

HISTORY  
--- OF ---  
Magic and Magicians

--- BY ---  
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## PREFACE.

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The following little pamphlet on Magic and Magicians is not intended to be a complete work on such a vast and interesting subject. It is only to show who the leading conjurers have been in the past ages and their principal feats. Outside of the information obtained during my residence on the continent of Europe in the early '70s and again in the '80s, I desire to express my appreciation for information secured from Mr. Carl Willman, of Hamburg, Frost's Works, and from my friend, Prof. M. Hermann, of Berlin. Perhaps at some future time the work may be taken up again and enlarged upon.

H. J. B.

# HISTORY

...OF...

## MAGIC AND MAGICIANS.

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Who is there who does not remember the first magical performance he ever witnessed? We recollect distinctly that the doors had no sooner opened than we were the first to buy tickets and taking our seats a full hour before the performance was to commence, waited impatiently and with a beating heart till the curtain should rise in front of this world of wonders. And when the marvelous performance commenced, when eggs changed into dollars, dollars into pocket handkerchiefs, bird cages disappeared in the air, and empty boxes held numerous presents, then we lived in a land of dreams far away from earth.

Nowadays it is quite easy to look behind the scenes of a conjurer. A number of dealers in, and makers of conjuring apparatus will sell you everything in this line the heart can wish for; wands, cups, rings, balls, prepared cards, and many other things too numerous to mention, and all "ready for instant use, accompanied by full and complete instructions." Books without number, from the cheap ten cent "sell" of a circus pamphlet to the fully illustrated manual elegantly bound, offer to initiate you into the mysteries of the black art. But all these books and directions, with only a few exceptions, tell you only of what the trick consists, and not how it's done, without regard to the fact that just the most interesting tricks are kept secret by the adepts or sold for a high price.

In order for us to arrive at a clear understanding of Magicians and their works, we must begin at the beginning, or in other words, go back, almost to the primeval man. Space will not allow us to take up the early history of magic, or its supernatural features or tendencies with which it teemed in the dark ages; the scope of the present article is the practical part of magic and its exponents, as applied to the furnishing of harmless and pleasing entertainments. Let us consider first the Indian jugglers and necromancers.

How thoroughly they were skilled in magic is shown in an ancient Persian manuscript written by Emperor Jepang. In it, he describes the operations of Indian jugglers who had been asked to show their tricks for the amusement of the court. The emperor was so astonished at the wonders created by these men, that he was forced to ascribe to them supernatural powers.

First they were asked to raise on the spot ten mulberry trees from a corresponding number of seeds. They placed the mulberry seeds in the ground in different places and in a few moments a mulberry tree began to spring from the earth, and every tree had leaves, branches and fruit. Trees of all kinds were produced in the same manner, and they all bore their fruit, which the emperor declared to be very good. Before the trees were removed there appeared among their branches birds of marvelous beauty in their color, form, and in their songs. Finally it was noticed that the leaves of the trees took on the last tints of autumn, and gradually, as they had appeared, the trees sunk away from the spot where the conjurer had created them.

Incredible as this story seems, the ornithologist, Major Price, assures us that he himself witnessed similar performances on the west coast of India. But he noticed that a cover was used to conceal the operation, and hence thinks that the jugglers carry with them trees in all stages of development, from the tender plant of a few days to the fully bearing. Major Price has undoubtedly hit upon the right solution of the mystery:

Unfortunately most travelers who publish reports of such occurrences lack the necessary knowledge of magic to judge and interpret rightly what they have seen.

If numerous scholars who travel the world over as investigators would find out such conjurers' tricks, they would see at once that it is wise to suppose they make use of simple means and not such as belong to the supernatural. Not long ago a scholar described an experiment which he had himself seen performed by an Indian juggler.

Twelve or fourteen persons, of whom nine belonged to the troupe, formed a circle, in the centre of which stood a basket. A juggler having lain himself in the basket, was covered up. The form of the juggler dwindled more and



more and finally when the cover was removed the basket was found empty. The basket was again covered and the juggler reappeared in his former place. The traveler states that he could not explain this occurrence, the more unable to do so as there was no depression in the ground beneath the basket, the juggler was unprepared as the trick was performed in front of his host's residence. He further adds that he had often seen experiments by European magicians, but had never been so mystified.

This is the opinion of a man about a thing of which he knows nothing, and hence he cannot understand it.

When he says that the trick approaches the supernatural he arouses in the reader a disposition to look upon it in the light of superstition and instead of explaining, produces an opposite effect. If he had been perfectly conversant with the tricks of these conjurers, and had had a thorough knowledge of magic, he would have known that there is always means by which a person may be spirited away without the use of a hole in the ground, or a secret passage. For a conjurer who travels with professional companions it is an easy thing to perform the above mentioned trick, if you consider that he only works to perform an illusion. And it is for this purpose he travels with companions.

How easily the public may be deceived is proven by a similar experiment of the clown, Tom Belling, called August, and performed for many years in Renz's European Circus, and always to the greatest astonishment of his audience. He would place a table in the middle of the arena, ask a lady to step upon it, and then cover her with a wicker frame of paper. Twelve footmen, one after the other, passed through the frame. Then the performer took the frame from the table and the lady had disappeared. The explanation is very simple.

One of the footmen was disguised as a lady; inside the frame he would quickly discard the lady's habit and walk out as a footman. It was not noticed that one more footman came out than went in, because as soon as one came out, he joined the others standing in the arena.

The lady's dress was carried out in pieces by the several footmen, who found means of concealing them about their person.

If Tom Belling had spirited the lady away from the table without first covering her, then it would have been a surprise. He needed accomplices, without which also the Indian conjurer would have been helpless.

The second assertion of the above named traveler, viz., that this performance was superior to that of modern magicians, has also no foundation.

The modern European or American magician is much better educated than his colleagues in other lands, and therefore he is able to perform much more deceit.

To be able to judge this you must know magic thoroughly.

The progress in science at its highest in Europe, has enabled the magician to practice his art to a greater extent than among less civilized nations. But it is a known fact that a person sees more wonders in a foreign land than in his own.

The suppleness, perseverance and physical strength of Indian jugglers is well known. Fane states that in Delhi he saw several men jump into a well thirty metres deep, for a rupee thrown to them as an inducement to attempt the hardy feat. In Madras the people of this class are noted for the suppleness and flexibility of their bodies. For an example, they experience no difficulty in winding themselves in and out through the rounds of a ladder. In the same manner, having reached the top he again winds his way to the bottom. The ladder all this time being perfectly balanced in an upright position, without support of any kind.

Tennant in his work on Ceylon, gives a lively description of some juggler's tricks, which he had the opportunity of seeing on the road between Colombo and Candia. The juggler stood upon a pole six feet high, and in this insecure position, the pole being unsupported, except through his poising, caught pebbles which a person threw him from the ground.

When he opened his hand, instead of the pebbles being seen, birds would fly out and away. He broke an egg shell out of which crept a snake, and he juggled with a large number of metal balls, using his hands and elbows.

These are performances which require a certain knowledge of illusion, as well as dexterity and remarkable flexibility of joint. They occupy but a small part of the science

of magic, which employs the hidden powers of nature and technical secrets.

Going back to the original subject of magic we are confronted with the query, what is its origin? And we must admit that the cradle of magic was carved from the wood of India.

Magic found its most favored soil among the Medes and Persians. Their "wonder-men" had the name of "Megh" from which is derived the Greek word "Magus," and hence the word "magic" itself.

Soon magic spread over Greece and Italy and in the middle ages over Arabia. Taking advantage of man's cupidity for gold, and his craze for this precious metal, magic adopted the special field of gold-making and alchemy, thus taking the place of the earlier use of astrology in order to satisfy human curiosity in prying into the future.

Even in Munich in 1590, the two dogs of the magician Bragandino were found guilty of witchcraft, and condemned to death. The last official adept was the pharmacist, Boetticher, who however made porcelain instead of gold. His death occurred near the end of the last century.

With the Portuguese, St. Germain and the Count Balsamo Cagliostro, magic enters the modern age of jugglery. Although both were magicians and conjurers, they also appeared as so-called prestidigitateurs. Enlightenment fought constantly against the more notorious productions of this fictitious world. The practice of magic as a business had to be abandoned, and its practice threw off more and more of its garb of deceit.

The magicians of the first half of our century, such as Pinnetti, Comte, Grise, Dobler, Bosco, Anderson, Philipe, Robert Houdin and others, all took the modern point of view, and labored rather to make magic appear as apparent only, and used a particular branch to entertain.

The old time juggling was happily metamorphosed, magic taking its place. Still there remained unpleasant remnants of the old superstition, under the name of spiritualism, because the world is not satisfied with the ideal manifestation of spirits, but must have something tangible, and the useful humbug is always there to fill the pockets of its adherents.



The fifteenth and sixteenth centuries were flourishing times for quacks, mountebanks and charlatans, to whom belonged Paracelsus, Agrippa von Nettesheim, Faust, and later, Mesmer, Dr. Eisenheart, Cagliostro, Dr. Graham, and others. The most celebrated of these mountebanks of the middle ages was undoubtedly John Faust, born at Knittlingen, in Wurtemberg, or according to others, in Saltwedel, in Altmark.

At the time of the Reformation several adventurers traveled around under this name, which accounts for the different opinions as to his birth place. Faust learned magic in Cracow, in Poland, and undoubtedly he was initiated into the so-called spiritualistic tricks. In Erfurt, before professors and students, he materialized the spirits of Homer, Hector, Achilles, Polyphemus, and Helena. It is related of him that at the inn of Knittingen, he ate up a boy, drank a whole tub of water, and later on produced the boy from behind the stove.

In Madgeburg he performed his tricks in the market place. Claiming that he did not get enough money of the audience and did not care to stay any longer in the company of such ungrateful people, he said he was going to Heaven, and suddenly throwing down the reins of his horse, the latter began to ascend heavenward. Faust took hold of the horse's tail, his wife took hold of his coat, the servant clutched the skirt of his wife, and thus together they ascended to Heaven, if we are to believe his historians.

He was followed by the noted adventurer, Notre Dame, better known by the Latin name of Nostredamus. He was born in the city of Remy, in Provence, about the year 1503. He was of Jewish extraction, and from two of his ancestors, inherited the profession he later followed. Both his grandfathers were celebrated physicians and astronomers, one was a physician to the king of Jerusalem and Sicily, and the other had a similar position with the Duke of Calabria. The former educated his son for a doctor and initiated him into the mysteries of astrology.

Later the young man studied medicine at Montpellier, fled from the pest epidemic and settled at various places throughout the country, performing wonderful cures. Of the different kinds of necromancy, he practiced principally that of



sooth-saying at the birth of a child, reading according to the position of the stars its future destiny. After having obtained fame in this branch, he practised all the arts within the limits of prophecy; he made the weather for the farmers, determined the time for planting and for harvesting, told fortunes, and designated the spot where stolen goods might be found.

Nostredamus had good luck and gained great honors.

He conceived the extravagant idea of prophesying to the world in print the density of nations and states, and like the Greek oracles he gave his predictions in short sentences, and preferred to clothe them in poetic figure rather than in direct expression, and thus from his rhymes one could read that which suited him best.

The publications of his prophesies took place in 1555, at the desire of the queen, Catherine de Medeci. The prophet was called to Paris, invited to court, and loaded with presents. In a short time the second series of prophesies were printed. This time he dedicated his work to the king, who presented him with his portrait engraved on a gold medallion. Finally he was made court physician and astrologer, although in this office he did not predict any important events, not even the premature death of Henry the Second.

Philadelphus Philadelphia was the name of a celebrated conjurer who flourished in the latter part of the last century and who traveled very extensively through Germany, exhibiting his tricks in all the leading cities. His real name was Jacob Meyer. His tricks were very striking, particularly to the ordinary spectator who believed that the effects were accomplished by the performer being able to cause a temporary blindness of his audiences.

This belief was very agreeable to Philadelphia, who did all he could to strengthen the belief that he was a real magician or conjurer of witches. During his travels he stopped at Göttingen, noted even at that time for its universities.

During his stay there a peculiar advertisement appeared on the streets. It was a large wood cut and consisted of a large globe representing the earth, on the top of which was standing a ladder reaching up into the heavens. The Hoïy

Trinity was represented standing on this ladder. On the top round was the Father with a bow in his hand and in the act of shooting an arrow to his left. A few rounds below, the son was seated, and below him a dove.

Frightful appearing angels looked down through the surrounding clouds. On each side and a little lower the resurrection was shown, the figures and forms having claws. The redeemed ones on the right side resembled frogs, and were illuminated by a light from the heavens. On the left side were the doomed chased by the imps of Satan and pictured as being seared by lightning from the clouds, and threatened by the arrow from the bow of the Father.

This most peculiar thing, devoid of all taste, was used as a ridiculous preface to an announcement of Philadelphia. At the foot of the sheet was an ancient cut of the city of Göttingen, the particular feature of which was the church towers with their weather vanes. This printed sheet contained the following announcement :

By request ; (third edition) Advertisement :

"All admirers of supernatural physic are hereby notified that the world renowned magician, Philadelphus Philadelphia, who was mentioned by Cardamou in his book, '*denatura supernaturali*,' as the one envied by heaven and hell, has arrived here by regular mail, although it would have been just as easy for him to have come through the air. It fact, he is the same person who in the year 1482, on the public market in Venice, threw a ball of yarn up into the clouds, and then climbing the cord of yarn disappeared into the heavens. On the 9th of January this year, he will begin to show openly and secretly his one dollar tricks in the town halls, and will weekly advance to his better ones until he at last reaches his \$500.00 tricks, among which are found some, that without talking nonsense, far exceed the most wonderful, in short, as might be said, worse things are impossible. He has had the honor to appear before all the high and low potentates of the earth, and appeared last week, and also four weeks ago, before Queen Ohera in Otaheiti, before whom he produced his tricks with great honors and applause. He can be seen every day, excepting Mondays and Thursdays. He cannot be seen between eleven and twelve in the forenoon, as he is at that time

engaged in Constantinople, and he is not visible between twelve and one, as he dines at that hour.

Of his many wonderful every day dollar tricks we will mention but a few, not particularly the best ones, but those which it takes the fewer words to describe.

1st. Without leaving the room he will take the weather vane from the top of St. Jacob's church, and place it on the spire of St. John's church, and vice versa the vane from St. John's and place it on St. Jacob's. When they have remained in this position a few moments they will each return to their original positions.

N. B. This is done by simple dexterity and without the use of a magnet.

2nd. He will take six ounces of the purest arsenic, grind it to a fine powder, boil it in two quarts of milk, and treat the ladies present with it. As soon as they begin to feel the evil effects of it, he will give them a few teaspoonfuls of melted lead to drink and all will go home laughing and in the best of humor.

3rd. He will take a stick of wood and strike a bat on the front of its head until it falls down dead. While lying on the floor he will strike it another blow, when it will stand up and coolly ask, "what music is that I hear," and become as healthy and perfectly well as before.

4th. He will pull the teeth of several ladies, and one of the spectators may then mix them up together in a sack, then load them into a shot-gun and fire off the charge at the head of the ladies whose teeth were pulled, and they will immediately find without pain or knowledge of the charm that their teeth are back into their proper places, solid and as ivory white as before.

5th. A metaphysical effect, whereby he shows that something can be, and at the same time cannot be. It has caused a prodigious expense of time and money and he shows it solely for the benefit of the university, for one dollar.

6th. He will take all the watches, rings and jewels from those present, also the cash, and when it is desired will give a receipt, then, *with all these things thrown into a trunk take his departure.* In eight days each person will tear their receipt in two, and as soon as this is done the watches,



rings and jewels will return again. He has earned much money with this trick."

Philadelphia read this dodger, which had undoubtedly been put out by a rival conjurer, and as a result disappeared on his journey between night and morning.

Philadelphia came from a Jewish family in Philadelphia and when he joined the Christian church he adopted the name of his native city. At an early age he showed an inclination for mathematics and physics which brought him to the notice of Duke Henry of Cumberland. After the latter's death he gave mathematical-physical performances in England, and in most all of the countries of the Continent.

A Hamburg professor, has in his possession an original program of Jacob Meyer's which was used at the appearance of Philadelphia in Luneburg, and from this it can be seen that his wonderful tricks consisted only of simple experiments, which would scarcely be shown now-a-days.

Among them were card tricks, the so-called Egyptian clock, Bacchus with the wine barrel and the magic ink stand. Philadelphia would place Bacchus on the table and pour a glass of pure water into the barrel. Then he would ask the spectator if he wished wine or brandy out of the cask and the figure of Bacchus would tap from the barrel the desired drink without any help from the artist.

The ink stand consisted of a thin cup in a pretty wooden case, which turned on the top. The inner part had from ten to twelve compartments partitioned off by tin walls in the shape of a star. Every compartment was filled with a different colored ink and the pen was dipped through a hole in the lid of the stand. By turning the lid the hole through which the pen passed could be brought over any of the compartments, and the pen dipped into any kind of ink.

These hints serve to show how simple the whole trick was.

Nevertheless Philadelphia obtained great success on his numerous tours, and even with people of high standing he made much of a reputation. He made a great deal of money and enjoyed his trips practicing magic. He traveled throughout Europe, performed before the Empress Catharine, and won the favor of the Sultan Mustapha Third at



Constantinople. Later on he had great success in Vienna and Berlin, and also in Potsdam before Frederick the Great, after which he retired to private life.

The stars were less favorable to a contemporary of Philadelphia's, the famous magician, Count Alexander Cagliostro.

He came from a merchant family in Palermo, and manufactured the cognomen of "Count" from an aunt, as he needed a title to carry him through the world, his real name being Jos. Balsamo.

While in a convent in Palermo, he learned of an apothecary something of chemistry and medicine but abused the knowledge.

In different tours through the East he perfected his dexterity and became proficient in all kinds of tricks, also learned the art of forging documents and seals and practiced with zeal the profession of the idea of "mine and thine."

Later on he met in Rome the beautiful daughter of a saddler and as she was dexterous in the practice of sly arts and promised to be a good assistant to him and helpmate, they were married. She was indeed more inventive than himself, especially when there was a chance to play the comedy of life.

He had a practice of changing his name to suit his tricks, never told his birthplace, his extraction, or his age, but would tell the people that he had been a guest at the Wedding of Cana.

That he had lived before the deluge, and that he had been in the ark with Noah.

On the whole Cagliostro played the part of a magician, prophet, and exorcist so well and with so much skill, that people of the better class, scholars and writers met him with great deference.

The ladies wore fans, hats and souvenirs a la Cagliostro; his wife's picture and his own were worn in lockets. Marble busts of the couple were to be seen in the parks and palaces, and under the picture of the charlatan were inscribed the words, "The Divine Cagliostro."

One of his arts was the preparation of a rejuvenating tincture by whose use the old and wrinkled ladies might obtain a smooth skin and the various charms of youth. He

also prepared an universal essence for the cure of all diseases. If his customer was rich enough to pay a large sum he would even cause the dead to reappear and disembodied spirits converse with mortals and divulge the secrets of the grave. As the founder of a certain mysterious lodge Cagliostro gained many adherents. He led his brotherhood back to Henoah and Elias and promised the members that they should be born again, morally and physically, and in that way they could live 5,000 years.

In Paris, Cagliostro enjoyed the friendship of Cardinal de Rohan—in Petersburg his "noble" wife shone as the Princess Santa Croce—in Warsaw he was received by the nobility as a prince, and in the province of Kurland they formed a plan to offer him a principality.

In France where Cagliostro had his first success his star began to wane. He was accused of having had a part to play in the well known affair of the diamond necklace, the great fraud of Countess Sawotha, a lady in the Court of Marie Antoinette.

Cagliostro was taken to the Bastille in 1785, and after a short term of imprisonment he was banished from the country. He fled to London, and later to Italy.

But instead of his former successes he had bad luck everywhere. In May, 1789, he gave his last seance. His swindle was discovered and a few months later, Dec. 2nd, 1789, he, with his wife, was thrown into a dungeon of the Inquisition.

He denied all the crimes imputed to him, but his wife made a full confession, out of fear for torture. He was sentenced to death, but this sentence was commuted to life imprisonment by Pope Pius.

There are different versions of the manner of Cagliostro's death, but it has been proven that he died Aug. 28th, 1795, from apoplexy, in a prison cell in Rome, or more correctly, in the Fort St. Leo.

