger ring (see Fig 1.) A sharp fillip is given to the card as in the instance above noted; the egg falls uninjured, cushioning on the water contained in the tumbler.

A still further enlargement on this amusement will be found under our Explanatory Programme in this issue.

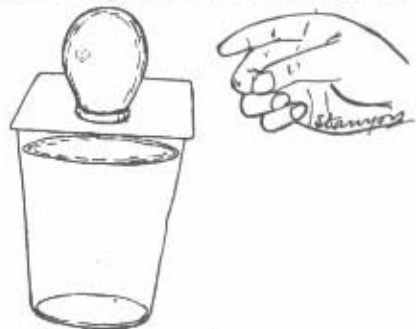


Fig. 1.

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