



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

VOL. III. No. 12. Entered at Stationers Hall.

SEPTEMBER, 1903.

Annual Subscription, by post, 5s. 6d. \$1.50
Single Copy, by post - - 6½d., 15 cents.

LIGHT ON THE BLACK ART.

By ALEXANDRE HERRMANN.

In the *Cosmopolitan Magazine* of December, 1892.

(Continued from page 82.)

The trick narrated by nearly every East India traveller, of the native tossing a skein of silk in the air and forming of it a ladder upon which he ascends, disappearing and drawing the ladder after him, I never saw, nor could I find anyone who could authenticate it. The other tricks which I saw performed, no magician of any pretension would reproduce. They were clumsily performed and of the most primitive order. The fact is, the jugglers are ignorant mountebanks performing on the public plazas, and trusting to the pennies they receive for their remuneration. Their tricks are centuries old, and according to the laws of caste descend from tribe to tribe and from father to son.

One or two of these tricks may be mentioned here as samples, because nearly every book on East India travels contains a mention of them. The cobra snake trick has always been most puzzling to travellers. Its performance and solution are as follows: A party of the jugglers, naked with the exception of cloths about their loins, appear in the open market place. After a series of incantatory sounds a cobra is produced and tortured into seeming frenzy until the bystanders, with bated breath, watch the proceedings, fearful lest some one of the dancing, howling jugglers may meet his death from the fangs of the maddened reptile. Suddenly, before the gaze of everyone, the cobra disappears as though "vanished into thin air," and the jugglers appear as disconcerted at the disappearance as the spectators. No trace of the missing serpent can be found, and the traveller is willing to pronounce the scene a marvel of East Indian magic. Yet how commonplace the illusion! The cobra was trained and tame. In the clout of one of the performers was an open concealed pocket, into which the cobra at a given signal, on the "motion quicker than sight" principle, leaped and coiled himself.

The basket trick, in which a boy is placed in an empty basket, which is then perforated with the swords of the

performers until both the blood upon the blades and his agonised shrieks convince the lookers-on that he is being murdered, after which he appears unharmed outside of the basket, is even more simple. This trick was fully explained and improved upon by Houdin. Its reproduction at this day would meet with derision. Its explanation is as follows: About the basket, which is apparently an ordinary bamboo clothes basket with a lid, are grouped at least a half dozen of the natives, attired in long flowing Indian robes. When the child is once fairly shut up in the basket, which is placed on the bare ground, the Indian fastens down the lid with leather straps, turning the basket on its side and resting his knee against it. The bottom of the basket thus turned towards the performer, the boy slips out through a cunningly contrived trap in the basket and quickly conceals himself under the flowing robes of the magician, whose attitude renders such an action comparatively easy. His escape from the robes while the general attention is attracted to his screams, coming apparently from the basket, is even easier. The blood upon the sword is an extraneous matter and no part of the trick. The boy's appearance outside of the basket, and at some little distance from it, is all that is perplexing.

And so of the other wonderful vanishing illusions of the East Indians. In every case their wide-flowing garments insure the success and are the secret of the illusions. Their feats of sword swallowing are beneath contempt. The pupil in magic could learn nothing by a visit to India. The journey would be time wasted. The East Indian juggler never advances, never originates.

The same is true even in a greater degree of the Egyptian necromancer. He depends more upon the credulity of religious superstition for his success than upon any art of prestidigitation within his mental compass. The voice of Memnon is not dead yet in Egypt. And here let me say in this connection that the superstition linking the professional magician with the devil and construing his sleight-of-hand tricks into black art still survives in many of the inland towns of Europe. I have frequently noticed in those towns devout people stopping and crossing themselves in prayer as I passed through the streets,

It would be time lost to discuss ancient magic. From the Chaldæan astrologers to the soothsayers of the Roman empire, the pupil in magic can learn nothing but drivelling idolatry. The people were ignorant and stood in awe of the magician, prepared to accept his slightest nod as supernatural; the magician in turn was wise, knew the rule of cause and effect, and for his own gain and profit was willing to be considered in league with either gods or devils.