We now enter upon the consideration of the magicians of the present century, at the beginning of which magic appears in the form of harmless entertainment, and its representatives are honest performers of their art, surprising and amusing the public through delusion, and naturally expecting adequate compensation for their trouble and skill displayed.

One of the earliest representatives of this class was Bartholomew Bosco, born in Turin, made the trip of the campaign in Russia with the French armies, was taken prisoner and went to Siberia, where he attracted attention by his astonishing tricks in magic. He was discharged in 1814, and taking leave of a military life, traveled for eighteen years through Europe and the East, practicing his art most successfully. He was the first magician who made his experiments with simple apparatus, and declared them to be natural experiments. His apparatus was very simple indeed. They consisted of tin cups and paste board boxes, some of which are still extant.

Bosco died March 6, 1863, in Gruna near Dresden.

His son followed in the footsteps of his father, but had the misfortune while performing in Weimar, to shatter his hand by the explosion of a pistol.

The magicians traveling now under the name of Bosco have adopted the name purely for advertising purposes.

For the same reason many magicians are not satisfied with their own name but try to pass for foreigners, as they find a great majority prefer a foreign name.

We should not forget to mention Prof. Louis Goldkette, a prominent Danish conjurer and founder of a well known theatrical family. He was born in 1778, and died in 1833. For years he traveled over the continent and performed with much success before nearly all the Royal families.

The great magician Hermann had like Bosco a long and lasting fame, and his name has been adopted by many imitators. He himself, Compars Hermann, generally known as Carl Hermann, died at 70 years of age, July 8th, 1887, in Carlsbad.

He was without doubt the most noted of modern conjurers. Without using much mechanical or optical apparatus, he produced many wonderful effects by a sharp observation of the absence of mind of the human auditor, assisted by a hand as firm as steel and capable of the most deft movement. Hermann was the son of a traveling conjurer and was probably born in Poland, January 23, 1816. At an early age he went to Paris where he perfected himself in the French tongue. In 1848 he began his professional tours and traveled throughout the world reaping both fame and fortune.



He knew Patagonia as well as his city of Vienna, and was as much at home in any city of Spain as in his own neighborhood.

From his first marriage in 1854, to the singer Csillag and from whom he was separated four years later, he had a girl, who is at present known in America, as the opera singer, Blanche Corelli.

Hermann found his domestic happiness with his second wife, a Frenchwoman, Mlle. Ernest, whom he met in Gibraltar.

Hermann reigned supreme for years in Austria and Germany in the domain of higher magic, and there was scarcely a European court where he was not a welcome guest. He took pride in showing his friends the invitations of potentates, written with their own hands, bidding him welcome in the most flattering terms.

Everywhere he received costly presents. From the city of New York he received many souvenirs, among them an acknowledgement of his charity performance, a gold medal as large as the top of a silk hat. He was a passionate collector, but did not keep his collections together. He was restless, would sell his collections and again begin the collection of new curios. He lost a fortune several times—once in the panic of 1873; but came again to the top, and died a millionaire. He was noted for his charities, and for his free, honest, and frank life. He was well informed, and liked to talk on different subjects. His sharp eye had also a very good natured expression.

In his presence one was unconsciously reminded of the saying of a French gentleman and journalist on the appearance of Hermann, "Mephisto bon enfant."

The following is a programme of one of the last entertainments given by this celebrated performer.

#### CASINO AT WIESBADEN.

Tour of the celebrated Prestidigitateur, Prof. C. Hermann, under the management of Mr. A. Morini.

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Monday evening, July 19, at 8 o'clock.

Extraordinary Performance of the celebrated Prestidigitateur, Prof. C. Hermann,  
of Vienna.



## 1st Part.

1. Everybody's Card.
2. The Canary Islands.
3. The Chinese Egg.
4. The Miser.
5. A Mistake.
6. The New Creation.

## 2nd Part.

1. The Obedient Cards.
2. The Flying Watch.
3. The Omelette.
4. Quicker than Lightning.
5. The Ring in Danger.
6. Catching Fish and no Fish.

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All of above experiments are inventions of Prof. Hermann, and are executed without any apparatus or paraphernalia.

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Tickets, 75c and \$1.25.

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There are very few among the conjurers of the nineteenth century who have anything like the fame of Hermann.

Among these few we name Prof. Liebholz, who was not a prominent sleight of hand performer, but who nevertheless excelled in performances of extraordinary nicety and accuracy.

He started a new direction in modern magic; the general use of apparatus or mechanical instruments of all kinds.

He worked out many new ideas, and had the apparatus made by different mechanics. Innumerable tricks of Modern Magic,—the Indian basket, Hindoo Box Trick, the Speaking Head, the Sphinx and many others, were first introduced by him.

In the use of his ideas he had a great influence on the science of mechanics and its profession.

In Hamburg he ordered of Oscar Lischke, a wood turner, many pieces of apparatus, boxes, nine pins, plates, cases, etc., and soon the turner had a good trade in these articles.

In proportion as his success increased, the wider grew the circle of amateurs, and the number of Liebholz's colleagues, who were quick to find out the profitable business he was doing.

Lischke who supplied these amateurs was not a mechanic himself, but employed other workmen, and they in their

own behalf endeavored to further interest the people in magic.

In this way Hamburg through the influence of Liebholz, became the birthplace of modern magic and no city in the world has as many amateurs as this city on the Elbe.

Next to Hamburg, Nurnberg is the most important manufacturing city of magical appliances. In the beginning of 1870 magic took another direction. All double bottoms, double cones, pasteboard boxes, etc., were laid aside by the better class of conjurers, and they only performed the finer drawing room tricks with invisible appliances.

From this time on magic became fitted for use in the drawing room and on many of the programmes we may read that they perform their tricks without covered tables and without visible apparatus. At the time Liebholz was giving his attractive performances, there existed the magic theatres of the three Dutch brothers, William, Ernest and F. T. Basch, who surpassed their great predecessors so far as stage setting went. All were performers of the old school who made a great showing on the stage with ornate apparatus. They travelled chiefly through Holland and made a great fortune.

William Basch, the eldest and most celebrated, is now dead.

Prof. Hartwig Seeman traveled about the same time with a magic theater. Seeman came from Stralsund, and later gained quite a name and experience in India, he being the first of modern conjurers to visit that far away country.

He returned to Germany with apparatus all of solid silver, and was considered the richest magician of his time. He appeared in his act literally covered with diamonds, and the suit that he wore on the stage was valued at 50,000 marks.

Later he traveled in Sweden and Norway, came in the beginning of 1880 to the United States and died in Texas in 1884.

Other representatives of the old school in Germany of late years have been Prof. Mellini, St. Roman, Agoston, Becker, Lorgie and Bellachini.

Mellini is a brother-in-law of Prof. Basch, and had a

similar theatre. Of late years he has performed at the various fairs in the cities of Nurnberg, Frankfort, Cologne, Madgeburg, Leipsic and Vienna.

He usually had a tent elegantly ornamented in the interior and met everywhere with great success. In 1886 he visited a fair in Leipsic for the last time as a conjurer. He then gave up the business of magic and undertook the management of a theater at Hanover.

Agoston traveled with a similar theatre through Germany under the title "Chevalier Agoston." In the 60's he had a ship turned into a magic drawing room, and traveled in this floating palace, up and down the Rhine, stopping at all the cities along this river and giving performances. Later he visited all the larger cities of Germany and Switzerland. He is noted for the interest of his ghost shows, which he produces with elegant settings. Mrs. Agoston afterwards appeared as a magician in Oriental costume, and had surprising success.

Prof. St. Roman, whose real name is said to be Stroman, also belongs to the category of these artists. He performs in theatres built especially for that purpose, as well as in halls, and is considered a very dexterous performer.

He has performed at many courts and possesses many marks of honor in the form of gifts. He resides in Vienna, owning several houses there, and travels through all countries with some novelty. His greatest effect is the "duck hunt," and this has never been imitated with the same elegance and accuracy with which he produces it.

Prof. Becker, born in Berlin, also belongs to the list of above named artists. He has traveled for many years with an elegantly arranged theatre and has met everywhere with great success.

Knowing the Russian language, he has travelled principally in that country, and in Poland, in which countries he has had less competition. He is for Russia what Hermann was for Germany and Austria, the most prominent and famous artist of modern times.

Prof. Lorgie is a resident of Hamburg, where he owns a magical theatre, and he seldom goes outside of the limits of his native town. He has made a few trips to Russia, but as a rule visits only the cities of East Prussia, Mechlenberg,



Hanover, Holstein and Denmark. Every year he returns to his native place at the time of the Dom, a fair which lasts about four weeks at Christmas time, and occupies with his theatre the same place his father had in the market place.

Bellachini, whose real name was Bellach, was born in Poland, and was an officer in the Prussian service. In 1846 he took up magic and succeeded in making for himself both name and fortune.

He performed mostly in Germany, beyond the limits of which country he seldom passed, winning there the title of "Court Artist."

He himself tells that at a performance before the Prussian court he used the magic ink stand to the astonishment of all the court and Emperor William I. He handed his majesty a pen and asked that he convince himself that he could write in any desired color, and the Emperor asked, "but what shall I write?" The performer quickly requested him to write "Bellachini, Court Artist," and the Emperor laughingly did so. The next day he received his diploma as "Court Artist."

Many jokes are told of him, quite a number of which are true. Very often on the first night of his performances he would appear in a travelling suit, as if he had just arrived, and would take off his overcoat and gloves and begin with the words: "Unprepared as I am." Sometimes when showing a trick with a handkerchief he would turn to the audience with the words: "Does any one happen to have a clean handkerchief?" And of course all would laugh. Bellachini seldom performed tricks requiring dexterity, for he could scarcely make a dollar disappear. But he was supplied with all modern apparatus, which he worked by electricity and mechanism, and he also did a side business in magical apparatus, which he sold to amateurs as a "particular favor, at cost prices only."

Among modern German performers Prof. Bellachini was acknowledged to be the most perfect and elegant of all. It is true that he did not invent anything whatever in magic, but whatever he executed or performed was perfectly done. He was a thorough representative of magic and conjuring.

Yet, notwithstanding his successes, he left but very little when he died, in 1880, of a stroke of apoplexy, which attacked him during one of his performances.



A later generation of magicians such as Prof. Stengel, Neubours, Max Rossner, Charles Arbre, Robert Alexander, Schradieck, Jacobs, Miss Eleonora Orlowa, and others, belong to the class of latest hand and drawing-room artists. Charles Arbre, whose real name is Carl Baum, is the foremost among them. He was born in Olmutz (Machren). He is one of the few conjurers who have received an extra fine education, being not only a clever gentleman, but a conjurer par excellence. He is also the inventor of many wonderful pieces of apparatus, which have found the greatest applause wherever shown.

The Court Artist, Max Rossner, who greatly resembles Arbre has made great progress and stands to-day among the most important of his profession. He was born in Dresden, and after serving his military school-time, began his artistic career.

A few years ago he married and enlarged his business and he promises in time to be the most celebrated of Germany's talent in this line, he is now preparing for an extended tour of Russia.

Prof. Stengel, who was formerly a traveling Tyrolese singer, has also achieved some celebrity in magic. Honored by many of the court princes, he has also received the title of Court Artist. His home is in Wiesbaden, and in the summer time he makes trips to the watering places along the Rhine.

Prof. Roberts is a finely educated artist, and is distinguished for his intelligence and marked dexterity. He also has a talent for making beautiful combinations and his delivery is very fine.

The most celebrated card performer of the world is undoubtedly Dr. Hofzinser, of Vienna. He was a government employe, and as he could not appear publicly as a conjurer, he established a theatre in Vienna under the name of Madam Hofzinser. He was an educated gentleman, having received his diploma as a doctor, and his manipulation of cards has never been excelled.

A very worthy pupil of his is George Heubeck, also of Vienna. He is the only one who took up the mantle of Dr. Hofzinser and was worthy enough to follow in his footsteps, and is, without exception, at present, the greatest living

sleight-of-hand performer, but is now so old that he has retired entirely from the practice of the art. In spite of the phenomenal dexterity, which was born in him, he did not understand how to create for himself a better fate and is now living in very poor circumstances.

We should not forget to name Ben Ali Bey, the inventor of Black Art. His original name is Autzinger, and he was born in Bavaria. For seven years he was an actor in one of the Berlin theatres and as he could hardly support his family on his small salary, he looked around for something else and seized upon the original idea of Oriental Magic. His invention was first shown in Berlin, in Castan's Panopticum where it received very little notice. Shortly afterwards the attention of Arbre was called to it, who visited the performances several times. He saw a chance of improving it and engaged Ben Ali Bey to go with him. The first part of their performances was parlor magic. In the second part Ben Ali Bey introduced Black Art and in this representation he made his reputation. The success was so great that it was imitated immediately by the entire profession all over the world, but none of them succeeded in producing it any length of time, as they were all very poor imitators of the original. Ben Ali Bey is to-day still traveling with his Oriental Black Art, and wherever he makes his appearance he is crowned with the greatest of success, and much to his honor it must be said that no person has yet been able to introduce Black Art as well as he has done.

A striking figure among modern German conjurers is that of Bruno Schenk. Born in Breslau in 1857, he entered upon a commercial career, occupying his spare time in studying conjuring, and succeeded so well that in 1876 he gave a charity performance in Breslau that was attended by over 3,000 persons. This was enough; the young man hung up his office coat and became a professional conjurer. As such he travelled with varied success through Germany, Austria, Hungary, Russia, Sweden; sometimes "flush" and often "broke," till at last he succeeded in establishing his renowned Eden Theatre, the only one of its kind in existence.

He has played before Kings, Queens and Princes almost without number, his Eden Theatre (which we would call a



travelling theatre) from its stage to the utmost corner of its gallery, is a work of art. The costliness of the carpets, decorations, stage fittings, the elegance of this entire portable building is something unequalled, the only one of its kind in the world. While Bruno Schenk has had greater predecessors, no one has ever equalled him in such a magnificent fashionable theatre or produced illusions in better manner or with more elegant surroundings. He is now in the full tide of success.

The best representative of modern years in Paris has been Prof. Carmelli, a young gentleman who performed there during the last exposition. He appeared dressed in a red swallow-tail coat, and in his manner was exceedingly peculiar, as he combined parlor magic with the Black Art on the same darkened stage. He combined parlor magic tricks with the wonders of the Black Art in such a manner that his representations were really unexcelled. It must be admitted that the French performers seem to be really born for the art of prestidigitation. They stand alone in the elegance of their manner, and the attractiveness of their language, in executing their tricks.

A conjurer well-known through France is Prof. Antonio, who executes everything he does without a mistake and in a brilliant manner. He is a very small gentleman, but overcomes this apparent obstacle with much neatness and skill in his manipulations.

Of the female magicians in Germany, not a few, Eleonora Orlowa has so far met with the greatest success. She was the adopted daughter of Prof. Becker, whom she assisted on the stage, but later made a start herself, and with great success. In the beginning of the 80's she retired from the stage to married life.

In a branch of magic, in the performance of certain experiments, especially in this country for a spiritualistic purpose, many female artists have worked with a great deal of skill.

In latter years Miss Anna Eva Fay is the most prominent. She allowed herself to be tied hands and feet, and then placed in a close position and while in this restraint will play on musical instruments, nail boards, cut out paper figures, and write with a pencil.



Quite a celebrated conjurer among the fair sex is Madame Cora, an American lady, from Ohio, and the first one to tour the far east from here. For about twenty years she has been travelling in all countries practicing this particular branch of the theatrical profession. The following is her programme as produced at Singapore, on the island of Java.

## TOWN HALL, SINGAPORE.

### PROGRAMME

of

### MADAME CORA'S

PARLOR ENTERTAINMENT

for

Thursday evening, 2nd August, 1888.

### PART I.

Overture - - - - - By Miss Cave.

### MAGICAL ILLUSIONS by MADAME CORA.

1. The Travelling Merchant.
2. The Law of Resistance overcome.
3. The Magicians mode of interchanging property.
4. The Separation and Transposition of Wine and Water.
5. The Mesmerism of the Dove.
6. Illustration of Animal Magnetism.
7. Making matter animate by the same power.
8. The Occult Cabinet.
9. The Marabout Mocha.
10. The Protean Sheet.
11. Mysterious Treasury of the air.
12. The Ladies' Favourite.
13. The Enchanted Frame.
14. Rope tying a la Davenport.

INTERVAL OF TEN MINUTES.

## PART II.

Overture - - - - - By Miss Cave.

The Couch of the Angels, in which Mdlle. Louise will be placed in a Mesmeric state by Madame Cora, and made to represent Beautiful, Historical, and National Tableaux, as follows:

Red Riding Hood, Angel Gabriel, Amazon,  
Britannia, Erin, Scotia, America, Mercury.

—:—:—:—:—:—

## GOD SAVE THE QUEEN.

Let us now retrace our steps and see what was being done in England during the time the conjuring profession was being developed on the Continent.

The first professor that claims our attention is a French conjurer by the name of Comus, who commenced his "physical, mechanical and mathematical recreations" in a large room in Panton Street, London, England, at Christmas, 1765. Before this time there were probably humble professors of the art, frequenting the fairs, or "pitching" in market places or on village greens, but their names and performances have not been recorded. Comus announced that his stay in London would be limited to fifteen days, but he prolonged it to three months, giving two performances daily, at twelve and six, and charging five shillings for admission. It may be inferred, therefore, that he found his visit profitable.

The social position of the professional conjurer was at this period even more dubious than that of the actor. The prejudice against his art and its professors which had been born of ignorance and superstition was dying out with the process of mental enlightenment; but he was ranked, in common with the juggler, the posturer, and the tumbler, as a vagrant, and in his provincial ramblings was sometimes in danger of being treated in that character with the stocks. He might be patronized by the upper classes, and even by the royal family; but he was not admitted into good society, or even regarded as a respectable character. They were often confounded with fortune-tellers, and suffered in repute by the error.

The next one to appear in professional circles was Mr. Breslaw, who gave his entertainments in Cockspur Street, with great success for nine successive seasons; but after 1773 it was sometimes given on alternate evenings at other places; in 1774, in the large ball-room of the King's Arms near the Royal Exchange; in 1776, at Marylebone Gardens, and in 1779, at the King's Head, near the Mansion House.

In 1776, Breslaw reduced the admission fee to half a crown for all parts of the room in Cockspur Street, and to two shillings at Marylebone Gardens. His conjuring entertainment was at this time interlarded between the first and second parts of a vocal and instrumental concert; and this plan was adhered to in the three following seasons. In 1777 he introduced his "new sympathetical bell, magical clock, and experiments on pyramidical glasses." He was always absent from the metropolis during a portion of each year, when he made a tour of the provincial towns.

After exhibiting his tricks in London for eight years successively, he seems to have found it necessary to apply a stronger stimulus than before to the popular organ of wonder, and in 1779 his announcements gave a fuller view of his performances.

"Between the different parts," says one of his advertisements of this year, "Mr. Breslaw will discover the following deceptions in such a manner, that every person in the company shall be capable of doing them immediately for their amusement. First, to tell any lady or gentleman the card that they fix on, without asking any questions. Second, to make a remarkable piece of money fly out of any gentleman's hand into a lady's pocket handkerchief, at two yards distance. Third, to change four or five cards in any lady's or gentleman's hand several times into different cards. Fourth, to make a fresh egg fly out of any person's pocket into a box on the table, and immediately to fly back again into the pocket."

Flockton, better known as a successful showman than as a conjurer, used to perform some conjuring tricks on the outside of his show, to attract an audience; and, with Lane, Robinson and other small fry of the profession, attended the fairs in and around London for a quarter of a century. In 1769 he gave a variety entertainment for some time at Hick-



ford's Concert Room, Panton Street; but conjuring does not appear to have been included in his programme. The fees for admission ranged from six pence to two shillings. The same prices were charged in 1780, when he prefaced an exhibition of FANTOCCINI with a conjuring entertainment at a room in the same street, probably the same that was afterwards occupied by Breslaw.

