



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

VOL. XV. No. 1.

OCTOBER, 1919.

Annual Subscription, by post, 10/6 (\$2 75).
Single Copy, by post : 1/- (25 cents).

ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

Visible Passage of Real Ink Through Hat and Handkerchief into Glass Tumbler.—A glass jug is shown three parts full of genuine ink. A glass tumbler is then shown to be perfectly clean. A handkerchief is now thrown over the glass and the whole covered with a hat, on the top of which is then stood the jug containing the ink.

The performer now, standing in any part of the room or stage, commands the ink to leave the jug and to pass through the hat and handkerchief into the glass beneath. All eyes are fixed upon the jug, which is not covered in any way, yet the ink is seen to gradually subside; then, when the performer thinks enough has passed through to fill the glass, he calls "stop." He then removes the jug, hat and handkerchief, and the glass is seen to be full of real ink, which is passed for examination.

The effect of the ink gradually leaving the jug is that of real undiluted Magic, and must be seen to be believed.

Explanation.—There is no peculiarity about the jug, save that there is fitted inside it a lining of stout celluloid, closed at the bottom and open at the top. Round the top of the lining is a "collar" which pinches tight into the mouth of the jug and about one-eighth of an inch below it. Between the lining and the side of the jug there is a space of about a $\frac{1}{4}$ inch all round; there is also a similar space at the bottom, a small disc of celluloid in centre of bottom of the lining resting on the bottom of the jug. When the lining is inserted in the jug, containing a measured quantity of ink, the ink is of course forced upwards between the lining and the jug, making the latter appear to be so nearly full. Hence the necessity for the lining to fit tight into the jug that it may not be forced out of same by the pressure of the ink.

In the bottom of the lining near the side, there is a small hole, fitted with a celluloid plug, to which is attached a black silk thread which, passing upward and out of the jug,

is allowed to hang down on the outside near the handle, that it may be pulled by the thumb—a small black bead on the end facilitating the operation. To cause the subsidence of the ink in the jug then, it is only necessary to pull the thread, removing the plug. The moment this is done the ink commences to pass upwards, *via* the hole, into the lining, continuing to do so until it finds its own level therein. Thus, in conclusion, although the same quantity of ink remains in the jug, it appears to be considerably less. Smearing the plug with vaseline will prevent the possibility of its being prematurely forced out by the pressure of the ink.

The ink that appears in the glass is contained in a celluloid lining, which, at the outset, is suspended by means of a thin wire handle, on a headless French nail behind the table. Having shown the glass the performer places it near the rear edge of the table just in front of the concealed ink. Then, taking two corners of the handkerchief, one in each hand between the first and second fingers, he draws it over the glass, thus bringing that side of it nearest himself over the rear edge of the table, which enables him to hook up the ink, by passing the right thumb under the handle. He then, under the pretence of once more showing the glass, raises and replaces the handkerchief over the same, at the same time secretly lowering the ink into it, all under cover of the handkerchief. The trick then proceeds as described.

Visible Filtration of Real Ink (Second Method).—Calling attention to two glass tumblers, the performer inverts one over the other and covers both with a pasteboard tube open at both ends. On the top of the tube he then places a disc of glass, upon which, in turn, he places a glass jug three parts full of ink. At the command of the performer, who may be standing in any part of the room or stage, the ink commences to subside in the jug, the subsidence continuing until he calls "stop" as in the previous method, the inference being that ink has passed into the lowermost of the two tumblers beneath.

Explanation.—The working, in respect of the jug, is the same as explained in the First Method, though the construction is somewhat different. The sides of the jug are quite straight and the lining is of glass, fixed, *i.e.*, made in

connection with the jug. In the bottom of the lining there is a hole about $\frac{1}{8}$ in. in diameter, and another in the upper part of the jug on the left hand side of the handle.

To prepare for the trick, first fill the lining with ink, some of which, passing through the hole in the bottom, will find its own level between the lining and the jug; then stop the hole in the jug with wax and pour out the ink from the lining. The pressure of the air will now prevent the ink passing into the lining until such time as the wax be removed from the hole in the jug, which is done by the thumb of the right hand as the jug is placed on top of the pasteboard tube. The moment the wax is removed, the performer steps away and commands the ink to pass from the jug into the glass beneath.

The upper glass tumbler, which, for obvious reasons, must be somewhat smaller than the lower one, is completely filled with water acidulated with tartaric acid; the edge of this glass is ground perfectly flat that the water may be enclosed with a shouldered disc of glass held in position by air pressure. There is a small hole in the bottom of this glass, closed with wax, and another (open) in the centre of the glass disc, the inner side of which is made concave that the whole of the water may pass through the hole. The removal of the wax from the hole in the bottom of the glass, which is done in the act of placing the pasteboard tube over both, causes the water to flow from same into the one beneath, where, to all intents and purposes, it becomes ink by virtue of an ink tablet previously, and secretly dropped into it.

Brass Cannon Trick.—A small Cannon, beautifully made and finished in solid brass, is first handed for the most minute examination. The person making the examination is then requested to remove six little balls contained in the barrel, and to secretly replace any number of them—1 to 6—and, having done so, to replace the screw in the nozzle. The performer then, without turning his back, immediately names the number of balls so replaced. In the event of no balls being replaced, he will state the fact.

Explanation.—The centre portion of the barrel is made to slide towards the nozzle. When all six balls are in and the nozzle screwed on tightly, this moveable portion is absolutely locked, indicating the fact. If five balls only be replaced, it comes out just far enough for that number to be read on the barrel—and so on for 4 to 0; it is secretly moved under cover of the hands, the performer appearing to gaze through the metal at the same time. The punch mark on the base of the cannon indicates the right way up.

C.L.S. Rising Cards.—Several persons, say three, are each given free choice of a card. Each person then returns his card to pack, placing same in any position. A couple of elastic bands are then placed round the pack in a manner to secure every card. The performer then holds the pack aloft in one hand, when the chosen cards rise from same one after the other in order and in the approved manner—if necessary from the very centre of the pack.

Explanation.—The rear half (top) of the pack, as the latter is held aloft, is punctured at the "lower" end with a hole measuring $1\frac{3}{8}$ by $1\frac{7}{8}$ in., situated in the centre of the width and $\frac{3}{8}$ in. away from the "lower" end. The actual rear (top) card is whole for the purpose of covering the deception.

The chosen cards are removed from the lower half of the pack, spread fanwise for the purpose. They are then re-

turned to the upper half, fanned or ruffled for the purpose; thus they are placed amongst the prepared ones.

The two I.R. bands are slipped over the "upper" end of the pack. Before holding the pack aloft the performer secretly slips his forefinger under the lower end of the rear card, and so into the hole; thus the finger comes into contact with one of the chosen cards, and which is then caused to rise in the approved manner, followed by the others.

New Four Ace Trick on Corners of Handkerchief.—The four aces are dealt, one on each corner of a handkerchief spread flat on the table, in the order indicated below. Two of the aces are covered, each with a half sheet of note-paper, the one disappearing and being found under the opposite paper—and so on until all four are discovered under the one paper.

Explanation.—Three of the aces are without preparation, but the Ace of Diamonds (No. 3) is backed with a duplicate Ace of Clubs. The papers are held (long side) one in each hand, thumbs on top. They are first lowered (not released) over Nos. 1 & 2, then over 2 & 4. No. 4 still covered, the left hand paper is lowered over No. 1.

Nos. 2 & 3 are covered next (No. 2 with the right hand), the performer explaining, as an excuse for these movements, that the papers cover the cards in a satisfactory manner, that if two be covered, two will be visibly, &c. Now FOR THE CRUCIAL MOVE. Papers are again moved to cover Nos. 2 & 4; in doing this, the right hand secretly removes the card under the paper, the left hand paper being dropped (released) over the vacant space and in a manner to cover the movement. The right hand paper, with card beneath it, is then dropped on to No. 1, covering, of course, two of the cards (supposed one only).

Here the performer remarks, "The two black aces are now covered, but to equalise matters, I will place the Diamond under this paper (at No. 2) and remove the Club." He apparently does so. In reality, however, he merely reverses the card under the paper, bringing it out Club uppermost and replaces it at No. 3. This movement really satisfies the onlookers that all is fair and above board so far, while there are really two cards under the paper at No. 1.

