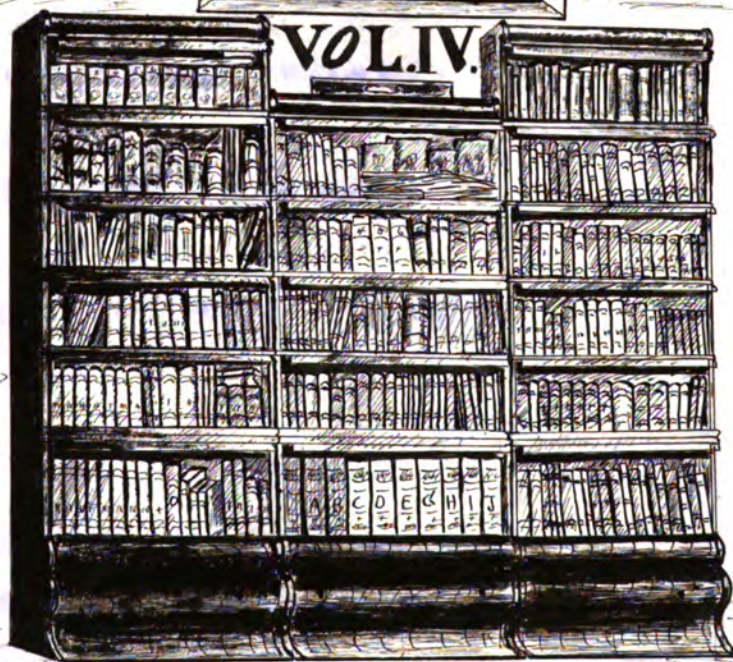


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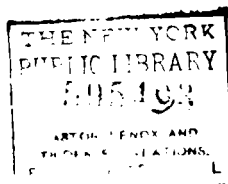
MAHATMA



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THE ONLY PAPER IN THE UNITED STATES DEVOTED TO THE INTERESTS OF MAGICIANS, SPIRITUALISTS, MESMERISTS, ETC

Vol. IV. No. I.

New York, Brooklyn Borough, July, 1900.

Single Copy, 10c.

PROFESSOR HOFFMANN.

It may be news to many of our readers that Professor Hoffmann, the author of *Modern Magic* and other standard works on conjuring, gained his wide knowledge merely as an amateur. Having himself found intense pleasure in the study of the mystic art, and taken infinite pains to make himself an adept, the happy idea struck him of communicating his riches to others. The work upon which his fame chiefly rests, was, in the first instance contributed to the pages of a

tenth edition, and still holds its place as the leading text book on the magic art. The success of this first work naturally suggested the production of others of the same kind, and thus *More Magic*, *Tricks with Cards*, *Drawing Room Conjuring*, and *The Secrets of Stage Conjuring* (the two last from the French of Robert Houdin) find a place on the book shelves of every latter day wizard. We are glad to know in the interest of the craft, that he promises a further volume on magic in the



boys' magazine. The pen name of "Professor Hoffmann" was adopted because the author, known in private life as Mr. Angelo Lewis, M. A., and Barrister-at-Law, feared injury to his professional prospects if it were known that he possessed so great a familiarity with the arts of deception. Having done duty in serial form, *Modern Magic* appeared as a volume, and proved a phenomenal success, the first edition of 2,000 copies being sold out in seven weeks. It has now reached its

course of the coming year. Professor Hoffmann, in his earlier days, gave frequent performances for charitable objects, but he has now ceased for some time to appear publicly, his latest appearances were as an exhibitor of animated wax works in which, as in his conjuring performances, the dry humor of his "patter" formed a special attraction. A noteworthy feature of his "shows" were burlesque opinions of the press, credited to various imaginary newspapers and appended

MAHATMA.

ISSUED THE 1ST OF EACH MONTH.

WALTER G. PETERKIN, . . . Editor and Proprietor,
236 WILLIAMS AVE., BROOKLYN, GREATER NEW YORK, U. S. A.

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MAHATMA would ask as a favor that all magicians will send their address and all news appertaining to magicians to this office, and also names of persons interested in magic. The aim of this paper is to reach all magicians. There are many persons interested in magic who have never heard of this paper. Please send us the address of any whom you may know. Anything new in magic will be published and credit given to person sending it.

Persons sending money to this office will please send post-office order to Station "E," Brooklyn, N. Y.

to his programmes. We quote a few specimens:—

"Not a dry eye in the audience, or a handkerchief to wipe them with, the Professor had borrowed them all."

"We lent Professor Hoffmann half-a-crown, and he returned it the very same evening. A man like that deserves to be encouraged."

"We did not wait to see the close of the entertainment, but hurried home to lock up the spoons till the Professor had quitted the neighborhood."

"Professor Hoffmann's entertainment is the most effectual kid reviver ever yet discovered."

"The entertainment was enough to make a cat laugh. Our's laughed till it fell off the garden wall."

"We are told that on an average a peck and a half of waist-coat buttons are swept up after each performance, and we believe it."

"We have never seen a bluer Bluebeard, or a fatter Fatima, and, we may add, we don't want to."

"If Othello was anything like that, we don't wonder at Desdemona smothering him. We should have done it ourselves."

"We could have cried when we saw our dear old friends, Robinson Crusoe and his Man Friday—and we DID when we heard the fife."

—o—

LONDON NOTES.

At a recent performance of the "Mysterious Lith" by Mr. Fred. Harcourt, at the Swansea Empire, a man rushed from his seat swearing he could see the angels.

Talma, Queen of Coins, is at the Empire Palace, Birmingham, where she mystifies her audience with her original and unique coin act.

Geo. Le Wist, the Ventriloquist, is at the Pavilion, Southport.

Valoni, has created quite a sensation at the Empire, Nottingham, with his neat jugglery.

De Lil, Illusionist, is putting in some good work at the Royal, Gt. Grimsby.

The Arryings, Japanese Jugglers, give you a real treat at the Peoples' Palace, Sunderland.

Chung Ling Soo, the Chinese Magician, now at the Alhambra, has protected his entertainment in England, France and Germany, by means of patents

REVIEW.

In reviewing the events of the past season, we note that it has been a most successful one, not only to those who depend on the mystic art for a livelihood, but also to those who practise it for pleasure. The number of entertainments and receptions, and the general social activity, has enabled them to present their feats where they were most appreciated. On the professional stage there has been many notable happenings. At the beginning of the season the oriental act of Ching Ling Foo was no doubt the sensation of the hour, but of late his star is on the wane. Houdini, the handcuff manipulator, has become a top-liner in our leading vaudeville houses, a place his act merited some years ago. Madame Adelaide Herrmann made her debut as a conjuror and surprised the mystic fraternity with her versatile talent. She will head her own company next season. Konorah, the Modern Witch, has almost completed her triumphal journey around the world. Mildred and Rouclere, with their own company are formidable rivals to Harry Kellar and Leon Herrmann. LeRoy, Fox and Powell, the Tripple Alliance, have gained a reputation that will stand them in good stead next season. T. Nelson Downs, in Europe, has more than repeated his American success. Wm. E. Robinson, tired of making fame and fortune for other performers, has crossed to Paris on his account, presenting a Chinese act. His success here and later in London more than justified the predictions of his friends and well wishers.

During the past season it has been our melancholy duty to record the deaths of Profs. Pepper, MacAllister, Frank Hiam, Otto Maurer, and Felix Febian.

The past year has produced nothing startling in the way of books, but the outlook at present is more encouraging. Prof. Hoffman has yielded to the pressure brought to bear and has decided to fulfill the promise made in the concluding chapters of More Magic. Ellis Stanyon promises some interesting contributions in this line. Prof. Wm. Benjamin will draw upon his extended experiences, and it is rumored that Henry Ridgely Evans will present a very interesting work in the near future. Our manufacturers report a very successful season, and all indications point to a continuation of the good times.

This review would not be complete without mentioning the change of ownership of MAHATMA, a change, however, that did not in any way alter the policy of the paper, for we believe in the wise policy of the co-operation of all interested, as laid down by the founder of this magazine, is the only basis on which the paper can succeed, and the success in the past has proven the wisdom of that view. We take this opportunity of thanking all our friends, patrons and well-wishers, for their kind support and advice tendered to us in what was practically a new enterprise. And with a continuance of this support, we intend to make each number of the new volume worth the cost of the entire year.

—o—

ITEMS FROM BRITISH COLONIES, ETC.

Heller went from Australia to Tasmania, and from there returns to England.

Anderson is playing one night stands in New Zealand, with a gift show.

Lazern is also in New Zealand.