Flockton is said to have been a poor conjurer, but he contrived, by means of his wonderful clock, his FANTOCCINI, and his performing monkey, to accumulate five thousand pounds, the whole of which he divided at his death between the various members of his company, who had traveled from fair to fair with him for many years. He died at Peckham, where he always resided in winter, in 1794. He bequeathed his show, and the properties pertaining to it, to Gygell, who had latterly performed the conjuring business, and a widow named Flint; but within a year after his death the whole interest in the show was possessed by the former.

Of Robinson, the conjurer, there is no record but the name, which is mentioned in a newspaper report of the visit of the Duke and Duchess of Gloucester to Bartholomew fair in 1778. One of Lane's bills is preserved in Bagford's collection of NOTABILIA relating to that fair, now in the library of the British Museum; and his feats are therein shown to have been varied by posturing and dancing by his two daughters. All that can be gathered concerning Lane's tricks, however, is contained in the following morsel of doggerel rhyme:

\* "It will make you laugh, it will drive away gloom,  
To see how the egg will dance around the room;  
And from another egg a bird there will fly,  
Which makes the company all for to cry,  
'O rare Lane; cockalorum for Lane; well done, Lane;  
You are the man."

Another of the conjuring fraternity was Katterfelto, whom Cowper described as—

"With his hair on end at his own wonders,  
Wondering for his bread."

Katterfelto, whatever his pretensions to skill and dexterity as a conjurer may have been, was the first of the pro-

fession, since the time of Faust and Agrippa, to give a philosophical character to his entertainments, and avail of the resources afforded by science for the purpose of illusion. He commenced with a philosophical lecture, which occupied an hour, and was followed by an entertainment of two hours duration, a different lecture and series of experiments being given on each evening of the week.

The next name with which the records of conjuring presents us is that of Pinetti, an Italian who came to London in 1784, with the reputation of having performed before several crowned heads on the continent, and received certificates of merit in their royal hand-writing. He engaged the Haymarket theatre for the winter season, and announced, in a larger advertisement than the conjurers of that day were wont to issue, that he would, "with his consort, exhibit most wonderful, stupendous, and absolutely inimitable, mechanical, physical and philosophical pieces, which his recent deep scrutiny in those sciences, and assiduous exertions, have enabled him to invent and construct; among which Signor Pinetti will have the special honor and satisfaction of exhibiting various experiments of new discovery, no less curious than seemingly incredible, particularly that of Madame Pinetti being seated in one of the front boxes, with a handkerchief over her eyes, and guessing at everything imagined and proposed to her by any person in the company."

This is the first instance that we have been able to discover of what has since received the name of clairvoyance, or second sight, being introduced in a conjuring entertainment, for which purpose it was so much used by Anderson and Robert Houdin more than half a century afterwards.

The death of Pinetti furnished a London journalist with a theme for witticism which, though ill timed, was conceived in the professional humor of the conjurer. "Poor Pinetti, laid in his coffin, finds death is no conjurer;" wrote the humourist; "and that he never suffers to escape, by sleight of hand, the bird which he once confines in the box."

Another famous conjurer of this period was Rollin grandfather of the late political celebrity of that name, who was minister of the interior in the provisional government of France of 1848. After accumulating a fortune by the ex-

ercise of his profession, and purchasing the chateau of Fontenay-aux-Roses, in the department of the Seine, Rollin incurred the suspicions of the committee of public safety in 1793, and suffered death by the guillotine. On the warrant for his execution being read to him, he turned to those about him, and observed, "this is the first paper I cannot conjure away." He left two sons, each of whom, after the fall of Robespierre, planted a cedar in the courtyard of the paternal mansion, where the trees have since grown to magnificent dimensions.

A second Comus—for he can scarcely have been identical with the French conjurer of that name who was contemporary with Jonas—appeared early in June, 1793, at No. 28, Haymarket, London, as then announced, "for one week only," but prolonged his stay for "a few nights more," until the middle of July, charging half a crown for admission. He had previously made the tour of the provincial towns with considerable success. His programme was divided into three parts, the first of which consisted of an exhibition of magical watches and sympathetic clocks, and the others of the tricks which now constituted the ordinary *REPERTOIRE* of the conjurer, but after the first week, he condensed the latter into the opening part, exhibited in the second, "the invisible agent for the interchange of thought," which had been a leading feature of the entertainment of the original Comus, and comprised in the third "various uncommon experiments with his Enchanted Horologium, Pyxidees Literarum, and many curious operations in Rhabdology, Steganography and Phylacteria, with many wonderful performances of the grand Dodocahedron, also Chartomantic Deceptions and Kharamatic Operations. To conclude with the performance of the Tereto-pæst Figure and Magical House; the like never seen in this Kingdom before, and will astonish every beholder."

Comus was a skillful coiner of the hard words so affected by conjurers, and some of the productions of his mint would puzzle a Cambridge professor of Greek. It may be well therefore, to inform the reader that his *Thaumaturgic Horologium* was, as described by him, a self-acting machine—the only one then existent—which, "by the means of an Alhadida moving on a Cathetus, discovers to the company



the exact time of the day or night by any proposed watch, although the watch may be in any gentleman's pocket, or five miles distant, if required; it also points out the color of any lady or gentleman's clothes, by the wearer only touching it with a finger, and is further possessed of such occult qualities as to discover the thoughts of one person to another, even at an unlimited distance."

Another of the number of the minor entertainers of that day, was Moon, of whom Raymond tells an amusing anecdote. The conjurer arrived in Salisbury one night, at a very late hour, during Elliston's engagement at the theatre of that city, and took up his quarters at the same inn. Stratford, the manager, had accompanied Elliston to the inn on leaving the theatre, and, after a bottle of wine had been drunk, proposed to call up the landlord to take a hand with them at loo. Moon at that moment entered the room and was immediately invited to sit down with them.

"I should be most happy to do so, gentlemen," said the conjurer, whom neither of the gentlemen had ever seen before, "but unfortunately, the state of my purse—"

"Never mind;" cried actor and manager together, "we'll lend you a few guineas."

Moon's hesitation disappeared immediately, and he sat down, expressing the sense which he felt of the kindness and fellowship of gentlemen to whom he was a stranger. Five guineas were advanced to him to begin with, and play was commenced with exuberant spirits. Elliston and Stratford soon found themselves losers; Moon paid them the five guineas he had borrowed, and still the run of luck was against them. When they arose from the table neither of them had a guinea left.

"You will give us our revenge?" said Elliston.

"With pleasure," returned the conjurer.

"I shall be in Salisbury again, this day week," observed Elliston.

"I am sorry," said Moon, "to be obliged to disappoint you, but I am engaged that night at Devizes, to cut a cock's head off."

"Cut a cock's head off," repeated the actor, regarding the conjurer from head to foot; "have we been playing, then, with a decapitator of the sultan of the dung hill? Who are you, sir?"

Moon handed a card to Elliston, who read aloud, with his characteristic solemnity of countenance and voice, "Mr. Moon, celebrated conjurer, whose dexterity in command of the cards is unanimously acknowledged, will undertake to convey the contents of any gentleman's purse into his (Mr. Moon's) pockets with surprising facility. He will also cut a cock's head off without injuring that noble bird."

As Elliston raised his eyes to the countenance of the conjurer, upon which a slight smile played, the latter bowed, and withdrew from the room, leaving the actor and Stratford regarding each other with looks that cannot be described and only a Cruikshank could portray.

An equally clever conjurer of this period, was Torrini, whose real name was DeGrisy, under which he originally appeared. He was the only son of a French loyalist noble, the Count de Grisy.

Young DeGrisy, being thrown on his own resources, studied medicine, and endeavored to establish himself in that profession in Florence. Failing there he moved to Naples, where he became intimately acquainted with the famous Pinetti, and learned to perform all his tricks and deceptions. He gave several amateur performances, and won great applause from the friends who witnessed them; he was finally persuaded to give a public entertainment for the benefit of charity which was to be attended by the royal family and many of the Neapolitan nobility.

This performance, though it was a lamentable failure, was, he always asserted, the cause of his adopting conjuring as a profession.

For sixteen years he conjured with success in various parts of Europe, but at the end of that time his fame began to wane, and he discerned the necessity of introducing some startling novelty. Unfortunately, he determined to present the gun trick in a new form, himself representing William Tell, and shooting from the head of his son an apple, from which he afterwards took a bullet, supposed by the spectators to be the ball fired from the rifle. He was performing this trick at Strasburg, when, by some fearful mistake, the leaden bullet was fired from the gun, and the unfortunate youth fell dead upon the stage.

This horrible event produced temporary insanity in the



unhappy conjurer, who recovered his reason only to undergo his trial for homicide, which resulted in his conviction and six months imprisonment. His wife died during his incarceration, and the poor conjurer, on his release from prison, would have been friendless and destitute but for the exertions of Torrini. Taking that name to conceal his identity with the convicted homicide, he set out for Bale with as much of his apparatus as had not been sold or pawned during his imprisonment; and after a short tour in Switzerland, returned to France and died at Lyons from a fever.

In 1814 some clever Indian jugglers performed in London, at a room in Pall Mall, and repeated their performances during the three following years in the principle towns of the United Kingdom. One of their feats was the gun trick, in which one of the performers pretended to catch between his teeth a leaden bullet fired from a pistol. By a terrible fatality, the poor fellow lost his life while exhibiting this trick at a place of amusement in Dublin. The pistol was, according to custom, handed to a young gentleman, one of the company, for the purpose of firing; and it seems that the one actually loaded with powder and ball was, by inadvertance, substituted for the weapon prepared for the trick. The bullet crashed through the head of the unfortunate conjurer, who, to the surprise and horror of all present, fell dead upon the stage.

A similar and yet more sad catastrophe darkened the latter years of the conjurer DeLinsky, who enjoyed a considerable repute on the continent at the beginning of the present century. On the 10th of November, 1820, he gave a performance at Arnstadt, in the presence of the family of Prince Schwartzburg-Sondershauser, and wished to bring it off with as much eclat as possible. Six soldiers were introduced, who were to fire with ball cartridges at the young wife of the conjurer, having previously rehearsed their part, and been instructed to bite off the bullet when biting the cartridge, and retain it in the mouth.

This was trusting too much to untrained subordinates, and the result justified the apprehensions of Madame DeLinsky, who is said to have been unwilling to perform the part assigned to her in the trick, and to have assented reluctantly by the persuasion of her husband.



The soldiers drawn up in line in the presence of the spectators, presented their muskets at Madame DeLinsky and fired.

For a moment she remained standing, but almost immediately sank down, exclaiming, "Dear husband, I am shot."

One of the soldiers had not bitten off the bullet, and it had passed through the abdomen of the unfortunate woman, who never spoke after she fell, and died on the second day after the accident. Many of the spectators fainted when they saw her fall, and the catastrophe gave a shock to DeLinsky which, for a time, impaired his reason. He had recently lost a child, and his unfortunate wife was expecting soon to become a mother again when this terrible event deprived her of life.

A French conjurer of this period, was Comte, who was as famous for his ventriloquial powers as for his skill in legerdemain. Many anecdotes are current among continental conjurers of the consternation which Comte created on various occasions by the exercise of his powers as a ventriloquist off the boards. He once overtook a man near Nerves, who was beating an overlaid ass, and throwing his voice in the direction of the poor brute's head, reproached the fellow for his cruelty, causing him to stare at the ass for a moment in mingled surprise and awe, and then take to his heels. On another occasion, being in the market-place of Macon, he inquired the price of a pig which a peasant woman had for sale, and pronounced it extortionate, a charge which the owner, with much volubility, denied.

"I will ask the pig," said Comte, gravely.

"Piggy, is the good woman asking a fair price for you?"

"Too much by half," the pig seemed to reply. "I am measled and she knows it."

The woman gasped and stared, but she was equal to the occasion.

"Oh; the villian," she exclaimed. "He has bewitched my pig; Police, seize the sorcerer."

The bystanders rushed to the spot, but Comte slipped away as quickly as he could, and left the affair to the intelligence of the police.

On one occasion the possession of this strange power was the means of saving Comte's life. He was denounced by some ignorant Swiss peasants in the neighborhood of Friburg as a sorcerer, set upon and beaten with sticks, and was about to be thrown into a lime kiln when he raised such a horrible yell, which appeared to proceed from the kiln, that the fellows dropped him, and fled precipitately from the spot.

On the occasion of his performing before Louis XVIII., he asked the King to draw a card from the pack, at the same time "forcing" the king of hearts, which Louis drew. The card being replaced, and the pack shuffled, Comte presented the King with a card as the one drawn.

"I fancy you have done more than you intended," said Louis with a smile. "I drew the king of hearts, and you have given me a portrait of myself."

"I am right, sire," returned Comte. "Your Majesty is king of hearts of all your faithful subjects."

He then placed the card in the midst of some flowers in a vase, and in a few moments the bust of Louis rose from the bouquet.

John Henry Anderson, who now claims our attention, and who attained a world-wide renown, as the Wizard of the North, was born in Aberdeenshire, and was the son of an operative mason. Losing both his parents while a child, he became his own pilot on the voyage of life at the early age of ten years, in the capacity of call-boy to the theatrical company then performing on the northern circuit, under the management of Mr. Ryder. Natural aptitude for the performance of juggling tricks, and for the construction of curious pieces of mechanism, led him, at the age of seventeen, to adopt the trade of conjurer, his only knowledge of which was derived from an evening's observation of the performance of Ingleby Lunar.

His earliest performances were given in the small towns of the north of Scotland, and his first "hit" was made while performing in the Farmer's Hall, at Brechin, in the spring of 1837. Lord Panmure, who was entertaining a party of friends at Brechin Castle at the time, invited the young conjurer not only to exhibit his skill to the guests, but to dine with them, an invitation which was a source of much trou-

ble of mind to Anderson, though the result was very much to his advantage. Unacquainted as he was with the code of etiquette adopted by the upper ten thousand, he could scarcely fail to commit many offences against it, and many a laugh has been excited by his recital of the solecism of which he was guilty during and after dinner. The kindness of his host and hostess, and the polite good humor of their other guests, spared him any serious unpleasantness, however, and his exertions in entertaining the company with all the best tricks of his then limited repertoire were rewarded with a fee of ten pounds and the following flattering testimonial:

"Sir: Our party here last night witnessed your performance with the greatest satisfaction; and I have no hesitation in saying that you far excel any other necromancer that I ever saw, either at home or abroad.

PANMURE."

Anderson was now richer than he had ever been before, and this unexpected accession of capital gave him, in its prudent use, a new impetus on the path of fame. He had already assumed the imposing title of the Wizard of the North, which he afterwards claimed to have received from Sir Walter Scott, and by which he was afterwards known. The story is, as told by Anderson himself, that the great novelist said to him, after a performance at Abbotsford, "They call me the Wizard of the North, Mr. Anderson, but the title should be borne by you." But, as Scott suffered his first attack of paralysis at the beginning of 1830, and was a physical and mental wreck from that time until his death in 1832, it is not easy to reconcile this story with Anderson's statement, that his performances were confined to the north of Scotland until a period subsequent to his exhibition at Brechin Castle in 1837.

Nearly two years later came Louis Dobler, a young German of prepossessing appearance and gentlemanly manners, who had gained a good repute as a conjurer on the continent, and performed before the Courts of Berlin, Vienna, and St. Petersburg. He engaged the St. James's Theatre for his performances in London, and though unable to speak English, achieved a considerable success. "Herr Dobler," said the critic of the leading journal, "is not one of the common genus of jugglers or conjurers, who by a



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having taken note of one, handed them back to the conjurer, by whom they were flung into the air, and the selected card pierced with a small sword as they fell confusedly toward the stage.

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The pilgrim's staff alone I bore ;  
Stranger alike in speech and fame,  
I sought proud Albion's friendly shore.

Some happy months have passed—I find  
Farewell as cordial waits me now  
As first I found your welcome kind ;  
Let warmest thanks my debts avow.

You judged my humble toil to please  
With such a gently voice and smile,  
The stranger scarce were more at ease  
If born upon your honored Isle.

With sorrow then my eye must view  
The parting which this night must bring ;  
And even a tear may gem, like dew,  
The latest "floral gifts" I fling.

My hand this charmed verse has traced—  
'Tis what my heart must long contain—  
Prayer—in your memories to be placed,  
And hope—that we may meet again.

In the summer of 1845, three years after the departure of Dobler, a French conjurer appeared at the St. James's, and afterwards at the Strand, under the name of Philippe. His true name was Philip Talon, under which he had been, prior to his adoption of the conjuring profession, engaged in the confectionery trade. He was born at Alais, near Nismes, and going to Paris, as many provincials do, in the hope of making a fortune, or at the worst, realizing a competency, proved the truth of the adage that "all that glitters is not gold," and betook himself to London. There he was equally unsuccessful, and removed by a singular choice, to Aberdeen.



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Wiljalba Frikell, who also made his first appearance in London in 1851, is the next claimant of our attention. He was born in 1818, at Scpio, a village in Finland, on the

unhappy conjurer, who recovered his reason only to undergo his trial for homicide, which resulted in his conviction and six months imprisonment. His wife died during his incarceration, and the poor conjurer, on his release from prison, would have been friendless and destitute but for the exertions of Torrini. Taking that name to conceal his identity with the convicted homicide, he set out for Bale with as much of his apparatus as had not been sold or pawned during his imprisonment; and after a short tour in Switzerland, returned to France and died at Lyons from a fever.

In 1814 some clever Indian jugglers performed in London, at a room in Pall Mall, and repeated their performances during the three following years in the principle towns of the United Kingdom. One of their feats was the gun trick, in which one of the performers pretended to catch between his teeth a leaden bullet fired from a pistol. By a terrible fatality, the poor fellow lost his life while exhibiting this trick at a place of amusement in Dublin. The pistol was, according to custom, handed to a young gentleman, one of the company, for the purpose of firing; and it seems that the one actually loaded with powder and ball was, by inadvertance, substituted for the weapon prepared for the trick. The bullet crashed through the head of the unfortunate conjurer, who, to the surprise and horror of all present, fell dead upon the stage.

A similar and yet more sad catastrophe darkened the latter years of the conjurer DeLinsky, who enjoyed a considerable repute on the continent at the beginning of the present century. On the 10th of November, 1820, he gave a performance at Arnstadt, in the presence of the family of Prince Schwartzburg-Sondershauser, and wished to bring it off with as much eclat as possible. Six soldiers were introduced, who were to fire with ball cartridges at the young wife of the conjurer, having previously rehearsed their part, and been instructed to bite off the bullet when biting the cartridge, and retain it in the mouth.

This was trusting too much to untrained subordinates, and the result justified the apprehensions of Madame DeLinsky, who is said to have been unwilling to perform the part assigned to her in the trick, and to have assented reluctantly by the persuasion of her husband.



The soldiers drawn up in line in the presence of the spectators, presented their muskets at Madame DeLinsky and fired.

For a moment she remained standing, but almost immediately sank down, exclaiming, "Dear husband, I am shot."

One of the soldiers had not bitten off the bullet, and it had passed through the abdomen of the unfortunate woman, who never spoke after she fell, and died on the second day after the accident. Many of the spectators fainted when they saw her fall, and the catastrophe gave a shock to DeLinsky which, for a time, impaired his reason. He had recently lost a child, and his unfortunate wife was expecting soon to become a mother again when this terrible event deprived her of life.

A French conjurer of this period, was Comte, who was as famous for his ventriloquial powers as for his skill in legerdemain. Many anecdotes are current among continental conjurers of the consternation which Comte created on various occasions by the exercise of his powers as a ventriloquist off the boards. He once overtook a man near Nerves, who was beating an overlaid ass, and throwing his voice in the direction of the poor brute's head, reproached the fellow for his cruelty, causing him to stare at the ass for a moment in mingled surprise and awe, and then take to his heels. On another occasion, being in the market-place of Macon, he inquired the price of a pig which a peasant woman had for sale, and pronounced it extortionate, a charge which the owner, with much volubility, denied.

"I will ask the pig," said Comte, gravely.

"Piggy, is the good woman asking a fair price for you?"

"Too much by half," the pig seemed to reply. "I am measled and she knows it."

The woman gasped and stared, but she was equal to the occasion.

"Oh; the villian," she exclaimed. "He has bewitched my pig; Police, seize the sorcerer."

The bystanders rushed to the spot, but Comte slipped away as quickly as he could, and left the affair to the intelligence of the police.