In view of the almost limitless possibilities of chemistry and electricity, as well as the perfection to which mechanics has been developed, I am more than ever convinced that the future school of the magician will be divided into specialities, (True to day, if not quite on the lines anticipated.—ED.) because each branch will command its own audience, seeking diversion in the line of science with which it is best acquainted. The psychologist too who will have his exclusive domain, and in this connection a few words on hypnotism may not be inappropriate. I began the study of the subject over twenty years ago, because I saw in it one capable of producing the most wonderful mental illusions, and therefore of benefit to me in my profession. I am unwilling to expose the manifestations of such a science either to the fear and credulity of the weak-minded or to the risk of being ranked in the same category of humbugs as Diss Debar and Blavatsky. Hypnotism, despite the many theories since the days of Mesmer, is but mental magnetism applied with an unseen battery and with unseen poles, and communicated between temperaments diametrically opposed. This force cannot be exerted to the extent of transferring thought or rendering mind reading possible. What is called mind reading I have always found to be either muscle reading or the results of the employment of a confederate. I can liken the essence of hypnotism to nothing better than a subtle fluid vibrating in the mind of the magnetizer, and which passes from him by means of his hands or otherwise into the subject, upon whom it produces effects either corresponding to those felt by the principal or desired by him, and as a condition precedent it is absolutely necessary that the magnetizer should possess a higher degree of intelligence than the magnetized. While in this trance or magnetic sleep, the sleeper gives utterance to statements that in the light of subsequent events may prove clairvoyant or prophetic. While in this condition the results obtained are less wonderful than natural. The physician has been able to diagnose his patient's case from symptoms manifested in accordance with his preconceived ideas and confirmed by the patient's actions. The detective has extracted the criminal's secret in accordance with the clues he formed and the hypothesis he adopted of the crime. And this confirms the electric theory I have always maintained, which is opposed to the mind-reading theory. The latter is supernatural in a measure: the former natural and explanatory. I recall in this connection an exact illustration of this. On one occasion I mesmerised a French poet of considerable ability in versification. I had in my mind a Persian story of great beauty. I communicated it to him in detail, and he uttered it in language of perfect rhythm and poetic grace, which was transcribed at the time, and a copy of which I still possess.

Sur les rives fleuries du Gange
Fatma, la reine du Harem,
Avec son doux sourire d'ange, etc.

MAGIC.

PUBLISHED ON THE FIRST OF EVERY MONTH.

Proprietors, STANYON & Co. Editor, ELLIS STANYON.

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

SUBSCRIPTION.—12 Months by post, 5/6 (\$1.50); Single Copy, 6/4d. (15cts.)

Editorial.

This issue marks the close of Volume III. and we have a few words to say. First—we desire to tender our sincere thanks to all those who have by their generous support helped to make "MAGIC" the success it has been from start to date. Now! our American contemporary says "The Articles on Conjuring with handcuffs now running in MAGIC (Vol. III.) and written by its Editor, make very interesting reading both for the initiated and uninitiated." In addition to the great Handcuff and Prison Cell Release Sensations Vol. III. contains full explanations of genuine Lightning Calculators; The Great Handkerchief Production and Manipulation; (Mr. Geo. Stillwell the handkerchief "king" acknowledges Mr. Ellis Stanyon the originator of his act) The new Torn and Restored Paper Trick; Ventriloquism; Hoop Manipulation; Great Paper Tearing Act; Back Hand Card Palming; Coin Manipulation; Comedy and Straight Juggling; Hand Shadows; Explanatory Programmes of Eminent Conjurers; Jugglers, &c.; Smoke Pictures, &c. &c., which we will suggest, shows that we have spared no pains to make Vol. III as interesting and as profitable as possible to our readers. As a matter of fact many of the secrets are offered separately, at a price considerably in advance of the cost of the complete volume.

We are of course, well aware that it is as much to our interest to keep you a REGULAR subscriber as it is yours to obtain the best possible value for your money and knowing this WE INTEND TO MAKE VOL. IV. OF STILL GREATER INTEREST AND STILL MORE PROFITABLE ALIKE TO SUBSCRIBERS AND ADVERTISERS.

Secondly—In answer to numerous inquiries soliciting "guarantees," from "mustard and cress" professors who have not always allowed the ink to dry on their card before enclosing it in the envelope to us, and several threats of prosecution for libel in consequence of what we have already published in respect to secrets of conjuring, we have only to say that we have no malice or antipathies to gratify by these expositions. In undertaking to explain conjuring tricks and illusions, we are determined, so far as lies in our power, to give the best, or correct methods, (and we are always ready to stand by our own ideas, especially as the great majority of "kings" and "greats" are using them). This we will continue to do "with good motives and for justifiable ends" and will do so fearlessly and conscientiously, no threats will intimidate no fawnings will flatter us from publishing anything that we think will contribute to the information, amusement and profit of our readers.

