



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

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MODERN MAGICIANS.

"SELBIT."

It is with great pleasure that we avail ourselves of this opportunity of introducing to members of the magical fraternity and public generally, "Selbit," the gentleman whose portrait appears below.

quarters in the office of MAGIC, at the hands of "Selbit," many clever feats that have arisen from the invention of the Back Hand Palm with cards, and have no hesitation in saying that we have not seen a better exposition of this branch of the Magic Art. Making a speciality of Sleight of Hand which he presents in a very pleasing manner, and not altogether ignoring apparatus, a fault which many present day performers cultivate to the loss of all that is spectacular in their show, it causes us no astonish-



"SELBIT."

Although but 21 years of age, he has made a study of magic in all its branches, and has for several years, been before the public as an entertainer of no ordinary merit, as is evidenced by the many flattering press notices and testimonials of which he is the possessor.

We have had the pleasure of witnessing at close

ment to find that his entertainments are so highly appreciated.

Being endowed with the qualities so necessary for success, we have no hesitation in predicting a brilliant future for this talented magician, and the best wishes of MAGIC are with him.

MAGIC.

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INTRODUCTION.

In presenting "MAGIC" to his numerous patrons, and all whom it may concern, the Editor desires to express his sincere thanks for the flattering reception given to his various works on Conjuring and Sleight of Hand, and to express the hope that "MAGIC" will be equally well received.

It is the desire of the Editor to popularize the Art of Sleight of Hand which at the present day is so little known. He is thoroughly convinced that the more the art becomes known the more it will be appreciated by the public at large, and thus, apart from injuring the interests of any portion of the magical fraternity, all magicians, whether Amateur or Professional performers, will alike derive benefit.

The entertainer, in the sense of the term, provides amusement for his audience whether or no they are acquainted with the secrets of certain tricks; in other words, mechanical effects play but a secondary part in connection with a so-called magical entertainment; another proof that the interests of magicians suffer no material injury by an exposé of their secrets.

In conclusion, the Author strongly recommends the study of Sleight of Hand and Conjuring as a hobby, and can assure those (ladies or gentlemen) who have the time and inclination to take it up, that it will prove one of the most delightful and fascinating pastimes possible, and afford infinite relaxation from the severe and trying tasks of life in the 20th century.

"School of Magic,"

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

TO OUR READERS.

"MAGIC" is not supplied through any agent and can only be obtained direct from the publishing office, 76 Solent Road, West Hampstead, London, N.W.

Sample Copy of "MAGIC."—This copy is a genuine sample of "MAGIC," i.e. the subsequent numbers will equal in every way, if not surpass, the present one.

You are requested to keep this sample copy and to show it to your friends, but should it meet your approval we shall be glad to receive your Annual Subscription of 5/6. In the event of your not wishing to become a subscriber, may we ask that you will kindly support "MAGIC," by forwarding to this office the sum of 6½d. in stamps, the price of the present number.

We shall be pleased to supply the subsequent numbers, ready on the first of each month, on receipt of the same amount in stamps.

Your Annual Subscription and recommendation in support of "MAGIC" is respectfully solicited.

Please note that Advertisements will not be allowed to encroach on the space set apart for reading matter; when necessary, extra pages will be added.

Advertisements and all matter for publication on the first of the month must reach us not later than the 21st of the preceding month.

Subscribers and Advertisers are requested to take particular note that Mr. ELLIS STANYON does hereby guarantee to run "MAGIC" for a period of not less than twelve months, and to distribute not less than 1,000 copies per month; also that "MAGIC" will be placed before the Secretary or Manager of every well known Music Hall, Club, or Entertainment Bureau, not only in London and the Suburbs, but all over the civilized world.

Our desire is to benefit all persons interested in Magic. Kindly send us the address of any you may know; also all news appertaining to Magic and Magicians.

We will publish, and give credit to persons sending to us, any New Sleight, Subtlety, Complete Trick, or Novel Combination of Tricks.

Mr. ELLIS STANYON will feel greatly obliged to anyone who will notify him of any work (Book, Pamphlet, Periodical, Magazine article or the like) on Conjuring &c., not included in his "Bibliography."