On one occasion the possession of this strange power was the means of saving Comte's life. He was denounced by some ignorant Swiss peasants in the neighborhood of Friburg as a sorcerer, set upon and beaten with sticks, and was about to be thrown into a lime kiln when he raised such a horrible yell, which appeared to proceed from the kiln, that the fellows dropped him, and fled precipitately from the spot.

On the occasion of his performing before Louis XVIII., he asked the King to draw a card from the pack, at the same time "forcing" the king of hearts, which Louis drew. The card being replaced, and the pack shuffled, Comte presented the King with a card as the one drawn.

"I fancy you have done more than you intended," said Louis with a smile. "I drew the king of hearts, and you have given me a portrait of myself."

"I am right, -sire," returned Comte. "Your Majesty is king of hearts of all your faithful subjects."

He then placed the card in the midst of some flowers in a vase, and in a few moments the bust of Louis rose from the bouquet.

John Henry Anderson, who now claims our attention, and who attained a world-wide renown, as the Wizard of the North, was born in Aberdeenshire, and was the son of an operative mason. Losing both his parents while a child, he became his own pilot on the voyage of life at the early age of ten years, in the capacity of call-boy to the theatrical company then performing on the northern circuit, under the management of Mr. Ryder. Natural aptitude for the performance of juggling tricks, and for the construction of curious pieces of mechanism, led him, at the age of seventeen, to adopt the trade of conjurer, his only knowledge of which was derived from an evening's observation of the performance of Ingleby Lunar.

His earliest performances were given in the small towns of the north of Scotland, and his first "hit" was made while performing in the Farmer's Hall, at Brechin, in the spring of 1837. Lord Panmure, who was entertaining a party of friends at Brechin Castle at the time, invited the young conjurer not only to exhibit his skill to the guests, but to dine with them, an invitation which was a source of much trou-

ble of mind to Anderson, though the result was very much to his advantage. Unacquainted as he was with the code of etiquette adopted by the upper ten thousand, he could scarcely fail to commit many offences against it, and many a laugh has been excited by his recital of the solecism of which he was guilty during and after dinner. The kindness of his host and hostess, and the polite good humor of their other guests, spared him any serious unpleasantness, however, and his exertions in entertaining the company with all the best tricks of his then limited repertoire were rewarded with a fee of ten pounds and the following flattering testimonial:

"Sir: Our party here last night witnessed your performance with the greatest satisfaction; and I have no hesitation in saying that you far excel any other necromancer that I ever saw, either at home or abroad.

— PANMURE."

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borders of Lapland. His parents being in good circumstances, he was well educated, completing his studies at the high school of Munich, which he did not leave until 1844 when in his twenty-second year. He practised legerdemain while studying, as his parents hoped, for one of the learned professions, and read all the works on the subject that he could obtain, but on the completion of his collegiate career, the love of travel combined with his conjuring propensities, induced him to set out on a tour through eastern and southern Europe as a professor of the Black Art.

He traveled through Germany, Hungary, Wallachia and Turkey, and thence proceeded to Egypt, where he had the honor of performing before Mehemet Ali, who awarded him a gold medal for his proficiency in the magical art. Returning to Europe he visited Greece, Italy and Spain, and afterwards proceeded to India. In all of the countries he visited, he took care to see the performances of all the conjurers whom he had found engaged in the exercise of their profession, and devoted much time to the study and practice of the means of dispensing with apparatus.

"The use of complicated and cumbrous apparatus," he observed in the preface of his "**LESSONS IN MAGIC**," "to which modern conjurers have become addicted, not only greatly diminishes the amount of astonishment they are enabled to produce—a defect which is not compensated by the external splendor and imposing effect of such paraphernalia—but the useful lesson, how fallible our senses are, by means the most ordinary and at everybody's command, is entirely lost. It has been my object in my performances to restore the art to its original prominence, and to extend that to a degree which it has, I believe, never yet hitherto reached. I banish all such mechanical and scientific preparatives from my own practice, confining myself for the most part to the objects and materials of every-day life. The success which I have met with emboldens me to believe that I have followed the right path."

On his return to Europe from the East, he traveled through Russia, Sweden and Denmark, and performed before the royal families of those countries. The Czar presented him with a valuable diamond ring, and the King of Denmark decorated him with the order of the Dannebrog.

In 1851 he came to London as already stated, and performed at the Hanover Square Rooms, and afterwards at the St. James's Theatre. The absence of apparatus was a novelty, though it is probable the greater part of his auditors would have been impressed in a greater degree, by such a lavish display of glittering apparatus as had been made by Anderson and Jacobs. His broken German and a comical peculiarity of manner caused him to be described in *PUNCH* as "a comic Charles Matthews;" and as he did not follow the examples of Dobler and Phillipe in the matter of costume, the critic of the same facetious publication compared him to "a monster raven in full dress for an evening party."

The next professor of note was Bosco, a native of Lombardy, where he was born in 1823. Like Frikell, he received a liberal education, and studied medicine, in which he obtained a diploma; but his professional prospects being injured by his participation in the revolutionary movement against the Austrian domination in 1848, he was led by the success of his performances as an amateur conjurer to make legerdemain his profession. Travelling through Piedmont and Switzerland, and afterwards visiting the principal towns of Germany, he at length reached Berlin, where he had the honor of performing before the King of Prussia and the Royal family.

From Berlin he ventured to proceed to Vienna, where also, his antecedents being forgotten or unknown, he performed before the Imperial Court. Another tour of Germany brought him in 1854 to the Rhine again; he travelled westward until Paris was reached, and he was invited to exhibit his skill before the Emperor, who presented him with the cross of the Legion of Honor.

Bosco had as remarkable an aptitude for languages as for legerdemain, and was a most accomplished linguist, having acquired French, Spanish, German, Polish, Russian, Hungarian, Servian, Wallachian and Turkish, in addition to Italian and Latin. Most conjurers are content to address a foreign audience in their own language and we once heard an Indian professor of the art discourse fluently in Hindustanee while performing a trick before an English audience. Dobler could speak only German, and the broken English



of Frikell was little more intelligible. Robert Houdin could speak only French, and when an auditor in the pit, while he was performing at Manchester, desired him to speak English, his attempts to render himself intelligible in that language proved almost as amusing as his tricks.

Bosco was the last of the great conjurers by whom the public had been amused for twenty years. The superior style of the entertainments which they presented, and the succession of startling feats which compelled the wonder and admiration of those who witnessed them, made them a popular means of amusement during that period; but sight-seers began at length to regard the bills of a new conjurer with comparative indifference and to ask, with Solomon, "is there anything whereof it may be said, see, this is new?"

Mr. Alfred Stodare, the new aspirant for public favor, was a well educated Frenchman, and produced a programme well spiced with sensational, and therefore highly attractive feats. Among them was the Indian basket trick, performed with a young lady, who entered a large basket, into which the conjurer thrusts a sword, and from which, on its being opened, she was found to have vanished, to reappear among the spectators. He also performed the trick of the instantaneous growth of flowers.

Stodare's greatest marvel, however, was the mysterious Sphinx. Upon what appeared to be an ordinary three-legged table standing in the centre of the stage, a head stood, reminding the spectator of the famous brazen head ascribed to Roger Bacon. The spectator seeing only a head, and feeling satisfied that there was an open space between the table and the stage, was amazed when the eyes and lips moved, and the tongue spoke.

Professor Louis Haselmayer, "Prince of Prestidigitators, Magician, Necromancer, Musician, and Educator of Birds," was born in Vienna, Austria, on the 18th September, 1839. For a period of ten years, nothing of moment occurred in his career that is worth mentioning, save and except that from his earliest childhood his character developed a passion for mechanical pursuits, which foreshadowed his future career. From ten to fifteen years of age, his whole time was occupied in completing his education at the College at Vienna, from which place he graduated at the early age of



eighteen. All his leisure time during the latter years of his collegiate curriculum, was devoted to the study and working of mechanical illusions and magical apparatus, and from the years 1857 to 1861, his services were constantly in demand among the aristocratic families of the Austrian capital, in giving his "*Soirees de Magique.*" During this period his performances were witnessed several times in person by Francis Joseph, Emperor of Austria, and at the close of one of his entertainments, he was presented with a medal of art of knowledge by his Imperial Majesty in person, for his—even at that time—numerous and clever inventions, amongst which was an entirely novel musical apparatus, composed exclusively of wood and india rubber, and called by him the "*Stylocarfe.*" During the latter months of 1864, while giving a private performance, Professor Haselmayer chanced to have among his audience a well-known prestidigitator, who was so impressed with the marvellous illusions he then saw, that he immediately made propositions to join in a professional tour through the United States. This Professor Haselmayer at last consented to, and they opened at the Academy of Music, New York, in September, 1865. After exhibiting in New York, Professor Haselmayer made a tour of the country, and then went to Australia and the East Indies, and when last heard of was in South Africa. The following acrostic on his name is from the pen of one of his admirers.

## ACROSTIC.

Hey ; presto ; pass ; the modern Prosp'ro cries :  
 At his command his faithful Ariel flies ;  
 Swift through the air he wings his noiseless way ;  
 Excels himself his master to obey.  
 Lo ; now the sprite assumes some novel shape ;  
 Mark how the crowding mortals gaze agape ;  
 Amazed, astounded, struck with wonder dumb,  
 Yet fearing naught, whatever change may come ;  
 Enchanter, may thy spells that charm us so,  
 Reap rich reward wherever thou shalt go.

We now see Dr. Lynn, whose long successful season in London was quite remarkable. Although his apparatus is less elaborate than that of Anderson and Robert Houdin,

he does not agree with Frikell in disregarding it altogether and still less in the Finnish conjurers' disregard of the art of language. "He is," to quote the words of one of his London critics, "a most accomplished master of the whole art of humbug, and he does his humbugging with such ease and neatness, such self possession and invulnerable effrontery, that one must envy the man if he experiences one-half the pleasure in cheating his audience that his audience does in being cheated. From the moment he comes to the front with his wand, this plump magician keeps the attention of all in the room enchained; his restless eyes sparkle from side to side, his nimble tongue patters with the rapidity of a Wheatstone transmitter, and his magic fingers are diving into the secrets of unconscious pockets. There have been other wizards with powers as great, possibly greater, in their peculiar lines, but the specialty of Lynn, in which he excels all of them, is his marvelous talkee-talkee. He cracks a joke, tells an anecdote, or bandies a repartee, always effective, and all this time he is working his wonders, for his running fire of remark is less to tickle the listeners than to divert their notice from the trick he is performing. He deludes the most watchful spectator, as he lucidly explains, 'that is how it is done.'"

The wonderful career of Maskelyne and Cooke of Egyptian Hall, London, is so well known to our readers through other writers, that we only take up space to give here their latest programme, the main features of which are now being produced in this country by Prof. Harry Kellar.

EGYPTIAN HALL,

—LONDON.—

--:--ENGLAND'S HOME OF MYSTERY--:--

Messrs.

MASKELYNE

and

COOKE'S

—ENTERTAINMENT.—

(Sole Proprietor, Mr. J. N. Maskelyne.

Twenty-second Consecutive Year in London.

PROGRAMME.

Price One Penny.

PROGRAMME.

Fifteen Minutes of Elegant Jugglery by Mr. Maskelyne.

--- --- --- --- ---

Selection; Metzler's Organo Piano.)

Mr. F. Cramer.

Members of the audience desirous of inspecting the mechanism of this beautiful instrument, may do so by applying to Mr. Cramer at the conclusion of the performance.

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THE ARTIST'S DREAM.

A Romance Mystique.

Invented by Mr. Devant, written by Mr. Spurr, the mechanism devised and constructed by Mr. Maskelyne.

Maurice, (an Artist) - - - Mr. J. B. Hansard

Ellaline (his Spirit Wife) - - Miss Marion Melville

Spirit of Mercy - - - Miss Olive Elton

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An Object Lesson in Sleight of Hand.

by

MR. DAVID DEVANT.

One of the most accomplished exponents of this fascinating art of the present day.

Mr. Devant possesses the commendable quality so rarely to be found in modern Conjurors, viz., absolute originality; every experiment he performs has been invented by himself.

A Series of Wonderful & Laughable Electric Hand Shadows.

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A New and Original Magical Sketch, entitled

MODERN WITCHERY.

Invented by Mr. J. N. Maskelyne, written by Mr. Nevil Maskelyne. Founded upon facts connected with the political movement called Theosophy.



Professor Zooroster (an adept)	-	Mr. Nevil Maskelyne
Countess Blarni (President of the Beervatskin Lodge of Theosophists)	- - -	Mr. J. B. Hansard
Martha Toogood (a Woman with a mission)	- - - - -	Miss Olive Elton
William Toogood (a Henpecked Husband)	- - - - -	Mr. W. F. Brooke
Christofolo (alias Koot Hoomi, a Mahatma)	- - - - -	Mr. E. Elton

---

NOTE.—The views expressed by the characters in this Sketch are by no means exaggerations of their Theosophical originals; the doctrine is sufficiently absurd for an amusing sketch. The pretended miracles upon which Theosophy was founded, however, are too childish to be reproduced upon the stage of the Egyptian Hall, consequently Mr. Maskelyne has had to rely entirely upon his own invention to supply the illusory portions of the sketch. "The Miracle of I'h'asa" and "The Astral appearance of Koot Hoomi" will rank among the most inscrutable mysteries ever produced.

Professor Antonio Blitz relates the following in his memoirs which are now out of print.

"My first appearance before an English public took place at Dover, in December, 1825. The room was very well filled by quite a respectable audience, who, whatever might have been their expectations as to what they were to see for their two shillings during the performance, at its close became so wonderstruck, that many had very serious thoughts as to whose company they had been in; and there were not a small portion of this, my first English audience, who felt quite serious misgivings as to my being of mortal make.

Of course their astonishment soon found utterance, and not many days passed before the "young stranger" enjoyed a very wide reputation; and tales were told of my doings, and affirmed to by the church wardens and beadles, which left but little need, on my part, of other assistance to notify the public, and my new friends in particular, of what they would see in honoring my performance by their attendance.

As I passed along the streets, I would be followed by crowds, all very anxious to get a look at me, and enjoy some of my peculiar favors, for I was, among the lower classes,

believed to be capable of doing anything, and to enjoy my favors was not an item to be treated lightly.

I soon found myself in business, for besides my stated performances, there were many who sought me out to gain favors for their own personal benefit, and I was requested to do all sorts of things. One poor fellow offered me a few shillings to restore his sick child to health; another wished for a coat; another, a young lady, wished to know as to the truthfulness of an absent lover; while still others, on whom Sir Cupid as yet seemed to have no special favors to bestow, anxious to solve all doubts, sought the all-talked-of magician to know whether love had anything in store for them.

Every event or circumstance which had occurred, was brought for solution, and there were not a few who possessed credulity enough to believe that I had the power to grant each and every favor, and to set all mysterious doings and doubtful matters right. From the smaller provincial towns, we made our way into the cities, and, after being in England some four or five months, I arrived at, and made my first bow in the city of Exeter, (where my reputation had preceded me), in the early part of 1826. When the good bishop heard that I had really come under his very nose, he was not at all pleased with the idea, and bethought himself how I was to be avoided. He knew of no better way than to preach and prejudice the people against me. So, on my arrival, there was a general notice given for all good Christian men and women to avoid seeing, or in any way having anything to do with a mischievous lad, who, by his performances, was leading the heads and hearts of all the people astray.

Such an announcement, whatever might have been the idea of the reverend archbishop, did but little to allay the excitement, and the curiosity of all became from such a proceeding doubly aroused. I, on the other hand, felt, as the bishop seemed to regard me as a person of so much importance, that it was my duty if possible, to maintain my position. Accordingly, I in return gave information that I would cause a watch to be transported from my exhibition room to the "Lady's Pulpit" in the cathedral on such an evening.

The evening came, and, notwithstanding the notice of

the bishop, as many came to witness this astonishing feat as the place could hold.

At my request persons were appointed on the part of the audience to watch me narrowly, while others were to visit the cathedral at the appointed signal and procure the watch. Of course all my operations were most closely examined.

The feat was to be performed by a pistol being loaded by any one of the persons appointed; the watch to be hung in a position where it could be seen by all; and when I fired at it, it should disappear, and then the others were to start immediately for the cathedral, where the watch should be found, as I promised, under a cushion lying upon the "Lady's Pulpit."

In fulfillment of this assertion, after the pistol was discharged, the committee started for the cathedral, and found the watch just as I had said it should be, in the very place named, under the cushion lying upon the pulpit of "Our Lady." It would be impossible to describe the excitement which this feat occasioned. All Exeter was in an uproar, and the bishop, together with all connected with him, became as much at a loss as to who this very singular being was, as the rest; but they were determined that his performances should not go on. They contended that it would not do for Christians to see such things, and every interest of the church demanded that they should be put an end to at once, by an appeal to the ecclesiastical court. Before this body I was summoned to appear and give an answer as to who I was and by what agency or instrumentalities I was enabled to do such strange and mysterious performances." (Space will not allow us to give in detail the clever manner in which Prof. Blitz acquitted himself at this trial, suffice to say, he came out of it with "flying colors.")

On my arrival in New York, I found that hall accommodations were inconvenient, for the only one of any magnitude I could obtain was Masonic Hall, on Broadway, opposite the hospital. At this place I made my *debut* before an American audience. The public places of amusement then open to the citizens, were the Park and Bowery Theatres, and Niblo's Garden.

Notwithstanding the novelty of my entertainments had



been anticipated in a measure by Monsieur Adrien, a very talented and ingenious Frenchman, I experienced the most unbounded success and flattering countenance from the inhabitants at large; but, while I was patronized for my ability to please and astonish, there was, with a very slight exception, a total absence of an approach to the superstitious character which had constantly marked my progress through the "Old Country."

For weeks and months I continued the recipient of crowded houses. The practical magician was but little understood. The great improvements in mechanical inventions, the elaborate perfection and effect with which feats were presented to the audiences, produced much sensation, and established the superiority of the modern performers, so that in a brief time professors of magic arose in abundance. Adriens and Blitzes were represented in all parts of the country. This circumstance is to be explained from the supposition that the business was profitable and capable of being successfully pursued. Frequently my identity has been disputed when I have visited the different towns and cities professionally. In later years this has proved an incalculable annoyance, there being not less than thirteen people travelling the country using my name and profession, circulating a verbatim copy of my handbill and advertisement—not only assuming to be the original Blitz, but in many instances claiming to be a son or nephew. I have been in constant receipt of bills of their contracting, for not content with taking my name, they have not even not enough to pay their debts. The thirteen now travelling in the United States exhibit under the following and other names:—

Signor Blitz.

Signor Blitz, Jr.

Signor Blitz, The Original.

Signor Blitz's Son.

Signor Blitz's Nephew.

Signor Blitz, The Great.

Signor Blitz, The Wonderful.

Signor Blitz, The Unrivalled.

Signor Blitz, The Mysterious.

Signor Blitz, By Purchase.

Signor Blitz, The Great Original.

The greatest annoyance attending the movements of these impostors was, and is yet; the constant flood of writs, judgments and bills served upon me for payment, or to enforce payment of claims these men had contracted and neglected to settle. Such demands have proved sorely grievous, from the fact that I have ever adopted the rule of promptly discharging all my professional indebtedness.

Speaking of the gun trick, this feat was the most adroit in my performance; and, while it created a marked sensation and interest to the rough and unpolished, it was never popular with the refined and feeling; and, finally, it became attended with so much danger, that I found it necessary for self protection to abandon it."

During the '60's many conjurers were introducing in their performances the "Bullet Proof Artist," and many of them created quite a sensation. One particularly, Prof. Epstein in Germany, drew full houses with this attraction.

The fear and anxiety for the magician's life, as well as curiosity to see how the shot was fired at him, without doing any injury, attracted the public to these performances.

The magician realizing that to keep curiosity alive would be the means of pecuniary success to him, proceeded to utilize his knowledge to the best advantage, and in this he succeeded. But the secret of the trick had finally become known and this caused it to lose its attraction.

While at a watering place Prof. Epstein took sick and it was soon rumored that he had been accidentally shot during one of his performances, and that his case was almost hopeless.

A great deal of sympathy was entertained for him, especially by those who had witnessed his performances. Everybody talked about the accident and expressed their sorrow for the unfortunate professor. He was mentioned as being a very skillful performer, &c.; in a few days the papers published the fact that Prof. Epstein had been accidentally shot during one of his interesting exhibitions.

