



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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HISTORY OF LIGHTNING CALCULATIONS.

(Continued from last issue.)

Another of these extraordinary children, between whom and Bidder honours were almost equally divided, was Zerah Colburn, born at Cabot, Vermont, United States, September 1st, 1804. Signs of his wonderful powers appeared at a very tender age. The discovery was accidentally made by his father, who was much surprised one day to hear him repeating the product of several numbers, although at the time he had received no other instruction than such as could be obtained at a small country school, whose curriculum did not include writing or ciphering. He thereupon proposed a variety of arithmetical questions to his son, all of which the child answered with remarkable facility and correctness. At the age of eight, the boy was able to solve most difficult questions by the mere operation of his mind. Many persons of the first eminence for their knowledge in mathematics made a point of seeing and conversing with him, and they proposed to him a great variety of questions to test his marvellous powers. Among them were the following:—

Give the square of 999,999. After hesitating a little he replied 999,998,000,001, and observed that he produced this result by multiplying the square of 37,037 by the square of 27. He was then asked to multiply the answer twice by 49 and once by 25, a task which he accomplished successfully, though the answer consists of 17 figures.

Name the cube root of 413,993,348,677. To this he gave the answer in five seconds. How many times would a coach wheel, 12ft. in circumference, turn round in 256 miles, and how many minutes in 48 years? To the first he replied in two seconds, 112,640; and to the second before the question could be written down, 25,228,800, and added that the number of seconds in the same period was 1,513,728,000. What are the factors of 247,483? To this he replied 941 and 263, which are the only factors.

Various other questions of a similar nature respecting the roots and powers of high numbers were indiscriminately proposed to him, and he always succeeded in giving correct answers. He could tell the exact product arising from the multiplication of any number consisting of two,

three, or four figures, by any other number consisting of a like number of figures; or if any number consisting of six or seven places of figures were proposed, he would determine, with equal ease and expedition, all the factors of which it was composed. This singular faculty therefore extended not only to the raising of powers, but also to the extraction of the square and cube roots of the numbers proposed, and this without the assistance of any visible aid in the form of pencil or paper.



ZERAH COLBURN (AGE 9).

Many persons tried to obtain a knowledge of the method by which he was able to answer with so much facility and correctness the questions put to him, but without success; for he positively declared that he was unable to tell how the answers came into his mind. That his process of operation was other than the usual mode of proceeding was evident, for he was entirely ignorant of the common rules of arithmetic at this time, and could not, it is stated, perform upon paper a simple sum in multiplication or division. But in the extraction of roots and the mentioning of factors, he gave the answers so promptly as not to admit of any lengthy operation taking place in his mind, when it would require according to the ordinary method of solution, a very difficult and laborious calculation.

After exhibiting his powers in many parts of the United States, this child was brought to England in May, 1812, and exhibited at the "Exhibition Rooms" in Spring Gardens. During his stay in this country the Earl of Bristol, among others, took great interest in the boy's welfare, and sent him to Westminster School. Here he remained till 1819, when unfortunately for the lad, he was removed, owing to his father refusing to comply with certain arrangements proposed by the Earl.

Colbourn afterwards tried the stage as a profession, and was for a few months under the tuition of Charles Kemble; but his first appearance satisfied both himself and his instructor that he was not adapted for a theatrical career, and he finally became a master in an American University. In 1833 he published his autobiography, and from this it appears that his faculty of computation left him about the time he reached manhood. He died March 2nd, 1840.

In 1795 there was born, in Bilbao, a Spanish boy named Lacey, who also gave early demonstrations of his special powers, and at an early age was brought over to this country and exhibited here, creating no small stir, by his wonderful performances in the calculating art.

To be continued.

MAGIC.

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TO OUR READERS.

This issue of "MAGIC" forms the first part of Vol. III., and we are glad to state that Vol. II. closed with marked success.

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 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 Third Volume, that we may permanently increase the size of the paper.

In the second volume, 1902, we gave our readers our secrets of **The Great Handcuff Release**; the June, 1902 issue contained a full exposé of the complete act of **Bogus Lightning Calculators**; the July 1902 issue contained the secret of the **Great Handkerchief Production**, showing how to produce from the air, at the finger tips, 50-100 large silk handkerchiefs showing hands back and front, at any moment; the greatest and most wonderful Conjuring Act yet produced; and further important developments may be looked for in Vol. III. It is pretty generally known by this time that our Editor, having no interests to guard by concealing the secrets of certain tricks, or by describing them in a misleading manner, is in a position to write conscientiously in every detail, and he will continue to do this, without prejudice, for the benefit of both Amateur and Professional Magicians.