One sad feature of Dante's death is that Mrs. Dante is shortly to become a mother. She is staying at Sydney.

Frank Dante, who succeeded his brother, has not met with the success his brother did.

Edna and Wood, the American Illusionists, who have been touring So. America with good success, after finishing Brazil, are now in Chili, doing well.

—o—

Ellis Stanyon's new book on Handkerchief Tricks is expected to appear shortly.

TWO GREAT MAGICIANS.

CARL AND ALEXANDER HERRMANN.

AN ADVENTURE IN RUSSIA.

ALEXANDER HERRMANN.

Shortly after the death of Alexander Herrmann the papers of Europe and America were filled with a great many articles about him. Many were very contradictory, and in spite of the relationship between him and Carl Herrmann, they differ greatly.

Alexander Herrmann always represented that he was a brother of Carl, and according to newspaper authority, he was born in Paris, but nothing definite can be learned about that. According to other advices, which are more likely, he was born in Russian Poland, but even this lacks confirmation. The fact remains that he was an assistant to Carl and traveled with him for some time. When he was quite a boy he appeared under the name of Monsieur Alexander in the service of Carl Herrmann who took him with him in a tour through Russia, and later, in 1861, to America, where, on the stage of the old Academy of Music, in Brooklyn, he introduced Alexander as his brother and successor. It has been considered that he was not a brother of Carl, who allowed him to use the name of Herrmann. It has also been said that his name was Alexander Niemann which came out in a lawsuit with his former manager and partner and was said to have been confirmed by Alexander himself. Mme. Blanche Corelli, the daughter of the original Carl Herrmann, now living in Berlin, Germany, states positively that she never knew the original name of her father Carl Herrmann, that he took this as his professional name and that Alexander was Carl's youngest brother and her uncle.

About 1867 Alexander commenced his own tours under the name of Herrmann. He made a trip around the world and obtained a great reputation, making considerable money. He met with particular success in London where he gave a great many performances and made quite a fortune, playing in that city for about three years constantly. It has often been stated he was obliged to leave England because he was threatened with a law suit for the use of the name of Herrmann which he was not entitled to, probably instigated by his brother Carl.



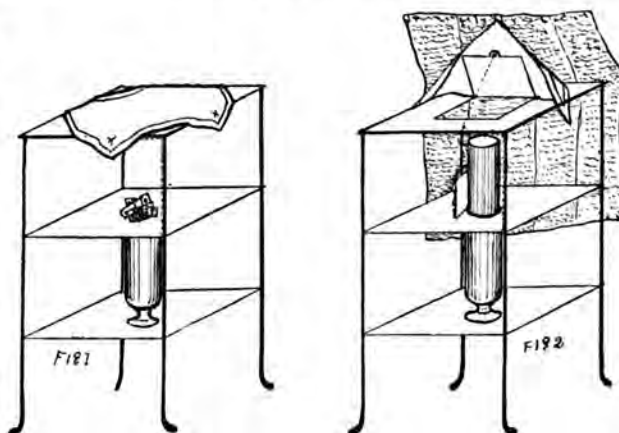
In 1878 he appeared for the first time in Paris and performed in the Theatre Nouveautes. Here, in comparison with the original Carl, he was called the "Great Herrmann," as Carl was the smaller of the two. His fame had preceded him from England, but the Parisians, who had had many well known prestidigitateurs, did not appreciate

his performance as much as the English had, but Herrmann, who introduced at that time only a limited number of sleight-of-hand tricks, possessed an enormous amount of confidence, which stood him in good service and gave him the necessary self-reliance to carry through a series of fine performances. He was rich and was able to make the leading newspapers serve him as he wanted, but the main thing that the Parisians blamed him for, was that he used so many confederates in his performances. This was soon discovered and his French colleagues would have nothing to do with him.

TO BE CONTINUED.

A NEW VANISHING TABLE.

For the description and illustration of this novel table we are indebted to Mr. Fred. J. Peters, of Milwaukee, Wis. The table is thirty two inches in height with a top fourteen inches square. Two shelves are fastened to the four legs as shown in the cuts. Upon the first



shelf there is a vase large enough to contain a rabbit, and extending up to the second shelf. Access is had to this vase only through a trap in the second shelf, concealed from the view of an audience by a few cards glued to the top in a haphazard manner. In the table top there is another trap cut and hinged so it can be raised like a cigar box cover. Over this top a small spread is glued to conceal your preparations. Sliding within the vase is a metal tube connected with the trap in the table top by a cord, which runs under the table top and down the side of the table leg.

To vanish a dove or rabbit a large sheet of newspaper is spread over the top and as you raise it to wrap the bird or animal, the trap is opened by the same movement, and the cord raises the tube almost to the table top. The rabbit or dove is dropped into the tube under cover of the newspaper and the trap is dropped, the tube slides down into the vase, the second trap closes over it and the performer comes forward crumbling the paper in his hands with the comforting assurance that the spectators are calmly viewing the innocent table shown in Fig. 1.

This ingenious arrangement seems to be a great improvement over any of the "flower" or "mirror" tables we have yet seen which were designed for the same purpose.

AN IDEA IN CARD PALMING.

Having palmed a card in the ordinary way during the course of some card experiment, catch with the point of thumb the end of the card that is next the finger tips, and curve it inwards towards the body. The fingers may now be spread wide apart so that anyone can see between them without revealing the card. I find this a splendid wrinkle when exhibiting before those who know something about palming.

CHRIS. FORBES, Lanark, Ont.

"RONTGEN OUTDONE."

By P. T. TIBBLES.

LONDON, 1900.

EFFECT.

Three cards are selected from a pack by three of the audience, who place them in a small envelope and seal it down. Envelope is given to agent to hold during the experiment. A sheet of note paper is torn into strips and distributed amongst the audience, for them to write on each piece of paper the names of three celebrated persons. This being done, you ask them to fold the strips up, and proceed to collect them in a paper bag. When you have collected the whole six you shake them up and ask anybody to take out any one of the slips and read the names written upon it. You then draw attention to an empty frame which is standing on your table, and say you will pass the three cards from the envelope, which is in gentleman's possession into the the frame. At the word of command the three chosen cards appear in a mysterious manner in the frame which just previously had been shown empty. The envelope, which, since appearance of cards in frame, has not been unsealed, is still held by gentleman while you call attention to the marvelous nature of the conclusion of this experiment, remarking that you have not forced the selection of any one celebrity out of the hundreds that might have been chosen, and that this, being a great improvement on Rontgen's system of photography you will conclude the experiment by photographing the three persons selected by the audience, and cause the photos to appear in the place of cards vanished from envelope. Pistol is fired; gent holding envelope tears it open and hands the performer the photos, which are exhibited amidst great applause.

MODUS OPERANDI:

The three selected cards, are of course forced. A small envelope is handed to the person that drew the first card, for him to place his card into it, and then to pass it to the other two drawers to do likewise, the last card being placed in envelope it is sealed down. Performer now takes the envelope and asks anybody to hold it for a moment, but in the act of handing it to the person who volunteers, it is adroitly changed for a substitute envelope by placing inside beforehand, and sealing down, three photographs of any celebrities that you think your audience would be most likely to select. The photos should be cut same size, and should be backed with the same pattern backs, as on the playing cards used. You then distribute six strips of paper for the audience to write on each piece the names of three celebrities and when they have done so to fold the papers up. It is really of no consequence what names they select, as the paper bag used to collect the strips in, has a paper partition inside, commencing from about one inch below the top of bag, therefore while one side of bag is empty the other has six strips similar to those given out, each bearing names of those three celebrities whose photographs are in the envelope. You now collect the strips in empty side of bag; this done, you pull over partition with your fingers (thereby covering those strips which have been written on by the audience.) This opens the side of bag containing duplicates, next ask somebody to select any one slip out of the bag, this is done and the names read out.

