

# *Wizardry.*

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**BY**  
**ED. VYSON.**

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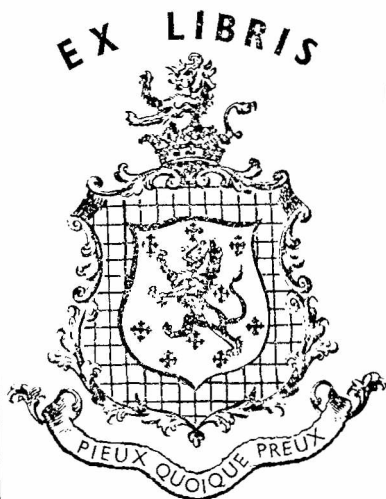
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# *Wizardry.*



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# WIZARDRY.

## To change a Pack of Cards into a Billiard Ball.

**Effect:**—A pack of cards is shown, and also a silk handkerchief. The cards are placed on the palm of the hand and the handkerchief thrown over. On taking the handkerchief away the cards are found to have disappeared, and in their place is a solid billiard ball.

**Requisites:**—A silk or linen handkerchief about eighteen inches square, with a wire frame sewn inside. The frame should be the same size as a pack of cards ( $3\frac{1}{2}$  in. by  $2\frac{1}{2}$  in.) and must have two cross pieces soldered on  $1\frac{1}{2}$  in. from either end, that is, half-an inch apart. A pack of cards and a billiard ball are the only other requisites. The wire should not be in the centre of handkerchief, but about six inches from the side.

**Presentation:**—Show pack of cards and place on small side table, then pick up handkerchief in an apparently careless manner, and throw over left hand. Let the frame rest on the palm of the hand with the longest end of 'kerchief towards the body. Now pick up cards and pretend to put them on the handkerchief, but instead, as the hand moves towards the handkerchief, turn the 'kerchief over and grip wire frame. Under cover of the handkerchief you now drop the cards into vest servante, and procuring billiard ball from same place or under vest, move up to handkerchief and place billiard ball against wire cross pieces, with the fingers of left hand holding it in position. Show right hand empty, then place under handkerchief and take billiard ball between fingers and thumb. The frame resting on the ball gives the audience the impression that the cards are still there. The handkerchief is now jerked away and the billiard ball passed for examination.

## Balloons from Hat.

Effect:—Performer comes forward with ordinary silk hat, which he shows empty. He then produces from it four large balloons, which he hangs on a stand, the balloons remaining there during the rest of the performance.

Requisites:—Four *strong* balloons, five small (say 3in. long) glass tubes, and four indiarubber corks to fit tubes.

Preparation:—Procure three fluid ounces of sulphuric acid, and add two fluid ounces of water. Notice, the water must not be poured into a bottle, as the tremendous heat generated by the mixture is liable to smash the bottle. It is better to pour the acid into a basin, adding the water afterwards, and allowing it to cool before putting back in the bottle. Some bi-carbonate of soda is also required, this should be ground in a mortar, or can be done with a spoon on a piece of paper. This must not be neglected, as a great deal depends on it. Take one of the tubes and fill it with the bi-carbonate of soda, and insert tube into neck of balloon, and drop soda inside. Treat the other balloons in the same way, and always keep the tube solely for this purpose. Now fill the remaining four tubes with the acid solution, using a syringe. This is most important, as the acid should be within about half-an-inch of the top, and the sides must be kept dry, or the indiarubber corks will not hold the same if the sides of the tube are wet. Now add a little water to soda in balloons, this facilitates the mixing process. The tubes containing acid, with corks placed in firmly, should now be put in balloons. The easiest method of doing this is to put them in cork foremost, and gradually easing neck of balloon along tube. Drop tube in balloon and tie neck up firmly, so that the gas cannot escape. If an opera hat is used, the balloons can be concealed under springs, but if using an ordinary hat, they are loaded in as usual. To produce balloons inflated, simply take out the cork from one of the tubes, and on the sulphuric acid mixing with the soda it will quickly inflate. Before producing one balloon take cork of next out, so that it is inflating while the other is being hung up. This saves a lot of time and you don't spend as much time over the hat.