We would now suggest that MAGIC acts the part of a **Society of Magicians**, 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. A **cordial welcome** to call at our office is extended to all performers visiting London. If you do not want anything drop in for a chat; you will be just as welcome. We are always glad to see our old friends—always anxious to make new ones; and we trust that the receipt of this copy of MAGIC may mean the commencement of **friendly magical relations** between us that may continue for all time.

Cordially yours,

STANYON & CO.

Original Lessons in Magic.

By ELLIS STANYON.

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

Genuine Lightning Calculations.

(Continued from last issue).

The Single Line Multiplication Rule.—(To multiply by 13, 14, 15, etc.)

$$\begin{array}{r} 20213 \times 13 \\ 60639 \end{array} \qquad \begin{array}{r} 20213 \times 104 \\ 80852 \end{array}$$

262769 product

2102152 product

Instead of writing down 13 and multiplying by this number in the ordinary way, simply multiply by 3 and place the product one figure to the right. In the second example, multiply by 4 and place the product two figures to the right. Practice this method by using 17, 103, 109, etc., as multipliers.

The above is used by Lightning Calculators, who add and multiply (mentally) at one and the same time, putting down the result. This is simple enough—say,

$$3 \times 3 \text{ equals } 9$$

$$3 \times 1 \text{ plus the previous figure (3) equals } 6$$

$$3 \times 2 \text{ ,, ,, ,, ,, (1) ,, 7}$$

and so on.

When forming the sum the public calculator calls for figures from the audience, and as he can always rely on several being called at one and the same time, takes those that will not make the mental operation too difficult.

Similarly it is a simple matter to multiply any number by 21, 31, 401, or any number of two figures, where the last is 1, or of three figures where the last two figures are 01. In this case we multiply by the 2 and place the product one figure to the left (instead of to the right as in the above example), then add as above. In this case also it is easy to multiply and add mentally, and to put down the result direct on the board, only in adding you take the figure to the left and not to the right as in the above example.

To instantly name the cube root of any number of two figures that has been raised to its cube or third power. To do this it is first necessary to memorize the number representing the third power of each of the nine digits as under:

0 equals 0	5 equals 125
1 ,, 1	6 ,, 216
2 ,, 8	7 ,, 343
3 ,, 27	8 ,, 512
4 ,, 64	9 ,, 729

That is practically all you have to do and I don't think you will say that is a difficult matter.

The performer distributes some slips of paper and requests several persons, in rotation, to select any number of two figures and to raise the said number to its cubic or third power, *i.e.*, to multiply it three times by itself. For the purpose of illustration we will suppose the number 72 be chosen. 72×72 equals 5184 $\times 72$ equals 373248, the number communicated to the performer and which he writes upon a blackboard. He now erases, *in his mind*, the last three figures and the remainder is 373. He now, *also in his mind*, looks for the cubic number, in the above "key" which is nearest to 373 but not exceeding it. Such number is 343 and the digit opposite the number

is 7. This 7 is the first figure of the root he requires. He further observes that the last digit of the whole sum given, and which he has upon the blackboard is an 8. In the "key" you will find, opposite the cube number which terminates with an 8, the figure 2. This figure 2 is the second digit of the root, therefore the root of 373248 is 72.

To instantly name the square root of any number of two figures that has been raised to its square or second power. To do this it is first necessary to memorize the number representing the second power of each of the nine digits as under :

0 equals 0	5 equals 25
1 " 1	6 " 36
2 " 4	7 " 49
3 " 9	8 " 64
4 " 16	9 " 81

and this can hardly be said to be a feat of memory.

For the purpose of illustration we will now suppose the number 56 is the one selected; 56×56 equals 3136. In this case you erase the last two figures and the number remains 31. The nearest number to 31 in the key and not exceeding it is 25. The digit opposite this number is 5 and which represents the first figure of the square root of 3136. The last digit of this sum is a six. You now find in the key two squares which terminate with a 6, and the number opposite one of them is the second figure of the root required. You must now learn how to fix on to the right square number—the same thing happens when the square number ends with a 4 or a 9. (This confusion does not happen in the case of cubic root already considered).

Proceed as follows—You have learned that the first figure of the square root is 5; you now multiply this figure by itself, equals 25, deduct 25 from 31 (the first two figures of the sum on the blackboard) and 6 remains. This figure (6) is larger than the one you have multiplied (the 5) therefore select from the key the larger of the two numbers terminating with six and the figure opposite the said number equals the second figure of the root. The root of 3136 is 56.