Attention is now drawn to an empty frame on table. This can be any of the well known card frames, loaded with duplicates of the three forced cards. The gentleman that has the envelope is requested to hold it up so that all can see it, and the cards (which audience imagine to be inside envelope) are commanded to transport themselves into frame. (This of course will be worked according to the frame used.) At the word of command the cards appear in frame, and gentleman holding envelope is requested to hold it still for a few moments longer (while you patter about Rontgen rays,) finally saying: the experiment will be concluded with an elaborate illustration of the abilities of the forementioned invention, by commanding the photographs as selected by the audience themselves to appear in the place of the cards, which, a few moments ago, were in the envelope, in possession of the gentleman, who has held the envelope during the entire exper-

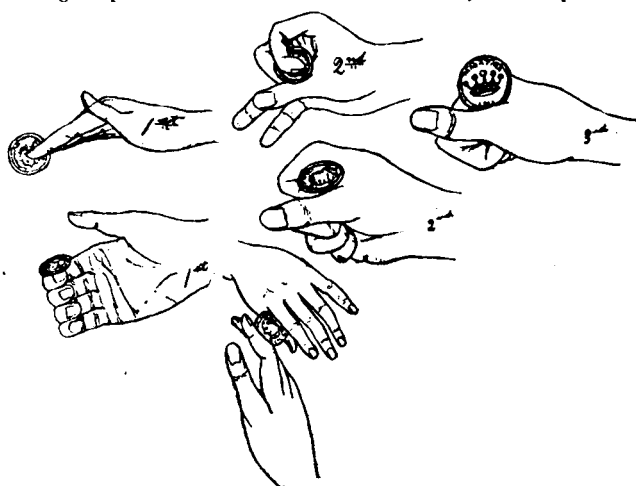
iment, not giving you a chance to tamper with it.

Trick is concluded as before explained, and in the hands of a good prestidigitateur cannot fail to score tremendously.

—O—

A NEW BACK HAND COIN PALM.

Take the coin, which should not be too large, between the extreme points of the first and second fingers of the right hand. Press the thumb toward the palm of the hand, then slide the two fingers holding the coin, over the thumb as far as they will reach. Then let go of the coin with the second finger and force it with the remaining finger up between the thumb and the fleshy part of the back of the hand, giving the coin at the same time, a half twist in order to place it parallel with the thumb. The thumb is then strightened out and the coin will be found fully concealed, clasped between the thumb and the hand, which, for greater security, is turned with the palm slightly upward. To produce the coin make a slight upward movement and let the coin slide under the thumb and into the hand, then produce from the finger tips in the usual manner. The coin may be back palmed



in this manner in the act of dropping it into a hat thus enabling the performer to present the palm to the audience and show fingers empty.

For the explanation of the above sleight we are indebted to Mr. Alexander Victor, a clever exponent of this and other difficult sleights requiring considerable practice. In his hands it proves very effective owing to a deceptive method of passing the coin alternately to the back and front of the hand. For the sake of clearness we present below a series of illustrations showing the different movements and combinations possible with this method.

Those marked No. 1, show Mr. Victor's modus operandi. For several of the others we are indebted to Der Zauberwelt, the German magazine of magic, etc. (And those of our readers who understand that language would do well to subscribe for it.)

The top row shows Mr. Victor's method, but the third position is the same in both methods.

—O—

BOSTON NOTES.

The Great Lafayette still continues the head liner at Keith's, and has introduced many new novelties.

Leo Gowongo, the Antigua Magician, has been doing some very clever work at the Grand Museum, and at Austin & Stone's. He is "up-to-date."

The Floyds, Magical Entertainers, take to the road, June 1st, for the season, playing the summer parks, same as last year.

F. O. Harrell, has just returned from a little vacation trip in Georgia

W. D. Le Roy, Boston's well-known Magician and Manufacturer, is still kept busy filling orders, and bringing out new novelties.



THE PERFECTED CARD STAR.

This Card Star, which is of my own invention, I call "perfected" because the Star itself is a perfect skeleton, and has no hiding place for the cards. It is very simple, but most magical, for the body of the Star is made up of five slender metal arms which spring from a centre not larger than a ten-cent piece. A further and most mystical feature of the Star is the fact that when it is brought forward it may be shown both back and front, and yet, at the will of the magician a chosen card appears on the point of each arm of the Star. Here is the secret.

The central post of the star is hollow, and is threaded with five small elastic cords, which being fastened under the base are carried up through the post and behind each of the five arms, terminating in a card at the extreme end. The back of the central post is slightly grooved from the top to the bottom. Now to prepare the trick the five cards are pulled away from the star points (thus stretching the elastic) and are placed together in one packet, and carried down under the base of the star, where they are held by a clip or any device which can be actuated by a piston, or a thread, so as to release them at the proper moment. The elastics are carefully laid in the little groove on the back of the central post, so as not to show. The base should be thin and flat, and only a trifle larger than a card. This star may be freely shown on all sides, and will mystify even an expert.

THE COIN NEST.

This is a collection of five shells and one complete coin, all fitting one within the other as follows:—First, a quarter with a shell, then two half-dollar shells which fit over each other, finally, two dollar shells which likewise fit one over the other. These all packed together into one nest, which appears to be an ordinary dollar piece. The following is my method of using it. I first borrow a silver dollar, and at once substitute the nest for it. Now while seated I lay the nest upon my knee, calling attention to the fact that my hands are empty, I then lay them one over the other upon the coin, and announce that I will cause another dollar to appear beside the first one. Under cover of the upper hand I now finger palm off the top shell, which by a slight movement I place just above the first coin. Now, upon lifting my hands, two dollars are seen, one above the other. I now cover the two coins in the same manner and command a half-dollar to appear. I at this moment slide the lower coin (which is the nest) toward my body a little, palm off as before the top shell and place it between the two coins, and on lifting my hands three coins are seen, two dollars and one half-dollar. I keep on repeating the process with the coin nearest my body (which is always the nest) until the six coins are developed. The result is most startling, as the six coins make a great show and it seems impossible to have concealed them. The nest is expensive, but it may be procured at the leading conjuring shops if one cares to pay the price.

Prof. Henricks, the Wizard of the Atlantic, has received many inquiries as to his billiard ball sleights, from our readers who believe he has them for sale. For their benefit we may state that the challenge published in his name is bona fide, and we hold a deposit to bind any agreement. The sleights he will introduce in the contest he desires to arrange have been developed by years of study and practice and are not for sale at any price.

THE CRYSTAL COFFIN.

This illusion, the invention of Prof. Samuels, originally appeared in one of my old catalogues about eighteen years ago. As this is an expensive illusion to build and carry, it did not meet with favor from the profession. I furnished Mr. J. N. Maskelyne of London, with details of same and he remarked that it was certainly a fine illusion and the experienced reader may note that in recent years he has embodied the principle of this in one or two of his illusions.

Numerous imitations of this have been put forth and even some have been published, but none were ever utilized, which probably would have been the case had they possessed any merit.

In effect the illusion is as follows:

The audience are invited through a committee to examine a glass casket. Not from a distance, but minutely. After examination the performer's assistant lies down in the casket which is closed and raised a few feet in the air. On command the person disappears from the casket to re-appear elsewhere as fancy dictates.

EXPLANATION.—The glass casket is made to resemble a coffin; all sides and ends are clear plate glass which are set in a frame work of nickle plated brass in the same manner that fine show cases are made. All the bands in sides, rims and corner posts are made of heavy nickle plated tubing in which the sheets of glass are nicely fitted. The rear glass is in a separate frame and can be hinged either at top or bottom, the hinges being concealed by the double framework. A concealed catch at each end of this frame operated by pressure of hands and feet similar to catches used in the "Stroubeika" illusion, will, when pressed upon, cause the back to open backwards.

The casket rests on trestles on the stage. Attached to each corner is a large gilded rope or chain leading up to the flies, over pulleys and down to the sides where they are attached to any desirable elevating apparatus, either a windlass or a counterweight.

The stage setting is of black velvet though other colors can be used, but of course black passes for the mourning paraphernalia of the performer who introduces as much serio-comic business as possible.

After the casket has been examined the assistant lies down in it, the lid is fastened securely, the ropes or chains are attached to corner hooks and the casket is raised from four to six feet above the stage. It must be only a few feet from the back curtain which has an opening concealed by a double black curtain a short distance farther back. As soon as the casket is in the air the performer drapes or suspends over it three large flags for which purpose there are sockets attached to the front framework of the casket, thus one large flag is suspended across and in front of the casket and one extends from each end. The assistants behind the stage push forward through the opening in the curtain a two armed skid or bridge, the assistant inside the casket lets the back down on this bridge and rolls out sideways down this inclined plane through curtain to make his reappearance elsewhere. Assistants remove the skid and with a stout light pole covered with black cloth, to prevent noise and escape observation, pushes the back up into position, the concealed catches in the back of the casket securing it. Or the assistant himself can do this before he goes through the back curtain.

At the proper moment the flags are instantaneously pulled away, and the Crystal Coffin is found entirely empty. C. L. BURLINGAME.

PARIS ITEMS.

The Exposition Universelle is now in swing. Paris being full of visitors. Amongst the small theatres, we have Carmellini, Morton, and Alberti giving conjuring shows, but the two great attractions in the Mystic Art here are T. Nelson Downs at the Casino and the Chinese Magicians at the Chinese Pavilion in the Exhibition grounds. They work very clean, and amongst other tricks, perform the miraculous Fishing, produce large Bowls of Water, &c., a la Ching Ling Foo.