We would draw particular attention to the above Pars. which we feel sure must appeal to all interested in magic. A few lines will bring your wants before the whole community of magicians, and, in any event, an interesting and profitable correspondence must result. A small advertisement from every conjurer will at the same time, ensure the success of "MAGIC," and thus sustain a medium indispensable to the Magical Fraternity.

A line from you with a little news, also a miscellaneous or other advertisement (especially professional card) per return in time for the next issue is respectfully solicited; as is also an Annual Subscription of 5/6.

The contents of "MAGIC" will not clash with our serial works on Up-to-date Tricks, which we shall continue to publish at intervals as heretofore.

N.B. Next month this column will contain the first of a series of illustrated articles on Lightning Sketches by Mr. ELLIS STANYON. In the absence of any work on this subject it is anticipated the articles will prove of great interest to readers of "MAGIC."

Lessons in Magic.

by Prof. ELLIS STANYON,

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

PRACTICAL TIPS ON PALMING.

Under this heading I propose to give my readers the benefit of my experience in palming large objects as Balls, Eggs, Handkerchiefs, &c., &c.

Palming Balls.—The ball should be a small size billiard ball not more than $1\frac{3}{8}$ in. diameter; the egg should be a small sized hen's egg. Both the ball and egg are best turned in light wood and enamelled, the light wood is the proper weight and the enamel has a tendency to cling to the palm rendering the operation much less difficult. Cork, celluloid, or polished wood balls are to be avoided; cork or celluloid is far too light, requiring a more sensitive palm than the majority of conjurers possess—the celluloid or polished wood on account of the smooth surface is apt to jump from the palm at any moment.

Warm gloves are generally worn by Sleight of Hand Experts, but these, especially on very cold nights, are not sufficient to keep the hands in proper condition. When the gloves fail, rubbing the palm of the hand violently for say three minutes with the ball of the opposite thumb will generally produce the necessary moisture; this, in fact, is a great secret amongst professional magicians.

Another aid to palming is glycerine. Having moistened the ball of thumb, on the top of the bottle (quite sufficient), rub well into the palm. Do not use too much. The hands prepared in this manner will remain in a fit condition for at least half-an-hour. No mechanical device or applications other than those above mentioned are of the slightest use to the expert in Sleight of Hand.

Palming Coins.—Having shown the coin at the tips of the thumb and fingers, the thumb is removed and the coin is passed, by a movement of the second and third fingers, into the palm; this is generally understood, (see Fig. 1).



Fig. 1.

complished a clever 'palm,' not so however; the hand in such a position is unnatural and at once attracts attention. Compare it with the position indicated in Fig. 2.

A New Reverse Palm for Vanishing a Coin.—The coin is first shown held between

It is not, however, generally understood that, having palmed the coin, the hand should be held as indicated at Fig. 2. Most beginners are under the impression that if they can keep the hand perfectly flat and straight, like a board, they have ac-

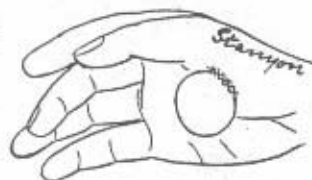


Fig. 2.

the tips of the fore-finger and thumb. (See the dotted lines in Fig. 3). The hand is then apparently closed on the coin, and a moment later, on opening the hand, the coin has disappeared. In the act of closing the hand the fore-finger carries the coin to the

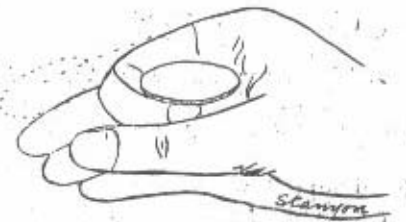


Fig. 3.

right of the thumb which grips it as shown in Fig. 4.

N.B.—The coin shown at the finger tips in the Fig. has nothing to do with the

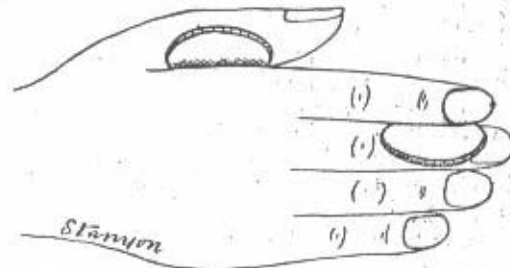


Fig. 4.

movement, the block was not, originally, intended to illustrate this Sleight.

