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MODERN MAGICIANS.

Mr. E. T. SACHS.

Our last month's portrait of Prof. Hoffmann we follow with one of Mr. E. T. Sachs, whose work, "Sleight of Hand," was appearing, oddly enough, in serial form in the *Exchange & Mart*, at the same time as "Modern Magic" was being published elsewhere. The two works have since held the field side by side for more than a quarter of a century, and only last year a new edition of "Sleight of Hand" was called for. The book has brought the author communications literally from all corners of the earth, chiefly from professionals, who first learned to walk through its pages. The programme of an American conjurer who performed at the London Halls a few years since was made up from "Sleight of Hand," and the work has no greater admirer than Harry Kellar, the finished American magician, whose testimonial is published in the introduction. On occasions when conjurers, professional and amateur, foregather, it is no uncommon experience with Mr. Sachs to be warmly greeted by a stranger, glad to meet the author and thank him for having taught him a pleasant and lucrative profession which, moreover, is pursued at the expense of no one, but rather to the benefit of the community.

To the publication of Cremer's "The Secret Out" our author owed his first enlightenment in the mysteries of magic, and he considers himself specially fortunate in

having had the Great Herrmann, a typical exponent of the old Continental drawing-room school, performing for three years on end at the Egyptian Hall, London. The influence of this school is perceived in his work on conjuring and on it was modelled his personal style.

Probably no amateur has had a more varied practical experience. In the course of some three years' travels in the Dutch Indies, Mr. Sachs found the native chiefs to be very partial to magic so he sent home for a small selection of apparatus, and with its aid beguiled both whites and natives as they never had been before. In Java he gave over a hundred performances in Dutch and Malay tongues, usually mixed, like the audiences, finishing up by filling the large theatre in Surabaya.

The native magician has no place in these parts, not even a Chinese conjurer being seen, although there are hundreds of thousands of Chinamen in the Dutch Indies. In India they are plentiful and some are met with in Burma. One and all were found by Mr. Sachs to be very commonplace though he heard of others who were said to be otherwise—but he never succeeded in finding any of these.

By profession a journalist, Mr. Sachs has been for many years on the staff of the *Field*. In early life a successful athlete, he was largely instrumental in introducing the beautiful game of Lacrosse into the United Kingdom, and he has written two books on the game. The fine series of sporting books now being published by Methuen is produced under his direction and editing, and he is universally regarded as being in the forefront of sporting literature and journalism.



MR. E. T. SACHS.

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Lessons in Magic

by Prof. ELLIS STANYON,

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

Continued from page 66.

The Floating Paper Ball.—This is a trick of a novel kind having for its effect the suspension of a ball of tissue paper in mid-air without visible means of support.

The performer shows an ordinary sheet, or rather a half sheet, of tissue paper which he forthwith proceeds to shape into a ball of about 4 in. diameter. No sooner is the ball completed than it is seen to remain suspended in the air, the performer passing his hands all around and about it, proving, that there are no connections, but more is to follow. The performer holds the right hand some 6 in. above the ball, then slowly raising or lowering the hand causes the ball to ascend or descend, it seemingly, being attracted, in some mysterious way, by the fingers, whose every movement it follows. The performer, meanwhile, passes disengaged hand above, below, and all around the ball.

The performer next introduces an unprepared tea plate which he holds, with the left hand, *underneath the ball*. This done he brings the right hand underneath the plate and the moment he does so the ball rises in the air, moving up and down in accordance with the movement of the hand *on the opposite side of the plate*. The plate and the right hand are next brought *over the ball*, when by alternately raising and lowering the right hand the ball is caused to repeat its mysterious movements.