The performer now takes the visible ace of Clubs (trick card) in his right hand and, lifting the same corner of the handkerchief with left hand, thumb on top and fingers underneath, he puts the card under the handkerchief and seems to push it upwards through the same under the paper at No. 1; anyway, the right hand is withdrawn empty. The fact is, the card (reversed again) is transferred to the fingers of left hand, still under the handkerchief. Right-hand now raises the paper at No. 1 (exposing the two black cards—correct suits) and transfers it to left hand (which drops handkerchief) and thus over the now Ace of Diamonds. (The transfer of the paper from hand to hand is a natural movement, enabling the performer to spread the cards for inspection at No. 1.) He then drops the paper, with card concealed under it, over the other two cards and another stage of the trick is completed.

He next openly pushes the visible Ace of Hearts under

Spade No. 1	Club No. 2
Diamond No. 3	Heart No. 4

the paper at No. 2, then gives the paper a sharp blow with the back of the right hand, saying: "The Ace of Hearts will now force the Ace of Diamonds to leave this paper and join its companions under the other one." He then raises the paper, showing the Ace of Hearts only, which he picks up (in left hand) and turns about for inspection, taking the opportunity to bend its side upwards (looking at the face of the card). Replacing the card, he again covers it with the paper, at the same time gripping its raised side between the tips of the first and second fingers. Left hand paper is then raised (exposing the three aces) and forthwith passed into right hand, which drops its own paper, retaining the other one with card still beneath it. The paper and card are then thrown over the three aces, and the trick is done. To account for the transfer of the last ace, the performer hits the paper a sharp blow, then raises both papers, showing the four cards at No. 1.

N.B.—The four ordinary aces may be employed, but in this case they must be placed face downwards and so manipulated throughout the trick.

"MAGIC" Features in Volume XIII.

October, 1913.—Phantom Lemons—twenty passed from one hat to another from which they vanish—no apparatus; handkerchief appears in, vanishes from and returns to glass tumbler; red, white and blue handkerchiefs, in pile of glass tumblers, change places repeatedly; Dictionary of Magic, 23 startling methods of revealing a chosen card and 14 effective non-sleight of hand tricks.

November, 1912.—The "Spelling B" Card Trick, the first and only explanation ever offered, enabling a performer to work the trick in an interesting and highly effective manner; magicians' whist, a highly dramatic card trick; Dictionary of Magic, 28 effective card tricks of the non-sleight of hand order; &c.

December, 1912.—Alternate heads and tails coin trick; magicians' whist, continued; the four ace trick, 11th, 12th and 13th methods; Dictionary of Magic, 23 card tricks without sleight of hand, calculation card tricks, thread magic, &c.

January, 1913.—The Chinese rings, first explanation of the up-to-date professional method; Dictionary of Magic, 25 card tricks by calculation, &c.

February, 1913.—The Chinese rings, continued, including 23 special effects with 15 illustrations; Dictionary of Magic, 6 highly interesting card tricks by calculation, &c.

March, 1913.—Chinese rice bowls, original method, illustrated; Dictionary of Magic, 11 special tricks with cards by calculation.

April, 1913.—Chinese Rice Bowls continued, improved method with 11 additional effects for combination work; Dictionary of Magic; 20 special effects with cards by calculation, including the first and only mathematical explanation of the "Thirty-One" trick ever written. *The man who thinks he can win by making 24, as explained by all other writers, is the man the sharper delights to meet.*

May, 1913.—Rice Bowls, three latest methods; Dictionary of Magic, card tricks—arrangement, 8 methods, the best false shuffle and change and 20 tricks.

June, 1913.—Handcuffs, secrets of an "Escape King," 13 subtle methods now explained for the first time; Dictionary of Magic, 13 special tricks with an arranged pack of cards, majority original.

July, 1913.—Match broken and pieces multiply; Elongated Match; Vanishing Matches; Suspended Matches; Dictionary of Magic, 24 tricks with an arranged pack of cards.

August, 1913.—Vanished silk found tied round candle; Vanishing knot; Three silks mysteriously tied together; Handkerchief with seven corners; New stretched handkerchief; 15 card tricks.

September, 1913.—Chris Van Bern Colour change with "patter"; Ink to Water and back to Ink; Ink and Water Change places with Amusing addition; Card Reading—15 tricks; Special Printed Cards—11 tricks; List of Cheap Tricks, Books, Adverts., etc.

Any Single Copy, post free, 6½d. (U.S. and Canada, 15 cents).

Any complete volume (unbound), post free 5s. 6d. (\$1.50).

MAGIC.

PUBLISHED ON THE FIRST OF EVERY MONTH.

Single Copies of any volume, New Issue, post free, 1/-
ANNUAL SUBSCRIPTION—12 Months by Post, 10/6 (\$2.75)
SIX MONTHS' SUBSCRIPTION.—5/6 (\$1.50), post free.

Proprietors: STANYON & Co.

Editor, ELLIS STANYON.

Mr. Arthur P. Felsman, successor to A. Roterberg, Chicago, sends me a copy of his new No. 16 Catalogue of Magical Apparatus. This is a fine book, consisting of 160 pages 8½ in. by 6 in., and specifying some Seven Hundred items, each illustrated with an original drawing. This is more than a catalogue—it is a valuable work of reference and should be in every collection of books.

I have also received from Mr. F. G. Thayer, of Los Angeles, his No. 4 Catalogue, just off the Press. This consists of 118 pages, 9½ by 6½ in., printed on fine quality paper and specifying some 400 items, the most diversified array of real Magic ever contained between two covers—profusely illustrated throughout. Cover bears an illuminated magical design in several colours; the Appendix explains ten good tricks and combinations.

The B. L. Gilbert Magic Co., Chicago, send me their Best Pocket Catalogue of Magic Secrets, Easy to perform, but hard to detect. Twenty-four pages containing a novel assortment of tricks, many that have never appeared in print, and others that have been simplified and improved to make them more effective.

"More Miscellaneous Magic" by Percy Naldrett, is now on sale. This consists of Fifty pages and is uniform with previous volumes by the same author. As usual the explanations are most original and interesting, as also is the Patter provided for some of them.

Other new books just received are "Original Mysteries" by Brunel White; "Some Card Effects and Magical Talks" by Geo. De Lawrence; and "Shaw's Book of Acts"—for Carnival, Side Show, Museum and Circus.

Any of the above may be obtained from "Office of MAGIC."

AGENTS FOR STANYONS' "MAGIC" AND SERIAL LESSONS.

London (Eng.).—Hamley's Ltd., 86/7, High Holborn, W.C.1.
" Hamley's Ltd., 29, Ludgate Hill, E.C.
" Davenport & Co., 15, New Oxford Street, W.C.
" Geo. Johnson, 24, Buckingham Street, Strand, W.C.
" Norton Co., 18, Craven Street, Charing Cross,
" A. Margery, 3, London Road, Bromley, Kent.
Manchester.—Wiles, Ltd., 124, Market Street.
Glasgow.—W. Ross & Co., 30, West Nile Street.
" A. H. Maddock, 15, Wellington Arcade.
" W. S. Sime, 120, Sauchiehall Street.
Ashton-u-Lyne.—W. Hutchinson, 104, Whiteacre Road.
Boston (U.S.A.).—W. D. Le Roy, 103, Court Street.
" Silvey & Bugdun, 239, E. Ninth Street.
Cambridge (U.S.A.).—Bailey & Tripp, 580, Mass. Ave.
Chelsea (U.S.A.).—Del Arno, 499, Washington Ave.
Chicago (U.S.A.).—A. P. Felsman, 115, S. State Street.
" Chicago Magic Co., 72, West Adams St.
" Gilbert Magic Co., 11, 135, S. Irving Ave.
Kansas City (U.S.A.).—Dr. Wilson, 708, Waldheim Building.
" Donald Holmes, 3, 709, Olive Street.
Lincoln, Neb. (U.S.A.).—C. R. Mawe, Box 254.
Los Angeles (U.S.A.).—F. G. Thayer, 334, S. San Pedro St.
" E. F. Rybolt, 4, 062, Budlong Ave.
Melrose, Mass. (U.S.A.).—Melrose Co., 168, E. Emerson St.
Minneapolis (U.S.A.).—C. Pentz, 521, Marquette Ave.
New Orleans (U.S.A.).—Jac Laufer, 238, Royal Street.
New York (U.S.A.).—Martinka & Co., 493, Sixth Ave.
" Hornmann Magic Co., 304, W. 34th St.
Philadelphia (U.S.A.).—Carl Brema, 524, Market Street.
" Dr. Pierce, 2, 33, So. 17th Street.
Plainfield, N.J. (U.S.A.).—S. S. Adams Co.
St. Louis, Mo. (U.S.A.).—Lindhorst Magic Shop, Gamble Bld.
Victoria, Mo. (U.S.A.).—W. H. J. Shaw.
Auckland, N.Z.—Geo. Totman, 45, Lower Queen Street.
Darra, Queensland, Aust.—L. T. Sewell, Nelson Road.
Melbourne, Aust.—W. Andrade, 201, Bourke Street.
Calcutta, India.—Ganguly & Ghosh, 22, Hazra Road.