New Handkerchief Palm.—Take handkerchief by one corner and throw it over left hand so that the corner you are holding is now in palm. Screw up this corner into a little ball and then bring palm of right hand over it and make a circular rubbing motion always in same direction. This will have the effect of twisting handkerchief rope-wise, and at the same time coiling it up tightly, leaving it in a condition to be palmed without any fear of exposing a loose end. The movement is graceful and quite natural, while the handkerchief appears to be actually rubbed away between the hands.

The Continuous Back and Front Palm.—This is an arrangement by which, to all appearance, an ordinary 15 in. silk square is palmed and reversed palmed continuously as in the case of the coin (See Fig. 5. "NEW COIN TRICKS," second series). In effect the sleight is as follows:—The performer shows a 15 in. silk square, which he folds up into the size of half a playing card, placing it between the fingers and thumb of the right hand, from which position it suddenly disappears with lightning rapidity. The back and front of the hand are now shown in succession, while the handkerchief is produced, with the left hand, from the back of the left knee, or elsewhere.

It is not the handkerchief that is reversed palmed, but an imitation consisting of a piece of flesh coloured card, about half the size of a playing card, covered silk arranged to give a good representation of the folded handkerchief. The handkerchief is palmed in the left hand while seeming to place it in the right hand (or *vice versa*) the substitute being shown in its place. In conclusion the substitute is carried away under cover of the handkerchief which is passed into the right hand.

The manipulation for the continuous "palm" in the above trick is exactly the same as that for a playing card. As space does not permit of a full explanation being given here, my readers are requested to refer to "NEW CARD TRICKS." (See advertisement).

(To be continued).

Biography of Prof. Anderson

(THE ORIGINAL "WIZARD OF THE NORTH.")

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

IN attempting a sketch of the early life and public career of JOHN HENRY ANDERSON, the "Wizard of the North," we feel that we are bound to present the public with something very different from that which they would very possibly expect. The story of a Soldier, a Sailor, a Doctor, Lawyer, Actor, or Artist, must perforce be a "twice-told tale;" but the history of a Wizard would seem to offer something new, strange, and exciting—some revelations of how the Magic Art and its mysterious influences are acquired—some disclosures of how the hierophant is introduced to the knowledge of his mystic lore; of how Prospero obtained the service of his Ariel, and subjected the elements to his command. Naturally enough it is to be supposed that he who deals in mystery should be himself mysterious, and that he should be as much a Wizard in his origin, boyhood, early life, domesticity, and daily habits, as he is when weaving his spells or elaborating his wonders before the public on the stage. The reader might anticipate, perhaps, some thrilling description of a Faust making a bargain with Mephistophiles, or of a Michael Scott holding a *soiree* with the "bogles" of his native glens. Nothing of the sort, however, have we to tell. "Bogles" no longer accept invitations to *conversazioni* among the Scottish heather; and in these prosaic times, Mephistophiles would be afraid to appear in the streets of Nuremberg or Gottingen, lest he should be captured by the detective police.

The story of the "Wizard of the North" is simply the history of a professional gentleman of the nineteenth century. Full of adventure and scenes in varied life, we admit; but belonging to the age of express trains, penny newspapers, and electric telegraphs.

No profession, perhaps, has seen a greater change in the character of its representatives than that of Magic. The Soldier still encamps on the tented field, and marches miles to meet his foe, as he did in the days of Alexander and Xerxes; the Sailor still climbs to the mast head to descry the land afar, as he did when the earliest Phœnician vessel steered for the coast of Cornwall, or when Columbus saw for the first time the New World rising from the waste of waters; the Sculptor still chisels his marble block in his studio, as Praxiteles or Phidias did in the days of old; and Mr. Lance paints his exquisite fruit-pieces in his *atelier* to-day just as Apelles executed that wondrous fruit which birds, believing in its reality, are said to have swooped down to peck, when the picture was drying in the sun outside the house of the painter, more than two thousand years ago. But with the Magician, it has been—to use legal phraseology—*mutatis mutandis*, and the "Wizard of the North" performing in London, Melbourne, San Francisco, or New York, is no more like an Egyptian Magus, a Delphian or Eleusinian priest, a Magician of the Middle Ages, or even a Wizard of the days of Wizard-hating King James, than Ludgate Hill in London is like the Hills of the Himalayas. *Tempora mutantur*—the "Black Art" has become the Brilliant Art, and the Wizard's gloomy cave is a theatre glittering with gas.