The secret, as in most of the best tricks, is simplicity itself, the whole of the effects described are brought about by the use of a black silk thread. Eh! yes, it's a 'chestnut,' but its roasted this time. Well! one end of the thread, about 4 ft. long, is attached with a pellet of wax, or a tin tack, to the back of the performer's head, the opposite end is fixed, temporarily, in a similar manner to his left shoulder. When ready to introduce the trick the performer picks up the sheet of paper, which should be placed in readiness over the back of a chair, and while apparently moving the chair a little out of his way, secretly attaches the end of the thread, previously removed from the shoulder, to the back of the chair, completing the arrangements.

Turning his right side to the audience, the chair standing in a direct line with his body, the performer walks backwards until the thread is almost taut. He then proceeds to fashion the ball, around the thread of course,

but as black thread is absolutely invisible on anything like a dark background this part of the operation escapes the audience. The ascent and descent of the ball is regulated by a movement of the head, which owing to the position of the thread need be but slight to cause a very perceptible movement to the ball. Then again the movement of the head is made in unison with that of the right hand, thus, if perceived at all, it will appear quite natural. The use of the plate is not absolutely necessary but makes the trick much more mysterious; it at the same time strengthens the belief that the right hand is the attractive power—why? well, simply because its use by the performer to show there is no connection with the right hand is sufficient to induce the bulk of the spectators to think otherwise. This is *mis-direction*, upon which the success of any trick depends: it should therefore receive due attention.

Materialization of a LIVING Tree on a Sheet of Glass.

Provide a wooden frame 36 in. square, with four 11 in. feet. The frame is to contain a sheet of strong plate glass screwed in. Also provide a large ordinary flower pot filled with mould, also a brass tripod large enough to cover the tree you wish to materialize. A large black cloth about 3 yards square is also required to cover the tripod. The flower pot is placed in the centre of the glass, and the tripod placed over the pot. Your attendant, wearing a frock coat and with the tree on his back, comes on the stage, gradually, and sideways, hesitatingly awaiting instructions. He comes on presumably to bring you the piece of cloth.

To work the trick take the cloth from the attendant and illustrate its use by covering the tripod, then throw it over your attendant's shoulder for him to hold *while you rearrange the tripod*. When taking it again take the tree with it and stick it in the mould under cover of the cloth, your attendant helping you. The tree will be spiked ready for use, and its branches tied to the stem that it may occupy as little space as possible while it is on the back of your attendant. A knife, already attached to the tree will enable you to quickly release the tied-up branches, when they will fall and make a large display.

This illusion was witnessed by me some years ago at the hands of Mous, Cazman on the stage of the Royal Aquarium.

The Coin Slide.—This piece of apparatus is designed to enable the performer to secretly obtain possession of a coin. It is generally made to contain some eight or nine coins and is worn in the sleeve or under the vest as occasion may demand. The flat tube is only wide enough to contain the thickness of one coin, consequently the coins must stand edge to edge one on top of the other. The clip at the end of the tube keeps the bottom coin from falling until pressure be applied, when the stud (see fig. 20) enters the side of the tube, retaining the bulk of the coins, but allowing the bottom one to fall into the hand. The apparatus is placed in position for securing the second coin by the simple action of releasing the clip. The slide is attached to the clothing by the two hooks at the upper end. It is of some service in the *coin catching act*, as its use enables the performer to occasionally show the hand empty.

(To be continued).

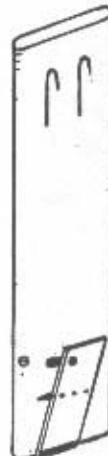


Fig. 20.

NEW SPIRIT-WRITING TRICK.

By Professor Hoffmann.

This is a trick of pure sleight-of-hand, and, well executed produces a surprising effect, and the only requirements are a pack of ordinary playing cards, a pack of plain white cards of about the same size, a packet of envelopes, and a couple of lead pencils, each sharpened to a fine point, so that a fragment can be readily broken off. On the under side of the uppermost of the plain cards is written in pencil the name of a card, say the knave of hearts.