When this paragraph, or the wrapper enclosing MAGIC is marked with a blue cross it shows our friends that their time has expired, and we shall be happy to receive a renewal of their subscription soon.

Will those who hesitate to send 5/6, price of Annual Subscription to MAGIC kindly note that we number amongst our subscribers such prominent conjurers as Carl Hertz; Imro Fox; David Devant; Paul Cinquevalli; Clement de Lion; Dr. Ellison; H. R. Evans; G. W. Hunter; Harry Houdini; Prof. Hoffmann; Dr. Golden Mortimer; Adrian Plate; Pioneer Odrap; W. E. Robinson (Chung Ling Soo); Howard Thurston; Percy Verdo and others, who send their subscription direct; and still others who, for some unexplained reason, order the paper through a bookseller.

Then there are still other readers who borrow the paper from a friend, which is not by any means kind to the paper, which is the worse by their non-support. Now borrowers, don't continue to borrow Vol. IV., but be plucky and support the cause in which you are evidently keenly interested; send in your subscription and receive "Magic" by an early post, in time for breakfast, on the First of each month.

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PAPER TEARING.

By MR. ELLIS STANYON.

Paper Tearing as a pastime, like Paper Folding and Shadowgraphy, dates back so many hundred years that it is difficult, if not impossible, to say how and when it was originated, or by whom. It is amusing to note, however, that no sooner does a pastime, hundreds of years old at the least, become popular, than certain individuals of the rising generation (young at that) claim the pastime as of their own invention; is it possible that these individuals can be Methuselahs dug up and modernized, re-embodied spirits, or folk of that ilk, or are they ordinary mortals unable or unwilling to appreciate the vast difference in the meaning of the verbs "to popularize" and "to invent."

Suffice it to say that I have distinct recollections, at the time when I could not have been more than four or five years old, of my grandmother, for my amusement, folding a sheet of newspaper and tearing out of the same "circles" and "strings" comprised of hundreds of men joining hands, also animals and reptiles of various descriptions, which of course, at the time I thought very wonderful indeed. But I am afraid the charm vanished with the show. Anyway, I am now indebted to an esteemed subscriber to "MAGIC," Mr. W. J. Atkinson, of Dalton-in-Furness, for recalling these facts to my mind with pattern designs and methods of folding the paper preparatory to tearing.

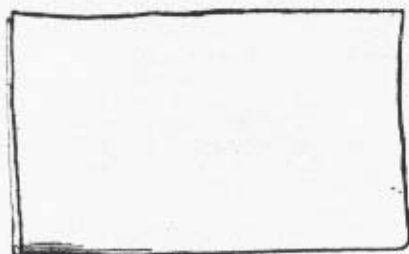


FIG. I.



FIG. II.

For professional purposes the papers for each separate design must be folded in readiness for the actual tearing. Why? Because it is important to get on to the interesting part of the show as quickly as possible; it is also equally important to conceal the secret of the folds by which the effect is produced. The fact that the actual tearing in itself is likely, in complicated designs, to become monotonous means that to become a successful paper tearer it is necessary to work like lightning lubricated, and for like reasons it will be found advantageous to accompany the tearing with a song, a lightning calculating act, or a memory feat. This means that paper tearing is eminently suited to conjurers desiring a novelty. Having acquired some skill in the art, it will be found that, with slight additional efforts, the designs may be torn out while blindfolded and with the wrists tied together behind back (back to audience that the paper may be in full view, or otherwise, as fancy dictates) and needless to say this will add much to the effect on the minds of an audience. It is by attention to these details, small in themselves, that a show is "built up" and a big salary obtained.