At the present day a Magical Entertainment is

nothing more than an entertaining series of illustrations, in which Science is made subservient to Amusement. But the "Black Art" of the olden times was the agent of superstition and cruelty, and rightly deserved its name. To quote from a popular author:—"In the good old times the magician was looked upon as being in direct communication with the Evil One. The more learned was he, the more certain was he of perdition. The scientific researches of such men as Roger Bacon, Albertus Magnus, Paracelsus, and Cornelius Agrippa, were regarded only as so many diabolical spells and infernal enchantments. The imagination pictured to itself the Magician as a gloomy, long bearded man in a robe embroidered with grim cabalistic characters; a staff encircled by serpents was in his hand, spectacles of magic crystal perched on his nose. He sat on a tripod in the centre of a circle of zodiacal signs traced in blood. He studied out of books of weird and mysterious lore. Skulls, phials of poisons, dried toads and snakes, were on his table; hideous stuffed monsters hung from the ceiling. He was waited upon by a demon dwarf. Shrieks and groans were heard from his dwelling; hideous bats and spiders flitted about him. He passed all his time weaving maleficent spells, sticking corking-pins into wax figures of persons he wished to injure; distilling love-philters, watching the simmering of magic cauldrons, and changing men into beasts, and beasts into men. He attended witches' sabbaths, whisking through the air on a broomstick; he appeared unbidden at banquets; he dropped through roofs, and rose through floors; and, some day or other, a gentleman in black, and on a black horse with a long tail, left his card with him, and there was a strong smell of sulphur perceptible and the magician was seen no more—exclaiming as he went, like the horseman in Burger's *Leonora*—

"Tramp, tramp, across the land we go,
Tramp, tramp, across the sea!
Hurrah! the dead can ride apace—
Dost fear to ride with me?"

But the professor of the mystic art to-day wears a white or embroidered waistcoat, pays rates and taxes, has a wife and family; and, instead of mystic adjurations of "hocus pocus," and "abracadabra," and "mumpo jumbo," issues invitations to his friends to come and see him at a theatre, an assembly room or a public hall. And yet—quoting the author we have already borrowed from—"the magician's art has in no way deteriorated; the marvels of magic are as feasible now as they were in the days of the Dioscuri and the magicians of King Pharaoh. Nay, further, we can do even more wonderful things now-a-days, only we are not bold or impious enough to ascribe them to supernatural agency. We are content to hail, shining on our magic, the pure light of "science," chemistry, and natural philosophy."

Emerson the American entitles those who hold pre-eminence in any art, science, profession, or calling, "*Representative men*," by which we understand him to mean, that a "representative man" is he who reflects his department in the height of its culture, and the full extent of the development to which it has attained. Considered in this light JOHN HENRY ANDERSON was professedly and without doubt the representative of the department of natural magic in Great Britain. He represented as fairly and as perfectly the magician of our own day, as Albertus Magnus or Cornelius Agrippa represented the magician of the middle ages.

(To be continued).



The first essential for success in this pleasing pastime is a proper light, and from experiments made I find the main points to be observed in its selection are as under :

First.—The form of the projecting hood should be exactly similar to that shown in the above sketch, *i.e.* the nozzle must taper this way \triangleright not this way \triangleleft .

Second.—The source of light must be as small as possible ; there is no object gained in striving after great power *if the size of the flame is to be increased in doing so*. For this reason—if the source of light be large, no matter what shape the projector may be, a blurred shadow will result.

Third.—The projecting apparatus must be quite black inside and outside and absolutely devoid of anything in the shape of a reflector ; further, lenses are utterly useless.