Now for a query of our own. How many of our readers will subscribe in advance for a reprint of No. 1, Vol. 1, of MAHATMA at *Fifteen Cents* a copy? The first page contains a portrait and sketch of Robert Houdin, and among the contents are articles on flower tricks, the art of shadowgraphy, chapeaugraphy, news of the day, etc.

Should this effort meet with the support expected, a reprint will be made of all numbers necessary to complete the files.

Through the courtesy of Dr. S. R. Ellison of New York City, we are in possession of a typewritten index of MAHATMA to date.

Green, the Merry Wizard, is combining business with pleasure, among the pleasure resorts of Canada.

William E. Robinson, as Ching Ling Soo, has proven a strong attraction at the Alhambra, London. The management extended his engagement four weeks, making three months in all, at this one theatre.

Frank Ducrot, the popular Brooklyn Wizard, paid a visit to this office just previous to a trip to Paris. Upon returning the call we found the genial professor in the grip of his old enemy, rheumatism. The attack has postponed his voyage indefinitely. A pleasant hour was spent in examining apparatus and exchanging ideas.

Clinton Burgess, the American magician, dropped in to report success in recent entertainments. He makes a specialty of cards.

Albini, the King of Cards, has been presenting his specialty on the Pacific coast.

Prof. Underwood intends to go on the road in the fall.

J. De Witt, formerly known to the profession as J. Witt Dougherty, is acquiring an enviable reputation for skillful and pleasing entertainments.

Alexander Victor, the Swedish magician, presented his entertainment before a crowded house at Milburn, N. J., June 9th.

Ah Foon, the oriental entertainer and shadowist, is now booking his fall tour. He presents his original conception of the marvelous feats of the eastern wonderworkers, together with a series of shadow pictures, unequalled in many respects by any performer on the stage to-day. His tables are finished in white and gold, in C. Milton Chases finest style.

Harry Helms, wizard and juggler, is presenting his specialty with a vaudeville company in Michigan.

J. B. Mackenzie, Bradford, England:—The back hand palm with coins and cards will be fully explained during Vol. IV. Justice could not be done to the subject in one number as you request.

Jos. Burke, Evansville, Ind.: Prof. Ducrot has promised to write a burlesque act in magic for MAHATMA readers. Knowing the professor's capabilities, we can assure you that it will fill all requirements.

Prof. Anderson, Chicago, Ill.:—Write to Henry J. Wehman for his list of books. One of them contains the only complete explanation of Kellar's ring trick which we have seen published.

Wanted—First-class Cabinet-Maker, also Machinist for lathe work; would prefer one having some knowledge of electricity. Only steady, reliable men need apply. State salary expected—steady work guaranteed the year round. Monarch Trick Mfg Co., Lynn, Mass.



It is with deep regret that we announce the death of Professor Otto Maurer, the well-known magician and manufacturer whose portrait appears above.

He was born Oct. 28th, 1846, in the village of Gemeisheim, Germany, and died at the Metropolitan Hospital, in New York City, May 15th, 1900. He leaves a wife, son and daughter.

During the twenty-eight years he was established at 321 Bowery, there is hardly a magician of any note who did not at some time drop in to take an occasional lesson or purchase needful supplies, and he always had a pleasant word, or joke culled from his own professional experience, to amuse his callers.

His son, Otto Maurer, bears the same name and will continue the business.

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Wish to let their many clients know that, owing to small firms having entered into competition against them, and selling certain Conjuring Tricks cheaper, of a similar character to theirs, but not of that high-class make and superior workmanship for which they have been so long noted, they have now in preparation a small catalogue with prices greatly reduced, but the goods are exactly the same in every way. Messrs HAMLEY BROS. are not lowering the prices and selling inferior goods, but will guarantee every article of the best workmanship and the **Finest Finish** as heretofore. Messrs HAMLEY BROS. will allow a discount of 10 per cent off the catalogue prices of any Conjuring Trick Dealer in the world.

Note List of Goods as below, lately greatly reduced.

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 Silk ditto 1s 3d per doz., or 10s 6d per 100, post free 10s 9d.
 Best Ivory Eggs, guaranteed superior to all others, 1s 5d each, post free 1s 6d.
 Best Ivory Stodare Egg, guaranteed superior to all others, 1s 7d each, post free 1s 8d.
 Ivory Balls, very best make, reduced to 2s 9d, post free 2s 10d. Any size made to order at a slight extra cost.
 Producing Paper Flags, 9d per gross, post free 10d.
 Silk Handkerchiefs, 11d each, 10s per doz., post free 10s 3d.
 Silk Union Jack Flag, 1s 4d and 3s each, postage 1d extra. Large size, 5s and 6s 6d each, postage 3d extra.
 Chameleon Blocks, 1s 9d, post free 1s 10d.
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Regards to G. Dewey and the Queen of Hearts.

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Vol. IV. No. II.

New York, Brooklyn Borough, August, 1900.

Single Copy, 10c.

BALABREGA.

The many friends of John M. Miller, generally known as Balabrega, the Swedish Magician, and the members of the profession at large generally, will receive with great surprise and regret the sad news of his sudden death at Pernambuco, Brazil, on June 20th. The accident was due to the explosion of a gasoline tank used for illuminating purposes and to obtain spectacular effects for a dancing act similar to that of La Loie Fuller. Balabrega was born in the little

acted as his confederate during the latter's engagement at the Aquarium, Broadway and 34th Street, New York City, in 1878. It was during this year that he made his professional appearance as the "Boy Magician" at the Olympic Theatre in the same city. His success won instant recognition, and gained engagements for him in Boston, Philadelphia, and other leading cities, and his rise to a foremost rank in his profession was rapid. Shortly afterwards he married, and in com-



town of Helsingborg, Sweden, on August 20th, 1857, and came to America at the age of eleven. As his father had some share of success as a magician under the name of Balabrega, it seemed but natural that the son should adopt the same name and profession. He commenced his career by performing before evening parties and entertaining the various Swedish societies in Brooklyn, N. Y. He was well acquainted with the late Alexander Herrmann, and frequently

pany with his talented wife, commenced a tour of South America, creating a great sensation in the Spanish speaking countries particularly with his second sight act, which he and his wife were the first to introduce in that language. He was joined in this venture by the well known magician Olliver, otherwise known as Revillo, who died a short time later at Caracas, Venezuela, from yellow fever. Traveling, as he did, among the most superstitious people of the world at the present day,

MAHATMA.

ISSUED THE 1ST OF EACH MONTH.

WALTER G. PETERKIN, . . . Editor and Proprietor.

236 WILLIAMS AVE., BROOKLYN, GREATER NEW YORK, U. S. A.

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The sole agents for the sale of "MAHATMA" in England is the celebrated and old established firm of Messrs. HAMLEY BROTHERS, and it may be obtained at their Grand Magical Saloons, 229 High Holborn, London, where also advertisements are received for it and every information given respecting it.

MAHATMA would ask as a favor that all magicians will send their address and all news appertaining to magicians to this office, and also names of persons interested in magic. The aim of this paper is to reach all magicians. There are many persons interested in magic who have never heard of this paper. Please send us the address of any whom you may know. Anything new in magic will be published and credit given to person sending it.

Persons sending money to this office will please send post-office order to Station "E," Brooklyn, N. Y.

Balabrega passed through many remarkable experiences, but perhaps the most striking and expensive one was that in which he lost his entire outfit, which went to the bottom of the sea, through the sinking of the ill fated steamer Cotopaxi, in the straits of Magellan. His untiring energy enabled him in a short time to repair this loss and to make his show even better than before. From time to time he visited the United States for business or pleasure, performing for the last time in this country over the Keith circuit during the past season. He left this city on March 3d last for the ill-starred trip in which both he and his partner, Mr. Lewis Bartlett, lost their lives through the same accident. Balabrega was a thorough artist, a true friend, and a gentleman. His death means a blow to the profession of which he was an honored member.

—O—

Upon a recent visit to Adrian Plate, the well-known conjuror and authority on magic, we had the pleasure of seeing the three volumes of MAHATMA complete, elegantly bound in half morocco, with a handsome frontispiece done in water colors, and nicely indexed; the different subjects being grouped under their respective headings as autobiography, card tricks, coin tricks, miscellaneous, etc., the whole making a valuable addition to any library.