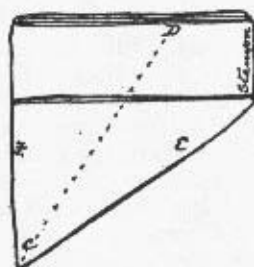


FIG. 3.

paper used in this case is that ordinarily employed in producing the largest newspapers, the thinner and commoner the better, as being the more readily torn. In the case of these large sheets a greater multiplicity of figures are torn at one and the same time, as the large sheet readily admits of an extra fold, which means that instead of sixteen thicknesses we get thirty-two thicknesses to work upon, and in conclusion instead of 432 figures we get 864 figures on the sheet. An extra fold still, making sixty-four thicknesses of paper will give in conclusion for fifty pieces only torn out on the edges 1600 FIGURES on the sheet. Tear out an extra ten pieces from the body of the folded paper and you add 640 figures to the design. In fact by tearing out only a few extra pieces the one design may consist of over 5,000 separate figurings, forming an artistic and well balanced whole. "Is that right sir?"

Except that the sheets of paper, large or small, are first folded into a shape somewhat resembling a kite no preparation is necessary to enable the tearer to follow out

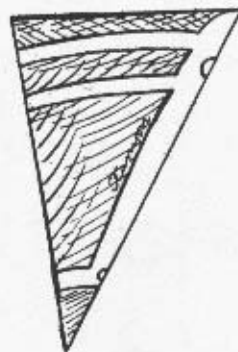


FIG. 5.



FIG. 6.

a fixed design, no pencillings or marks of any kind.

The accompanying illustrations will show the reader how to fold the paper various ways, for obtaining different effects, and in the sample designs he will find all that is necessary to enable him to concoct others at pleasure. First fold the sheet of paper (whatever size) in half Fig. 1, then once more fold it in half as in Fig. 2, now turn up the bottom right hand corner (Fig. 2) and fold "A" on to "B" which leaves the paper as shown in Fig. 3. Turn the paper over and fold it once more in half along the dotted lines C. D., folding "E" on to "F" and the

For drawing-room entertainments a full sheet of an ordinary newspaper will answer admirably, if larger designs are required and the newspaper can be purchased with edges uncut, then the whole of the paper may be opened out to form one large sheet. For stage purposes it is common to tear out circular designs measuring nine feet in diameter, the paper at the outset measuring about twelve feet square; the



FIG. 4.

finished folded paper is now as shown in Fig. 4. (The paper is shown loosely folded in the diagrams for clearness; in practice all folds must be creased quite flat and all edges must be laid together perfectly even). The design shown on Fig. 4 I have arranged myself and have designated it the Faith Hope and Charity design, as appropriate for children's and church entertainments. It will be seen that it is composed of a combination of crosses, anchors and hearts. The shaded upper half of the paper is first torn off at the dotted lines and thrown away as it is not required, then the remaining shaded portions representing the design are torn out, after which the paper is opened out (see Figs. 7 and 8) and displayed on a dark-ground. A variety of designs may be formed on these lines, a very interesting one being the ships wheel, Fig. 5 and the complicated design shown in Fig. 6.

(To be continued).

In our next issue we will give illustrations of three designs for producing a pretty red, white and blue tricolour effect; also secret with illustrations of the great triple tearing feat, name of hall-date and design, torn all at once on one sheet, also fan and confetti illusory effect.

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Ably assisted by Mr. Arthur Margery.

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Contains exposes of several tricks, and explains the methods of ventriloquists, ventriloquism, etc.

PROGRAMME OF HARTZ.

(Continued from last issue).

He next borrows a tall hat and whilst waiting for it is apparently fumbling with cuff but is really unfastening a pocket in his sleeve which contains an egg. Shows hat empty and also hands and then says that there is something in the lining of the hat and produces the egg from hat, *i.e.*, from pocket in sleeve. As he turns to go to table he loads hat very smartly from "loading" pocket with a cage and wreath of flowers attached and leaves hat on table. He borrows 3 or 4 rings and changes them on his wand (old method) and leaves duplicates with someone in the audience. He remarks about lining of hat being crumpled and in straightening it he *hooks* rings on to wreath, as there are hooks attached there to receive them. He then brings forward a nickel-plated cup into which he breaks the egg and is about to throw the shell away, and then says, "No, I'd better save the shell as they can be filled again in New York by the aid of electricity. They do everything by electricity there, even to cleaning boots. Oh, you needn't laugh, they do it on the brush system." He then stirs egg up with a rod and then holds cup in one hand and holds the other out for the rings saying, "drop them in here" and of course they are dropped into cup. He pretends to be angry and says, "If I wanted them put in cup I would have said so didn't you see me hold my hand out, but never mind the hat must suffer" and pours contents into hat, *i.e.*, into ornamental cup in top of cage. He creates great laughter by pretending to scrape egg out of cup with his fingers and wipe them on hat. He then produces the cage and wreath with rings attached. He returns the rings to owners but palms the last ring and finds it in his pocket when owner asks for it. He then borrows a florin and exposes how palming is done. He then borrows a watch and tells owner not to trouble to remove chain as he'll do it quicker. Fumbles with watch for a bit and then getting vexed apparently snaps chain off, he really unfastens chain at the first and goes on fumbling and works his fingers down chain an inch or two and then gives a jerk. He palms watch and pretends to place it in breast pocket with left hand and at same time really drops it smartly into tail pocket with right and asks what pocket it went into. This misleads audience a bit and then commands it to pass and lets member of audience produce it from his tail pocket.