It is unnecessary to state that this was only an advertising scheme to attract public attention. At first it worked like a charm; people were unaccustomed to exaggerations of the press. When it was reported that his recovery was ex-

pected in the near future, friends, to show their sympathy, commenced making preparations for his reappearance. The Casino was not large enough to accommodate the spectators, and instead of one performance, three had to be given.

He thought it advisable not to exhibit the shooting trick on this occasion, and the hero (?) of the evening entertained and amused his appreciative audience with other experiments of his skill.

When the magician made his appearance at other places, things were quite different, the public grew suspicious, felt itself deceived and did not quite believe in the resurrection of a magician who had been shot. From that time Prof. Epstein was "dead to the world."

Here and there other magicians assumed his name, to profit from his fame, but they too had to discover that they were sadly mistaken. This seems to be a peculiarity of magicians. There have been several who travelled under the name of Prof. Hermann, and, of course, all claimed to be that most famous of magicians, "the renowned Prof. Hermann of Vienna."

People would take advantage of the opportunity to admire this great artist of whose skill and dexterity so much had been heard, and who happened to stop at their place during his travels. Very often the pretended Hermann, assisted by the press, and the real Hermann's reputation, would profit by this.

But very few among the audience discovered that the performer was an imposter, as Prof. Hermann rarely appeared in the places frequented by these "would-be-Hermann's."

Audiences in small places did not as a rule know Hermann personally, who condescended to give a performance "by special request."

Great things were anticipated, and the disappointment of the spectators can be imagined, when the performer exhibited tricks which had been seen at the ordinary fairs for years.

Such actions on the part of unscrupulous magicians are the main cause of the decadence of this very interesting but harmless art.

Every magician ought to, by practice, endeavor to be.



come perfect, and when having won fame to retain it, then he or she will always be received as a welcome guest. If you cannot carve out your own reputation, based on your originality and skill, you cannot make it by imitating or trading on the reputation of another.—

As the life and works of Robert Houdin, that "Leader of Conjurers," are no doubt well known to our readers, we have not mentioned him in this article; and as the writings of Professor Hoffmann and others, have done so much to bring out the history and feats of modern French and American conjurers we feel that further consideration of these interesting subjects must be left for some future work.\*

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\*The careers of Robert Heller, Alexander Hermann, Harry Kellar, and other conjurers familiar to Americans are found in the book, "Leaves from Conjurers' Scrap Books" or "Modern Magicians and their Works," by the same author.—

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## To the Profession:

In presenting you with our latest catalogue, would call your attention to the trite saying: "Imitation is the sincerest flattery." During the past fifteen years the conjuring effects and literature of our Mr. Chas. L. Burlingame have been copied by imitators more extensively than those of any other manufacturer in the world. Intending purchasers are therefore respectfully requested to bear in mind the fact that it is possible to copy an apparatus so that it has the appearance of genuineness, and offer it at a lower price than the original; and unless the customer is acquainted with all the details of construction and knows what the essentials are, he cannot detect that the work is made to agree with the price. Every care is bestowed on all apparatus leaving our hands, and each piece is first tried and proven to be perfect before it leaves us. Complete and explicit directions with each trick or illusion, Standard goods have a standard price. Look out for people that have something just as good for a good deal less.

While we make any trick or apparatus not mentioned in this list, we hold in reserve at all times a number of sensational effects suitable for artists in all branches of the profession. Particulars of these are sent only to regular customers, or explained to actual purchasers; and having *resident agents* or correspondents at *all* prominent foreign points, enables us to place the very latest novelties promptly in your hands.

Perfect instruction in the higher branches of modern Parlor and Stage Magic on reasonable terms. When outfits are furnished instructions are gratis.

Those effects in catalogue of which we say: "price and details will be furnished on application," are intended only for our regular customers or for those we are assured will be purchasers, hence all curiosity seekers can save their stamps and stationery, because they will receive no information about them.

Professionals who knew the late renowned Conjurer, the "Jap of Japs," Prof. Wm. D'Alvini, know the value to be attached to anything of his invention. All the models, secrets and original inventions of Prof. D'Alvini were given to our Mr. Burlingame at the time of his (D'Alvini's) death, and have never been offered for sale before; we therefore call your special attention to the following numbers in catalogue: 110, 117, 118, 129, 137, 166, 167, 169.

This entire catalogue is copyrighted and any infringements on the same will be prosecuted to the full extent by our attorneys: the Hon. A. S. Bradley, and Messrs. Arthur and Boland, of the Ashland Block Chicago.

Soliciting your favors which shall have prompt attention, we are

Fraternally yours,

**CHAS. L. BURLINGAME & CO.**

Studio and Address for Telegrams,

**Box 851, CHICAGO, ILL.**

**5800 La Salle St., Chicago.**

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### IMPORTANT.

Remit by *Chicago Exchange*, or *Express Money Order*, or *Post Office Order*, on CHICAGO, or by *Registered Mail* as above.

*Extract from the New York Clipper of April 21st, 1888.*

"C. L. Burlingame is a responsible maker of Conjuring Apparatus."

— **1.—MESMERISED CARDS.**

They cling to palm of your hand and will not fall off; excellent impromptu trick.....\$ 15

**2.—CHANGING FACE CARD.**

Price ..... 25

**3.—FINE FORCING CARDS.**

Per pack of 28..... 25

**4.—FINE FORCING CARDS.**

Per pack of 52..... 50

**5.—TORN CORNER CARD.**

Price..... 40

**6.—MOVING PIP CARD.**

Price..... 40

**7.—CARD CHANGING TO A ROSE.**

Price..... 40

**8.—CARD THAT RISES IN PACK AND TURNS AROUND.**

Price..... 50

**9.—CARD AND CIGAR.**

A selected card disappears from the pack and appears inside a borrowed cigar, which the artist had been smoking. Very effective ..... 50  
Special low prices for a quantity of cigars.

**10.—NEW DANCING CARDS.**

Of striking effect. Performer divides a pack of cards into three smaller packs, from each one of which a card is drawn and replaced and the three packs placed alongside of each other on the table; on command the drawn cards hop out of each pack and dance up and down, accompanying the music and making a striking finale. Entirely new method and easy of execution..... 25

**11.—THE CRÆSIAN CARDS.**

A new feature in cards, as they produce, multiply or vanish coins. Very useful. Per pair..... 50

**12.—FLYING COINS THROUGH CARDS.**

Any pack of cards is placed on any ordinary tumbler or goblet, and three borrowed half dollars are at once passed through the cards and are seen to fall into glass, while performer stands at a distance from same. Very effective..... 25



**13.—IMPROVED NAILED CARD SHOT.**

The trick of throwing a pack of cards against the ceiling or a door, and the card previously selected remaining nailed there, is well known. This improvement consists in borrowing a ring which is found fastened by a ribbon to the nail, through the card, although the lady from whom ring is borrowed believes she holds the ring all the time. Price

**14.—READING CARDS BLINDFOLDED.**

Performer is blindfolded, and on any pack of cards being placed in his hands, he at once proceeds to name each one in regular order, and allows cards to be shuffled at any time. A most excellent trick. Not to be had elsewhere. Price....

**15.—LA HOULETTE, *a la Buatier*.**

Buatier uses no frame or case, but merely places cards in a tumbler, and by blowing through a paper cone the chosen cards jump out of the tumbler, and finally miniature cards of the same suite as selected ones appear inside cases of watches previously borrowed, but not opened; splendid effect; no apparatus required for this deception; secret....

**16.—NEW CARD AND CIGARETTE TRICK.**

A selected card is torn in pieces, and pieces placed in an envelope, minus a corner of the card which is held by person who drew it, and who can also hold the envelope. Artist then borrows a cigarette, and finding it will not light, scrapes the paper off, and discovers in it the card, restored, except missing corner piece, which fits exactly, and on opening envelope the tobacco is found in place of the pieces of torn card. Price.....

**17.—CLAIRVOYANT CARD TRICK.**

Three persons think of a card each, and performer by clairvoyance, writes down their names on three slips of paper and puts them in a glass; they are then asked to remove their cards from the pack, which is counted and of course the three cards are missing. Pack is placed on another glass, and the three selected cards in a card box from which they vanish, and on re-counting the pack it is found that the three cards have gone into it, and on opening the papers the names written thereon are found correct. (NOTE.—These cards are not forced, for the persons are only asked to think of them.) A splendid trick; the only apparatus required is a card box, which performer can easily make. New. Secret.....

**18.—DEMON CARD TRICK.**

A very effective trick. Three cards are selected by audience, previous to which three pieces of blank paper are given for inspection, and placed on a slate in full view. Cards returned to pack, and papers opened, when names of cards are found written on the papers. This is a first-rate deception, and new. No apparatus required. Very easy..... 50

**19.—OUR SPELLING BEE.**

To spell or lay out names, numbers and suites of cards, and days of the week with names of months. Entirely new and first time offered for sale. As introduced by myself with great success in England, Holland and Germany. Any pack of cards is used (the puzzling eight-card "lay out" included). Best parlor or society trick known. Price..... 50

**20.—THE DEMON CHANGING CARD.**

Genuinely changes three times in the very midst of audience. There are cards made to change four and six times, but this is absolutely the very best, for the reason that the card is given for inspection. New ..... 75

**21.—TO CHANGE A HANDKERCHIEF INTO A PACK OF CARDS.**

Entirely new and striking, free-hand work, very useful, and easy. Complete ..... 1 00

**22.—BLINDFOLD PRODUCTION.**

A pack of cards are shuffled and placed in performer's coat pocket, he is blind-folded and yet produces from pocket at once, any card called for by audience ..... 1 00

**23.—MYSTIC CARDS AND FLYING RING.**

Three cards are selected by audience, and placed on table. A borrowed ring is held by a spectator. On command the ring disappears and is found inside either one of the selected cards, and when torn out from same it is placed in your pistol, and shot into an orange previously selected. Very effective. Including cards ..... 1 00

**24.—RESTORED CARD AND HANDKERCHIEF AND MYSTIC EGG.**

Any person drawing a card, tears off one corner of it and retains same, balance of card is then wrapped in a small silk handkerchief and held by another; attention is called to two eggs previously shown; card and handkerchief burned to ashes and strewn over eggs and inside of them as selected is found handkerchief and card minus missing piece, which is found to fit exactly ..... 1 00



**25.—NEW THOUGHT READING IN CARDS.**

A sealed envelope is first handed to a lady, and one to a gentleman. From among four packs of cards the gentleman himself selects one pack and the lady writes on a slip of paper the name of her favorite flower or bird. The envelopes are then opened and found to contain a written or printed list of just what the lady and gentleman selected. Novel and very interesting, no confederacy.....\$ 1 00

**26.—STRIPPERS WEDGERS AND BISEAUTE CARDS.**

For doing all tricks, fine quality, round corners. Per pack 1 00

**27.—ELECTRIC AND CASCADE CARDS.**

For fancy and expert shuffling, unequalled. Per pack..... 1 00

**28.—DISSOLVING AND VANISHING PACK.**

Performer, after illustrating several tricks with an ordinary pack, takes several, and without covering them in any way, or turning his back, causes the cards to dissolve before the eyes of audience until they are about half their original size; they still "grow smaller and beautifully less," until now they are almost as large as a postage stamp. Performer holds the little pack now on the tips of fingers, when, to heighten the effect to a greater summit, they vanish; and performer shows both hands empty. A very fine trick. Complete..... 1 00  
Same with extra fine mechanical arrangement..... 2 00

**29.—FLYING CARDS AND CANARY.**

A pack of cards are examined and shuffled, and without their leaving sight of audience for a moment, they disappear instantly and are changed into a live canary. No covering. Price ..... 2 00

**30 —THE CARD JOKER.**

A selected card disappears from the pack and appears in gigantic form on the back of a spectator; no confederacy. Laughable..... 2 50

**31.—RESTORED CARD ON HAT AND BOTTLE.**

A selected card is torn or cut to pieces by person drawing it, who retains one piece of card, the remaining pieces performer loads into a pistol and allows a gentleman to fire same at a hat, when the card appears on the hat instantaneously, minus the missing portion which fits exactly. The mutilated card is now placed upright in a cork in a bottle and the missing portion of card placed in pistol which is



now fired at the card and same immediately appears fully restored and is taken off and handed for examination, as is the bottle and cork. Very effective. Price, including cards \$ 2 50

### 32.—HELLER'S CARD AND DART TARGET.

Two small pieces of wood are placed together, in shape of an inverted letter T. A selected card is placed in pack and when same is thrown at the target by a spectator the artist standing at a distance nails the selected card to the target by a dart, shot from his pistol or from a blow gun. .... 3 50

### 33.—A LIVE CARD TARGET.

Three cards as selected by audience are placed in a pistol and fired by a spectator at the artist, when two of the cards appear on the lapels of his coat, and the third on his cravat. Very effective. .... 4 00

### 34.—THE ENCHANTED SHOT.

New card target, own invention. Very useful and unequalled. Any selected card is impaled on same by a bullet or a dart, from a blow gun or a pistol. This is quite a departure from the old style targets. Done anywhere and a fine novelty. ... 2 00

### 35.—NEW "CARDS ON CHAIR."

Any Chair used in performing this trick. Request three persons of audience to select one card each; they replace same and pack is shuffled. At a word from artist the three chosen cards instantly appear on the back of chair, which you have just had examined. Cards on back of chair are the ones drawn by audience; ask some one to examine chair again. No confederacy or assistant required. Price. .... 2 50

### 36.—NEW JAPANESE CARD TRICK.

Artist shows an ordinary Japanese fan and then allows three cards to be selected which are either loaded in pistol and shot at the fan, or are simply thrown at it, when all three cards are caught on the fan, and can be at once removed for closer identification. New, novel and striking. .... 3 00

### 37.—NEW HOULETTE AND CARD ILLUSION.

Show an ordinary pack of cards, from which request several ladies to draw a card each, usually three or four; pack has been given for examination. Now bring forward houlette and also give that for examination. When houlette is returned to you place pack in it and request first lady to place her card in anywhere she likes, not letting you see card nor touch it. Now place handle of houlette to your mouth, Command card to rise, and the audience see the card gradually rising. Same request is made of the others who drew cards and in same manner, they are caused to rise.

Cards can be made to rise slowly or quickly or jump out of houlette. You can also hold houlette in hand and at arm's length and command cards to rise. New and very effective. Price .....

3 00

### 38.—CARD IN LIGHT.

The effect of this trick must be seen for the beautiful mechanism to be appreciated. One of audience selects a card from pack; the card is torn up and pieces placed in a pistol. A lighted candle in a candlestick is now placed on table, or held in hand of artist. One of company takes pistol and fires at candle, when instantly the chosen card appears in place of flame of candle, and can at once be taken off and shown as the real card. All sides of candlestick shown and may be used anywhere. Price .....

3 50

### 39.—THE CARD SWORD.

This very interesting feat commends itself to every magician—a trick that has always received the enthusiastic applause of those who have had the pleasure of seeing it well executed. Three cards are selected by audience and replaced in pack. Performer, who appears with an elegant sword, invites some person to throw the pack into the air. Instantly he does so performer makes a lunge with his sword among the flying cards, and succeeds in thrusting his keen edge through the three chosen cards, which are given to audience for identification. This is an entirely new make of sword—all sides shown; can be carried without fear of detection into midst of audience—and is of elaborate finish with our original improvement. Price .....

5 00

### 40.—MECHANICAL RISING CARDS A LA HARTZ.

Cards are placed in a tumbler and it is held by one of the audience in midst of audience, and cards rise, as called for. Noiseless and elegant. ....

10 00

### 41.—SAMUEL'S CHARMED KITE AND CARDS.

Performer brings on a tailless kite, which is hung to a wire. A pack of cards is introduced and shuffled by one of audience and thrown or shot at the kite, when all the cards are suddenly seen to attach themselves to the kite, forming the tail. Kite then rises and floats over the stage, while a face appears on the front of same. Medium size .....

5 00

Large size .....

10 00

### 42.—THE MYSTIC MIRROR, CARD AND WATCH. ORIGINAL.

A small mirror is attached to a column. A previously selected card appears on the mirror, minus a torn corner, which is found and thrown at it, and card is restored. A borrowed watch appears in place of card and the card re-appears on top of mirror. No covering. Price .....

25 00





**43.—NEW CARD DESK.**

A striking card trick, invention of the late Baron Hartwig Seeman. Apparatus is in shape of a small writing desk. A pack of cards is placed on same, when the chosen cards leave the pack, move to the front of the desk and stand up and on command return to the pack. Excellent effect, for good performers only. Price ..... 10 00

**44.—THE DISSOLVING HANDKERCHIEF.**

To vanish instantly any borrowed handkerchief, with sleeves rolled up. Complete. Price..... 25

**45.—A MAGICAL SHOT IN REALITY.**

To instantaneously catch a handkerchief and an egg in your mouth, when shot from a pistol; something entirely new and very amusing ..... 25

**46.—REAL EGG FOR VANISHING HANDKERCHIEF OR GLOVE.**

Very useful. Price..... 50

**47.—MODERN RESTORATION OF A CREMATED HANDKERCHIEF.**

Exhibit and pass for examination a common plate. Now borrow a lady's handkerchief and place on plate, next sprinkle a little cologne on handkerchief, now light contents of plate with a match, and handkerchief is enveloped in flames much to the displeasure of the owner. Performer noticing this remarks that he will endeavor to remedy it as far as possible, and does so by placing on it another plate. He offers to replace her handkerchief with a new one, and finally raises plate to ascertain extent of damage. All that is visible of handkerchief is some black cinders. On performer blowing these away he produces the lady's handkerchief in perfect condition and returns it. Excellent. Price only..... 1 50

**48.—THE HANDKERCHIEF PRODUCTION OR HANDKERCHIEFS FROM EMPTY HANDS.**

Performer with sleeves rolled up shows both hands empty, rubs palms together and instantly produces a silk handkerchief, repeats the rubbing and another handkerchief appears; this is repeated a third time. In this excellent trick hands do not for a moment go near the body, but are at arm's length. Front and back of hands are both shown empty to audience. Handkerchiefs can also be vanished instead of produced if that is preferable. Performed nicely with very little practice. Price..... 1 50



#### 49.—THE ONE HAND COLOR CHANGING TRICK, OR NEW METHOD OF DYEING.

Only one hand is required in doing this trick. Exhibit hand empty and arm quite bare; have in right hand a green silk handkerchief, which audience sees gradually grow smaller; while slowly diminishing at the top of the hand it comes out at the bottom a pretty red color; give red handkerchief for examination. Entirely new and striking. Price .....\$ 2 00

#### 50.—PRESTO CHANGE—FROM WHITE TO ANY COLOR DESIRED.

Artist comes forward with a white silk handkerchief, and requests audience to name what color they desire the handkerchief to change into, when he rubs it slowly in his hands and it changes to the desired color. Same handkerchief can be used and six different changes be made. The effect is something astonishing, and always pleasing. Performers sleeves are turued up during the act. Price..... 3 00

#### 51.—INVISIBLE HANDKERCHIEF FLIGHT.

This is the most convenient apparatus ever invented, and enables you to vanish two or more handkerchiefs iustantaneously without a moment's notice; then take two more and vanish also if you desire. Everybody interested in conjuring, either professionally or only for personal pleasure, should not fail to avail themselves of this opportunity. Hands and arms are bare throughout the trick to disprove the idea of anything concealed in hands. No time required for preparations. Handkerchiefs vanish like a flash. Excellent. Price ..... 3 00

#### 52.—THE WIZARD'S DYEING TRICK.

Back and front is shown of a sheet of common white paper, to prove it contains nothing. Roll up and make tube like cylinder, which is held up for audience to look through. Now show three white silk handkerchiefs, which you put in top of cylinder, it being held upright. The handkerchiefs are slowly noticed to slide down cylinder to bottom and when visible below cylinder they have taken on a bright green hue; first pull one out and show to audience, now produce the other two which are also green, like the first. You can now open paper to prove quite empty; both sides are shown. Effect is striking and always takes well. Price. 3 00