A DICTIONARY OF MAGICAL EFFECTS. WITH EXPLANATIONS IN THE VERNACULAR.

BY ELLIS STANYON.

SECTION XLVI.

PRINCIPLES OF SLEIGHT OF HAND.

"THE PASS—DOUBLE-HANDED—ADDITIONAL METHODS.

20.—**Pass to Deceive a Conjurer.**—A little idea of my own which I use to tease those with some knowledge. The chosen card is returned to the pack spread fan-wise to receive it. One card is secretly run on to the chosen one, and little finger inserted at that point. Having called attention to the fact that the little finger is *on the card* (mis-direction) ready to make the "Pass," lift the upper portion and deal the supposed chosen card face downwards on the table, at the same time "cut" the lower portion with the actual card to the top, and remark, "But I don't do it that way." The supposed chosen card is now inserted anywhere and the pack riffled, followed by the remark, "Did you see me make the 'pass'?" The reply is, of course, in the negative. It then only remains to "flick" over the top card or finish with the revolution (Section 34, No. 1). This makes a really good trick to play on a conjurer and, with slight variation in the procedure, may be employed in connection with any trick.

21.—**The "Bridge" Pass (First Method).**—Bend the whole of the pack, as when preparing to make the "Bridge," ends downwards, top of pack convex. Have a card freely chosen, then square up the pack. "Cut" pack in half for the return of the card, then, having secretly bent the upper part of the pack in the opposite direction, deliberately throw it on top of the cards in the left hand. This indifferent action gives the impression that the "Pass" is now impossible, whereas, when squaring up the pack and pressing the cards together at the front end, a large opening appears at the opposite end into which the little finger falls, when the "Pass" is made at the first opportunity.

22.—**The "Bridge" Pass (Second Method).**—Proceed exactly as in No. 21, but spread the pack fanwise for the return of the card; the moment it is returned, press the left thumb upon it in the centre, bending its ends and the ends of all the cards under it, in an upward direction, then close and square up the pack. Since the upper portion is bent in the opposite direction a decided "bridge" is made, and which is emphasised by pressure on both ends of the pack. The pack is then pressed perfectly flat between the tips of fingers and thumb of left hand, when the card is to all intents and purposes hopelessly lost. Yet a slight pressure on the ends of the pack, with the thumb and fingers of the right hand, reveals the "bridge" into which the little finger falls; the "pass" is then made to bring the chosen card to the top.

23.—**The "Bridge" Pass (Third Method).**—Possibly the best of the three methods. Bend the ends of the pack downwards, then ask a person to open the front end of the pack at any point and take a quick glance at the bottom card of the upper portion. This, of course, bends the whole of the cards in the upper portion, in the opposite direction, forming a most perfect "bridge." The right hand then squares up the pack, tapping the front end, then pressing the cards tightly together at that point; this creates a decided opening in the rear end of pack, into which the little finger falls preparatory to making the "pass." In this instance the card, being at the bottom of upper portion, which will be passed to the bottom of the pack, unless it be secretly sprung from the thumb at the rear end and the little finger inserted *upon* instead of under it.

N.B.—For the above three subtleties in connection with making "The Pass" I am indebted to Mr. Ted Lindsay, of 6, Wells Buildings, Hampstead, N.W. 3, whose execution of the same leaves nothing to be desired.

SECTION XLVII.

PALMING CARDS—VARIOUS METHODS.

Before proceeding to describe the various methods, with illustrations of their utility, a little general instruction may not be out of place.

I use the word "palming" for the sake of convenience only, being of the opinion that it ought never to have been written in a treatise on conjuring, in the absence of a note to this effect, and for the following reasons. In the first place, the word suggests something

extremely clever, hence difficult to acquire, with the result that many who would take up the study, are "frightened out of it" at the onset, or never attempt anything beyond a few simple tricks not necessitating Sleight of Hand. Frequently such people say to me, "Oh! I could never learn to 'palm' anything." No! the word simply frightens them, and they won't start.

A card is certainly never "palmed" in the sense of the word; it is rather "*held in the hand*," very often secretly of course, but never in a manner to make the use of the word "palming" necessary. "*Secretly held in the hand*" would convey all that is necessary without suggesting something difficult and which, as a fact, does not exist.

"Mis-direction" is of vastly more importance than "Palming." A card, held by its ends between the tips of the two middle fingers and thumb of the right hand, is, presumably, placed in the left hand; in reality the card is momentarily laid across the fingers of the left hand which press it back and up into the right hand where it is secretly retained, its ends gripped between the first joints of the two middle fingers and the base of the hand, *index and little fingers being slightly raised in an easy manner*. At the same instant the two hands separate, the left being partially closed, turned back towards the audience and extended away from the side of the body. This has the effect of causing all eyes to follow the left hand (even a conjurer will have a job to resist the temptation), the attraction being intensified by the fact that the performer *keeps his own eyes fixed on the left hand*, the fingers of which are kept moving as if crumbling up the card. All this keeps the attention fixed on the left hand, until such time as it be turned about, opened and shown to be empty; then, and *before the eyes can reach the right hand*, that hand passes behind the leg, elbow, coat or elsewhere, and reproduces the card. It follows, therefore that even if a portion of the card had been exposed between the fingers or over the side of the hand, no one would have noticed it, for the reason that no one ever looks in that direction *until the performer does*, when it is too late for them to discover anything.

Sometimes, playfully I admit, when asked if I can palm this, that or the other, I reply, "Simple—in fact, it's quite an easy matter to palm a brick, only it takes the beginner so long to realise it." And, joking aside, there's something in it.

Having, presumably, placed the card in the left hand, the right hand should be held *in front of the body*, as though it were empty, *with the Index finger pointing in the direction of the left hand* (what would naturally happen had the card been actually left in the left hand); it should never be dropped to the side, grasp lapel of coat or attempt to pick up something with the idea of concealing the "palm," as recommended by some writers; such actions, which are unnatural and absolutely unnecessary, only serve to call attention to it. The left hand is the main, in fact, the only source, of mis-direction in this case. If the performer can himself actually believe the card to be in the left hand, so much the better; of course, all experienced performers do this unconsciously.

The beginner should practice in front of a mirror, first actually placing the card in the left hand, then imitating the natural action as near as possible (and it is an easy matter to make it look just like it) while retaining the card in the right hand.

Since the above are established facts, I can less understand why some performers get the idea that their hands are so small that it becomes necessary for them to make use of the smaller sized playing cards, smaller by about one-eighth of an inch in the width. Some hands are smaller than others, of course, but not to the extent that the eighth makes any difference in view of the above facts. And the smaller sized cards are more detrimental than useful, since, having smaller pips, they are less discernible at a distance.

N.B.—The above instructions, particularly in respect to the evanishment of the card from the left hand (a beautiful deception—real Magic as we understand it and, doubtless, the movement that made us all converts to the Art) apply equally well to Coins, Balls, handkerchiefs and any objects that can be conveniently handled (bricks excepted, perhaps) after the manner described. Well! now that I have got all the above off my mind, we will proceed to the actual manipulation.