The next is the glass of water trick. Has a tumbler examined and asks a man what it is, "A tumbler, well don't let it be a tumbler in another sense of the word." Asks if there is anything in it, answer is "No." "Yes there is air, and how can we get the air out? Don't know? I'll show you then." and pours water into tumbler. "Now the air is out. Be good enough to taste this liquid and tell me what it is." "Water." "Well you needn't pull such a face even if it is, but I suppose it is such a long time since you tasted water that you have forgotten. Why it is a mixture of two kinds of gin. Oxy-gin and Hydro-gin." Brings forward the glass-top table and places the tumbler on it. "Can anything be concealed there etc.," Borrows man's handkerchief and places it over tumbler, and under cover of it puts a disc of glass or mica, on tumbler. Brings forward a chair with folding waterproof *servante* at rear; asks man to be seated and lets down *servante*. Says he will place tumbler on man's head and under cover of his body drops

glass of water into *servante*, the disc making it appear to be still in handkerchief. Puts opposite hand under handkerchief palms disc away and seems to rub glass of water into man's head. Jokes about water on the brain and then brings man down to front of platform and produces the glass again (another glass with cover on) from tail pocket.

Borrows hat and calls attention to glass top table and no *servante*, etc. Loads hat with a number of silk handkerchiefs from vest and under cover of these loads from pocket a number of folding cigar boxes and cups and these cover the glass table when they are produced, so another ordinary looking table is brought on to receive the articles. This table has a *servante* fully loaded and he successively "loads" in hat a lot of cards and a bird cage containing live bird, which audience examine as it is solid. The sides of cage are solid but bottom slides up and the cards are packed into the space left. Hat is then empty and he takes up a brush to brush it as it has got roughened and under cover of this move gets in a wig, packed with ribbon, from pocket. First produces the ribbon and to receive it brings forward a camp-stool and places a cloth on it and produces the ribbon into cloth and then the wig and says he will try to get ribbon back again and gathers up the ends of the cloth and as he lifts it up he picks up some lanterns from behind stool and loads into hat. He produces the lanterns and puts them on table and from *servante* loads in a number of glass bowls each with folding metal foot. Then loads in a doll and holds it in front of him when produced and from vest loads a dress-improver collapsible and then from table loads 6 champagne bottles and 6 tumblers. One of the tumblers is glass and the rest celluloid. One real champagne bottle and the rest half shells of papier-mache.

SOUTH AFRICAN NOTES.

A novel and somewhat amusing advertisement appeared in the Cape Argus of the 18th. of July, when Charlton and Tyler duly gave notice to the public, that at their Smoking Concert that night, the chair would be taken by Mr. T. W. Blake, "*Chief Executioner of South Africa.*" Will your readers please take notice, however, that the play going public of these parts do not, as a rule require such very strong and questionable "draws" as this. Only a certain section require these powerful "Stimulants."

Walter Brown, Illusionist, has been running a side show in Claremont for the last two months, during which period the following illusions have been shown in rotation; The Birth of Flora; Stella; The Human Spider; The Head of Egyptian Princess (on sword blades resting on arms of chair;) and Galatea, or The Past, Present and Future.

A new juggler recently appeared in our midst on the occasion of a Mayoral At Home in the Museum buildings Cape Town. He rejoices in the name of "Jamahal Bleekan" from the banks of the Ganges. I was not present but from press notices should imagine he was doing the usual Indian and Egyptian fakir business with some Hypnotic Experiments. One press report remarks—The "Subjects were proof against most of the ordeals, but the sudden appearance of scorpions, had a visible effect upon their nerves and on each occasion they beat a precipitate retreat" um — yes and a nasty piece of Conjuring apparatus a lovely young scorpion must be. Rather too mechanical for me especially about the tail.