### Vase Full of Water for Production from Hat.

This is a tin vase, enamelled blue, in imitation of an iridescent vase. (A floral or gilt design will make it more realistic.) The "chimney" or neck should be separate from the body and fairly wide. It should also have a circular piece of tin soldered inside, about one inch from the lower end, so that it can contain water, and, with an indiarubber cover, be perfectly watertight. The body of the vase shall have about three-quarters or seven-eighths of an inch of neck, so that the "chimney" can slide over it. It should also have a stud to correspond with a slot in "chimney" like an inverted "L." This keeps the neck in position. The body may be utilised for a load of flowers or other object. After the "chimney" and body have been loaded into hat, take flowers out of body, and lay in the bottom of hat. Place "chimney" over body and give it a turn, when the stud will catch, take off cover and drop into crown of hat, and then produce vase and pour out water. Now release flowers and shake out into a waste paper or other basket. The indiarubber cover will not be noticed when dropped out with flowers.

—:O:—

### Cage for Production.

The bottom of the cage is made of tin (similar to a small tambourine or cake tin). The top is much the same, but shallower, and convex. The top has the usual ring fastened to it, by which to hang it up. Half way in between the two (or the middle of the cage) is a metal ring, about half an inch in depth, with a metal or wooden perch fixed across. The three parts are joined together by thin, but very strong, gold or yellow blind cord. To prepare the cage ready for loading, it is simply screwed round. The top part will gradually twist down to the centre, and the centre will rest on the bottom, thus forming a compact box. When producing from hat, gradually turn in opposite direction, and when suspended the cords will be exactly like wires. A strip of lead should be soldered in the bottom of the cage to prevent it swinging unduly after the production. And a dummy bird placed on the

perch considerably adds to the effect of the trick. A real bird may be used in the trick, but there is a possibility of its breaking through the cords if at all fluttered. The cage should be gilded to match cords.

—:o:—

### Another Rising Card Trick.

Effect:—The performer shows a glass rod about 18 inches long, with a small velvet-covered platform on the end of same, also a glass case made to fit a pack of cards. Any person in the audience takes out a card, and, after noting name of card, places it back in the centre of the pack. The glass case is now placed on the platform at end of rod and the pack of cards put in the case. On calling out the name of card it rises slowly from the case. Performer takes out card and passes to chooser to show it is the same card.

Secret:—The rod is a double one, that is to say, inside the glass rod is a thinner glass rod. The platform at the top is made just large enough to hold a pack of cards, and there is a ledge, about a  $\frac{1}{4}$  inch wide, all round the platform half an inch from the top, on which the glass case rests. In the centre of the platform is the end of the inner glass rod. This is plugged at the end and covered with velvet, so that it is not distinguishable from the rest of the platform. At the opposite end of the rod (the handle end) a piece of velvet about 2 inches deep is round it, and there is a projection or trigger which slides up and down, on the principle of the firing wand, but minus the spring. The pack of cards used in the experiment is prepared in the following way. Cut a piece  $1\frac{1}{4}$  inches long by 1 inch wide, from one end of 25 cards (about) and place an even number of the remaining cards on either side of these. It will thus be seen that when the cards are placed together there is a cavity in which the inner rod can move up and down. When the card is chosen care should be taken that it is not one of the prepared cards. The card is placed back in the centre of pack, and the pack put in the glass case on the top of the rod. The name of the card is then called out, and the performer slowly forces card upwards by raising trigger. While

still rising the performer takes the card out and passes for inspection, if the card has been marked. The cards should be ordinary playing cards, fairly thick, and not those used for sleights.