When the figure which is left after the multiplication and subtraction as above is smaller than the first figure of the root you will select the smaller square number in the key ending with a 4, 6, or 9 as the case may be.

To find the Day of the Week when the Date is known.—Divide the years of the century given by four to ascertain the number of leap years occurring since the first of the century given, and this quotient added to the years of the century, together with the date of the month and the assignment of the month, will produce a number indicative of days, which divided by seven, will give in the remainder the desired day of the week. If there be no remainder the day is always Saturday. The assignment of the months is here given.

June 0	April 2	Oct. 3	Nov. 6	Leap Years
Sept. 1	July 2	May 4	Feb. 6	Jan. 2
Dec. 1	Jan. 3	Aug. 5	Mar. 6	Feb. 5

EXAMPLE.—What day of the week was May 2, 1813?

1813.

- 3 equals number of leap years in 13 years.
- 4 " assignment of May.
- 2 " date of month given.

22 divided by 7 equals 3 with 1 as remainder. Indicates the first day, viz., Sunday.

N.B.—The above methods as applied to an entertainment are original with myself; I do not know that they have been employed by any other performer. This applies to any and all of my explanations.

A NEW CARD CHANGE.

By W. J. ATKINSON.

EFFECT.—Two hats are borrowed and placed mouth upwards on separate tables a few feet apart from one another. Two cards are now chosen or asked for, and one placed unmistakably in each hat. The performer now stands in the middle of the stage and, without in any way going near hats, commands cards to change places, and, on taking cards out, this is found to have taken place.

MODUS OPERANDI.—After hats have been placed on tables and cards chosen, place one of the cards—e.g., King of Hearts, in one hat, and the other card in the other hat. You now remark to audience about invisible flight due to mesmeric influence, etc., by this means you work the audience into that groove that they do not remember in which hat is the King of Hearts or the Ten of Spades. You, therefore, take one of the cards out—i.e., King of Hearts, and show it, which you place back, but in doing so back palm the card. Now walk over to the other hat on your right, and in taking the Ten of Spades out, leave the King of Hearts in. You now show the Ten of Spades, and saying you will place it back but in doing so back palm it, at the same time remarking that the Ten of Spades is in that hat (you now turn round to the left showing your back and under cover reverse card, so that it brings the card into the palm and showing back of hand to audience and in this hat is the King of Hearts. The trick is now almost complete, and it only remains for the performer to give it the dramatic element. After you have commanded the cards to change, you place your hand in hat and produce the Ten of Spades which was palmed, and again show hat empty also your hands if necessary before going to the other hat to produce the King of Hearts. If attention be paid to details this can be worked into a smart illusion.

IMPORTANT.

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 moreways than one.

Magicians on Tour are requested to send a post card to this Office notifying change of address that "Magic" may reach them promptly on the first of each month.

Explanatory Programmes.

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

HANDKERCHIEF MANIPULATION.

Enters with sleeves already rolled up but with fore-arms covered by separate half-sleeves one of which doubtless contains the ball of handkerchiefs for Handkerchief Production as explained in our issue for July. The sleeves are hung over an iron rod supported on a tripod upright which also does duty to receive some of the handkerchiefs produced: it is the only furniture used on stage.

Change over palm with ball showing both hands empty and produces five handkerchiefs one by one from the air with right hand (standing with right side to audience). The silks were not visible until placed in the left hand.

N.B.—With the apparatus as explained in our issue for July the silks are produced one by one at the finger tips of the right hand, i.e., the hand that catches them, apparently from the air—this is pretty and really magical in effect, and is not possible with any other form of apparatus.

Performer now remarks, "You possibly think I take the silks from my pocket," and suiting the action to the word thrusts his hands into his trousers pockets inserting the empty ball in one and openly taking from the other a handkerchief and with it a ball with another "load." Produces another five or six silks and disposes of ball into vest, or elsewhere, under cover of same.

Next makes an instantaneous knot on large silk handkerchief with one hand. Then ties two large silk handkerchiefs together by an instantaneous knot. Next openly ties two together and gets them undone secretly while twisting one round the other. (See "New Handkerchief Tricks").

Next requests someone to call out a number, nine on this occasion, and then produces nine silk handkerchiefs: two, and then seven all at once (the seven probably from vest under cover of the two—see July MAGIC).

Three handkerchiefs pushed into left hand (fist) one by one are vanished and reproduced one by one. For this effect use a small, rather hard, red indiarubber ball in which cut three holes suitable in size and position. To show hands empty, after having vanished the three silks, the ball is manipulated as in the case of sleights with a Billiard Ball, performer standing with his right side to audience.