#### 53.—FOUR HANDKERCHIEFS AT ONCE.

Artist appears and calls attention to his buttoned coat and bare arms, his hands are also kept at arms' length during the whole trick; he now shows front and back of hands to prove that they contain nothing. Performer now simply



places his two hands together, and behold four different colored handkerchiefs appear instantly; they are handed for examination, and his hands are again shown perfectly empty. This excellent trick causes surprise and the effect of it is first class. Get it; you will enjoy it. Price.....\$ 3 00

#### 54.—BUATIER'S FLYING HANDKERCHIEFS AND DECANTERS.

A very fine experiment with crystal decanters. Performer appears with two decanters, one in each hand. Decanters are inspected, also a silk handkerchief which performer thrusts right into one of the decanters and holds it free from the body. At command the handkerchief leaves one decanter and is found in the other. Complete..... 3 50

#### 55.—SPIRITUAL DECANTERS.

A decanter is placed on your side table. You hold a second decanter in your hand in which you place a silk handkerchief, and going into midst of audience you command handkerchief to leave the decanter you hold and go, with imperceptible rapidity, to decanter on table, which it instantly does. This has a most marvelous effect, as decanters are in no way covered. Complete..... 4 00

#### 56.—MARVELOUS PRODUCTION OF A HANDKERCHIEF.

One hand is all that is necessary to accomplish this trick, and your hand is kept in view of audience all the time; you show front and back to prove that you carry nothing. Your coat can be removed if desired. Now gradually produce a handkerchief which you pass to audience for examination. When it is returned to you gently move hands when handkerchief will be seen to get smaller and finally disappear altogether. Absolutely new. Beats anything you ever saw. Price..... 4 00

#### 57.—INVISIBLE FLIGHT OF HANDKERCHIEFS. No. 1.

New and startling. A small square glass box, all sides transparent glass, is shown and covered with a borrowed handkerchief. Three colored handkerchiefs or flags are now produced in a new and novel manner; performer now makes a small cone of a piece of common paper or of one of the evening programmes, and visibly drops the handkerchiefs in same and jams them down with his wand or a borrowed cane, then hands cone to a spectator to hold. On uncovering the glass box the handkerchiefs are found in it, and are taken out and when cone is unrolled, the handkerchiefs are gone. Easy and a novelty. Price..... 5 00  
Ordinary quality..... 3 00



## 58.—INVISIBLE FLIGHT OF HANDKERCHIEFS. NO. 2.

Same as No. 1 except that two small paper cones are used, being rolled up in full view of audience, and handkerchiefs dropped into one, disappear, and re-appear in the other, thus doing away with the glass box. Price..... 1 00

## 59.—THE FAIRY EXCHANGE.

Artist borrows a handkerchief and a few other articles from audience. On returning same he also presents delicious bon-bons or beautiful flowers. All are offered from a tube, which on being emptied is refilled with bran and sawdust, and while the company are still enjoying the effects of a very agreeable surprise, performer removes top of tube, and in place of sawdust or bran is now seen a glass vase, filling tube and containing borrowed handkerchief. Price, 4 50

## 60.—AS SEEN THROUGH CRYSTAL.

This is a very striking trick and is performed as follows: You hand to audience for examination three silk handkerchiefs, one green and two white. Next you show two crystal cylinders or lamp glass; these are ground and polished at both ends and of excellent make. Now tie two corners of the two white handkerchiefs together; to prove you have done so hold them up to view by the two extreme corners, showing both sides. Now roll slowly into a ball and place in one of cylinders, which you either place on a table, or if more satisfactory let one of audience hold it. Now take green handkerchief, which you place in cylinder No. two, hold one hand over each cylinder thereby holding them long-ways. You may call their attention to the fact that your hands covering both ends are held out from the body during the performance of the trick, also note that you do not go near the cylinder containing white handkerchiefs and it is in no way covered. You can now command the green handkerchief to vanish and immediately the cylinder is seen to be empty; hands are still covering both ends. Place same on table and step up to lady or gentleman holding the other one and ask him or her to remove the white handkerchiefs and unroll them, which they do, and to their amazement they find the green handkerchief which had disappeared from other cylinder in the centre of the two white handkerchiefs, all being tied together. Hardly any movement is discernable when green handkerchief disappears. Easily performed. This novel trick must be seen to be appreciated. Excellent. Price .....



**61.—THE WIZARD'S TRAVELLING HANDKERCHIEFS.**

Two glass cylinders are shown and handed to audience for examination; both are perfectly transparent. One mauve silk and one red silk handkerchief are placed in one cylinder and the lid tightly put on. A lady is requested to hold this. Performer now shows the other cylinder, which is exactly like the first only empty; lid is also put tightly on this and a gentleman is asked to hold it. He now borrows two handkerchiefs with which he covers both cylinders, one over each, as they are still held by lady and gentleman. He now commands the two silk handkerchiefs to travel instantly from the cylinder the lady is holding and into the empty one which gentleman holds. Borrowed handkerchiefs are now removed from both cylinders and the one lady holds is found empty while the one gentleman holds is seen to contain the two silk handkerchiefs. Performer does not touch cylinders after covering them with borrowed handkerchiefs. Cylinders can again be shown to audience. This trick is novel and astonishing. Price..... 6 00

**62.—MACAIRE'S MYSTERIOUS HANDKERCHIEFS.**

Artist places or spreads a handkerchief on top of one of his side tables, and in a moment as he steps forward to pick it up, it instantly disappears, and as quickly re-appears spread out on top of the other side table, at opposite side of stage. He goes to pick it up again, when again it instantly disappears, and can be reproduced wherever artist sees fit. New and striking. Price..... 10 00

**63.—TRANSMIGRATION OF A HANDKERCHIEF.**

Performer appears with a bottle in one hand and going among audience borrows a handkerchief and has it placed over the bottle; hands do not approach the body, yet when he has returned to the stage he finds to his dismay that the handkerchief has disappeared, and is seen spread out on the top of his side table; he goes to pick it up, when it instantly vanishes. He then takes his pistol and fires at table top and the handkerchief, re-appears there; he takes it off, and proceeds with any other trick with it. Easy and effective, very useful in combinations. Complete. Price..... 18 00

**64.—PROF. SAMUEL'S 'KERCHIEF FLIGHT.**

"KNOTTY BUT NICE."

Two glass cylinders are first examined and then placed opposite to each other on the stage. Artist borrows eight or ten handkerchiefs and has them knotted or tied together. He then places them in either one of the glass cylinders, and on command they instantly disappear, and as quickly

reappear in the other cylinder which was previously shown empty. New, original and very useful. Can be used for production or vanishing of almost any article with an effect that needs only to be seen to be appreciated. Metal cylinders furnished in place of glass if desired. Price on application.....

## 65.—INSTANTANEOUS BOUQUET PRODUCTION.

On a plate, or other receiver. No covering.....\$ 25

## 66.—NEW PRODUCTION FEAT.

While standing away from table or chair, you produce at once in empty hands a number of handsome flowers or rings, handkerchiefs or other small articles. Nothing used to mask anything, it being a very new and novel effect. Exceedingly useful and very little known..... 25

## 67.—DOVES, FLOWERS AND FLYING RINGS.

Performer introduces a ladies' small neat workbasket and hangs it up on two strings; he then borrows several rings, which he loads in a pistol and hands to a spectator to shoot at the basket; the moment he does so the basket opens and is seen filled with flowers and one or two doves with the borrowed rings attached to them by ribbons around their necks. Striking effect. Price..... 5 00

## 68.—APPEARING AND DISAPPEARING BOUQUET.

Borrow a handkerchief from audience, and produce from same a large exquisitely made bouquet, then vanish same suddenly from hands without being in any way covered. Bouquet looks perfectly natural. All made of feathers.... 5 00

## 69.—SWEET WILLIAM'S HAT.

On a glass stand are placed some flower seeds. The stand is covered with a borrowed hat, and, on lifting same, instantly a large, handsome bouquet has appeared on the stand much larger than hat itself. All complete..... 5 00  
Per Pair..... 8 00

## 70.—FLOWERS FROM A PAPER CONE.

*Buatier DeKolts's Invention.*

A.—Ordinary quality per hundred (100)..... 8 50  
B.—Better quality per 100..... 5 00  
C.—Finer quality per 100..... 6 00  
D.—Finest made, silk per 100..... 8 00



## 71. SAMUEL'S CRYSTAL BALLOON AND SPIRIT BIRD.

This new and beautiful trick is in effect as follows: Performer comes forward with the crystal balloon, and after carrying it to the audience for examination, hangs it up on a cord suspended from above, then passing among the company produces a canary and a cork, handing both for examination; then taking bird and rubbing hands together shows canary has vanished. Drops cork in pistol tube and shoots at the crystal balloon, when the canary instantly appears in it, and the cork in the mouth of the balloon as an ordinary stopper. A splendid trick and fine in combination, all portable, no danger of breaking. Price .....\$15 00

## 72.—THE FAIRY'S GROWTH OF FLOWERS.

Hand a small tray to audience for examination, next take some moss and mould, which you sprinkle over tray, then scatter a little seed over all this. Bring forward soup plate which show both sides of, to prove it genuine. Now put plate face downwards on a tray and put a handkerchief over it all. You discover that it needs warmth, therefore strike a match or light a candle, which you hold directly over the plate; a moment after when you think it is ready, slowly lift soup plate off and to the astonishment of audience they behold a large plant, with a varied assortment of flowers growing on it, and the higher plate is lifted the larger the flowers grow until it is 16 to 18 inches high when plate is lifted clear off, and can again be shown to audience. Cover plate again and put on table; when handkerchief is removed, you this time have a magnificent bouquet. Hands are bare and arms also if desired during the performance of this trick. The above is equally serviceable either for stage or parlor. Almost impossible to detect. Price, plant, bouquet and plate, complete ..... 15 00

## 73.—THE CHINESE PAGODA.

A handsomely finished and decorated Chinese Pagoda is seen hanging from center of stage at commencement of the experiment. Two doves are produced from a borrowed hat and placed in a cage; three or four cards are then selected by audience and two rings are borrowed, which are loaded with cards into a pistol and handed to a spectator. The cage containing doves is now thrown in the air where it vanishes leaving no trace, and on spectator shooting at the Pagoda, it gracefully opens revealing the two doves amidst flowers with the rings attached to ribbons around their necks, and the selected cards appear in much larger size on the sides of the Pagoda. Sensational, first-class closing effect. Price .....\$15 00 to \$50 00



**74.—MEPHISTO'S MYSTIC FLOWER BASKET.**

For this, an ordinary wire basket is used, which bears closest inspection, all sides shown, top and bottom, also turned upside down to prove empty. Now take some red, white and blue paper and tear into small pieces and put in three envelopes and seal, put them down on your table in order of red, white and blue. Audience can place torn paper in envelopes and seal same if desired. Cover basket and request audience to name what color they will have disappear first, (will say red) and on opening envelope having contained red paper it is found empty and on uncovering basket it is filled with red flowers. You pour these out wherever you like and show wire basket again empty. A second time audience may decide which of the papers, white or blue shall vanish next; on deciding on blue, basket is again covered, and on being uncovered is filled with blue flowers, and envelope is found empty. One envelope is now left containing white paper. You can conclude this trick by vanishing the white paper in this manner: ask one of audience to hold basket and you cover it, take white pieces of paper out of envelope and hold them in your hand, ask some one for a match, which you light and hold under paper when it instantly disappears, and nothing remains in your hands, which you can show empty. Now take the basket from lady or gent who held it and on uncovering same it is once more filled, this time with white flowers. Pour these out and if you wish, basket can again be shown to audience. Very little practice required to perform this trick. Never fails to create a sensation. This is a sure hit. Price.....\$15 00

**75.—BOUQUET *a la Jumbo*.**

This is unequalled and its effect is simply perfect. Show hands empty and arms bare. Now borrow lady's shawl, which show both sides of to prove there being nothing concealed in shawl. Then shake it gently and from underneath you produce a monstrous bouquet, size 26 inches in diameter, 66 inches in circumference, and nearly two feet long. Flowers are of finest make. Description of this is inadequate. Purchase it, you will appreciate it. Price..... 20 00

**76.—THE MYSTERIOUS FLOWER-PRODUCING UMBRELLA.**

Something entirely new. Flowers are six different colors. One load will fill umbrella if desired. Brass stand, skeleton frame of umbrella fixed with ribbon. Stand easily apart when travelling. Striking effect. Complete 00

## 77.—THE BIRDS FLIGHT, AS SEEN THROUGH CRYSTAL.

From one to four canaries or other birds are placed in a pretty brass wire cage, which remains hanging in view of audience. A fine, round, transparent glass vase is shown empty, and passed among audience for minute examination, then placed on any table, chair or stand, it not leaving sight of audience for a single instant. Artist now shoots at cage, and the birds disappear instantly from same and appear instantaneously in the glass vase. Can be done anywhere with ease. Entirely new and of very striking effect. Complete.....\$25 00

To those artists having their own cage or other apparatus for vanishing the birds, and desiring this fine novelty, the price on vase will be from \$5 00 to \$10 00 according to size desired.

## 78.—THE MIKADO'S FAVORITE.

The very latest sensational trick from the Land of Marvels. Should be in the hands of every professional. Never offered before. Two small elegant pedestals are shown empty; audience can examine them; on one is placed a beautiful cage with bird and covered with a borrowed handkerchief, and handed to a spectator to hold; on the other empty pedestal is placed a borrowed handkerchief, and this also handed to a spectator to hold; now a wonderful change takes place, for as soon as the spectators remove the handkerchiefs themselves, the cage and bird have completely vanished from where they were placed, and are found on the other pedestal, from which cage is removed and handed to audience for examination to show it is solid. Price..... 25 00

## 79.—THE MAGICIAN'S ENVELOPE.

A fine double envelope, yet in appearance a single one. Useful for producing, vanishing or changing articles. Price..... 10  
Same in newspaper form for larger articles. Price..... 10

## 80.—THE NEW VANISHING POCKET KNIFE. ORIGINAL.

Performer shows the blade of knife open in hand, and it disappears instantaneously. Very pretty. Price..... 10

## 81.—INDIAN ILLUSION WITH RINGS.

Two dozen brass rings are handed for examination and when you receive them back, tuck up your sleeve and throw rings up in air, and they are all instantly linked together. Easy. You can make it..... 15



**82.—NEW MULTIPLYING COINS.**

An excellent and effective manner of introducing the well known trick of multiplying coins without the use of any mechanical plate or other apparatus. Done anywhere. You will like it. Price .....

**83.—TRANSMIGRATION OF SMOKE.**

Two glass tumblers are shown to audience as perfectly empty. A gentleman is asked to light a cigar. The two tumblers are now placed mouth to mouth, one on top of the other, and covering them with a handkerchief performer gives them to one of the audience to hold. He now commands smoke to travel from cigar to tumblers, which it instantly does, for on removing handkerchief tumblers are found full of smoke. All then examined. No apparatus required. Very easy to execute. *Including how to blow clouds of smoke from empty common clay tobacco pipes* .....

**84.—RIBBONS FROM ORANGE.**

To produce any number of yards of any chosen color of ribbon from any selected orange. Very effective. Price .....

**85.—THE MAGIC SAND AND COLORS.**

Sand of different colors is mixed together in a bowl of water, and you can at once take out your hand full of any color desired. Guaranteed original Cazeneuve method. Secret.

**86.—PHOTOGRAPHIE MYSTERIEUSE.**

This new and excellent trick is in effect as follows: Performer hands out several slips of paper and as many pencils for any persons to write the name of any celebrity on their paper; the slips are then collected in a borrowed hat. Meantime the performer borrows a watch, which he wraps up in a borrowed handkerchief. Now any lady selects slip of paper from the hat, name read, slip is burned, and the ashes put in pistol and fired at handkerchief, which unwrapped, and in the watch is found a photograph of the person whose name was selected by the lady. No confederacy. Price .....

**87.—FLASH HANDKERCHIEFS.**

Sufficient for several performances, in sheets. 25 and 50 c each.

**88.—THE MYSTIC KEY.**

One of the most interesting tricks. One or more finger can be placed upon the key and removed without to either, although beard of key is larger than the Brass, finely finished .....



**89.—THE FAIRY TIMEPIECES.**

From audience borrow a hat, and from it produce immediately six good-sized timepieces, looking to all appearances like marble clocks with steel hands and glass in front fitted in brass frame. You remove them from the hat one at a time. Effect of this is marvelous as each clock is as large as the hat. No assistant required and this is performed near audience. Price, each.....\$ 1 00

**90.—IMPROVED GLASS BOTTLES.**

Use any ordinary large sized bottle from which pour several glasses of choice wine, now break bottle with wand and find inside same a live dove perfectly dry and lively. You can repeat this trick as often as you wish. Special prices for any quantity. Single bottle. Price ..... 1 00

**91.—NEW RING ON WAND.**

Entirely new method of producing a borrowed ring on your wand while held by spectator. Exceedingly effective, and never offered before. Apparatus included..... 1 25

**92.—THE MYSTERIOUS TURBAN AND COINS.**

Original manner of introducing the most striking and effective feats of sleight of hand with four half dollars and a cover for same. Intricate and for skillful performers only. Price. 1 50

**93.—THE PRISMATIC WATERS OF EBLANA.**

This new and beautiful illusion seems specially adapted to confuse the minds and deceive the eyes of the foremost pioneers of science. A tray of glasses is laid on side table. Performer appears holding to full view of audience a transparent crystal decanter in which is pure water. One of audience is requested to inspect the glasses, to prove that they contain no chemicals, etc. Then performer pours into the glasses different colored waters, and then asks a gentleman in company to do the same, but fails to produce anything but clear water. However, performer on receiving back decanter, continues to pour other colored fluids from same. The water may be drank to prove its genuineness, and decanter and glasses examined at any moment. Very easy and astounding. Complete..... 2 00

**94.—THE CABBAGE FROM THE HAT, (HOLLOW.)**

Very perfect and well made. This is generally produced from the hat of a man who endorses the maxim. "Two heads are better than one"..... 2 50

**95.—THE ANIMATED PURSE.**

Several purses are borrowed and laid on table, a ring is borrowed and with a canary is loaded in a pistol, and fired at purses, and in the one previously selected by audience is found the ring and canary. Very effective. No confederacy. For parlor or stage. Complete..... \$2 50  
 Secret ..... 25

**96.—THE DEMON HALF DOLLAR.**

A half dollar having been examined by audience is returned to performer, who, before the very eyes of company, causes it to multiply into two. The two coins are now laid on back of hand, and rubbed by finger back into one. Easily manipulated, and a good mechanical trick ..... 2 75

**97.—THE DEMON DOLLAR.**

Same as No. 96, but dollars are the coins used ..... 3 50

**98.—REPRODUCING TARGET.**

Performer shows a small target, which he holds at arms' length; on a pistol being fired at it, or commanding it, the borrowed watch or ring appear with lightning rapidity in the centre, completely astonishing the spectators. Is also useful in restoring or reproducing anything ..... 2 75

**99.—A MAGICAL CHANGE.**

The performer produces a handsome bottle, and from it serves to the company some excellent wine; an empty cover or case, which can be examined by any one is now placed over the bottle, and on removing same the bottle has vanished, leaving in its place a pile of bran or saw dust. Effective. Price..... 2 50

**100.—A MYSTICAL TRANSFORMATION.**

A vase of handsome design is shown, filled with bran, over it is placed a handkerchief and a cover, on removing which a bottle much larger than the vase is produced. This is very striking and in conjunction with trick next above mentioned, can be used with very sensational effects. Price.... 3 50

**101.—CHAIR SERVANTE.**

This extremely useful and ingenious apparatus is invaluable to conjurors, as it is very portable and can be fixed in a few minutes to any chair. It will hold a load for a hat, bowls, cannon balls, etc., or can be used for getting rid of any articles. Being on a chair it does not create suspicion. It is strongly made and folds up into small space. There are two kinds, prices, \$1.75 and \$3.00. each.