—:o:—

### The Dyeing Handkerchief Trick.

A few methods of working. 1st method:—This is one that has been performed with considerable success in past years by Prof. Davison, previous to his adoption of the more modern apparatus described in the 3rd method. Its beauty lies in its simplicity, and the only drawback is that you cannot show the last handkerchief. Take an ordinary court size postcard and cut the corners off at one end, so that when rolled into a tube it resembles a sugar scoop. Fix in a tubular position, then sew a corner of one of the silks to the inside of the point of tube, so that when the handkerchief is hung over it completely covers the "fêke."

Preparation:—Put the handkerchief, which is sewn to the tube, inside first. Then the 2nd and 3rd respectively.

Presentation:—Show paper and introduce feke into same in usual way. Then push one of the handkerchiefs from table through tube with wand. This pushes one of the previously placed handkerchiefs out at the other end. Repeat this, and at the third time, as the last handkerchief comes out, arrange it over top of paper until you have sufficient cover for "fêke." Then take fêke and handkerchief (handkerchief hanging down in front of fêke) between the thumb and finger, draw out of tube, lay both together on table and show paper empty.

2nd Method:—In this a tin tube is used which has a velvet lined partition in it, so that a wand may be passed through during any part of the experiment. The handkerchiefs are put in loosely and are pushed out as the others enter at the opposite end. This is worked in the same way as regards getting the fêke into paper, but when disposing of it, it is dropped into servante.



3rd Method :--A tin tube similar to the above is required, but without the partition. It should be painted dead black inside and out. An ordinary metal ring which fits slackly inside the tube is also necessary. You now make a little black bag, about one third as long as the tube, and sew the mouth of it round the ring. The ring will now fit tightly inside the tube. It should be placed half way down the tube, and the handkerchiefs placed in at one end, one after the other. When working the trick, as the handkerchiefs are pushed in with wand, the bag will turn inside out. When the last handkerchief is produced, the tube will be precisely the same as it was at the commencement, only it is reversed. To dispose of fêke it is more effective to use a "black art" table, but in default, the ordinary servante is used.

—:O:—

### Picture Illusion.

Effect :—A massive picture frame is shown back and front, all that can be seen is the white canvas at front, the back being boarded. The performer covers frame with a cloth, and on firing a pistol, cloth is drawn off, and a beautiful landscape or portrait is disclosed.

Secret :—The beading of the frame is planed down, so that there is a space between frame and painting down both sides and along bottom edge of beading. This space is to allow a piece of canvas to go down in front of painting, and should be about half an inch wide. A slot must be made in the top part of frame down which the canvas is put. Sew two rings on to canvas so that they will rest on top of frame when canvas is in position. The frame can either be hung between two "up-rights," or rested on a small easel. The cloth is now thrown over, the pistol fired, and on cloth being drawn away, fingers are inserted in rings, canvas is drawn out and thrown on one side with cloth, and landscape is exposed to view.

### Card Discovery.

**Effect:**—Performer gives lady or gentleman a pack of cards and turns his back (or if performing in a drawing-room, leaves the room), while they select one, merely requesting them to note the number of the card from top when placed back. When the card has been duly selected and noted, the conjuror takes the pack and informs the audience that he is going to find the card while holding them behind his back. Putting them behind him, he takes a card out, and showing back of it to audience, places it in his pocket. He now asks what number the card was from top, and on being told (say) the eleventh, he counts the cards out on a table. On coming to the eleventh, he turns it over and says, "Is that your card." The chooser, of course, says "No," and the performer then says, "That proves to you that the card I put in my pocket at first was the one selected, namely, the —," at the same time producing card from pocket.

**Secret:**—When performer puts pack behind his back, he takes out a card from somewhere near the bottom. He then shows the back of it to audience and places it in his pocket, immediately palming it out again and placing on top of pack. This makes what was formerly the eleventh card into the twelfth. Therefore when reaching the eleventh card, he turns it over and asks "Is that your card." The chosen card (which is now on top of pack) is palmed off and hand placed in pocket, bringing card out as the one previously placed there.