1.—**Palming Top Card by Drawing it Towards the Person.**—Having brought the card to the top of the pack by "The Pass" (or otherwise) it is often desirable that the pack be offered to be shuffled; before this can be done the top card must be "palmed." One of the most undetectable methods is as follows: Press the thick part of the hand, at the base of the fingers on the top of the inner end of card, and draw it off the inner end of pack, pressing the end downwards. This causes the opposite end to tilt up, when the card may be readily and secretly gripped between the first joints of the two middle fingers

and the base of the hand, as already described. The movement is completed by the right hand gripping the inner end of pack between the tips of the fingers and thumb and offering same to be shuffled. The position also enables the performer to take secret note of the card in the hand. Never mind bending the card—if slightly curved, it may be straightened by merely ruffling the pack.

2.—Returning Card (or Cards) to Top of Pack.—Presuming the card is palmed in the right hand, receive back the pack in the left hand (if not already there). In any case, see that a few of the top cards are disarranged, as this provides an excellent excuse for the approach of the right hand for the purpose of squaring them up, thus leaving the "palmed" cards on top. If the pack is to be picked up from the table, the matter becomes a natural action. "Ruffling" the pack at the instant cards are replaced is an excellent ruse.

3.—Lateral Slide of Top Card to Right.—Having brought the card to the top and before removing the right hand, push it (the card), with the left thumb, over the side of the pack to the right. The right hand then closes over it, while the fingers of the left hand, immediately under it, push it up into the hand. The right thumb is simultaneously passed under the inner end of the pack, tilting it up and so offering it to be shuffled. Here again the position effected enables the performer to note the card in the hand.

4.—Pushing Card over Front End of Pack.—Under cover and with the aid of the right hand, the top card is pushed forward, about an inch beyond the front end of the pack. Pressure on the front end of the card will now be found to tilt it up into the hand, while the front end of the pack is seized between the fingers (on the bottom face card) and the thumb (on top card) and so handed to be shuffled.

5.—Raising Rear End of Card with Thumb.—Secretly raise the rear end of top card (or cards) with thumb of right hand, then pass fingers of left hand under it and so press it up into right hand. Pack is now withdrawn slightly to left (the left hand squaring it up the while) to enable the right hand to grip it by the front and rear corners on the right hand side, and so hand it to be shuffled.

N.B.—In brief, this is Bertram's method, explained in detail with eleven photographs at pp. 40-44 of "The Modern Conjurer," q.v.

If the pack be returned to the table, the right hand, still holding the "palmed" cards, may "cut" it into two portions; the palmed cards are then secretly added to the lower portion in the act of replacing it on the top of the whole—a bold but very effective procedure.

If desired, the pack may be handed to be shuffled with the left hand; if this be done, it is important to note that the left hand must move away from the right hand, *not the right hand away from the pack*. The reason for this, which will be obvious, applies to all methods without exception. It is important to remember this, seeing that it is not always required, having palmed cards, to offer the pack to be shuffled.

If the right hand is not already on the pack, and must deliberately approach it for the purpose of palming cards, an excellent excuse for its so doing is to "ruffle" the pack. A still better excuse, and the one I frequently adopt, is to run a few cards from the top of the pack with the left thumb, over into the right hand, showing the faces of these as if to satisfy all that the pack is an ordinary one. Then, when squaring up the pack, it becomes a simple matter to palm off several (particularly useful in connection with the Four Ace Trick) by the above method (No. 5).

6.—Palming Cards with Rearward Colour Change Sleight.—Holding pack by one end in right hand, fingers on front face card, transfer it to the left hand, the forefinger of which pushes down the rearmost (top) card, which is palmed in the right hand as the left hand removes the balance of the pack—suitable for one or a number of cards.

Since the palmed card, faces the hand it must be replaced on the bottom of the pack. This, however, affords an excellent variation if immediately followed by an ordinary shuffle, leaving the card on top of pack.

7.—Palm for One Card with Forward Colour-Change Sleight.—Hold the pack in left hand, thumb on the upper and fingers on the lower side, bottom face card facing audience. Tap front end of pack several times as if squaring it up. Then, with tip of index finger of left hand, push forward the rearmost card to come in contact with first joints of middle fingers of right hand. Left index finger then continues to press the card on to the right hand, while the thumb and remaining fingers of left hand draw back the pack until it clears the card. Pack is then squared up, both hands assisting (see Note, third par., foot of No. 5). As in No. 6, the card is replaced bottom of pack and shuffled to top.

Bottom card may be palmed in like manner. See "Modern Conjurer," p. 45.

8.—Palming One when Springing Cards from Hand to Hand.—(My "Pet" Palm.) The cards are sprung from the right into the left hand, in the familiar manner; in this case, however, the hands are held only an inch or so apart. In springing the cards it will be found a simple matter to retain the top one in the right hand, between the first joints of the two middle fingers and the first joint (middle) of thumb, while the left hand offers the pack to be shuffled, affording plenty of opportunity to get the card retained into the "palm" proper. Under the circumstances it doesn't seem possible for the right hand to retain a card, hence it is not suspected.

9.—Palming Bottom Card Across Left Hand.—Pack is held in the left hand in position for dealing with the exception that no portion of the front end projects over the hand. Inner end of bottom card is now sprung from the pack with the thumb of the right hand; at the same time the right hand pushes the pack forward and clear of the left hand. If the left hand be now held in the correct position, although a portion of the card projects over the little finger side, there is no fear of the card being discovered.

Eminent writers have minimised the value of this sleight, but I have found it quite practical and exceedingly useful at times—I have already shown, in the early part of this Section, that a portion of a card actually exposed, may still pass unobserved.

The top card may, of course, be palmed in like manner.

10.—Palming Bottom Card, Ordinary Position, in Left Hand.—Spring bottom card, from thumb at inner end of pack, into the left hand, position of ordinary "palm" and forthwith turn outer end of pack to the left so that it projects over the thumb side of the hand. Top card may be palmed in the right hand in like manner.

11.—Palming a Card with the Fingers Open.—The card is first palmed in the right hand in the ordinary manner, by either of the methods explained. The two middle fingers of the hand then bend down the front end of the card into the "fork" at bottom of thumb, the thumb retaining it in this position, *i.e.*, the front end of the card thus bent completely in half, is brought in contact with the rear end. With the card in this position, the fingers of the hand may be spread wide apart, proving, in conjurers' logic, that the hand is empty. The card may be reverted to the ordinary position at a convenient moment.

The drawback to all this kind of work, however clever it may be, is that it fixes the attention upon the hand containing the card. See "Thurston's Card Tricks," page 26.

Latest Tricks, Books, American Novelties, Etc.

Celluloid Handkerchief Casket, the whole of each of the six sides quite transparent; silk produced and casket given for examination.

A Modern Magical Marvel. Beautifully made. Complete, 11/9.

B-L-Z-BUB Vanishing Glass of Ink; ordinary drinking glass actually filled with real ink, is tossed into the air and disappears. Fine Combination Effects. Post free, 2/9.

Heygate's Tactile Tape Trick, boxed with instructions, 3/6.

DeLand's Dollar Deck, complete with pack and instructions, 5/9.

American Numbered Pack, 1 to 52, nicely printed card, 4/9.

Modern Magician's Handbook (Hilliar), 500pp., 300 illustrations, 6/6.

Expert at the Card Table, 1/9. **Advanced Magic** (Ovette), 6/3.

Magic and its Mysteries, 2/3. **New Ideas in Magic**, 3/3. (Shaw).

Patter Chatter (Gilbert), 2/3. **Coin Act** (Gilbert), 2/3.

Mimicry and Parlour Amusement; how to imitate Animals, Birds, Musical Instruments, Locomotive and Steamboat Whistles, Thirty-seven Imitations, etc., etc., 1/9.

Original Mysteries for Magicians (B. White), as advt., 3/9.

Card Tricks and How to do Them (Roterberg), a fine book, 1/9.

Modern Ventriloquism (Louis F. Christianer), new, 4/6.

The Challenge Handcuff Act, Thayer's No. 373, new, 8/6.