The above sketch represents an experiment made with Acetyline Gas, and this, when once going, produces an excellent shadow, *on account of the power obtained from a small burner*. The time taken however, in getting the light to settle down and burn steadily, to say nothing of the objectionable smell given off by the carbide while charging (I don't say when the light is burning properly) makes this form of light impracticable.

It is well known that a candle, *one candle power*, produces an excellent shadow (I use nothing else for teaching and practice) and this with a loss of power on the sheet, as much of the light is dispersed about the room. From this it will be seen that a 3 c.p. electric light with all the power concentrated on the sheet, must produce excellent results. Note that the electric light is the only light that can be *completely enclosed* in a projecting hood : hence its value. It does not require a very heavy accumulator to work a 3 c.p. lamp for five hours, *i.e.* a dozen shows.

In the absence of a better light a good composite candle is not to be despised for drawing-room work, if the resulting shadow is not quite so well defined the performer's dexterity (or the reverse) is still very apparent.

My idea is to reduce Shadowgraphy, as a portable entertainment, to a conjuring trick. This I have done by using a small screen, round, and at most 18 in. dia-

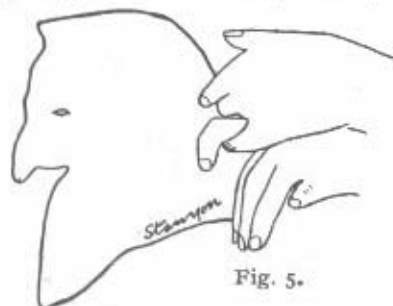


Fig. 5.

meter ; this, in a simple stand, may be placed on any table and will go in a small bag. A good candle completes the outfit.

For the production of the best hand shadows the hands must be well formed and pliable. Practice must be made

until any one joint may be moved quickly and independently of any other joint. This is necessary for the instantaneous production of a life-like figure. The Jew (Fig. 5) is an interesting figure for practice.

I have found Shadowgraphy a delightfully pleasing entertainment alike to children and adults and it is surprising on this account that so few conjurers practice the art. The introduction of a few laughable Hand Shadows in the course of an hour's show will break the monotony of too much magic, and leave the audience duly impressed with the performer's ability as an entertainer.

THE EDITOR.

Items of Interest.

We should like to know the date of the publication, past or future, of Mr. William Benjamin's wonderful new book entitled "Modern Magicians' Magic," also why the title of the said work so closely resembles that copyrighted by Mr. H. J. Burlingame as "Modern Magical Marvels."

We believe Conjurers as a body are longing to learn the correct secret of the Great Box Trick in connection with the sketch entitled "Will the Witch and the Watchman," at the Egyptian Hall, with a view to securing the £1,000 ; also whether the Wonderful Suspension in the sketch entitled "Trapped by Magic," at the said "Home of Mystery," is supported by voluntary contributions or otherwise.

It is with profound regret that we inform our readers poor Will Hiam broke a blood vessel on Monday, August 26th, and expired almost immediately. His sad death is made the more sad following as it does so closely, that of his Father the well known and respected Frank Hiam, who died Boxing Day last from pneumonia after a very short illness. There is no descendant of the family left capable of carrying on the business, which will now pass into strange hands, but will, doubtless still, be carried on under the style of Frank Hiam. The magical fraternity have suffered an irreparable loss.

Thought reading, extraordinary, as introduced by Professor and Madame Steen, has recently been entertaining audiences at the Theatre Royal, Limerick. One of the most astonishing achievements is that of Madame Steen, who, blindfolded, and with her back to two local gentlemen engaged in a game of nap, named the cards dealt to them, and also correctly ordered the play.

Trovollo, an American ventriloquist, manipulates two walking figures that add greatly to the value of his act : also two little boys, one black and one white, whose witty repartee keeps the house in a continual roar of laughter. As a finale, a fine collie runs on the stage with a little figure dressed as a cavalry officer on his back. The dog stands like a statue, while the dummy talks and sings. Trovollo is certainly clever.

Lafayette, the new American performer, who recently appeared at the Hippodrome, is a perfect Admirable Crichton. He outdoes any quick-change artist yet seen in this country, and concludes his performance by dressing as a Chinese juggler, and bringing little boys, dogs, and wild fowl out of all sorts of impossible places.