Advancing with the plain pack to the audience, the performer shews casually that they are blank on both sides, and invites a spectator to draw one. This he takes back in his right hand, and after shewing unmistakably that it has no mark on either side, changes it by the sleight familiar to every conjurer, for the top card, and throws this latter, written side downwards, on a chair or table. He now asks a spectator to choose one of the envelopes, and places the card within it, first, however, again shewing it on both sides. To do this, he picks it up between the first and second fingers of the right hand, and holds it up perpendicularly with the unwritten side towards the spectators, at the same time passing the thumb to the front below the second finger. He now lowers the card as though to show the opposite side, but at the same moment, by a quick impulsion from the thumb, causes it to describe a semi-revolution on its shorter axis—the effect of this sleight is that the same side is again shown. Having thus proved (?) that the card is free from guile, he places it in the envelope with a fragment of lead pencil, and sticks down the flap.

He now has a second blank card drawn, and placed in an envelope with a fragment of pencil in a like manner. This we will call No. 2, the first being No. 1. Leaving the two closed envelopes in full view, he takes up the pack of playing cards, and forces the knave of hearts, leaving it in the possession of the holder.

The trick is now practically done, but a further little piece of sleight-of-hand is used to bring it to a brilliant conclusion. "Ladies and Gentlemen," says the performer, "we have here two envelopes, each containing a blank card. A card has been freely chosen from the pack, and still remains in the hands of the gentleman who drew it. No one but himself knows what it is. I will now ask the spirits to write its name on one of the blank cards, which of them you shall choose for yourselves. Which do you say, this, or this. This one? Very good. Will some gentleman kindly take the rejected one, open it, and see that there is no deception? Meanwhile, I will ask your indulgence for a few moments while the spirits do their work. . . . That will be long enough, I think, I heard them writing, but they seem to have left off now. Will some one open the envelope, and you sir, please hold up the card you drew. Do you find anything written? What is it? The knave of hearts? The spirits are correct for you see the card selected was the knave of hearts."

When giving the choice between the two envelopes, the performer holds them out before him, No. 2 (the blank) in the right hand, between the first and second fingers. And No. 1 (the genuine) in the left, between the first finger and thumb. Should No. 1 be chosen, he

simply hands No. 2 to be examined. Should, however, the choice falls on the right hand envelope he makes a quick turn to the left, and in so doing "changes" the two envelopes (this is the ordinary bottom change, without the pack), thereby transferring the blank to the left hand, and the written card to the right, for production in due course.

Explanatory Programmes.

CHINKO (The Clever Boy Juggler).

PROGRAMME, HIPPODROME, SEPT. 14th, 1900.

A combination of movements in throwing and balancing a Silk Hat; balancing Hat on Umbrella and trick movements with umbrella (closed); throwing the Hat, umbrella (closed) and ball of paper, catching hat on head, then lifting hat from rear, and catching paper under hat; throwing a small table, hat, and umbrella (open); spins a basin on billiard cue (right hand), and throws a pail and a plate (left hand); throws a *white* top hat, umbrella, and travelling bag; throws three tea plates (*inner, outer, and shower*), nose movement, and three in one hand; Indian clubs, first throws and manipulates two, then *kicks* up a third, and throws the three (*shower* and *back* movements); throwing balls (a small size), showers five, and throws *eight*, four in each hand, the eight balls however are treated as *four* only two being handled at one time (ordinary movement); throwing four tea plates two each hand, concluding with the Boomerang Plates. The performance was given in the arena, eminently suited to this latter act, which was well done and produced loud applause.

See "New Juggling Tricks," No. 7 serial.

SOUTH AFRICAN NOTES.

Bert Powell, the Military Mystic is still at Lydenberg, Transvaal. He reports Conjuring as highly appreciated in those parts and is arranging some "eye openers."

Hayes, De Caston and De Greechy are running their "triple alliance" of Conjuring, Ventriloquism and Juggling, with success. The show has been well received and is well spoken of.