—O—

As it is our aim to increase the usefulness of MAHATMA, we have decided to adopt the following suggestion and continue it as long as the support of the profession warrants it. The idea is as follows:—To establish a column under the heading of the "Telephone," through which performers may communicate with each other where addresses are unknown. We will receive messages for the September issue, but correspondents must bear in mind that this is an "open" wire and act accordingly

—O—

Send in your "ads" for the September number. The season for entertainments is at hand, and now is the time to make yourself known.

—O—

Kellar, the Great American Magician, played at the Marquam Grand Theatre, Portland, Ore., July 2d and 3d to good business.

Lafayette, in his burlesque of Ching Ling Foo, is the feature of the bill at Keith's New York house beginning July 16th.

Ziska, appears on the same bill.

MODERN MAGICIANS AND THEIR TRICKS.

—BY—

HENRY RIDGELY EVANS.

—O—

This article remains the property of the author, Mr. Henry Ridgeley Evans, and all persons are cautioned against publishing the same, either whole or in part, without his permission.

—O—

One day the big bill-board of the town of B— was placarded with the most flamboyant of posters, representing a gentleman in full evening dress, standing in front of the giant sphinx of Gizeh. He was engaged in performing magic tricks. About him danced a legion of little imps and grisly skeletons, whilst Mephisto in the conventional red costume, long sword, peaked cap and cock's feather, grinned diabolically in the background, the presiding genius of the wierd scene. In huge letters of black was the announcement that the Chevalier Herrmann, the world-famous necromancer and prestidigitateur, would give a series of entertainments of magic and mystery at the town hall. A crowd of curious quid-nuncs,—the barber, the baker, and the candlestick maker, to say nothing of the inevitable small boy—was assembled before the play bill devouring it with greedy eyes. I was there, a juvenile fresh from the delights of the Arabian Nights, with my noddle filled to repletion with stories of Aladdin and his Wonderful Lamp, the African Genii, etc., etc. This fascinating poster landed me the following week, breathless with excitement, in the gallery reserved for the gods. It was my first introduction to "white magic" and its branches. I can recall to-day my boyish admiration of the wonderful wizard who condescended to exhibit his art in the small town of B—. I beheld him take bowls of gold-fish from shawls, catch money from the air, produce rabbits and doves from borrowed chapeaux, and other impossible feats. I vowed, too, to become a prestidigitateur (what difficulty I had in pronouncing that mystical word). Years have flown since then. I studied magic, with the idea of going on the stage, but abandoned it long syne for more prosaic pursuits. Yet my fondest memories cluster about the beautiful art of sleight-of-hand, and its many professors. Herrmann, Heller, D'Alvini:—"the mystic three" have passed into the land of shadows, and, have solved that greatest of mysteries, *death*! I knew them, loved them! In this paper, I shall endeavor to tell something of their lives and the tricks that made them famous, not forgetting their successors who are delighting the public to day.

I shall begin with Alexander Herrmann, prince of good fellows, a raconteur, and legerdemainist par excellence. His oft repeated phrase, "Magicians are born, not made," was certainly realized in his case. He came from a family of prestidigitateurs, his father Samuel Herrmann, and his elder brother Carl, being famous exponents of the art magique. He was of Jewish extraction, and was born in Paris, France, February 11, 1844. After acting as assistant, for some years, to his brother, he started out on his own account to astonish the public. He traveled extensively over the world. In the year 1876, he became a naturalized citizen of the United States and made several fortunes, but lost them in theatrical speculations. He was an extraordinary linguist speaking French, German, Spanish, Russian, Portuguese, Dutch and English. Various chivalric orders were conferred upon him by foreign potentates. In 1875 he married Adelaide Scarsez, a beautiful and accomplished dancer, who assisted him in his performances. He died of heart failure in his private car, December 17, 1896, while on his way from Rochester, New York, to Bradford, Pa. Such in brief are the facts of his eventful career.

Herrmann was a great sleight-of-hand artist, especially with cards and coins. His "misdirection," to use a technical term, was wonderful. This is the art of diverting the attention of the audience from one object to another.

[TO BE CONTINUED.]

TWO GREAT MAGICIANS.

CARL AND ALEXANDER HERRMANN.

AN ADVENTURE IN RUSSIA.

ALEXANDER HERRMANN.

[CONTINUED.]

In 1885 he appeared in Paris for the second time and played in the Eden Theatre. He advertised enormously and put up immense quantities of lithographs, something that had not been done before, but did not introduce anything new or original, and, as a result, he did not, at that time, obtain the success he had anticipated. At this time Herrmann explained several small tricks during each performance, hoping that it would cause the public to be attracted to his entertainments, but even this remained without result and he brought down on himself the ill will of all his colleagues and the profession generally, so much so, that shortly afterward he left Paris. At that time he carried with him baggage amounting to nearly four tons in weight and to this day his name has remained in the mouths of all performers in Paris as a "Performer of Weight."

From Paris he came to America, became a citizen of the United States, and from that time on his career was very successful and he certainly would have become a wealthy man had he not gone into speculation in stocks and in theatrical undertakings which swallowed up almost his entire fortune. He claimed to have made in his tours, from 1874 to 1883, during which time he visited South America, more than \$800,000. He was fond of telling his friends that through unfortunate speculations he had lost a million dollars. He did not seem to be worried about it either, on the contrary, his mouth was wreathed in a smile when he referred to it. Although in the last years of his life he had given up, to a great extent, speculating in outside ventures, he did not leave a large amount of money, at any rate not so much as was to be expected, after a long and successful career.

Many odd and peculiar stories have been told about the adventures of Carl and Alexander Herrmann, and most of them are familiar to all readers. The following in which Carl played the leading role is a recollection of Mr. R. von Rosen a well known journalist of Vienna.

"Carl Hermann was traveling through Russia, and for some time had been in company with an opera troupe and became very well acquainted with the star prima-donna Mlle. Coralie, a handsome fascinating creature, who found no difficulty in turning her songs into gold and jewelry purchased with Russian rubles. She was singing in Moscow at the time Carl Herrmann was performing there. Herrmann possessed a magnificent diamond scarf pin. A well known Prince became infatuated with the charms of Mlle. Coralie and paid diligent court to her. Mlle. Coralie found no difficulty in making him acquainted with Carl Herrmann, and she had also given the Prince to understand that the one thing she coveted above all else was the professor's diamond scarf pin. The Prince asked the professor his price for it. Herrmann replied,—'I cannot sell it for certain particular reasons, which your excellency will pardon me from giving, besides that, the pin is not genuine, the stones are paste and not genuine diamonds.' The Prince had been looking at the pin and diamonds very closely; 'Well, professor lend me the pin anyway, for an hour.' Herrmann handed him the pin, and in a short time the Prince learned from his jeweler, to whom he showed it, that the diamonds were genuine and the pin was worth at least 3,000 francs. Again the Russian cavalier besieged the prestidigitateur and besought him with all the language he could command to sell him the pin, he would give him 4,000, 5,000 even 6,000 francs for it, but all in vain. Professor Herrmann still refused, and again remarked that the gems in the pin were not genuine, yet the pin represented to him a value of 10,000 rubles. When the Prince advised Mlle. Coralie of this fact she created quite a scene and insisted that if he thought anything of her he would secure that pin

for her. To the aggravation of the Prince, Herrmann left Moscow the next day. The Prince at once sent for the prima-donna and after telling her that Herrmann had left the city, said—'My dear, you will now experience something that can only be seen in Russia,' and ringing for his valet he ordered him to bring the Chief of Police to his apartments at once. The lady concealed herself behind some large tapestries decorating the Prince's rooms. Count B., the Chief of Police entered and received a cordial greeting. The Prince explained the matter as follows:—'Listen Count, you know this conjurer Herrmann who has been here, he has just left town with a diamond scarf pin that belongs to me. I will give you a description of it in a minute. It is a very valuable pin, he simply borrowed it of me and has absconded with it. He is a clever fellow and I do not want to make him any trouble and you can arrange it in this way. Telegraph ahead and have his train stopped, have Professor Herrmann arrested on the train and compel him to give up the diamond pin to the officers and they are to pay him 10,000 rubles. Do not ask what for, my dear Count. Here is the money, telegraph this amount with instructions to the officers.' The gentlemen shook hands cordially and parted. Three days later the Prince called on Mlle. Coralie and presented her with Professor Herrmann's diamond scarf pin. She asked him how the professor took his arrest and the compulsory delivery of the pin. The Prince replied, that the clever fellow took the 10,000 rubles and gave the pin to the police officials with the expression that the diamonds were imitation and he only submitted to the unavoidable when he accepted so much money for it. Later, on the same day the Prince and the singer learned that this pin which had cost him such an enormous price was actually an imitation, the gems being only paste. The Prince flew into a terrible passion and fumed about with all the unrestrained temper of a wild Russian Cossack. The genuine scarf pin containing the real diamonds remained in the possession of Herrmann, being often worn by him, and was found in his collection after his death.