—:o:—

### The Wandering Wand.

**Effect:**—Performer comes forward with wand and two long envelopes, proving one of the envelopes empty by putting wand inside, withdrawing wand and placing it on table. He then seals envelope up and places it in a prominent position in full view of the audience. Taking the wand up again from table, he puts it in the second envelope, immediately afterwards

crushing or tearing it up, proving thereby that the wand has vanished. On the other envelope being opened, the missing wand is found inside much to the mystification of the audience.

Secret:—The wand has a paper shell which fits slackly over it, and which is an exact duplicate of the wand itself. After tapping table with wand to prove it solid, he places it in envelope, but withdraws the shell only, leaving the wand inside. When the envelope is sealed up and placed aside, the wand is already there, while only the shell is on the table. The latter is now picked up and placed in the second envelope, the audience being under the impression that it is the real wand. The envelope is then torn or crumpled into a ball, and the wand has wandered away, being afterwards discovered snugly ensconced in the first envelope. Any kind of wand may be used for this experiment, but one with white tips will be found most effective.

—:o:—

### Method for Hat Load.

In this an oblong plush covered box is used, with only three sides. The load is put into box, and box laid on its side on centre table. Box is picked up (still on its side) and carried over to one of the side tables on which the hat is resting, after being shown empty. The box is passed over hat, and load tilted in while so doing, the box being then placed mouth downwards in front of hat. If done quickly the audience never suspect this bare-faced action. The conjuror accounts for the use of the box, by saying the operations can be more plainly seen when the hat is placed on it.

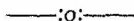
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### A Second Hat Load.

A good way of getting a second load into hat is to have load on a chair back. Produce last from first load a few handkerchiefs, and drop on to chair seat. Drop one on the floor (apparently accidentally), and while bending down to pick it up, place the hand (with hat) on the chair back. Drop load into hat, and lay handkerchief on chair.

### Another Method for Loading

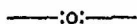
is to have a wire framework with red plush sewn over it (leaving one side open), in imitation of a hat pad. This is very useful where the performer uses a silk hat. After smoothing nap, opportunity is found to drop load into hat.



### To Construct "Black Art" Table.

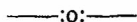
A small square table about 15 inches square is the general and most useful size, though, of course, the size must be adapted to the size of the articles intended for disappearance. The best method of concealing the traps is to have the table top marked out in squares with gold braid, similar to a chess or draught board. First of all, a wooden "top" is wanted, which any carpenter or joiner will make at very small cost. The table may have one, two, or even four traps, but two will be found the best, as most of the table is left solid and prevents or lessens the possibility of placing a small article on part of the table which is minus, and thus doing an unintentional vanish. For a two trap table two holes 3 in. square should be cut in the table top. These must be three inches apart, and the outside edges of the squares three inches from three of the sides, and nine inches from the remaining side. This will allow for the top being braided in 25 three inch squares, and will leave 9" x 15" of solid table top. A yard of velveteen will also be required, which will cost anything up to two shillings. Take a piece of the velveteen about 12½" x 8" and glue round one of the holes, forming a pocket when sewn together. Allow a little to overlap, so that it will have a better hold on table top. Treat the other trap in the same way, and when the glue is thoroughly set sew the pockets up. Next take a piece of the velveteen about 16ins. square and glue on to the table top, allowing half an inch overlap on either side. The overlap should be glued down to edges of table top. The gold braid is now brought into requisition, about 6 yards being needed. It must be cut in pieces 17ins. long. Before putting braid on cut out the velvet from over traps, flush with the sides of same.

Now put the braid on by tacking it in six lengths over table, not omitting to double the end under before tacking. Six pieces of the braid put the other way, and interlaced will complete the check design. All that remains to be done now is to fasten a piece of mantel border or other fancy material round the table, using brass headed nails for same, and you have a very useful and ornamental table.