Bosco, junr., is still here.

Vox, the Conjuror, and Moris, Conjuror and Chain-breaker, are also in Capetown but are not showing just now.

Prof. Albert, Conjuror and Ventriloquist, is filling engagement at the Alhambra, Capetown. Bradlaugh, the American Humorist, is drawing well in his turn at the Alhambra.

South Africa, May 8th.

T. HAYES, Magician.

OBITUARY.

We much regret to have to announce the death of Mr. Alexander Ross, better known to the conjuring world as Ross Conyears, Wizard of the Drawing-room, who died on Saturday morning, May 25th, from pneumonia, after but a few days illness. Mr. Ross made many friends in Magic, his kindly and unassuming nature at all times winning for him the esteem of all with whom he came in contact.

Biography of Prof. Anderson.

(THE ORIGINAL "WIZARD OF THE NORTH.")

Sketches from his Note Book, Anecdotes, Incidents, etc.

(Continued from page 68.)

Having arrived at San Francisco, Mr. Anderson succeeded in making a very successful and satisfactory engagement, in course of which he visited the whole of the mining district.

After continuing in California for a period of upwards of seven months, Mr. Anderson sailed from San Francisco for New York, where he arrived on 21st of May, 1860. Soon after his arrival, the Presidential election occurred; and the tremendous excitement consequent upon that event had a most disastrous effect on the business of those who catered for the public amusement. The Professor felt this in several of the engagements which he made in Boston, New York, Philadelphia, Baltimore, and Washington; although in many instances he was welcomed by enthusiastic crowds, who were attracted by his world-wide fame. It may be mentioned as an interesting fact that, while in Washington, he was present at the opening of the last congress of the administration of James Buchanan, who, at a dinner some time previously, had boastingly said, "I will be the last President of the United States." While in the States, too, the Professor clearly saw the great cloud of disaster which was overhanging the country, and which burst upon it with such terrible effect. Before civil war was imminent, and before the note of secession was struck by South Carolina, Mr. Anderson had completed his arrangement for making a tour of the Southern States, from Richmond to New Orleans; but the aspect of affairs had become so complicated, that it was manifestly unsafe to carry out the scheme; and therefore he was compelled to put up with the loss of all the money he had already expended on his projected tour.

Returning again to the Northern States, he remained there for the next two years, hoping always that the war would end, and that thus he would be at liberty to carry out his original intention; but instead of this, the feud between the parties increased daily and hourly in violence. What with the amount he had expended on the preparations for his visit to the South, from which there was no return, and the bad state of business in the North, Mr. Anderson lost the whole of the moneys he had earned in Australia and California, and found himself once more reduced to the necessity of beginning the world afresh.

There being no reasonable prospect of retrieving his affairs in America, he resolved to return to England, which he did; and re-commenced his professional career in Liverpool, on the 11th of January, 1863, after an absent from Great Britain of nearly five years. During this time, the Professor had travelled round the world, and over a space of no less than 235,000 miles, and had passed through his hands the enormous sum of £157,000 sterling.

But the character of Professor Anderson possesses one feature more interesting, and which will more commend him to the estimation of the general public than even his unquestioned magical abilities.

(To be Continued)

A Necromancer of the XVIII Century.

BY HENRY RIDGELY EVANS.

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

(Continued from page 69.)

After making his prophecy about the Bastille, Cagliostro departed for his old vantage ground, the Continent. He was unable to impress the hard-headed, practical English people with his claims to occult powers. The Freemasons repudiated him with scorn, and there is a rare old print, much valued by collectors, which depicts the unmasking of the famous magician at one of the London lodges. The police authorities had by this time become fully cognizant of Cagliostro's impostures. He was forbidden to



Engraving of Cagliostro, published in 1791.

practise his peculiar system of medicine and Masonry in Austria, Germany, Russia, and Spain. Drawn like a needle to the loadstone rock, he went to Rome. This was in 1791. He was arrested by the Holy Inquisition and condemned to death as a sorcerer and Freemason, but Pope Pius VI. commuted the punishment to life-imprisonment in the gloomy castle of San Leon, Urbino. Here in a subterranean dungeon he fretted away his life in silence and darkness, until the year 1795, when he died. A French inspector of Italian prisons, who visited the fortress of San Leon, March 6th, 1795, reported that he saw a sentence with autograph written by Cagliostro upon the dungeon wall. Cagliostro's wife died in a convent, sincerely repentant of her sins.