During an engagement played by Alexander Herrmann at one of the leading theatres in Rio de Janerio, one of the illustrated papers came out with an illustration remarking: "We have had Patrizio, Mellini, Herrmann and Bosco, all doing the same tricks, pulling coins out of hat or from a persons head, the large and small gloves, the transformed handkerchiefs, and the ribbons and rabbits from a hat. But the smartest of all of them is Herrmann, he knows how to work the press, which he carried his way, as well as carrying off the largest bag of gold."

H. J. BURLINGAME

AN EFFECTIVE CARD FINALE.

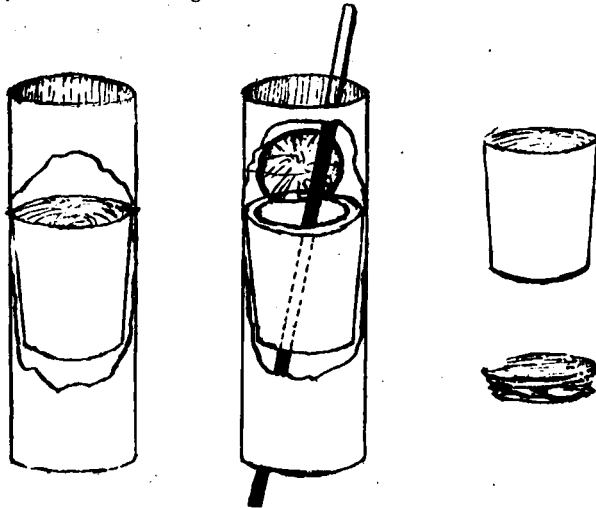
The performer, after having shown various tricks with cards, takes the pack in his right hand and tosses them into the air, changing as they do so in a very mysterious manner into tiny pieces of tissue paper which flutter in a graceful shower to the ground.

For the accomplishment of this pretty and little known termination to a card trick, the performer provides himself with a quantity of tissue paper bits done up in a small packet and secured with a cigarette paper. Have this in the left waistcoat pocket. The performer holds pack in left hand, while with the right he secretly palms four or five cards to be produced in due course at the right knee. In the act of doing so the left hand is naturally brought against the left vest pocket and immediately secures possession of the packet. The cards produced are now returned to the pack and right hand shown empty. Next the cards and packet are transferred to the right hand, and the left hand is proven to be above suspicion. The performer now stands with his left side to the audience and makes an upward toss with the cards. As his right hand reaches its lowest point, the left hand under cover of the body, seizes the cards. The right hand, now containing only the packet of papers, continues the upward movement and finally the paper band is broken with the thumb nail, and the paper fragments are released. The diversion caused by this unlooked for effect gives the performer ample time to drop the cards into left profonde.

HUGALL BENEDICT, The Thanet Wizard.

THE TRICK OF THE BRAN AND CANDY.

Purchase a large glass of the "schooner" variety, one having a foot preferred, about $7\frac{1}{2}$ inches high, $3\frac{1}{2}$ inches across the top, and $2\frac{1}{4}$ inches at the bottom. Make a bran fake out of cardboard and glue bran over it. Now fasten a piece of steel wire across the top and paste a piece of cloth over it to hold it secure. The ends of the wire should protrude about a quarter of an inch, and be filed to a sharp point. After filling your glass with the fake load, and placing paste-board tube over it, a slight pressure forces the points into the cardboard and the tube may be lifted by the extreme top, bringing the fake out with it. In order to facilitate this, the points are bent slightly downwards, see Fig. 1.



For the second method, construct the fake from metal having the top hinged at one side. It is held secure by a little bolt working freely on the opposite side from the hinge. This may be readily released under pretense of brushing the surplus bran from the top. Having loaded the fake into the glass and loosened the catch, place the cone over the glass. Immediately after lifting the cone with the fake inside, you may carelessly thrust your wand through the cone, the wand in its passage throwing open the hinged cover of the fake thus indirectly proving to your audience that it is perfectly empty. The fake may be dropped from the cone into the bran box at the earliest opportunity, and the cone given for examination.

Third method is very simple, only in this case the cardboard cover being done away with, a borrowed handkerchief taking its place. The fake is made of cloth, a wire ring serving to give it the necessary shape. A sharp wire hook is soldered to the ring and engages in the handkerchief when the latter is drawn over the glass, thus carrying away the supposed bran and revealing the candy previously placed in the glass. The handkerchief may be crumpled between the hands and the fake removed at your convenience. Being made of cloth it compresses into a small parcel and it may be easily palmed.

FRANK DUCROT, "THE WIZARD."

AN IDEA IN LOADING FLOWERS.

After producing the cone full of spring flowers in the usual manner the cone is rolled up, the hands are shown empty on both sides, and a candle is held to the mouth of the cone to show the entire absence of preparation. Yet in spite of these precautions a load of flowers even larger than any before is now poured from the cone.

SECRET:—The candle holder is made of very thin material, and is large enough to contain the load of flowers. The pressure of a tiny button serves to release the load at any moment when candle stick is being passed carelessly over the mouth of the cone.

EDWARD SCHOELL, New York City.

RANDOM NOTES.

By WILLIAM J. HILLIAR, (London.)

In the June number of "MAHATMA" there appeared a description of the Transvaal Flag Trick in which, however, there was a slight error. The writer stated that the flag was vanished by means of a mechanical pull but this is not so. The pull used is what is known as a "Thread Pull," and is nothing more or less than a piece of thin, but strong black cord, which is attached to the front suspender button, round the back under the coat and down the right sleeve terminating in a slip loop. The thread should be quite slack and in fact should hang down to the hips on the left side. The flag has a little hook at one end and is not attached to pull at commencement, but in the act of laying it on the sword. Performer now turns slightly to the left and places left hand at side (natural position for a swordsman) and gets hold of slack portion of thread. At the word "go" he makes a thrust with right hand and at the same time sharply pulls the thread in the left hand—the handkerchief being drawn absolutely invisibly up the right sleeve. Much the neater way of letting the pieces down from under coat collar is to show, after flag disappears, that it has not gone into coat and in the act of opening same release collar. The above pull is so useful, its chief beauty being that it is so simple, it can be got rid of in a second, that I have thought it would be interesting for me to describe same in detail.

I have been in Paris the last month, but have not seen much conjuring. According to what I am told Magic does not seem to take on here at all. There is, however, one exception i.e. T. Nelson Downs (King of Coins) whose wonderfully clever coin act goes great here and he has, I understand, been re-engaged for the next three years at the Folies Marigny, the most fashionable theatre in Paris. This notwithstanding the fact that one of his best imitators preceded him in Paris, but when Downs appeared the public could tell at once that there was only one King of Coins. I wonder what Robert Houdin would say could he but witness Down's show? If I remember rightly Robert Houdin said that with practice it was possible to palm 2 coins. Downs palms 45! But in addition to his digital cleverness, he has that gentlemanly appearance and pleasing manner which makes his show go. He is booked for three solid years in the finest theatres in the world at an enormous salary and he carries his apparatus in his waistcoat pocket! Now I'll give you the secret of Downs' success—ORIGIN-ALITY. He originated the "King" idea, and although he has been copied by hundreds, the others are not in it. There you are my magical brothers, work out some new idea and you will suddenly become famous.

—o—

AN IMPROVEMENT IN LIGHTING HAT LANTERNS.

Finding that to light the six lanterns created a lot of fumbling and consequent loss of effect, I made the following improvement:—I cut the bottoms entirely out of five of the lanterns, leaving only the outer ring of tin, and placed a solid bottom of tin in the remaining lantern. In the other five, I fastened two wires across the bottom in the form of a cross, and where the wires met in the centre I fastened small balls of cotton saturated in spirits. Two holes are drilled in the solid bottom in order that the cotton may be fastened to that one by means of fine wires. Now place the lantern with the solid bottom on the table, and the others over it in such a manner that the balls of cotton are one above the other. Tie them together, and place in position to load. You will find that a touch will light all the lanterns at once, and if the cotton is well saturated they will burn for some time. On the top lantern paste the side of a box of safety matches, and place a couple of matches under the string. I always use common safety matches, and find that with the aid of a little magic music the sound of striking the match is not heard at all. FRED. C. FIGUEROA, Jamaica, W. I.

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The columns of MAHATMA will shortly contain an able article from the pen of Prof. Hoffmann on the progress of magic.

FROM OUR CORRESPONDENTS.

SOUTH AFRICA.