### Handkerchief and Billiard Ball Combination.

This is a modern sleight in which the old burning globe may be brought into requisition, and which forms a connection between handkerchief sleights and billiard ball manipulation. First show burning globe (apparently) empty. then vanish a handkerchief (red) in any manner preferable, after which produce duplicate from burning globe. After showing to audience turn left side to audience, and get "polychromatic" handkerchief changer from under vest. Then work handkerchief through finger tips into the changer. Now show the "polychromatic" to the audience and the red handkerchief makes it appear to be a billiard ball. Change for real billiard ball and proceed with billiard ball manipulation.



### Mystifying Card Vanish.

Effect :—After a few sleights with playing cards, one only remaining, this is vanished without hands going near body, table, or servante. Hands shown with fingers apart.

Secret :—The card has a flesh-coloured elastic band fixed across the back, and kept in position by a piece of flesh-coloured silk, put on with seccotine. The silk, of course, completely covers the back of the card. When ready for vanishing, the elastic is brought round to front, and fingers slipped through until elastic reaches thumb. The fingers can now be separated and hand shown back and front. The card will be imperceptible owing to flesh coloured back.

### Coffee Kettle Extraordinary.

**Effect:**—Performer brings forward an ordinary looking kettle, and places it on small side table, at the same time announcing his intention of making some hot coffee without the aid of heating apparatus. He then proceeds to place in the kettle some coffee beans, afterwards pouring in a quantity of water. In a few seconds, the kettle begins to emit forth steam from spout and lid, and hot coffee is poured into small cups and handed to audience.

**Secret:**—The kettle is not so innocent as it seems to be. It has a circular tin partition from the bottom to the rim on which the lid rests, thus forming a kind of well or basin. This partition has two small holes (about one-eighth of an inch in diameter) near the top at the back, and there is another the same size in the lid.

**To prepare the kettle:**—A quantity of lime should be placed in the “well” or basin, and the water which is to be poured into the “well” must have one table-spoonful of spirits of salt in it. Warm coffee is poured through the spout into the receptacle which runs round the well. The coffee should be as hot as it is possible to get it without it giving off steam, and thus betraying its presence. When presenting the trick, after kettle has been shown, the “beans” are dropped into “well,” the water is poured in, and the lid placed on. The action of the spirits of salts on the lime produces steam, which issues through the hole in lid and also through the two holes at back of partition. and thence round “well” and out at the spout. This gives the audience the impression that the coffee is boiling. Taking the cups, the coffee is poured out through spout, and handed to audience.



### The "Die Box" Controversy.

Before concluding, I should like to mention a few facts concerning the origin and first production of the above trick (with four doors), the honour of which so many eminent (and otherwise) conjurors have been claiming. Sidney Lee claims to have "worked" it ten years ago, Julian Wylie seven years ago, and others at more recent dates. Most of the fraternity will probably be surprised to hear that the trick as now performed was worked so far back as 1886, and possibly before. This was in the "States," the inventor and producer being Alex Davis, an English magician and ventriloquist, and uncle to Prof. Davison, of Bolton, Eng. Alex Davis sold the making rights to Otto Maurer, a New York magical dealer, who "listed" it in 1887. Prof. Davison, after seeing it out there, brought it across the pond and produced the trick in England in 1889. These facts prove conclusively that none of the present claimants have any need to argue over first production.

THE END.



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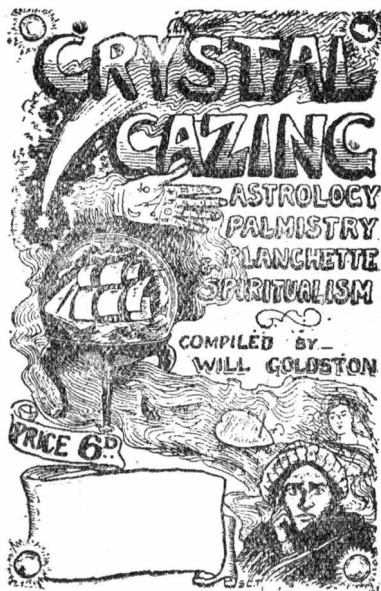
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