**102.—BEST MAKE RAREBIT SAUCEPAN FOR HAT**  
A great favorite ..... \$ 3 00

**103.—TURTLE DOVES.**

Nice and small, accustomed to handling. Bred is my own Dove  
Cote, Per pair ..... 3 00

**104.—LIGHTNING VANISHING ACT.**

Sleeves turned up while performing this most excellent trick.  
At a moments notice, at the command of the performer  
articles can be vanished. such as bouquet, flying cage, etc.,  
etc. No sooner in hands of performer than they have van-  
ished completely. This is far superior to the old style which  
are in the market. Suited for parlor or stage. Effect is  
marvelous. Price ..... 3 00

**105.—LONG HAired PERUVIAN GUINEA PIGS.**

Pure white, pink eyes, superior to rabbits for many reasons.  
My own breeding. Per pair ..... 4 00

**106.—THE CHAMELEON BILLIARD BALL.**

The multiplying billiard ball, and billiard ball which changes  
color, is known to all conjurers, but this is especially new  
and attractive for artists who have skill and a penchant for  
such sleight of hand work. With this fine improvement the  
artist can change the color of the billiard ball from one to  
eight times, without using any additional balls and without  
the use of table, chair or other stage accessory, it being all  
free sleight of hand, requiring only ordinary skill. Price. 5 00

**107.—THE CHARMED PISTOL TUBE.**

Is superior to any used, because the audience sees borrowed  
articles really put in tube; they are not removed in any way,  
and still when pistol is fired tube is shown to be perfectly  
empty, and articles must therefore have been fired out of it.  
Made in brass. Effect is wonderful. Price ..... 5 00

**108.—THE CHINESE RICE DISHES.**

Two ordinary china dishes are used. One is filled with rice, and  
to prove there is no deception, the rice is poured out and  
the inside of the dish shown. The rice is then returned,  
and being over an inch above the top of the dish, is leveled  
off, making it just full; the second dish is then placed over  
it, but upon being instantly removed the rice is found to  
have doubled in quantity. Again it is leveled off and the  
same dish placed over it; this time when removed the rice  
has entirely vanished, and in place of it is a dish full of  
water or wine, which at once can be served to audience.  
This is a very fine illusion, and for apparent dexterity it  
stands pre-eminent. .... 5 00



**109.—INK AND WATER VASE AND CARAFE.**

As performed by Hartz and Kellar. Vase of ink on table changes to water, and carafe with water, in hands of audience, changes to ink. Price ..... \$ 5

**110.—D'ALVINI'S JAPANESE BIRD CAGE.**

A handsome brass bird cage is fully examined and while empty is placed on a slender solid column and covered with borrowed handkerchief. On removing the handkerchief, one or two birds have appeared in the cage. Striking effect, as apparatus is all shown to audience and there is no apparent possibility of concealing a bird in it. First-class effect. Price ..... 5 00

**111.—THE VANISHING DOVE CAGE.**

A handsome nickle plated cage, of size to contain a dove, is handed to one of the audience to put your dove or several canaries in, and on its being returned the performer places a handkerchief over it, and swaying it to and fro, it immediately disappears. Finest made and a great favorite. Price ..... 5 00

A pair of above cages with an exceedingly novel and laughable manner of reproducing the one just vanished. Price ..... 8 00

**112.—PROF. SAMUEL'S GREASED SONGSTER.**

A candle is burning in candlestick on table, artist finds an egg in a gentleman's beard, breaks the egg and finds inside a live canary. Bird is now loaded in pistol and fired at the candle, and at same moment the audience see a piece broken out of the candle, and the live canary imbedded in the candle. Price ..... 5 00

**113.—THE FLYING WATCH AND THE INNOCENT VICTIM.**

A watch is borrowed and wrapped up in a handkerchief; any one of audience ties the watch up in the handkerchief, making several knots, and then any person can hold same, when suddenly the watch totally disappears and appears on the person of any one selected from the audience. The watch is heard ticking up to the very moment of its disappearance. New and striking manner of working such an effective trick. Price complete ..... 5 00

**114.—THE AERIAL TREASURY AND HALF DOLLAR WAND.**

Performer, after catching "unlimited cash" in the air—at the same time turning up sleeves and showing hands empty—finds that he cannot catch enough, and he sees an invisible coin right above his head, but cannot reach it without the aid

of his wand, which he secures, and catches the coin on the end of same. Can be repeated scores of times. Very best finish. Price, including "dropper" and wand..... 5 00

### 115.—BUATIER'S FLYING CAGE.

This celebrated trick, which still creates most profound amazement, is the favorite of many professionals. The cage is of brass or nickel-plated wire, and contains a live bird. Instantly while the audience is staring at it in hands of performer, it vanishes without any covering whatsoever, leaving no trace behind. Many of the cages which are sold are very clumsily made. Every cage purchased of us is guaranteed in working order. Price..... 5 00  
Same, extra fine ..... 8 00

### 116.—THE HEAD OF IBYKUS.

Two chairs are placed back to back, about twelve inches apart; on tops of backs is placed a sheet of glass, on which latter is a skeleton head. This head answers any questions propounded by either a nod or a shake. A glass dome is now placed over the skull, still it continues in its peculiar antics. It deliberately turns around and stares at some one in the audience, and reveals very startling stories relating to the person it is looking at. It smokes, whistles, opens its mouth, chatters its teeth and in short, like all other "dead heads," knows too much. It is an exquisite model of superior finish, and is not, as many fancy, worked by electricity. Complete ..... 20 00  
Same as above, head only ..... 3 50

### 117.—D'ALVINI'S EGG HANDKERCHIEF.

From an ordinary appearing handkerchief the performer produces six or more eggs, one at a time, the handkerchief being shown all around after each egg being produced. This is exceedingly original and effective and must not be confounded with the old egg bag or sack trick. Invented by the celebrated D'Alvini and positively cannot be obtained elsewhere. Price ..... 5 00

### 118.—JAPANESE BIRD VANISHING.

A new and strictly original manner of vanishing a bird or small dove. Can be done anywhere and at any time. Without exception the finest and most striking feat of its kind. Invention of the late renowned Prof. D'Alvini. Positively not to be had elsewhere. Unexcelled in combinations. Price ..... 5 00



**119.—STEW PAN FOR THE FAVORITE "DOVE TRICK."**

The very latest design, large size, splendidly finished and richly  
nickle plated..... 6 00

**120.—CHINESE LINKING RINGS.**

Bessemer steel, nickle plated, professional size only. Guarant-  
teed the best rings made. Per set ..... 6 00

**121.—THE MYSTIC GLASS VASE, CONE AND ORANGE.**

This is a vast improvement on the old cone and orange trick, as explained in "Modern Magic" and other books. In this a glass vase is used, a cone and a cover. The vase after being inspected is placed upside down on a plate or on your table, and at the foot of it is placed an orange, which is covered with hollow cover that has also been examined. The cone is wrapped in a handkerchief. On command the cone disappears and is found on the glass vase, from which the orange has disappeared and is found underneath the vase. Now another change takes place by the orange again vanishing to reappear in its first position, and the cone is found inside the glass vase. New and exceedingly effective; can be varied in several ways. Price..... 6 00

**122.—WINE TRANSFORMED TO A BOUQUET.**

Have an ordinary wine bottle from which pour some wine, then bottle is instantly transformed into a large bouquet. It is in no way covered. Very striking in effect..... 7 00

**123.—MAGIC CHANGING TRICK.**

Standing on artist's table, in full view of audience, are two large transparent glass vases on glass feet, one of which contains plain water, the other ink. Performer now says he will cause a mysterious change to take place. First borrow a handkerchief with which cover vase containing pure water, the other vase is not covered in any way, and remains in full view of audience. Performer now commands change, and audience see ink disappear instantly and vase is filled with clear water containing live gold fish swimming around, and on uncovering other vase it is seen filled with black ink. Artist does not go near vases. Water can be tasted to prove absence of any chemical preparation. Vases bear closest inspection. Change is effected so suddenly as to be marvelous. Will pay to invest. Price..... 7 50



**124.—OUR MAGICIAN'S TRAY.**

An indispensable article. A very handsome plate or tray, shown empty, yet produces cards, envelopes, answers to questions, etc., etc., without covering or moving it; new and excellent. Price..... 10 00

**125.—THE CONJURER'S "UNABRIDGED TREATISE ON CONJURING."**

This is a large, finely bound book, and is inexhaustable, because from it the artist produces any number of articles of all kinds, yet at any time the book is shown empty. This is a new, novel and exceedingly interesting attraction. Artist can produce birds, balls, kerchiefs, cages, ribbons, cigars, etc., etc., from it. Superior in many ways to the hat or box production. Price ..... 10 00

**126.—SNOW WHITE DOVES.**

Small, superb, per pair..... 10 00

**127.—THE INEXHAUSTABLE GLASS.**

An ordinary flint glass tumbler or wine glass held in the hand of the artist is shown empty, and covered only for an instant by any spectator with any handkerchief, when it is found full of wine or any liquor desired. This is an excellent distribution trick; can be repeated as often as you like and the wine served at once to audience. Price ..... 10 00

**128.—THE INEXHAUSTABLE TEA POT.**

An empty tea pot is first exhibited empty to company, next you pour hot water in it, which is poured out leaving it again empty. You can now at your leisure pour hot coffee with and without milk, black and green tea, hot milk, and now a glass of wine or water, as you judge suitable. Everybody in the business should possess one. Price ..... 10 00

**129.—DISSECTING AND INEXHAUSTABLE JAPANESE BOX.**

An invaluable article for all performers. The box consists only of four sides and bottom, no cover. It is put together in view of audience. From it, is at once taken or produced any quantity of ribbons, handkerchiefs, balls, etc., etc. It is then taken to pieces and again put together, when from it, is produced cages, birds, lanterns, doves or rabbits. No artist should be without it. Price of box alone..... 8 00  
Extra large size, per original model of the inventor's, Prof. D'Alvini, in our possession..... 10 00

**130.—CAGLIOSTRO'S MAGICAL BOTTLE.**

Pass for examination a common empty glass bottle, to show there is not anything in it. Bottle is not removed from sight of audience during performance of trick. It is in no way concealed by either handkerchief or other covering, nor is it substituted. It is now placed upon the table. Performer steps away from it, then inviting one of audience to pour out its contents, when to the amazement of those present it is found filled with wine. Bottle can again be passed for examination. This is splendid. Price ..... 12 00

**131.—ALADIN'S BOWL OF PLENTY.**

An empty bowl is exhibited and to prove empty turned up side down. Borrow a handkerchief from a lady or gentleman present which place over bowl. At the will of performer handkerchief can be removed and bowl is found filled with fragrant hot coffee, which you pour out and pass around, until all is gone. You can again cover bowl with handkerchief and another supply will be forthcoming. This can be repeated in number to suit yourself. Always takes well. Price..... 15 00

**132.—PROF. SAMUEL'S ILLUMINATED GRECIAN LIQUOR FACTORY.**

This pleasing and sensational effect is a welcome addition to the programme of any conjurer. Artist brings forward an elaborate candle-stick, silver plated, then taking a candle, lights it, places it in candle stick, and taking some glasses, (or is accompanied by his assistant with a tray of glasses) steps down among the audience and from the burning candle pours out an unlimited supply of wine, which is given to audience for their delectation. At any time during the performance the candle may be removed from candle stick and replaced, and performer can serve as little or as much wine as desired, or he can produce any spirituous liquor called for, and ALL are GENUINE. This is unexcelled as a presentation effect, and for originality is unequalled. Price complete..... 15 00

**133.—THE NEW MYSTIC CHAIR.**

Any number of selected cards, handkerchiefs, rings or watches, can be thrown or shot at this elegant chair and all instantly alight on same, and can be removed at once by a spectator. Chair can be examined before and after, and can be used to produce or vanish any article. Portable, goes in your trunk. Exceedingly effective and new. Price..... 15 00  
Extra elegant ..... 20 00



**134.—TEMPUS FUGIT, OR "TIME IN A FIX."**

A new and most excellent trick. First is introduced to audience a handsome box, locked, corded, and sealed and held by one of the audience. A borrowed watch is wrapped in a handkerchief, after first being rolled up in *any* color of paper and tied with *any* color of ribbon as selected by audience, then handed to *any* person to hold, and he not only feels the watch in the handkerchief but *hears it* ticking also. On shooting at box the handkerchief is found empty, and on box being opened is found to contain another, which contains a third one in which is found by the audience the same watch wrapped up in same paper and tied up with same ribbons as before. No confederates, no table work required. Boxes finest finish and bear minute examination. Price..... 20 00

**135.—THE TRICKY CASKET.**

A small box is passed for examination and found empty; some half dollars are now placed in the box, from where they mysteriously make their escape one at a time; when all have disappeared the bottom of box can be taken out, so audience can see through box, but the trick remains undiscovered. At a word from the performer coins reappear. Very interesting and amusing. Price..... 30 00

**136.—THE INVISIBLE WELL.**

A table is shown to audience and turned up side down to disprove any deception regarding its depth. Three tin pails are now examined and then filled with water. A tripod is placed upon the table on which one of these pails is placed. Cover it with a handkerchief for a moment, then remove handkerchief and pail is found empty. The same happens to the water contained in the other two pails. Inexplicable. Price.... 40 00

**137.—FLAG AND BANNER PRODUCTION.**

Artist shows a few strips of tissue paper in his hands, rolls up the paper in his left hand and picking up a fan, fans out a shower of tiny pieces of paper from his left hand, and as soon as this appears he suddenly produces from his hands a number of small flags; the number keeps on growing and the flags grow in size till enormous quantities are produced, closing this marvelous production with a number of EXTRA large silk banners, including flags of all nations. This is the finest and most sensational flag production ever offered, combining special mechanical appliances invented by the late renowned D'Alvini, who was noted for this, one of his most effective productions. This perfect effect which surpasses any of its kind, cannot be had elsewhere. Price on application.....



**138.—NEW TRICK OR MAGIC TABLE.**

This is used as a wind up, or to close a performance. To all appearances you have an ordinary four legged gipsy table with square or round top. At a word of command or at the report of a pistol, or any other loud noise, the top of the table is instantly transformed, and audience beholds a figure or person with a banner in front of them, on which is either your picture or any inscription suitable for the occasion. The finest and only thing in its line ever invented. Unexcelled for jugglers. Details and price on application .....

**139.—JUGGLING REVOLVERS AND RIFLES.**

Skillful jugglers will appreciate the ingenious mechanism displayed in the making of these weapons. They are specially made for easy catching and firing while in the act of Juggling.

Three revolvers in each set, 6 shots each, per set ..... 40 00

Repeating rifles with bayonets, 6 shots each, three rifles in each set, price per set ..... 100 00

First class performers will understand what a sensational attraction these are.

**140.—TO VARIETY PERFORMERS.**

We manufacture a full line of apparatus for electrically illuminating noses, ears, eyes, lips, hands, feet, or corns. Necklaces, roses and decorations of all kinds.

For specialty or comic artists these effects are new and unexcelled. Price and details on application.

**141.—FOR SERPENTINE DANCE ARTISTS.**

We can furnish you with the highest grade illuminating apparatus, with revolving frames for color effects, and arranged for either lime or electric light. Also complete apparatus for projecting *pictures of any kind in color on the costumes*. This is the latest and most brilliant effect known. Further details and price on application.

**142.—BOOKS.**

Modern Magic, a practical treatise on the art of Conjuring. By Professor Hoffmann, 528 pages ..... 1 50

Drawing room amusements and evening party entertainments. By Professor Hoffmann, 512 pages ..... 1 50

The Secrets of Conjuring and Magic, or how to become a wizard. By Robert Houdin. Translated and edited with notes by Professor Hoffmann, 394 pages ..... 1 50

The Secrets of Stage Conjuring. By Robert Houdin. Translated and edited with notes by Professor Hoffmann; 252 pages. Price ..... 1 25

Drawing Room Conjuring. Translated and edited with notes by Professor Hoffmann, 192 pages .....	1 00
More Magic by Professor Hoffmann, 457 pages, 140 engravings.	1 50
Sleight of Hand. A practical manual of Legerdemain for amateurs and others. Illustrated by Edwin Sachs .....	2 00
Letters on Natural Magic, by Sir David Brewster. Illustrated. Contains full explanation of the automatic chess player....	1 25
The Art of Modern Conjuring, Magic and Illusions, Thought Reading, Mesmerism, etc., etc. Illustrated, by Henri Garenne. (Professor Lind.) .....	1 50
"Sharps and Flats," a complete revelation of the secrets of cheating at games of chance and skill. Illustrated, by John Nevil Maskelyne .....	1 50

### 143.—ROPE TYING.

Inasmuch as rope tying tests are now no longer considered an attraction, any of our customers can have any known rope or tying test FREE on application.

### 144.—THOUGHT TRANSFERENCE, HYPNOTISM.

Second Sight through brick walls, Spirit Thinkphone, Psychognotism, Tachypsychography, Spirit Communication and feats of this kind are FREE to our regular customers and can be had on application.

### 145.—CLAIRVOYANT BOOK AND SLATE MYSTERY.

Of excellent effect, any book used, and anything selected in it by any person of audience, is found written on the slate previously shown bare. Far superior to that where any faked-book is used .....

1 00

### 146.—MEPHISTO'S MODERN LIBRARY.

Entirely new and original book mystery. Never offered for sale before. Any verse, word, line or page, or all of them as selected haphazard by audience from any work, appear on a slate previously shown clear of writing, or the result can be produced as artist sees fit. Not to be had elsewhere.

1 00

### 147.—THE BLACKBOARD FEAT.

Any person writes a row or rows of figures on the blackboard, and the lady medium, seated blindfolded on a chair at once adds up the columns and announces correct result, and tells any number crossed out or touched by any person. Ordinary manner. Price .....