Bosco, Jr., has been filling private dates, etc.

Frank De Grouchy has been showing at some local concerts.

De Caston, conjuror, has just finished an engagement at a variety hall here.

Prof. Albert, of the Tivoli, London, is again at Cape Town. He is now engaged at the Theatre of Varieties as a ventriloquist. He is also known here as a good conjuror.

Trade in magical apparatus is dull. Our artists seem content to show the same tricks year after year; there is no enterprise shown in this part of the world. Business in the entertaining line being poor may account for this. Conjurors in these parts are certainly not making fortunes. We wish MAHATMA every success, and a rapid and healthy growth. T. HAYES, Magician.

—o—

ENGLAND.

On Whit Monday, Servais Le Roy opened at the Crystal Palace, London, with his fascinating act of magic.

Chung Ling Soo, the Chinese ? magician, continues to create considerable wonderment at the Alhambra. His trick of catching live gold fish on the end of a rod and line has aroused much comment in the press.

Cazman is figuring as a quick change artist at the Aquarium, Scarborough.

Talma, Queen of Coins, is back at the Oxford Music Hall, after a short provincial tour.

Mr. Maskelyne's latest magical commediette "My Twin Spirit" is now the leading feature of the Egyptian Hall programme.

F. EDWARD COOK.

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IRELAND.

Servais Le Roy was here with his show some three months ago. His performance was worth going a long way to see, and it was an education in the bargain. He worked sleights with cards, back and front palming, billiard balls, both double and single handed. The last was simply marvellous and gave rise to all sorts of comments on the part of the spectators.

During the past five years the only conjurors of note to pay us a call were:—Imro Fox, just before returning to America the last time, (He made a hit with his flag trick); Hartz with his "Devil of a Hat"; Validon, who paid us a flying trip, and Talma, Queen of Coins. I understand she will shortly pay a visit to your side, and I assure your readers they will not be disappointed with her show. Herr Wingard comes to Dublin every season, but does not perform at the music halls, he does all private work.

If any of your readers know the whereabouts of Herr Schraedieck, I would like to hear from him. He showed me the back and front palm with a coin, twelve years ago, when appearing at the London Pavilion Music Hall. He told me it was German sleight. Perhaps some of your readers could throw a light as to the inventor of this sleight and when? I see by MAHATMA that Elliott is the inventor of the back and front card palm; would that be before or after the same effect with the coin. Mentioning cards reminds me of a flourish that Herr Schraedieck used to do, and that was to throw two cards into the air, returning like a boomerang, and catch one in each hand. He was a splendid performer with cards. GEORGE JOYCE, Dublin.

BERLIN.

Since T. Nelson Downs left our town, many imitators have sprung up and are playing the provinces with more or less success. The best of them without doubt is Mr. Francis King, now performing in München.

Within the past four weeks, Mr. Robert was performing the well known box mystery, with the change of two ladies, at Caston's Panopticum.

At the same house, Abdel Rader is now presenting some wonderful performances in black magic.

Mr. Said, a very good juggler and illusionist, is presenting his Chinese act with great success at the Belle Alliance Theatre.

Barnum and Bailey have just left this city after four weeks of first class business. Their next stop is Dresden.

The Apollo Theatre has a change of ballet. The humorous piece "Im Reich des India," after a five months run, is replaced by "Venus auf der Erde."

The well known Wintergarden here is now closed for alterations. It is claimed that, when reopened, it will be the finest variety house in the world.

Mr. Hartmann, the elegant conjuror, is now giving his performance in Leipzig with good success.

Melbt Herrmann, the French illusionist, is again touring Germany. His last stage was Elberfeld.

Prince Samonda is presenting his box trick with good effect for the Barnum and Bailey show. He will present for the first time in Dresden, a new illusion, purchased from me, entitled "The Resurrection," and has also ordered an entirely new novelty, the greatest effect ever seen. I will write a description of this effect for the benefit of MAHATMA readers later. M. HERMANN, Berlin.

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Later advices from South Africa indicate that business is looking up in a magical way. The war being so near its close encourages entertainments, and the various benefits for sick and wounded soldiers give employment for conjurors.

De Caston has added the title of Baron to his name. Local performers are wondering what the next title will bring.

"SELBIT,"**THE CARD AND COIN DEMON.**

Begs to announce that he is prepared to accept engagements to present high-class conjuring entertainments, at which numerous original conceptions are introduced.

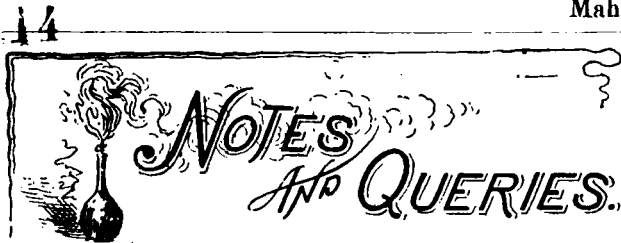
Address:—Mr. P. T. TIBBLES, 55 Agincourt Road, Hampstead, London.

NOTICE.**Messrs. Hamley Bros.****NOTICE.**

Wish to let their many clients know that, owing to small firms having entered into competition against them, and selling certain Conjuring Tricks cheaper, of a similar character to theirs, but not of that high-class make and superior workmanship for which they have been so long noted, they have now in preparation a small catalogue with prices greatly reduced, but the goods are exactly the same in every way. Messrs HAMLEY BROS. are not lowering the prices and selling inferior goods, but will guarantee every article of the best workmanship and the finest finish as heretofore. Messrs HAMLEY BROS. will allow a discount of 10 per cent off the catalogue prices of any Conjuring Trick Dealer in the world.

Note List of Goods as below, lately greatly reduced.

New Era Card Tricks, 6s 3d, post free 6s 7d.
 Hat Colls, six bright colours, in each, cut and made by machinery, rolled very tight, 4½d each, 4s doz., post free 4s 9d.
 7-inch Tambourine Colls, white, 4½d. each, 4s per doz., carriage to be paid on receipt.
 De Kolts's Spring Flowers, 9d per doz., 5s per 100.
 Silk ditto 1s 3d per doz., or 10s 6d per 100, post free 10s 9d.
 Best Ivoirine Eggs, guaranteed superior to all others, 1s 5d each, post free 1s 6d.
 Best Ivoirine Stodare Egg, guaranteed superior to all others, 1s 7d each, post free 1s 8d.
 Ivoirine Balls, very best make, reduced to 2s 9d, post free 2s 10d. Any size made to order at a slight extra cost.
 Producing Paper Flags, 9d per gross, post free 10d.
 Silk H adkerchiefs, 11d each, 10s per doz., post free 10s 3d.
 Silk Union Jack Flag, 1s 4d and 3s each, postage 1d extra. Large size, 5s and 6s 6d each, postage 3d extra.
 Chameleon Blocks, 1s 9d, post free 1s 10d.
 Enchanted Glass Jar and Coin Trick, 6s, post free 6s 9d.
 Unique Velvet Changing Bag, 18s, post free 19s 6d.
 Producing Tulip Flowers, 2s 6d per doz. Latest Novelty.
 Hamley's Novel Portable Screen for Shadowgraphy, 18s 6d, post free 19s. 6d.



Ziska presented his specialty before a Boston audience at Keith's week of July 9th.

Marshall, the Mystic, was also seen at Auston & Stone's, the same week.

Lawrence Crane, the Irish magician, filled an engagement at Proctor's Theatre, New York, recently, with his usual success.

Horace Golden is resting in New York City preparatory to a trip to Europe. He will appear at the Wintergarten, Berlin, during the fall season.

Houdini, the Handcuff King, opened at the Alhambra, London, week of July 2d. We have just received a hanger announcing his special and exclusive engagement at this house.

Mr. Alexander Victor, the Swedish magician, is now negotiating for a half interest in Rice's Comedians. He played a very successful engagement with that organization during the past season.

We are in receipt of a complete set of photos from Le Clair Zeleno, illustrating the critical point in many of the professor's most difficult feats. There is still ample room in our gallery for the portrait of every performer not yet represented there.

Mr. Fred. C. Figueroa, known as Arbaces the Wizard, is astonishing the residents of Jamaica, West Indies. He has lately added the practice of hypnotism to his entertainment, and local papers speak highly of his success in this branch of the mystic art.

In answer to the many inquiries from our English readers in regard to rates for advertising, etc. we refer them to Messrs. Hamley Bros., of London, who will be pleased to give the matter prompt attention. Being our exclusive agents for Great Britain, they have full authority to make all necessary arrangements.