(To be continued).

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*Compiled with notes by Ellis Stanyon.**Ably assisted by Mr. Arthur Margery.**Continued from page 69.*

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This work contains 34 figures of magic squares, and is devoted only to this subject.

Barter, J. A Wonderful Memory and how to acquire it. London, 1890. Paper, 8vo., 30 pp.

—How to Hypnotise, 32 pp. Uniform with the above.

—How to become a Ventriloquist. London, 1897. Uniform with the above.

Three books of great interest to Conjurers.

Bartlett, J. Second Sight. New York, 1896. Scientific American Supplement. Vol. XLII., pp. 17, 477-8.

Bayley, R. Child. Magic Lanterns, Modern. A Guide to the Management of the Optical Lantern, for the use of Entertainers, Lecturers, Photographers, Teachers, and others. London, 1896. Paper, 8vo., 104 pp. Illustrated.

Beaumont, John. A Historical, Physiological, and Theological Treatise on Spirits, Apparitions, Witchcrafts, and other Magical Practices, with accounts of Genii, Divinations, etc., London, 1705. Calf, 8vo., 400 pp., frontispiece.

Beckmann, John. A History of Inventions and Discoveries by Public Professor of the University of Goettingen. Translated from the German by William Johnston. Second Edition. London, 1814. Calf, large 8vo., 4 volumes. 2,050 pp. Scarce.

Somewhat in the style of an Encyclopædia, contains valuable and rare articles on Jugglers, Lotteries, Metals, Book Censors, Dresses, etc., etc.

Bellew, Clara. The Merry Circle. A book of new, graceful, and intellectual games and amusements. London, N.D., ? 1871. Cloth, 8vo., 282 pp., Illustrated.

Contains no mention of conjuring, being solely devoted to games for the parlour, &c. It belongs to and matches the "Secret Out" Series.

Bellew, Frank. The Art of Amusing. A collection of Games, Tricks, Puzzles, and Charades. London, 1870. Cloth, 8vo., 299 pp. 200 Illustrations. Rare.

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—Are Indian Jugglers Humbugs. Strand, Dec., 1899. pp. 657-644, Illustrated.

Bertrand, Victor. Les Silhouettes Animées à la Main. Avec 65 Figures de Pose, et 17 Patrons d'accessoires. Paris, 1893. Paper, 4to., 200 pp.

(The most complete work on Hand Shadows).

Besant, W. Herr Paulus; His Rise, His Greatness, His Fall. Anti-Spiritualistic, New York. Paper, 342 pp.

Bishop, Washington Irving. Houdin and Hellers Second Sight. Edinburgh, 1880. Paper 8vo., 78 pp., Rare.

Contains some excellent Conjuring Tricks, apparently accomplished by Second Sight. The tricks are very cleverly arranged and do not appear in any other books on conjuring.

Blair, S. H. The Feats of a Lightning Calculator (Mr. Sol. Stone). Penny Pictorial Magazine, N.D., pp. 84-86, Illustrated.

Blitz, Antonio. Fifty years in the Magic Circle. Being an account of the Author's professional life, his wonderful tricks and feats, with laughable incidents and adventures as a Magician and Ventriloquist by A.B. Hartford, Conn., 1871. Cloth, large 8vo., with Author's portrait on steel. 432 pp., Illustrated. Very scarce and interesting.