Some Card Effects and Magical Talks (Geo. De Lawrence), 3/6.

Card Sharps' Tricks; art of always winning, 189pp., 1/9.

Shaw's Book of Acts for Carnival, Side Shows and Circus, 2/9.

More Miscellaneous Magic (Naldrett), 50pp., 3/3.

ANY MAGIC BOOK SUPPLIED :: PRICE FOR STAMPED ENVELOPE

Orders accepted for Any Trick advertised in American Papers.

STANYON & CO., 76, Solent Road, West Hampstead, London, N.W.

A CARD MONOLOGUE—IN FOUR ACTS.

AS PRESENTED BY MR. T. WEAVER.

To the best of my knowledge and belief the Story originated in "Moments of Mystery" by Mr. Percy Naldrett. The wording in Mr. Weaver's version, which is somewhat different, is arranged in Four Acts, instead of Three. Mr. Weaver also employs specially made cards of a large size, readily seen at a distance; he, further, relies upon the Monologue being sufficiently interesting as such, and therefore, makes no effort to create deception of any kind; this does away with shuffling cards, and the subsequent secret exchange of the shuffled batch for a similar lot in pre-arranged order.

The cards employed, thirty in number, are in pre-arranged order, which order will be indicated as we proceed. As the particular word is spoken a card is raised from the top of the pack, shown, and then placed face upwards on the table—by dealing all in this way, one on top of the other, the order is preserved for a subsequent occasion.

"A little Story, in Four Acts, illustrated with a pack of Cards:—

ACT 1.—(*Ace of Diamonds*.) Some men stroke their wives the wrong way; leave their Queen (*Queen of Hearts*) at home and go off to the Club (*Ace of Clubs*). The waiter (*Jack of Diamonds*) appears with drinks on a tray (*Three of Hearts*) and before (*Four of Clubs*) you know where you are, the clock strikes Two (*Two of Diamonds*)—sometimes *Three* (moving pip card changing from two to three of diamonds).

ACT 2.—(*Two of Clubs*). In the meantime her friend, Jack (*Jack of Clubs*), calls. Notice he's a dark card. Gives her a ring with three diamonds (*Three of Diamonds*) and, of course, becomes her King (*King of Hearts*). Her love for you turns to hate (*Eight of Clubs*), and everything is at sixes (*Six of Spades*) and sevens (*Seven of Spades*). Then you come in and she is a caught card (*Queen of Spades*). You play the deuce (*Two of Spades*), and all is wrong for five minutes (*Five of Clubs*)."

At this point, when using ordinary cards and deception, the lady who shuffled them may be blamed for turning the drama into a tragedy. Then, pretending to notice her look of despair, the performer undertakes to endeavour to put matters right.

ACT 3.—(*Three of Clubs*). Then you decide to give up the drink, which is the curse of Scotland (*Nine of Diamonds*), and all your knavish (*Jack of Spades*) tricks; commence a new life with a spade (*Ace of Spades*) and drop the Clubs (*Ten of Clubs*).

ACT 4.—(*Four of Spades*). Once again you return to your Queen (*Queen of Diamonds*), give her a ring with four diamonds (*Four of Diamonds*) and, of course, become her King (*King of Clubs*). She tells you that you are her darling joker (*The Joker*). Two hearts (*Two of Hearts*) beat as one (*Ace of Hearts*), you live happy ever after, and the curtain (*Blank Card*) rings down."

N.B.—The large cards are not, of course, necessary in the drawing-room. If it be desired to introduce the usual element of deception, when using ordinary cards, the better plan in my opinion is to have the pre-arranged set in readiness on top of the pack, then to execute a false shuffle which leaves all undisturbed. But the ordinary pack, duly shuffled by anyone, may be readily exchanged behind some object on the table; a much better and less troublesome plan than fumbling about with *Servantes* behind bits of cardboard, or chair backs.

The lady who shuffles the cards may be told that she will be held responsible for the Nature and Success of the resulting drama.

Mr. Weaver opens at The Empire, Rochdale, December the Eighth, and will include the above Monologue and other Magical and Ventriloquial Novelties in his programme. In the meantime he may be addressed "Military Halls, Aldershot"—otherwise "Office of MAGIC."

Thayer's "Eureka" Magical Series.

An innovation in Magical Literature that will appeal to lovers of exceptional effects. Each effect a complete act.

New Magical Coin Act 2/3 Paper Napkin Trick ... 2/3

Tissue Paper Mystery 2/3 Four Ace Combination 2/3

Phantom Rope Escape 2/3 Art of Ventriloquism 2/3

A Mysterious Seance ... 2/3 Thayer's New Catalogue 2/3

For other books published by Thayer, see under "Christianer" on the back page of last issue of MAGIC.

STANYON & CO., 76, Solent Road, West Hampstead, London, N.W.

Flags Printed on Fine Quality Jap Silk.

Union Jacks (pair), 16 by 12ins., 7/- the pair (not parted).
One Jack 18 by 17ins., 4/-; One Jack, 12ins. square, 2/9.
One Jack 20ins. square, 5/-; One Jack 21 ins. square, faulty, 2/9.
One Jack 2ft. square, 6/-; Two Jacks 2ft. 6ins. square, 7/6 each.
One Jack 3ft. by 18ins., 10/6; Two Canadian 3ft. by 18ins., 10/6 ea.
Two Canadian 2ft. sq., 6/- each; One German, 18ins. square, 4/-.
One Japan 3ft. by 18ins., 10/6; One Japan, 2ft. by 16ins., 5/6.
One Japan 18ins. sq., 5/-; Six Japan 12 by 8ins., 2/6 each.
Fifteen Greece 12 by 8ins., 1/6; 14 Norway, 12 by 8ins., 1/6 each.
15 Sweden 12 by 8, 1/6 each; Three Red Ensigns 12 by 8, 1/6 each.
8 Italian 12 by 8ins., 2/6 each; 15 Scotch 12 by 8ins., 1/6 each.
One Belgium 18 by 12ins., 2/9; One Serbia 18 by 12ins., 2/9.
Three French, 18 by 12ins., 4/6 each; 2 Japan, 18 by 12ins., 4/6 each.
13 U.S.A. 18 by 12ins., 3/6 each; 7 U.S.A. 18ins. square, 4/6 each.
Two U.S.A. 2ft. sq., 5/6 each; One Red Ensign 14 by 10ins., 2/6.
One Serbia 14 by 10ins., 2/6.

Magical Magazines—Complete Volumes—Now Scarce.

Mathatma—Vols. 2, 3 and 4, 12/6; Vols. 5, 6, and 7, 9/6 each.

Wizard—Vols. 1 and 2, 10/6; Vols. 3, 4, and 5, 7/6 each.

Magic Wand—Vols. 1 and 2, 10/6; Vols. 3 and 4, 8/6 each. These are in the small size, uniform with the *Wizard*.

Magic Wand—Vols. 5, 6, and 7, 10/6 each (Size of Current issue).

Sphinx—(Wilson), Vol. 1, 21/-; Vol. 2, 15/-; Vol. 15, 7/6.

Magical World—(Sterling), Vol. 1, Old Series, 5/6.

Conjurors' Magazine—(Houdini), Vol. 1, 12/6.

Magician—(Goldston), Vol. 1, 10/6; Vol. 5, 8/6; Vol. 6, 7/6. These three Vols. are bound in publisher's covers—as new.

MAGIC—(Stanyon's Monthly), Vols. 1 to 14 at 5/6 each, post free.

Subscriptions Taken for the following Magazines.

Magic Wand—12 months, 12/6; Six Months, 6/6; Single Copy, 1/2.

Thayer's *Magical Bulletin*—12 months, 5/-; Single Copy, 7d.

Pierce's *Magic World* (U.S.A.)—12 months, 5/-; Single Copy, 7d.

MAGIC (Stanyon's)—12 months, 10/6; Six Months, 5/6; Single, 1/-.

STANYON & CO., 76, Solent Road, West Hampstead, London, N.W.

BOOKS, RARE, SCARCE & CURIOUS.