Changes colour of three silks by pushing them through the left hand (fist), standing with his left side to audience.

Green silk handkerchief, selected from a variety of colours, is changed to a Billiard Ball of the same colour as the Handkerchief. The Billiard Ball in question is a hollow glass ball with a hole in it, into which the silk is pushed, and the result is, of course, as described. (Everything in this entertainment seems to have a hole in it. Wonder someone hasn't fallen through one of the holes and lost himself.—ED.) The ball is placed on the left fist, from thence it is seemingly taken in the right hand (the good old sleight); a left turn is made, and right hand seems to throw ball in air, while left hand quietly puts it in the left *profonde* and secures a large load of a dozen or more silks, which are displayed in front of performer, enabling him to produce a still larger quantity from his vest in usual manner,

The usual production of the Stars and Stripes and the Union Jack on throw-out staffs completed the show, which was well worked, and merited the applause it obtained.

AMERICAN NOTES.

Frederick E. Powell, the distinguished illusionist and conjurer, has arrived in America from the Antipodes, where he stood on his head and charmed the Australians and New Zealanders with his charming feats of magic. This standing on his head must be taken in a Pickwickian sense, or rather an antipodeal one. He opened August 16th, at the Orpheum, San Francisco. From "Frisco" he comes to New York to put his own show on the road. Powell pleases everyone with his courtly manners and address, and is a gentleman by birth and education.

Harry Stork, a clever card performer, goes with Kellar this season. Stork manipulates the Chinese Rings in wonderful style, with many new moves and wrinkles added thereto. He will be a valuable addition to the Kellar combination, as he is a very skilful mechanic.

Dr. Saram R. Ellison's collection of wands is remarkable in many ways, and his library grows slowly but surely. Of him, the latest versifier says, in presenting a battered wand.

Wands wanted,
Books bought,
Autographs of
Magi sought.

By SARAM K. ELLISON, M.D.

It is through the untiring efforts of Ellison and Dr. Mortimer that the Society of American Magicians is such an unqualified success. Members are still coming in. Kellar has resigned!—why? He assigned no reason for the step, and the S.A.M.'s are guessing. Kellar will add the vanishing lamp and the coin ladder to his repertoire this season. Mr. Edward Beadle, inventor, and erstwhile manager for Rober Heller, has just manufactured a new coin ladder with automatic effects, requiring no assistant. He has also completed a shower of coin tables à la Robert Houdin, of exquisite design, the only one in the United States. Beadle is a genius; his workshop is located on Broadway, New York.

My new book will be out in October sometime.

Thurston is making big preparations for this season. I predict success for him when he comes to America.

Sincerely yours, HENRY R. EVANS.

SOUTH AFRICAN NOTES.

On Wednesday, Sept. 3, there was held in the Claremont Hall a very interesting sale of curios, etc., that Mrs. Hampden-Jones had been busy arranging for some time, in aid of the fund to enlarge St. Saviour's Church. This was probably the last opportunity of acquiring curios made by Boer prisoners, and of these a large variety were on sale from Ceylon and Simon's Town. There were also Kaffir baskets and beadwork to be had, and, in fact, a larger *omnium gatherum* than is usual at the orthodox bazaar.

Professor Hayes gave a conjuring entertainment in the small hall at four, and in the same hall a capital theatrical entertainment was presented at night.

The bazaar was opened at 2-30 by Mrs. Douglas, the wife of the Commissioner of Public Works, and closed at 10 with considerable success.

I have recently had a visit from all the conjurers here, viz., De Caston, Jensen, Bosco, Jun., and Malvern, also Lehmensich, of merry-go-round fame, who runs a side show of illusions, etc., in Cape Town, and who has also started an Entertainment Bureau for artistes of all kinds. This is a step in the right direction, and I hope it will grow and prosper. Conjurers are in fair demand here just now for various entertainments. Prof. Jensen gives a good show, and has made a "hit"; his work is clever and well finished.

T. HAYES, Magician.

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A BIBLIOGRAPHY OF CONJURING.

Compiled with Notes by Ellis Stanyon.

Ably assisted by Mr. Arthur Margery.

(Continued from Vol. II, see also Vol. I.)