Borlase, J. S. The King of the Conjurers. London, 1877. Cloth and gilt, 8vo. 324 pp. Frontispiece. Illustrated.

This book is written in the form of a romance around facts in the life of Houdin and his assistant, and describes his performances in Paris and Algeria.

Bowdoin, W. G. Playing Cards of all Nations. Metropolitan, N.Y., Nov. 1899.

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Boys' Book of Pastime (The) or Fun for the Holidays and Recreations for Evenings at Home. Containing every variety of practical puzzles, card tricks, enigmas, scientific recreations, &c., &c. London, 1861, Boards, 8vo., 120 pp., Illustrated.

Boys of England Conjuring Book. London, N.D., paper 32pp., Illustrated.

Boys' Own Conjuring Book (The). Being a complete handbook of Parlour Magic, and containing over one thousand optical, chemical, and magical experiments, sleights and subtleties, card deceptions, puzzles, &c., &c. New York, 1860. Cloth, 8vo., 384 pp., frontispiece, illustrated.

Boys' Own Paper Office. Indoor games and recreations. A popular encyclopædia for boys. Cloth and gilt, illustrated. A voluminous work on all kinds of indoor amusements.

Boys' Own Treasury of Sports and Pastimes by Rev. J. G. Wood, J. H. Pepper, Bennett, Miller, and others. London, 1866. Cloth and Gilt, 8vo., 626 pp., upwards of 400 illustrations.

This is a varied collection of sports, games, amusements, and pastimes, including conjuring and scientific amusements.

Braceland, Professor. Parlour Amusements, or the whole art of Natural Magic laid open and explained. Philadelphia, 1889. Paper 8vo., 96pp.

The top line on the leaves reads "Hocus Pocus."

(To be continued).

Magic Thought-Reading Cards

DIRECTIONS.—Cut out these directions; then ask a friend to look at Card No. 2 and select a sentence, telling you from which division he has chosen. Now ask him to look at Card No. 1 and to point out to you the division on which he finds the same sentence, you will then tell him which sentence it is.

To do this at a glance proceed as follows:—Your friend having told you from which division on Card No. 2 the sentence has been chosen, you take note of the number of that division counting thus ... This number will be found to correspond with the number of the line (counting from the bottom of the division) on which the sentence appears on Card No. 1.

1	2
3	4
5	6

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Items of Interest.

"The Umpire" (Manchester) for April 28th, 1901 contains a column by Clement Scott on the career of Prof. Anderson, "The Wizard of the North."

An interesting article entitled "Talma's Tricks" appeared in the "Black & White Budget" for April 27th, 1901.

MAGIC IN KHAKI!!!

A correspondent writes us that the little weekly paper entitled "Tricks" has gone over to the great majority through inadequate support. This is regrettable, as while it treated mainly on old time Parlour Tricks, it would have made a compilation of this class of amusement acceptable to collectors of books on magic and allied arts.

Why is MAGIC successful?—Because the Editor works with a free hand, and while respecting all, cares for none and does not find it necessary to masquerade under a *non-de-plume*.

Apocryphal of the popularity of the books on Magic by Mr. Ellis Stanyon it is interesting to note that his "Conjuring with Cards," has been reprinted by the Penn Publishing Co., of Philadelphia, U.S.A. This firm have been kind enough to retain the author's name on the title page.

Mr. Stanyon's "Conjuring for Amateurs" has also been reprinted by the Henneberry Co., Chicago, U.S.A., under the title of "Herrmann's Conjuring for Amateurs." In each of the above cases the books have been reprinted without the knowledge of the author or of his London publishers. Further comment is needless.

A further American Edition of "Conjuring for Amateurs" by Mr. Stanyon may be expected shortly, text unaltered with the following exceptions:—A few new tricks have been inserted in place of older ones, a few hints being borrowed from MAGIC; a chapter on stage illusions in lieu of the one on paper folding, and a chapter on shadowgraphy illustrated with diagrams taken from Mr. Stanyon's pamphlet on the art. This edition is published with the knowledge and consent of the author, whose name will be retained on the title page over that of the Editor, Mr. Henry Ridgley Evans.