	PAGES	POST FREE
Theobald—"Magic and its Mysteries" ...	144	10/-
Hoffmann—"Drawing-room Conjuring" 1887 ...	181	7/6
Houdini—"Unmasking of Robert Houdin" 1908 ...	319	10/-
Ganthon—"Random Recollections" ...	244	12/6
Bell—"Conjuring Tricks—Simple Magic" ...	32	3/-
Morrell—"New Magical Sleights and Fakes" 1906 ...	50	5/6
Frost—"The Old Showmen" 1881 ...	388	21/-
Maccabe—"Art of Ventriloquism" ...	110	3/-
Sicnarf—"Half-hour of Magic" ...	28	6/-
Everhart—"Facts, Fame and Fortune" 1904 ...	84	8/6
Markwick—"How to Win at Nap" 1886 ...	58	10/-
Bayle St. John—"Amateur Conjuring" ...	86	3/6
Cumberland—"People I have read" 1905 ...	192	5/6
Bellew—"The Merry Circle" 1872 ...	283	4/-
De Lisle—"Art of Juggling" 1910 ...	16	5/-
Bodie—"The Bodie Book" 1907 ...	193	4/6
Berkeley—"Card Tricks and Puzzles" 1897 ...	120	7/6
Carl—"Practical Conjuring" 1911 ...	28	4/-
Cramer—"The Secret Out" 1873 ...	328	5/6
Kunard—"Modern Conjuring" ...	216	7/6
Anon—"Games of Skill and Conjuring" 1861 ...	128	10/6
Garenne—"Art of Modern Conjuring" ...	351	30/-
Burlingame—"Hermann the Great" 1897 ...	298	30/-
Ozanam—"Mathematical and Physical Recreations" 1708 (cover detached) ...	530	60/-

Perfect and Clean Copies, unless otherwise stated.

A. MARGERY, Specialist in Magical Literature,
3, London Road, Bromley, Kent.

STANYON'S SALE OF CONJURING APPARATUS (Below Pre-War Prices).

TRICKS WITH DICE, BLOCKS, &c.

Dice Through Hat, small, 1/3; medium, 2/-; Large size, 2/10 with instructions for new and subtle method by E.S.	
Dice Through Hat, improved, wand passed through cover ...	4/3
Dice vanish from Tall Cover, found in hat or elsewhere ...	9/6
Black Die Changed to White One, under Cover, examined ...	1/8
Black Die Changed to White One, by merely stroking it ...	2/10
Die Through Hat; one die one cover open on all sides ...	7/6
Set of Four Box Dice with slide lid, 3 1/2 in., numbered on two sides for Noake's version of Magic Bricks ...	10/6
Study in Black and White; pair of 3/4 in. ivory cubes, three sides black, three sides white, change effects ...	2/9
Dice to Force One of Four Heaps of Cards. Special ...	1/9
Red Die between two white ones, covered with tube on hat, vanishes and is found under the hat ...	3/9 and 5/9
ditto ditto large professional size, superior ...	25/-
Chosen card, stroked, changes to Die previously vanished ...	3/9
Die, covered with handkerchief, changes to Flowers. Die only ...	4/9
Die Box (4 doors) with tall cover, oak, brass mounts ...	38/6
ditto. A second-hand one, in perfect working order ...	21/-
Die passes visibly from cabinet, up and into hat on top ...	27/6
Loaded dice, set of seven, one ordinary for examination ...	12/6
Magic Blocks (our Cat. No. 13) with wood stand. Large ...	21/-
ditto with 2 1/2 in. blocks, equally effective ...	16/6
ditto improved, each block with separate cover ...	25/-
Die in box changes place with orange in hat ...	15/- and 21/-
Die in Handsome Casket changes with borrowed Hkf. in Hat ...	30/-

ANY DICE TRICK NOT MENTIONED ABOVE CAN BE SUPPLIED

TRICKS WITH BILLIARD BALLS, &c.

Four Balls Produced at Finger Tips; Ena Wood 8/-, Ivoryine ...	10/6
Extra Balls, Ena Wood, any colour, 2/- each, Ivoryine ...	2/9
Diminishing Set of B. Balls, four pieces. Ena Wood ...	8/-
Colour Changing Balls, three pieces, special instructions ...	6/-
Bijou Set; Handkerchief to Ball, multiplies to three with diminishing and colour changing effects. Largest 1 1/2 in.	7/6
Multiplying Balls, three to black and two eggs, 1 1/2 in. ...	4/9
Colour Change Ball, half pink half green, size 1 1/2 in. ...	2/9
Ball with Hole for Handkerchief; wood or ivoryine ...	2/9
White Cell Ball, hole for Handkf. and catgut loop, 1 1/2 in. ...	2/4
Boxwood Hammer drives ball from box through table ...	3/9
Ball and Handkf., one in each hand, change places ...	7/9
Red and Black Balls in separate papers change places ...	5/6
Ball Vanish from Glass of Water, with instructions ...	4/9
Any Colour Handkf. changed to Ball of same colour ...	3/9
Small Ball vanishes from unprepared handkerchief ...	1/2
Ball floats from one hand to the other—wide apart ...	1/3
Handkf. instantly changed to Ball or Egg, mechanical ...	12/6
N.P. Tube, Lid and Three Balls, various effects ...	10/6
Vest Servante for Balls, Eggs, etc.; Stanyon model ...	5/9
Ball Servante for Table, metal frame, silk net, best ...	1/9
Bottomless Tumbler for Ball or Egg; superior model ...	4/6
Ginger Beer Bottle and Ball Passe Passe; complete with two bottles (one for fluid) and three solid Ivory Balls, explained in Sach's "Sleight of Hand" ...	15/6
Travelling Balls and Block of Wood (our No. 6), as new ...	14/6
Boxwood Box, 2, 1 1/8 Balls, produce or vanish, 7 in. high ...	10/6
"Crystal" Balls and Bottle, to pour wine or water, with deep "kick" for large ball. With set of 8 Ivory balls ...	21/-
"Alan Adair" Billiard Ball Stand.—Triangular Stand, a la Black Velvet Coin Stand, but made in polished woods and arranged to hold four celluloid balls in a row. Four White change to four Red, and other pleasing combinations, by merely fanning the balls. Price, Carriage Paid ...	42/-

TRICKS WITH EGGS, &c.

Production of Four Eggs at Finger Tips. Enamelled Wood ...	7/9
Sucker to Back-Palm a Ball or Egg. Very practical ...	1/8
Apparatus to Produce or Vanish a Ball or Egg. The Best ...	2/9
Ivoryine Shell, red inside for Eggs from mouth, nice piece ...	1/6
Egg on Wand Comedy, antics of specially made egg, funny ...	6/9
Sausage on Bamboo Rod; similar to above, but more funny ...	10/9
Egg Bag a la Debiere, complete with special instructions ...	3/9
ditto specially made cloth bag only, correct model ...	2/3
Large Egg Bag, Net bottom, to produce quantity real eggs ...	5/6

Stodare Egg and Handkerchief, new method. Easy. Complete ...	9/6
ditto same effect with Lemon or Ball. Recommended ...	9/6
Egg with Half Shell on large end, for combination tricks ...	3/9
Egg Balanced on an ordinary straw, good comedy trick ...	1/9
Egg changes to two bouquets, after number of sleights ...	10/6
Half Egg (longways) for use with mirror tumbler, good ...	1/3
The Cloth Incubator.—Two pieces of unprepared cloth (shape of Hen) are clipped together, and the Hen thus makes real eggs. No suspicious moves. Novelty ...	7/9
Pyramid Egg Trick.—Egg-cup and Egg given for examination. A borrowed ring is vanished and afterwards found inside the egg. Neither the egg nor the cup is faked ...	3/9
"Culpitt" Net Egg Bag.—Produces six eggs. Novelty ...	7/8
Genuine "Max Sterling" Egg Trick.—Exclusive novelty. Mr. Sterling has generously placed the secret of this beautiful effect at our disposal. The illusion has been an exclusive novelty for the past twenty years; the correct secret has never been published. Effect: A pellet of tissue paper, bounced on a fan, visibly grows into a perfect egg. Complete with instructions. Post Free ...	6/6

ANY OTHER BALL OR EGG TRICK CAN BE SUPPLIED TO ORDER.