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- Magical Mirror, The. A great variety of Tricks. London, about 1750. Paper, 8vo., 75pp. Colored frontispiece.
- Magic and pretended Miracles. London, 1848. Cloth, 12mo., 192pp., illustrated.
- Magus. Magie Blanche en Famille. Paris, 1894. Paper, 4to., 355pp. Illustrated.
Recommended on account of the excellent photograph accompanying each trick.
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A valuable and interesting little work.
- Manville, Chas. An exposé of Spiritualistic Phenomena and Mind Reading Feats. Minneapolis, Minn, 1893. Paper, 8vo., 47pp.
- Marion, F. Wonders of Optics. London and New York, 1868. Cloth gilt, 8vo. 248pp., illustrated.
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The most significant item in this book is the exposé of the Japanese top-spinning feat, which has very rarely—if ever—been published.
- Maskelyne, John Nevil. Sharps and Flats. A complete revelation of the Secrets of Cheating at games of chance and skill. London, 1894. Cloth, 8vo. 335pp, illust.
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Describes one dozen squares, but has no descriptive reading.
- Moon, G. P. How to give a Conjuring Entertainment. A variety of Tricks explained. London, 1856. Paper 65pp., illustrated, scarce.
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HAND SHADOWS.



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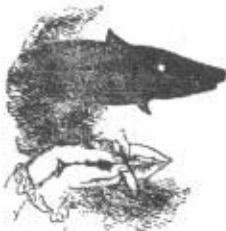
GOAT.



SHEEP.



PIG.



FISH.



SHAKESPEARE.



WITCH.

For full particulars of the most suitable light for Hand Shadows and numerous novel Figures for practice, also how to produce natural and life-like results on screen, see Vol. I. of "MAGIC." See also "Hand Shadows," by E. Stanyon, on sale at this office; or sent by post for 7 stamps.

Items of Interest.

"The Lady's Magazine" for September, 1902, contains an article entitled "Conjuring—a Capital Accomplishment for Ladies," by Mlle. Patrice. The article is illustrated with no less than 27 photographs of mademoiselle performing various tricks.

Professor Gustave Roselle sends us a copy of his programme of 1883. The names given to the various tricks are quaint at this date, and the whole forms an interesting relic of the past.

Prof. T. Hayes (our South African correspondent) sends us a large portrait of himself in a Billiard Ball Act; also during the month we have received from Mr. A. Margery no less than four finely-printed cabinet photographs of himself in the act of working up-to-date tricks.

We expect, at no distant date, to be able to reproduce in some form or other the whole of the photographs sent to this office, so if you are not already represented in our collection send on your picture.

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

Mr. W. Stocks writes from Johannesburg "I shall be pleased to act as agent for your paper if I can find any opening for it up here. When I first came out here I made extensive inquiries for conjurers in the hope of meeting with some congenial spirits, but received only one answer, and that from a gentleman who, some eight years ago had, it seemed, performed some card tricks at a children's party, and ever since had had a hankering after things magical, but when I met him he had not yet succeeded in mastering the "pass." Since then I have lost sight of him. However, I will do my best and see if I can make the paper known in Johannesburg. You can of course use my name, and if at any time you want any information about things in Johannesburg I shall be pleased to supply it.

We have not had any performers here since Bert Powell. I performed at the Literary Society's Smoking Concert about a fortnight ago; press notice 'decidedly good.'

Mr. Karl Meyer, of Berlin writes—"It will doubtless be interesting to you to know that there is existing in Berlin a Club of Amateurs of the Magic Art which has been founded about two years ago. This Club, which is not to be mixed up with the Hamburg Fellowship, although most of us are members of the latter, has its meetings twice in the month,—address, Restaurant Regenspurger, Berlin, N., Invalidenstrasse 38,—and has the object of cultivating and promoting the Art of Magic amongst the better class of Amateurs.

I will not omit to remark that only such gentlemen are received as members who are already proficient in the art. Prominent artistes visiting Berlin, are regularly invited to attend our meetings and we often had the pleasure of seeing them in our midst, for instance, Messrs. Nelson Downs, Houdini, Thurston, Herrmann, and others.

Being subscribers to your Journal, the Club takes the liberty of informing you of the above facts and of herewith sending you the festive present of our first anniversary.—Karl Meyer, Secretary.

The gift, a very acceptable one, takes the form of a 12 p. brochure, 14 by 10 inches, beautifully got up, on extra fine quality paper, printed in colours, and bound in appropriate stout covers. Nine of the members are portrayed working their favourite trick.

The arrangement of the new book "The Modern Conjurer," by C. Lang Neil is on an entirely novel plan. Almost every trick has been pictorially shown by the use of some 400 reproductions, illustrating various stages of the actual performance. The advantages of this manner of treatment must be apparent to the merest novice. [See advt.]

Mr. Owen Clark desires us to state that he is not advertizing tricks anywhere with his name reversed.

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