The Editor's Letter-Box.

To the Editor of "Magic."

DEAR SIR, South Africa, June, 6th, 1900.

I must thank you for your kindness in wishing me safe through my perilous time in Ladysmith during the siege, but I can assure you it was an awful experience for me. I took active part in all the assaults on Ladysmith, and in two sorties from it, I assisted to drive the Boers away from their trenches at Observation Hill on November 9th, 1899, and in the attack and blowing up of their big gun on Surprise Hill on the night of December 10th, and on January 6th, when the Boers attacked Waggon Hill in force; it was an awful day, I often wonder I was not killed, but I must have been in luck.

Nothing will give me more pleasure than to visit you in London when I return to England, and to have a chat with you on conjuring, I came across a lot of Chinese Conjurers whilst I was at Hong Kong and Singapore some of them were very clever at productions, they could produce almost anything from a shawl. I notice that one of them "Ching ling Foo," whom I saw give his performance at Singapore, Strait Settlements, is touring the Western World, he is clever at productions.

I also had a friend at Singapore, a Doctor "Eugen von Krudgey," he was a German, but a clever manipulator of cards, he had about 5,000 dollars worth of apparatus, I got some splendid secrets from him of some tricks of his own invention which I intend to produce on my arrival home, also some splendid billiard ball ideas. I went with him several times to see some Hindoo Conjurers who were very clever but only did it for a hobby. I got the secret of the Mango Trick and the Native Indian Basket Trick from them with about a dozen other good secrets not known. I have given performances at following places abroad:—Hong Kong, Singapore, Bombay, Colombo, Penang, Port Said, Malta, Omdurman, Cairo, Alexandria, Candia, Canea, Gibraltar, and Aden, so you see I have performed at nearly all the English Settlements. I have not given a performance of any note since I left Canea eight months ago, when I conducted a 2½ hours per-

formance of Conjuring, Second Sight, Dark and Light Séances and Memory Feats, before His Royal Highness Prince George of Greece and his suite, and several Consuls of the Foreign Powers there, where I scored a great success. I have not done a great deal of conjuring in England. I was a long time with Prof. Acton, who is a splendid performer, very clever at Sleight of Hand, in fact, I have seen him astonish De Vere of Manchester, and Hartz, and several other leading men at cards, he is in Liverpool now, having retired from public life, he invents and makes all his own Tricks, one of his best is a Windmill Trick, with watches, handkerchiefs, &c. I have not seen anything like it, as it does not require an assistant to work it, he did offer £100 to anyone who could produce its duplicate.

BERT POWELL, The Military Mystic.

To the Editor of "Magic."

TORN CARD RESTORED (combination).—The card used is mechanical consisting of a flap combination of the Queen of Spades and Knave of Diamonds, with flap corner to turn down. Have mechanical card on top of pack and a genuine Knave of Diamonds and a Queen of Spades at bottom. Force each of these on two persons respectively, and have them replaced anywhere in the pack. Take out any indifferent card, show it, and ask each person if it is his; on a negative reply, change it for the top card (the mechanical one). Show it first as the Queen of Spades, then say you would like to mark it so as to know it again. Pretend to cut off a corner with a pair of scissors or a penknife, at the same time doubling back the mechanical flap corner. Having previously palmed a piece resembling the cut off corner, which you show as the bit just removed, say that on second thoughts it seems a pity to mutilate the card and so spoil the pack, and that you must try to mend it. Throw (palm) the piece at the card, and at the same instant release the flap which has been detained by the forefinger of the left hand when the card will appear whole and perfect. Now wave it about a little and release the other flap. Say you will change it to the card selected by the other person—then show it as the Knave of Diamonds. Worked in this way makes a very effective trick. G. R. REEVES, Australia.

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- Sleight of Hand.** A Practical Manual of Legerdemain for Amateurs and others. New Edition, Illustrated. By EDWIN T. SACHS. 6/6. by post 6/10.
- Book of Modern Conjuring.** A Practical Guide to Drawing-room and Stage Magic for Amateurs. By PROFESSOR R. KUNARD. Illustrated. 2/6. by post 2/9.
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