TRICKS WITH FLOWERS, &c.

Box of Cigars changed to Flowers, &c. Box only ...	5/6
Bouquet Produced from Empty Hands, sleeves up ...	10/6
Rhododendrons (Shaded Flower Balls) 6 in. dia. ... Dozen	8/9
Bouquet Streamers; for Hat and other production, each ...	5/9
Jap: Tray with trap in centre for bouquet (Second-hand) ...	5/9
Many Yards of Coloured Ribbon from Flower in Coat ...	3/9
Monster Colour Changing Flower; red to white, white to blue ...	3/9
Collapsible Pot and Rose Tree (full size) Second-hand ...	6/9
ditto Make a splendid production from Cloth (new) ...	15/-
Card Changing to Rose with special instructions ...	2/-
"Fan" of Cards changing to Bouquet, ditto ...	8/6
Bruce Burling Confetti Bowls (Bowls only, as new) ...	10/6
Wizard's Breakfast Cup and Saucer (Coffee to Papers) ...	10/6
Bottle of Whiskey changed to two monster bouquets ...	17/6
Feather Flowers with Spike. ... Per Dozen	9/- & 18/6
Baskets of Flowers for Hat Trick. ... Per Dozen	6/9
Collapsible Pots of Feather Flowers (Hat), Set of 3 ...	32/6
Metal Cover and Vase for Growth of Flowers ...	3/9 and 7/9
ditto full professional size for stage use ...	35/-
Production of Large Bouquet on Soup Plate ...	15/6
Vanished Bouquet found in place of candle on stick ...	35/6
Giant Feather Bouquet for Production. The Best ...	35/-
ditto same make, smaller size, 17/6 and 25/- each	
Basket to Produce Red, White and Blue Flowers in succession, a fine piece (our Cat. No. 117), Basket only ...	22/6

ANY OTHER FLORAL EFFECT SUPPLIED AT PRICE CURRENT.

TRICKS WITH FLUIDS, &c.

Levitation of a Wine Glass (S. Norton's method). A glass half full of wine is suspended from the centre of a large silk handkerchief. Striking Novelty ...	6/6
Rice Bowls (our Cat. No. 10), decorated Lines 4 1/2 in. dia. ...	3/9
ditto with addition "Water Changing back to Rice" ...	6/9
ditto with addition ditto (5 in. White Bowls) ...	8/6
Jug to Vanish Glass of Water; fine combination in connection with the Rice Bowls (wire cage covered I.R., Stanyon's) complete with Jug, Glass, Handkf. and Instructions ...	15/9
Hot Coffee from Wool Vase, 9 1/2 by 2 3/4 in.; brass fittings ...	8/6
ditto ditto 11 1/2 by 3 in.; brass fittings ...	10/9
ditto ditto 11 by 3 in.; japanned ...	8/6
Passe Passe Bottles and Covers, best, with return tube ...	17/6
Glass of Ink, covered with cloth, changes to Water ...	3/-
Glass of Water, handed to any person and not covered in any way, visibly changes to Ink at command. Secret ...	2/6
Four Different Wines, in glass, from empty paper tube ...	8/6
Glass of Port Changes to Sherry, then to Water—drunk ...	3/-
Hydrostatic Tube; water suspended in glass gas chimney ...	7/9
Hydrostatic Tumbler; water suspended in glass Tumbler ...	5/9
Coloured Ribbons (dry) from bottle of wine (Second-hand) ...	10/9
Funnel (Water from Elbow), small 2/-; large, 3/6; Ena. ...	4/9
Vanishing Glass of Water, complete with nice properties ...	10/6
Ena Canister filled with bran, changes to full-sized bottle of wine, inches higher than canister. Showy ...	17/9

STANYON & CO., 76, Solent Road, West Hampstead, London N.W.