50

**148.—NEW BANK NOTE TEST.**

Lady medium on chair, blindfolded or not, tells number of bank note handed to performer, or writes same on slate, though not a word is spoken..... 1 00

**149.—THE CELEBRATED BANK NOTE TEST.**

A splendid sensational trick, and first time offered for sale. To write on a blackboard the number of a bank note brought by a perfect stranger and sealed in an envelope by him. Performer never sees note from beginning to end. Failure impossible. Price ..... 25

**150.—NEW TABLE LIFTING.**

To lift any cane seat chair, as described in No. 157. Price.... 1 00

**151.—THE NEW SPIRIT HAND FOR RAPPING.**

This is an excellent model of a lady's hand and forearm, with lace sleeve and cuff. Bears minute examination, and as soon as placed on a table or sheet of plate glass, begins at once to rap out any numbers or answers desired. Excellent. Superior to any made. Price..... 1 50

**152.—BOOK READING.**

Medium blindfolded on stage, you introduce to audience several volumes of prose or poetry, one of which is selected and handed to any person in the audience, who opens same at any point, and the medium at once repeats the heading of same, page, chapter, verse, etc. Price..... 2 00

**153.—HYPNOTISM.**

What it is. How to become a hypnotist. What can be done with it. The alpha and omega of hypnotism. MIND AND MUSCLE READING.—Complete teacher. All the feats of Brown, Bishop, Cumberland, Seymour and others. Second Sight, called by some mind reading, Heller's unequalled method, complete. Instantaneous memorization. Marvelous feats of memory. How to do them. Strobeika, Amphitrite, Magneta and other illusions, the growth of flowers, and many other tricks. All of above fully explained and taught in the book "Leaves from Conjurers' Scrap Books, or Modern Magicians and their Work." Illustrated. Price prepaid..... 2 00

**154.—NEW SPIRIT SLATE WRITING.**

This is a first-class slate writing feat for *close* circles. Any ordinary slates are used and answers to questions asked by investigators appear on one of the slates. In *small circles* this is one of the best slate writing feats extant. Unknown to professionals. Price..... 2 50



**155.—THE ARABIAN NIGHTS DIVINATION.**

That wonderful volume of mystical lore known to even the smallest heirs as the "Arabian Nights," is produced by performer, and given to audience for inspection. One of company is requested to select any page, or number to indicate page, and another is invited to choose any line, or number to indicate line. Performer instantly hands the volume over to some lady or gentleman present, and requests that she or he open page at desired number and to see the chosen line. When this is done performer at once without any confederacy tells the page, the line, and even recites it. A most marvelous deception..... 2 00

**156.—NEW THOUGHT TRANSFERENCE.**

Lady seated blindfolded on stage. Artist amidst the audience. Any word whispered in his ear is written on a slate by the lady, or any article handed to him is named by the lady, although not a word is spoken..... 2 00

**157.—TABLE AND CHAIR LIFTING.****UNEXCELLED.**

By placing your hand in centre of top of table, chair, stand, box or barrel, you can instantly lift up same and carry it around clinging to palm of hand and allow audience to remove it. Done anywhere, light or dark, with sleeves rolled up. Excellent. Price, including floating hat..... 5 00  
Cheaper system..... 1 00

**158.—THE MARVELOUS BOOK MYSTERY.**

Unquestionably the best and most original book mystery ever introduced. WITH SPLENDID PATTERN. First, a large blank slip of paper is put in an envelope, sealed and handed to one of audience to hold. From several volumes of prose or poetry, one is selected at random by any person, and any verse or page selected by any one of audience, is at once read aloud by your lady or medium, who is on stage blindfolded, and while book is in hands of audience, and envelope opened and the blank is found to contain the entire verse or page written out, or even a still more sensational ending can be used. Excellent. No prepared books and no confederates. Price..... 5 00

**159.—THE FAMOUS POST TYING SEANCE.**

Performer is securely bound, sewed and sealed by any cord, rope, thread or cloth, to a bolt solidly screwed up in a post by audience. Excellent. Price..... 13 00

**160.—SPIRIT PADLOCK.**

Which opens on command, or when desired. Price..... 18 00

**161.—CHAIR OF MYSTERIES.**

Chair used looks exactly like an ordinary hall chair, made of solid mahogany, back is well shaped and nicely curved. Solid mahogany seat a little over an inch thick. A staple projects out from top of chair, and is attached to chair with thumb-screws which go clear through mahogany back and rest in brass sockets. At sides of seat are two pieces of rope leading into solid mahogany and which audience can thread themselves if they desire. Remove staple and hand it for examination, when it has been returned you ask audience or committee to fasten it in place again and seal with wax to prove that it remains there. Have some one help you perform this trick; be sure and have the one selected to examine the articles assure himself that there is no deceit about the chair and that it is an ordinary one. Can let them examine chair to their heart's content; they will know no more when through than before commencing. Now bring forward a metal collar, silver plated, and also hand this for examination; it is also found to be in every respect satisfactory. You now sit down on the chair and have the one who was selected to assist you, tie your hands with the ropes, one on each side of the chair; ropes can be sealed if desired, to prove they are not untied. Next have him place collar around your neck; you have a padlock which has been examined, and that he now fastens collar with to staple in back of chair. A glass of water is set beside you and a screen put in front of you, in a moment you call for them to remove screen and glass is empty while you still remain firmly secured to chair; you can also answer questions by writing on paper, or play any musical instrument. Chair, staple, padlock and collar can be examined at any time during the trick. Screen is again placed before you, and when removed, to their astonishment you have removed your coat and vest. If you prefer you can make changes in your dress. Once more screen is placed in front of you, but when removed collar is still fastened to staple and chair, but your head is out of it, your hands have remained tied and sealed. This works as well in a cabinet; you can show yourself at door and when opened you are still secured. A confederate not needed, worked alone. This is non-plus-ultra. You can have this with or without collar. New and excellent. Price... ..\$40 00

**162.—THE SHEIK'S ENCHANTED PAVILION, OR THE MYSTERY OF THE DESERT.**

Extraordinary anti-spiritualistic exhibition. Curtain goes up and there is seen in centre of stage a large frame work to a canopy, set up, but without curtains. These are hung around it in full view of the audience. The cabinet has high feet so they can see through and under it all the

time. A short step ladder is put in front of it, and a lady who has been tied up in a sack by a committee of the audience, is assisted up into the cabinet. Curtains close and at once hands appear and some most wonderful manifestations occur. Curtains up again, nothing is disturbed, and the lady still in sack is assisted off by performer or committee and curtains dropped for only an instant, when on command, they all fall off on the floor; instantly, and the same lady is seen standing in centre of canopy with sack on her arm, and from middle of floor of canopy flashes up red fire. Exceedingly effective and done on any stage, or in any room. The new tests with this make it the very best canopy seance of modern times. All complete with box, etc. Price.....200 00

### 163.—FUN WITH THE SPIRITS.

For light canopy or cabinet work. One person. Very effective and laughable. "Brings down the house." Complete, with handsome portable cabinet, and all requisites ..... 50 00

### 164.—ANTI-SPIRITUALISTIC ILLUSIONS.

"*Spirits! I feel you hov'ring near.*"—*Goethe's Faust.*

THE SPIRITS AT WORK.—SENSATIONAL SPIRITUALISTIC SEANCE.

THE ENCHANTED PRISON CELL, OR THE HAUNTED PAGE.

THE BEWITCHED VALET, OR "A NIGHT WITH SPIRITS." FINE MAGICAL ACT.

A MEPHISTOPHELIAN CARNIVAL, OR "A TILT WITH INVISIBLE SPIRITS."

KELLAR'S CABINET MYSTERIES.

ANNA EVA FAY'S MANIFESTATIONS.

MATERIALIZATION AND DE-MATERIALIZATION.

Spirit Collars, Bolts, Staples, Locks, Hinges, Handcuffs, Posts, Crosses, Pillories and Benches in great variety. Prices and details on application.

### 165.—THE FAMOUS INDIAN MAIL.

Performer brings forward a trunk and allows it to be thoroughly examined. He then has members of audience lock and tie up the trunk and seal it if they desire, or paste paper over the knots of rope; then this trunk is placed inside of another trunk, which is also locked. These are now placed on a raised platform enabling audience to see underneath, and it therefore allows of no connection with traps. A lady steps forward with a bag upon her arm, and places herself beside the trunk. Trunks and lady are hidden from



view by a curtain or screen for only one minute, and when same is removed the lady is nowhere visible. Outside trunk is now unlocked and opened, and inside trunk found to have been untouched, either seals or ropes. This is now also unlocked and opened, and to the utter astonishment of the spectators the lady who so mysteriously disappeared is found in the inside trunk, tied securely in the bag which she appeared with on her arm. Effect of above is marvellous, and cannot be detected. Price ..... 60 00

### **166.—SPIRIT BOX SEANCE.**

As originally performed with striking effect, by Mdle. Kara (Madame D'Alvini). An ordinary appearing box, containing a seat in it, is minutely examined by any committee. Medium is securely tied and placed on seat in box. Box is only large enough to hold medium, yet all the usual manifestations and some new and highly interesting tests occur. Price and further details on application.

### **167.—D'ALVINI'S SPIRIT CANOPY.**

The most ingenious and original spirit canopy yet devised. Unexcelled for any spiritualistic or magical work where a canopy or cabinet is required. Canopy will produce or vanish person or persons at any time, and can be used on any stage or platform. Can be used as a first-class act for any entertainment, and is a magnificent stage setting. Lowest price \$200 00. Further details when desired.

### **168.—SELF-RAISING, DOUBLE-ACTING, REVOLVING SUSPENSION.**

Guaranteed without exception to be the finest effect of its kind in an aerial act before the public. Workmanship superb in every detail. My work in this and the figures is unequalled. Spontaneous and noiseless. Price complete with case ..... 75 00

### **169.—THE HINDOO FAKIR'S TRANSMIGRATION.**

Two delicate looking chairs are placed on the stage, one at each side of same. A lady or gentleman in Hindoo costume takes a seat on one of the chairs, the artist fires his pistol, and the person instantly disappears and appears on the other chair at the opposite side. Stage not needed. Genuine Indian effect and fine closing sensation. Price ..... 75 00

### **170.—PORTABLE STAGE SETTINGS OR STAGE OUTFITS.**

Consisting of hinged screens, covered with suitable drapery. It forms a box set, with draped doorways at each side and in the centre. Brackets or chandeliers are fastened to the sides. The usual furniture consists of a centre table, two side tables or stands, and two chairs. Although the majority of effects are performed without the use of any stage

setting, all leading artists make use of one, principally because the performance is enchanted thereby, and also from the fact that the artist is protected from both sides. Further details and prices on application.

### 171.—AUTOMATIC WRITING HAND ON GLASS PLATE.

An ordinary sheet of plate glass is placed on the backs of two chairs, sheets of blank paper are placed on the glass, on these sheets of paper is placed a handsome model of a lady's hand and which holds between its fingers a pencil or crayon. The hand at once draws or writes on the paper anything desired by the audience. This is entirely new and unknown even to experienced conjurers. Can be produced *anywhere* and at *any* time. Same hand can be used for spirit rapping. Cannot be detected, and is of striking effect. Price and further details on application.

### 172.—THE FLYING MACHINE.

Very effective and comparatively new, as but few magicians have produced it. A large globe is attached to a wire. The globe rises, falls and stops wherever the audience desires. A lady steps on the globe and it rises and falls with its load. To prove that the wire does not move, the lady ties a handkerchief around it, and the 'kerchief remains in the same position or place. The ball rises to a height of 30 feet, if the room allows it. Price ..... 100 00

The same, except in place of a globe, a large bird is used, which moves its wings as it rises and falls. Price complete, 150 00

### 173.—THE COSSACK.

A very pretty little dressing case is placed on the table; on command a door in it opens itself and behind which is a mirror; below are two small and one large drawers. Four cards are drawn and two marked coins borrowed; money and cards are placed in the drawer by the audience. They disappear immediately in a mysterious manner; the door opens again and the mirror is gone, and in its place is one of the four cards asked for. A hand comes out of the box holding the three other cards between the fingers, manipulating them so as to constantly change their position. At a given word the hand disappears and an automaton the size of the whole box appears, nods and shake himself, raises his arms and holds the cards in his hands, showing them to the audience up side down; when ordered he turns his hands in such a way that the audience can see the cards correctly. The automaton has two pockets in his coat and in each pocket is found one of the borrowed coins. Please note that the artist does not touch a thing during the whole time and the audience take the money out of the pockets themselves. Cannot be duplicated without our original. Splendid effect, easy to work. Price ..... 100 00

**174.—THE WATER NYMPH.**

An aquarium filled with water, in which are goldfish, rests on a little stand. In the aquarium, entirely under the water is seen a lady's head. Head moves in all directions, speaks and answers all questions, and when she speaks air bubbles are seen rising in the water. Very effective and new. Price. 125 00

**175.—THE SULTAN'S CASKET. NEW CONSTRUCTION.**

An elegant casket is shown empty, and placed on two trestles. A gentleman is assisted into the casket, and as soon as it is closed, artist thrusts three swords through it, opens it again and a lady rises up out of it, at same moment gentleman appears amidst the audience. Sensational. Price..... 125 00

**176.—THE MYSTIC ROSE TREE.**

The best piece of mechanism ever produced and cannot be duplicated without our model. A very fine tree on which ten roses open slowly one after the other; one opens quickly; during the act a butterfly flies from flower to flower. In one of the roses appears a ring, and a card that has been drawn is produced by a serpent from the tree; a cupid appears with a flower, on which is a borrowed ring, and at last two butterflies come out of the tree carrying a borrowed handkerchief. Easy and sure. Price ..... 125 00

**177.—THE LIVING CAGE. NEW.**

A large bird cage, hanging free in the air, is examined by audience and is found empty; a dove is placed in it, when on artist shooting at cage, the dove is seen changed to a lady. A second shot and the cage is filled with roses. Price..... 150 00

**178.—THE QUEEN OF FLOWERS. NEW ILLUSION.**

On top of a table is seen a handsome jardiniere filled with the finest flowers, from the centre of which rises the beautiful form and face of a real rosy cheeked maiden. Audience see through underneath and all around. If desired the jardiniere can be placed on and across two chairs and then removed or replaced in view of audience at any time. New and excellent, as the deception is perfect. No glasses or special paraphernalia required. Complete, including flowers. Price and further details on application.

**179.—VANISHING AND MYSTERIOUS CHANGING ACT.**

This apparatus enables you to vanish, alter or change in full view of the audience, either statues or persons; and without the changes being in any way visible, they gradually fade away from the gaze of the astonished audience, until they





have totally disappeared. They re-appear again in the same manner, by becoming gradually visible, and when fully so they have either partly changed or altogether so. This you can arrange to your own satisfaction, or as occasion may demand. No cabinet. It produces a singularly beautiful effect viewed from the audience. This is altogether out of the ordinary run of vanishing and changing acts. Price and further details on application.

### 180.—THE ENCHANTED STATUE, OR CAGE OF ENCHANTMENT.

In a small handsome cabinet of four upright polished rods, around which are hung light curtains, is seen a beautiful living statue. The curtains are closed only for a moment and statue has changed to a lady or gentleman. As many changes can be made as desired and they take place almost instantaneously. Cabinet is only large enough to hold one person, and audience see through under it all the time. This is also made by us in shape of a large, round, beautiful cage, making a most brilliant setting with imposing effect. Curtains work without assistance from the artist. Further details and prices on application.

### 181.—THE TWO MYSTIC BIRD CAGES. NEW.

A lady disappears from one cage and appears in the other, and then as concluding effect the entire cage instantly disappears while hanging free in the air. Price.....300 00

### 182.—THE ELEUSINIAN MYSTERY.

At rise of curtain, the audience see the stem of an ordinary rose bush standing in a tub. The bush or tree stands free and alone during entire act. On command of the artist the stem of rose tree divides itself in two parts, the inside of it being empty and can be examined by audience. The tree closes together again. The artist then places a large caterpillar on the tree, into which it at once crawls, while at the same time about 30 large roses appear on the tree. The tree opens again and in it is seen a large cocoon almost as large as the tree. The tree closes again, and again re-opens; the cocoon has disappeared and in its place stands a lady in a beautiful costume, with wings, etc.; the lady flies out of the tree and rests on the outstretched hand of the artist, where she makes different motions as if flying. Magnificent effect for any artist or for variety stage. Price.....300 00

### 183.—GRAVITY OVERCOME, OR THE MARVELOUS BICYCLIST.

An ordinary white ribbon is stretched about the stage in all directions, horizontal, perpendicular, at an angle, etc., and a lady rides a bicycle or monocyte on the ribbon, turning in any direction desired. *Brilliant and new.* Price.....350 00

**184.—THE TRIUMPH OF ST. CECILIA. NEW.**

The scene represents the interior of a chapel, in the background of which is a church organ. The entire setting can be examined by audience. Cecilia appears, leaning against the organ, then sits down in front of it and plays a hymn. She disappears and Satan is seen sitting in her place, playing the "Devil's Sonata." Cecilia re-appears and drives Satan away. The scene changes into a view of the infernal regions, Satan appearing in the burning fire; Cecilia again drives him away and the scene again changes into a chapel. Cecilia sits at the organ and plays, while four angels rise up in the air holding garlands of flowers, and disappear in the clouds. *Magnificent effect.* Price.....350 00

**185.—DAPHNE.**

The Legend—Daphne, a Nymph of Diana and daughter of Pincus, pursued by Apollo, fled, and in her distress implored the Earth, or according to another legend, her Father for help, who at the moment when Apollo expected to catch her, changed her into a laurel tree.

The audience see a brightly lighted stage setting, in background of which is a swinging door. The artist enters stage through this door, addresses the audience, and instantly disappears, the stage setting remains unchanged. While the audience are still wondering what became of him, and begin to think of glasses or mirrors, he re-enters through the same door, and invites some of the spectators to examine the stage closely to see if any secret about it can be discovered. The following is a short description of this enchanting act: Daphne, dressed in a magnificent costume, enters through the door and changes at once to a large bouquet of flowers, the bouquet changes into a large laurel tree, on which appear many flowers, these flowers change into bells, which discourse music. When Apollo sees the tree he wants to destroy it, but the tree disappears and a skeleton takes the form of Daphne, who kneels down and gives thanks for her deliverance, while Pincus in the form of a large eagle hovers over her to protect her in the future. This act requires a space of about ten feet square by six feet high. Stage or particular preparation not necessary. Quickly arranged. Electrical chimes of bells in tree, included, with apparatus for showing full life size figure of Galatea. *Magnificent effect.* Price.....350 00

**186.—A SCENE FROM NEPTUNE'S KINGDOM.**

Scene represented: An ice cavern; high rolling waves, with the aurora borealis in the background. An elegantly appearing young lady with a magnificent close fitting costume rises up out of the waves, seated on a dolphin. After the lady is brought up out of the water by the dolphin, the fish disappears under the water. The lady remains floating free



in the air, going through many charming evolutions, finally returning head foremost into the sea. During this production a large cyclorama representing the north pole expedition, moves across the background, concluding with tableau of Neptune. A most beautiful effect. Price ....400 00

### 187.—THE ENCHANTED ELECTRIC FOUNTAIN. NEW.

A bowl or basin is suspended free in the air. From this there rises constantly a many colored fountain. The fountain suddenly ceases to play and there rises up out of this small bowl an elegantly costumed lady. She disappears in this bowl, and a magnificent large wreath of flowers rises up out of it. This wreath then suddenly illuminates itself by electricity. Very brilliant effect and entirely new. Price 500 00

### 188.—THE BRAHMIN'S ORACLE—THE FIN DU SIECLE MARVEL.

A relative of ours, while traveling in China, was enabled through royal influence to visit one of the most famous temples of the Brahmins, penetrating into its innermost recesses, and entering chambers never seen before by the eyes of modern explorers. Here was found and heard the most wonderful of automatons, and which was worshipped as one of their Gods. Through extraordinary influence, combined with liberal expenditures, the guide was prevailed upon to allow a closer inspection of this mysterious creation. As a result, we can now offer the same to artists desiring something striking to add to their repertoire, with the remark, that owing to remarkable improvements, this far exceeds the original, which was known as the Brahmin's Speaking Oracle. A neat casket about two feet long and one foot high is shown empty and then placed on the floor or on a table, at base of a handsomely designed and ornamental column. The casket is then closed and locked with two padlocks. Now, on command of the artist, the locks fall to the floor, the cover of casket opens, and there rises up out of the casket, slowly and majestically, the full life size figure of an aged Brahmin, clothed in appropriate garb, and of venerable appearance. The oracle answers any question, fulfilling by word of mouth whatever is desired, at the same time moving its mouth to correspond. When through, the oracle slowly sinks down into the casket, which is at once removed and shown empty. A mechanical work complete, requiring no glasses, traps or other outside paraphernalia. Excellent for any class of entertainment. Positively not to be had elsewhere. Price on application.



## 189.—THE BRAZILIAN TRANSFORMATION MYSTERY.

"Of all the things I yet have seen, this seems to me most strange."—Shakespeare.

Any number of boxes or trunks, from three up to six are thoroughly examined by a committee from audience. A man or boy is placed in smaller box and locked in, this box is then placed inside of box number two, which is also locked, and then placed in box number three, and so on, till all boxes, even up to six, are one inside the other, and all locked. As much rope can be tied around the boxes as the committee see fit. In a very few moments, on opening the boxes, the person is found to have disappeared, and in his place is a lady, while the man is found seated in the auditorium. Several quick changes can be made with this, comic, sensational, and amusing, using a boy, girl, dog, or persons in costumes. It is a highly sensational effect of the first order, and not to be confounded with the old well known Hindoo Box Trick or Indian mail. A principle is made use of in this, that is unknown in such classes of effects. No traps or platforms are used. Prices and further details on application.

## 190.—ORIENTAL CONJURING, OR BLACK ART OF THE DARK AGES IN THE LIGHT OF MODERN STAGE SCIENCE.

The so called exhibitions of Black Art as produced here in the last seven or eight years are indeed uninteresting when compared with this complete and perfect representation. While all the ordinary effects are included in this, there are new and especially sensational ones, forming complete acts such as the visible shower of gold and silver, the appearance of the stars, the moon, the creation, with appearance of Adam and Eve, automatic bell, vases, porcelain service, tables, ghosts, etc., etc., curtains, costumes, etc., etc. Complete lecture, or manuscript for each act. Everything needed is furnished complete, and all finished in exceptionally fine work. Can be used for short turn or full entertainment, in any hall or theatre, no special stage required. This is the most complete and effective entertainment of its kind yet offered. Further details and prices on application.

**191.—AERIAL SENSATIONS, AUTOMATONS AND ILLUSIONS.**

The Living Card Target, Astarte, Florine, Aerial, The Flying Dancer, The Three Floating Graces, Psycho, Ajeeb, King-Fu, Zoe, Mythia, Cage of Enchantment, "She," Flyto, "Oh," New Speaking Head on three upright rods, or any other Illusion made to order on short notice.

**192.—TABLES AND OTHER APPLIANCES.**

Side tables, centre tables, stands, chairs, traps, wands, and all other necessities for the stage or parlor in great variety. Prices and details on application.

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BY H. J. BURLINGAME.

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