Our new Tivoli Music Hall in Cape Town is going ahead, and is really to be opened in September, so I hear.

Local conjurers are quiet this season. I see Prof. Malvern "billed" now and then for some local show. Fact is local "managers" want "turns" for nothing, the "pay your own expenses and stand the drinks" arrangement.

I have neither heard of or seen Geo. Stillwell for a long time. He is probably still trying to work out his new "Coin trick" that I referred to before. Up to present it has been a failure entirely. The "vanish" was alright; but the "recovery" and "return" have fairly beaten him. He has our sympathy.

T. HAYES, *Magician.*

HELPFUL HINTS.

TO CORRESPONDENTS: Communications answered in this column free; those requiring an answer by post must contain a stamped envelope and 2s. 6d. Editorial Offices, 76 Solent Road, W. Hampstead, N.W.

PHIL.—The Color Changing Plume is worked as follows: There are in reality four feather plumes used, two white ones, a red one and a blue one. One white plume is prepared and contains three divisions or pockets within itself, in which the other three plumes may be hidden.

In practice the trick white plume, containing the Red and the Blue plumes, is lying on the table under the sheet of paper which, a little later, forms the tube. The ordinary white plume is passed for close examination. The tube is made, the trick plume being secretly introduced, and the examined white plume is passed through tube, or rather into the empty pocket of the trick white plume which is then withdrawn and laid on the table and the tube is unrolled and paper examined. The tube is formed again and the trick white plume is put in again and retained by pressure while the red one is withdrawn from opposite end of tube. The Red plume is put into tube again (into its pocket) and the Blue one is withdrawn from opposite end. The Blue plume is now put into tube (into its pocket in white one) and the trick white plume containing other three is withdrawn and laid on table, tube is unrolled and paper examined.

S.S.—The Handcuff and Prison Cell Release Sensation, including "Naked Release," is explained, with dramatic effects, in six or seven early numbers of Vol. III. of "MAGIC." A long article on the dramatic presentation of the Act on stage will be found in the second volume.

MAC.—Baton Manipulation would not, we think, be of sufficient interest to readers to warrant a description in these pages. Then we have no Drum-Major on the staff.

R.U.—If I am not troubling you too much could you give me the method used for the latest fire-bowl *doing away with the use of chemicals*. This sounds a bit tall, but such it is if I am to believe the advts. of an American paper.—What is the principle? Is it new or merely the old bowl of tow and spirits?

The bowl in question is, doubtless, that which mechanically lights an ordinary wax vesta on pressing a button. We have such bowls on show in our saloons—but "spirits" is chemical.

G.R.—Is there any known method to prevent ducks from talking prior to their appearance in the trick?

Ducks, like small chickens, will not "talk" when closely confined and in the dark. But when released will always "give thanks" by "shouting" as loudly as possible. Hence the effect. It is really fright that makes them "talk," like the ostrich, they are only frightened when they can see.

G.R.—I have just returned from a visit to the Palace Theatre, and cannot quite grasp the method used to disappear the last duck, prior to its appearance in the tub of water. Am I right in assuming a chair servante is used. If so please explain the arrangement of same. The duck is vanished from chair back, but as this has an open back it appears somewhat confusing.

The "open" back of chair is probably filled in with a screen which matches the drop scene near to which the chair is placed. Not having been behind the chair will not presume to describe the arrangement of the servante, but would suggest a net which, the chair being placed near a screen or opening in the background, can be quickly and secretly removed, duck and all, by an assistant.

R.M.—Is there any method, dodge, or knack in the continuous Back Palm with say six cards, so as to keep them all closely together, as in using one card. The trouble is they all seem to get out of place, and uneven, and so making the slight very difficult of execution.

The trouble in question is explained away, with numerous original diagrams, in our "New Card Tricks" (1st series). Space does not admit of an explanation in this column.

Lewis Davenport writes:—"I was working a return date with Second Sight Act, your method, when the manager said he knew how nearly every second Sight Show was worked, but he said our show fairly staggered him. Result, two more return dates."



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