Stanyon's List of New, Second-hand and Rare Books on Conjuring, &

- Ganthony.—Bunkum Entertainments ; laughable skits, 188pp 3/6
 " Practical Ventriloquism and Sister Arts, 155pp ... 2/-
 " Entertainments, Amateur ; how to work them, 66pp 3/-
 Garenne.—Art of Modern Conjuring ; Magic. 1879. 351pp 30/-
 Garrett.—Isis Very Much Unveiled, 135pp. Very rare ... 12/-
 Gaskill & Marriott.—Series of Seven 32pp. Pamphlets :—
 Tricks with Cards ; Indoor Amusements ; Mesmerism ;
 Popular Games ; Book of Fate ; Graphology ; and
 Popular Spiritualism. Complete Set of Seven ... 16/-
 Gervaise.—Art of Ventriloquism. 1905. 84pp. rare ... 4/-
 Gilbert.—Patter Chatter ; book of " Patter " for Conjurers ... 2/3
 " Up-to-date Coin Act for Conjurers ; recommended 2/3
 Gilbert, C.—Tricks with Cards, Sleight of Hand, &c., rare ... 15/-
 " Endless Mirth and Amusement, magic, &c., 263pp. 20/-
 Goldston.—Magician, Vol. 1, 10/6 ; Vol. 5, 8/6 ; Vol. 6, 7/6
 (The Three Vols. bound in publisher's covers—as new)
 " Magician's Annual. 1907-08, 3/- ; 1908-9, 3/-
 " Magician's Annual. 1909-10, 3/6 ; 1910-11, 3/6
 " Magician's Annual, 1911-12, 3/6
 " Annual of Magic, 1915-1916, 3/9
 " Secrets of Magic for Professionals and Amateurs ... 5/-
 " Latest Conjuring. 1905. 148pp. Illustrated ... 5/-
 " Tricks and Illusions. 1909. 135pp. Illustrated ... 5/-
 " Young Conjurer, Vol. 1. 1910. 100pp. Illustrated 5/-
 " Young Conjurer. Vol. 2. Uniform with above. rare 3/6
 " More Tricks and Puzzles, 128pp. Illustrated ... 1/9
 " Juggling Secrets, 96pp. Illustrated ... 1/9
 " Stage Illusions, 112pp. Illustrated ... 1/9
 " Sand, Smoke and Rag Pictures, 112pp. Illustrated 1/9
 " Indoor Pastimes, 104pp. Illustrated ... 1/9
 " Exclusive Magical Secrets ; the big book with a lock £3
 " Modern Card Tricks without Apparatus, 110pp. ... 3/3
 " Magazine of Magic ; Vol. 1 Bound (publisher's covers) 10/6
 " Magazine of Magic ; Vols. 2, 3, 5 & 6, Unbound. each 6/-
 " Easy Road to Magic in Seven Lessons ... 4/9
 " Simple Conjuring Tricks Anybody can Perform, 124pp 1/9
 " Magic for the Forces, 16pp. ... 9d.
 " Easy Magic. Vol. 1, 2/9 ; Vol. 2, 60pp., 2/9
 Green, J. H.—Gambling Exposed, cloth, 1843, 324pp. Illustd. 42/-
 " Gambler's Tricks with Cards Exposed, 114pp. ... 10/6
 Griffiths.—Publisher of the following five books :—
 Easy Conjuring Tricks ; Easy Card Tricks ; Tricks
 with Figures ; Rapid Calculator ; Puzzles ; Set of 5 for 5/6
 Guide to the Art of Conjuring ; by an old hand. 32pp. ... 4/9
 Haffner.—Handschatten (Hand Shadows), 50pp. scarce ... 10/6
 Haffner, Prof.—How to do Tricks with Cards, 60pp. ... 2/9
 Haley.—Dramatic Art of Magic. 1910. 74pp. rare ... 6/6
 Handcuff and Jail Breaking Mystery. 32pp. Illustrated ... 2/9
 Hamley.—Chapeaugraphy. 25 Heads under one hat ... 2/9
 Hamley's New Book of Punch and Judy Dialogue. 14pp. ... 2/6
 Hardy, F.—Parlour Magic, cloth, 32mo. scarce ... 5/-
 Harrop.—How to Become a Magician, 32pp. interesting ... 10/6
 Hatton & Plate.—Magicians' Tricks ; how they are done ... 10/6
 Henry, I. S.—Spookland. *Expose* of Spiritualists. 80pp. ... 7/6
 Hercat.—Card Tricks and Conjuring Up-to-date, 123pp. ... 5/-
 " Ventriloquism and Dialogues, 104pp. ... 1/9
 " Latest Sleights and Illusions. 157pp. Rare. ... 5/-
 " Conjuring Up-to-date, 142pp. rare ... 3/6
 " Card Tricks. 1908. 141pp. illustrated ... 2/9
 " Chapeaugraphy, Shadowgraphy & Paper-folding 89pp 1/9
 " More Conjuring (Simple Tricks), 80pp. illustrated ... 1/9
 Hermon.—Hellerism ; Second-Sight Mystery, 129pp. rare ... 35/-
 Herrmann.—Book of Magic, 164pp. illustrated ... 1/9
 Hickey.—Drawing-room, Club & Stage " Patter " (Conjuring) 2/3
 Hickman.—Ventriloquial Dialogues, 1910, 40pp. good ... 1/9
 Hilliar.—Novel Hand Shadows. 1900. 47pp., 25 Illusts. ... 5/6
 " Modern Magicians' Handbook, 1902. 448pp. ... 7/-
 " Card Sharps—Art of Always Winning, 190pp. ... 1/9
 Hingston.—Genial Showman, 1870, 519pp. Cold Frontis. ... 42/-
 Hobbies Mystery Number.—Conjuring, Vent., Juggling, &c. ... 2/9
 Hobbies.—Vol. 4, Bound (publisher's covers), 1897 ... 8/6
 Hoffmann, Prof.—Modern Magic, 511 pp. Out of print ... 9/6
 " More Magic, 457pp. Out of print ... 9/6
 " Later Magic, 554pp. Out of print ... 10/6
 " Latest Magic, 222pp. illustrated ... 8/-
 " Magical Tit-bits, 220pp. New, 4/10. Second-hand 3/10
 " Drawing-room Amusements, 504pp., 100 Illustrats. 10/6
 Hoffmann.—Puzzles, Old and New, 394pp. Illustrated, rare 12
 " Complete Manual of Card Conjuring, 250pp. rare ... 12/-
 " Drawing-room Conjuring, rare, cloth 12/6. Boards 7/6
 " Card Tricks without Sleights, 32mo. 100pp. ... 5/6
 " Card and Table Games, 628p. 200 illusts. ... 10/6
 " Every Boy's of Sp. 3d Pastime, 900pp. ... 15/-
 " Baccarat Foul, 2, 119pp. rare ... 7/6
 " Home Gyr or Young and Old, 185pp. rare 5/6
 " Modern Mag. (Edn) with Appendix " Ancient and
 " Modern Magic," by Aprey Vere. Copy as New ... 30/-
 " Magic at Home ; amusing science, 240pp. very rare 42/-
 " Conjuring and Magic, 373pp. illustrated ... 4/10
 " Secrets of Stage Conjuring, 252pp. illustrated ... 4/10
 " Card Sharping Exposed, 316pp. Very Scarce ... 8/6
 " Tricks with Coins, Watches, Rings, &c., 123pp. ... 1/9
 " Tricks with Dominoes, Dice, Balls, Hats, 120pp. ... 1/9
 " Miscellaneous Conjuring Tricks, 124pp. ... 1/9
 " Tricks with Handkfs. (from " Later Magic ") 100pp. 1/9
 " Tricks with Hats (from " Later Magic ") 100pp. 1/9
 " Tricks with Watches, Rings, Flags (Later Magic) ... 1/9
 Holden, Dr.—Wizard's Wanderings from China to Peru, rare 10/6
 Holmes, D.—Some Modern Conjuring, 78pp. illustrated ... 4/3
 " New Card Tricks, 39pp. 2/3 ; A Mind-reading Act 4/2
 " Tricks with Prepared Cards, 32pp. out of print ... 3/9
 Hooper, W.—Rational Recreations, 1782, 4 Vols., 1,200pp. ... £5
 Hopkins, A.—Magic & Stage Illusions, 556pp. Scarce ... 30/-
 Hopkins, G. M.—Experimental Science, 2 Vols. 1,088pp. ... 35/-
 Hopkins, N. M.—20th Century Magic. 160pp. 100 illusts. 7/4
 Houdin.—Memoirs, 1859, 2 Vols., cloth, 600pp. ... 42/-
 " Life and Adventures, New York, 4to, 131pp. ... 10/6
 Houdini.—Un-Masking of Houdin & Handcuff Secrets ... 10/-
 " Handcuff Secrets, 1910, 110pp. Illustrated ... 1/9
 How Gamblers Win ; secrets of cheating exposed, 112pp. ... 10/6
 How to do Card Tricks (D.B. Pub. Co.), 32pp. Rare ... 2/9
 How to Give Conjuring Entertainments at Home, 64pp. ... 3/6
 Hull, Burling.—Deviltry ; balls, cards, Thimbles, &c. ... 3/9
 " Expert Ball Manipulation, 2 Vols. Out of Print ... 8/6
 " Sleights, incidental effects, tricks and sleights ... 3/-
 " Sealed Mysteries—some very fine card effects ... 10/6
 " Bulletin of Latest Sleights and Tricks ... 3/9
 " Master Sleights with Billiard Balls, O.O.P. ... 4/3
 " Art of the Stage, magical stagecraft, &c., O.O.P. ... 4/3
 " Rope Ties and Chain Releases ; some fine secrets 7/6
 " Modern Handkerchief Act with " Patter " O.O.P. 7/6
 " Challenge Handcuff Act, 8/6 ; Second Sight Act ... 8/6
 Hurst Lulu.—Tricks of Lady Magnet explained, 267pp. ... 7/6
 Iota.—£1,000 Reward, Maskelyne & Cook. An *Expose*, 1873 10/6
 Jacoby-Harms.—Zauber Soiree, 110pp. Very rare ... 35/-
 Jennings.—Circus Life ; secrets of stage, &c., 608pp. ... 42/-
 Jerome Sharp.—Petites Adventures, 1790, 266pp. rare ... 25/-
 Jessell.—Bibliography of Playing Cards, 1905, 312pp. ... 25/-
 Jewett.—Tricks of the Mediums, 1873, 83pp. Scarce ... 17/6
 Johnson.—Conjurers' Tales—of great interest. Rare ... 1/9
 Johnson, V. E.—Chemical Magic, 150pp. Illustrated ... 3/6
 " Electricity & Electrical Magic, 150pp. Rare ... 4/9
 " Mechanics and Some of its Mysteries, 150pp. ... 3/9
 Johnston.—Twenty Years' Hustling, 665pp. Very rare ... 21/-
 Jones, F. E.—Mind and Sealed Billet Reading, Fine ... 3/6
 Karlyn.—Secrets of Stage Hypnotism, &c. 71pp. O.O.P. ... 7/6
 Keller.—A Magician's Tour, 1886, 214pp., very rare ... 15/-
 Kellar, Prof.—Kellar's Variety Entertainments, 188pp. ... 1/9
 Kirsch.—Scientific Magical Experiments. Very Scarce ... 3/6
 Kunard.—Book of Modern Conjuring, 216 pp., O.O.P. ... 7/6
 " Book of Card Tricks, 180pp. illustrated ... 7/6
 " Card Tricks (Am reprint of above), 180pp. ... 1/9
 Landell.—Boy's Toymaker ; paper-folding, puzzles ; 160pp. ... 20/-
 Lane.—Modern Egyptians ; 2 Vols., 1836, 860pp. rare ... 15/-
 Leaf, W.—A Modern Priestess of Isis, 1895, 366pp. ... 12/6
 Legerdemain.—English Encyclopaedia, 1802, pp. 171 to 188—
 Six pages on Cups & Balls ; 12 pages on Card Tricks
 Sympathetic Inks, Numbers, &c., &c. Very Rare 30/-
 Lemon Don.—Illustrated Book of Puzzles, 125pp. rare ... 10/6
 Le Roux & Garnier.—Acrobats & Mountebanks, 336pp. ... 27/6
 This Alphabetical List will be Continued.
 Send List of Books you desire, or have for disposal.
 STANYON & CO., 76, Solent Road, West Hampstead, London, N.W.