The entertainment given by Zanik, a clever card, coin, and ball manipulator, at the Labour Institute, Bradford, on May 4th, was very highly appreciated.

AMERICAN NOTES.

Prof. Harry Kellar has been playing to large houses this season. The *piece de resistance* of his programme was his new levitation act, which was presented with fine scenic effects; there was little else that was new in his bill. To the surprise and exceeding gratification of his *confrères* in the magic art, he did not expose the mysteries of coin palming to his audiences, for which fact, let us all, amateurs and professionals, be truly thankful. Let us hope that he has for ever abandoned such exposures.

If Lawrence Crane will only follow Kellar's example—!!!

Fred Hurd, the Bridgeport, Conn. Conjuror, has a clever rabbit and duck finale. After first producing a quantity of flowers from a paper cone, he bundles cone in his hands, remarking, "Nothing more in this paper." Then he proceeds to obtain a roll of paper ribbon from bundle, and from the mass of ribbon a duck and rabbit which he has concealed upon his person during his entire act, nineteen minutes in vaudeville. It is needless to remark that the duck and rabbit are very tame. Mr. Hurd carries them about with him on his travels, concealed in a hand satchel, which is provided with an air-hole to enable the live-stock to breathe. This magician possesses considerable originality; he calls his act "A Trip to Magicana."

The Theatre "Robert-Houdin, Paris, will shortly be rebuilt, writes a correspondent of mine, it was burned to the ground this winter. This was not the original theatre of the great Houdin, but the place where his son performed. Robert Houdin's old theatre was located in the Palais Royale, and is now no more; it has, I believe, been converted into a café or store of some kind. Since Houdin's time magic has been on the wane in Paris, that is as an evening's entertainment, it has been relegated to the Vaudeville Theatres.

Maro is rapidly approaching the front in this country, and Kellar will have to look to his laurels. Maro is a very clever sleight-of-hand performer, and an expert shadowgraphist. His entertainment is very artistic and pleasing.

The effects of the late Balabrega have been sold by Martinka & Co., New York City. Among other things a fine coin ladder was disposed of for \$20.

One of the largest libraries of magical literature in the United States is owned by Dr. Saram R. Ellison, of New York City. Dr. Ellison, who is a mason of high degree, is very much interested in legerdemain and natural magic. He is an indefatigable collector of magic books, and has recently got up a type-written catalogue of his library. The greatest library on theosophy, spiritism, comparative religious, and mysticism is that of Dr. Leroy M. Taylor, of Washington, D.C. Dr. Taylor has over four thousand books treating of the occult, many of them being exceedingly rare. At his death this remarkable collection will go to the splendid library of the Supreme Council of the Ancient and Accepted Scottish Rite of Freemasonry, Washington, D.C., the greatest masonic library in the world, and possessed of many rare original editions of magical and alchemical treatises of Cornelius Agrippa, Nostradamus, etc. Dr. Taylor does not collect books on Sleight-of-Hand, confining himself exclusively to the occult and supernatural, although he has an original edition of William Manning's "Recollections of Robert Houdin," and a few solid works like "Robert Houdin's Memoirs," etc.

Perhaps the most unique library on legerdemain is owned by Mr. Wm. E. Robinson, who was for years Herrmann's assistant, and who is now astonishing Europe in the guise of a Chinese Conjurer. Original editions of Decremps, Pinetti, etc., and other rare works on legerdemain are to be found in his collection.

Adrian Plate, of New York, has an excellent collection of Dutch works on Sleight-of-Hand. The Dutch are said to be slow, but Plate, a Hollander by birth, an American by adoption, is not. As we Americans say "He is slick at the business."

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