Through the kindness of Messrs. Hamley Bros., we are in receipt of their latest holder for spring flowers, which seems to be a distinct improvement on any we have seen to date. It not only holds the flowers securely, but releases them at the slightest pressure. Bright performers will no doubt find other uses for this clip.

Mr. William J. Hilliar, the noted English shadowist and magician, whose letters to MAHATMA have been received with so much interest, is now fulfilling an engagement at the Paris Exposition. He intends to open a repository of magical apparatus in London during the coming season, and make the art of magic more popular, if possible, in England.

Mr. A. Roterberg, the Chicago dealer in magical apparatus, is spending his vacation in Europe. After visiting his London stores, he crossed over the continent in search of new ideas for the fall season. He writes us from Dresden that he has secured a number of fine exclusive novelties, and will send further particulars later. Those of our readers who have not yet secured a copy of his latest catalogue, would do well to examine it before making purchases for the coming season.

We have just received a handsome souvenir from the Alhambra Theatre, London, commemorating the tremendous success of Mr. William E. Robinson, as Chung Ling Soo, at that house. It contains complimentary extracts from all the leading London papers and magazines, and is illustrated with beautiful engravings of the entire company.

Chevalier Darwin, is in New York City on a brief visit.

Gertrude Bowie, while performing the flying lady illusion at the Chestnut St. Theatre, Philadelphia, on June 19th, met with a serious accident. In some manner the mechanism gave way and she was thrown to the floor. When taken from the harness it was found that she was partially paralyzed.

A Lexington, Kentucky, newspaper contains an interesting account of the apparent rising from the dead of a sixteen year old girl. After having been thrown into a hypnotic sleep, she was placed in a coffin, and buried for one week. Upon digging up the coffin, she was restored to consciousness and appeared to suffer no evil effects from her novel experience. The guards who watched the grave and the hundreds of spectators who witnessed the seeming resurrection, are agreed that if it is a trick it is a very good one, but if, as it appears, there was no possibility for fraud, then the phenomena deserves the attention of science.

—O—

RISING CARDS.

A decided improvement in the rising cards may be brought about by placing the entire pack in its pasteboard case and causing them to rise from that, while in the hands. All packs of cards, when purchased, are in pasteboard cases with a hinged flap, or cover. To bring about the effect mentioned, all that is necessary is to cut a slit several inches long and wide enough to admit a finger, in the back of the case. After the pack is shuffled, the chosen cards are brought to the top in any of the various ways, or duplicates may be already in the case. To cause them to rise the finger is inserted in the slit and the card or cards pushed slowly up by that means.

—O—

RAPID TRANSIT.

For this trick you will require a glass tumbler large enough to admit a card; a pair of kings, spades preferred, two aces, diamonds, and a human hair about twelve inches long. Fasten one end of the hair with a pellet of wax, to one king of spades, and place it in the glass with the ace of diamonds concealed behind it. The other end of the hair must be lightly attached to the side of the glass where it may be readily found when wanted. Now come forward with your pack of cards, having the king of spades in the centre with your little finger over it, and the ace of diamonds at the bottom. Make a pass and force the ace. Next borrow a handkerchief, the confusion in selection giving you ample opportunity to change the ace, unobserved, for the king, which you will remember the pass left at the top in readiness for this move. Wrap the supposed ace in the handkerchief and hand it to a spectator to hold. Another handkerchief is borrowed and attention is called to the king of spades in the glass. In the act of covering it, the hair is secretly attached to handkerchief. Now the performer announces the change that will take place, and, on lifting the cover from the glass, the ace is seen (the king of spades being drawn out as the handkerchief is lifted) and upon the spectator examining the packet he holds, the king of spades is found. Properly worked up this forms a novel and startling effect.

BEN HOFFMAN, Ottawa, Ill.

—O—

A NEW VANISHING COIN.

Fashion an imitation of a silver coin by taking a rubbing in tinfoil; make this as perfect as possible. This imitation is substituted at the right moment for the borrowed and marked coin by the "change". The imitation is now shown lying on the palm of the hand; it is finally crushed and concealed between the fingers. The original coin is then produced as fancy suggests.

ELLIS STANYON, London.

T. Nelson Downs.

The Great Palace London Success.



"THE KING" T. NELSON DOWNS, No Opposition as Yet

Counterfeited by hundreds (male and female) now touring the several great Continental Halls, where he is topping every bill on which he appears.

Mr. Downs wishes to deny the report made in a recent issue of the London Music Hall, to the effect that he would return to the English Metropolis in 1900. He will however return in 1901, 1902 and 1903, to the Empire Palace (Ltd.) where he is exclusively engaged to appear between 9:15 and 10:30 p. m., 8 consecutive weeks each year.

Regards to G. Dewey and the Queen of Hearts.

MAGICIANS— NEW SUPPLEMENT CATALOGUE. JUST OUT.

All New Tricks, 5c. Large 64 page Catalogue, containing pictures of Magicians, 15c. Both for 20c. Mammoth Stock Sheet of Bargains, Just Out. Sent for stamp.

W. D. LEROY, 103 Court Street, Boston, Mass.

Only Boston Agent and Correspondent for MAHATMA.

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Vol. IV. No. III.

New York,

Brooklyn Borough, September, 1900.



MAHATMA.

ISSUED THE 1ST OF EACH MONTH.

WALTER G. PETERKIN, Editor and Proprietor,
236 WILLIAMS AVE., BROOKLYN, GREATER NEW YORK, U. S. A.

SUBSCRIPTION, \$1.00 PER YEAR. SINGLE COPIES 10 CENTS.

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MAHATMA would ask as a favor that all magicians will send their address and all news appertaining to magicians to this office, and also names of persons interested in magic. The aim of this paper is to reach all magicians. There are many persons interested in magic who have never heard of this paper. Please send us the address of any whom you may know. Anything new in magic will be published and credit given to person sending it.

Persons sending money to this office will please send post-office order to Station "E," Brooklyn, N. Y.

FRANK DUCROT.

The trite saying of the late Alexander Herrmann that magicians must be born, not made, is strikingly illustrated in the likeness of the artist whom we have the pleasure of introducing to the members of the mystic fraternity the world over, through the medium, of our title page for this month. Born in the city of Brooklyn some twenty-five years ago, we have no means of knowing the date of his debut as a wizard, for he is unable to recall a time when he was not planning some new trick, or devising original entertainments to amuse and mystify his friends. In this pursuit a natural taste for mechanics, aided by an inventive turn of mind, enabled him to carry out many little sleights and ideas in magic that our leading performers might well be proud to claim. Many of these earlier specimens of his genius may be seen by those of his friends who are privileged to visit his den. As in many cases, his tastes for the mystic art received scant encouragement in the home circle. His father possessed a large establishment and looked forward to the time when the budding professor would relieve him of the cares of business. After graduating with honors from one of our leading mercantile colleges, he finally abandoned his comfortable home for the freer life of the stage. In this career his versatile talents stood him in good stead; an athlete of no mean order, a monologue artist of ability, a clever manipulator of chapeau-graphy, a pleasing performer on novelties such as the musical glasses, bells, chimes, etc., in addition to the more familiar instruments, added to his skill as a magician, enabled him to win success wherever he chose to perform. In time however, his restless nature tired of the vicissitudes of a wandering showman's life, and he returned to the more prosaic pursuits of a business career. Magic, his first love, is by no means neglected, for the name of Professor Ducrot is eagerly sought after as a welcome feature for any program where a humorous and artistic exhibition of *blanc magic* will be appreciated. Being possessed of independent means, should he ever decide to devote his entire time to his favorite amusement, a high place in the annals of magic will be filled by the humorous and artistic wizard, Frank Ducrot.

— o —

We have received from the hands of Mr. John Adams of New York, a Magic Calendar, by means of which the day of the week upon which any date falls may be reckoned instantly. This ingenious novelty will prove of great value to second-sight artists, mind readers, etc. for sensational features.

RED, WHITE AND BLUE.

By P. T. TIBBLES, London.

Performer steps on stage with sleeves turned up, and hands empty, and produces a red, then a white, and lastly a blue silk handkerchief, each time showing the hands empty prior to the production, handkerchiefs are rubbed together between the hands, when they are seen to have blended together in the form of a Union Jack.

The method of performing the above complications of original sleights, is as follows:—The red handkerchief is twisted ropewise, and wrapped, moderately tightly, round end of wand, the last end being tucked into one of the folds to make all secure, white handkerchief is rolled into a ball and placed under left armpit. Blue handkerchief is likewise deposited under right armpit. Union Jack is folded up and placed between the turned-up cuff of shirt and coat sleeve, this forming an excellent receptacle for such an object as it is so get-at-able. Performer comes forward holding end of wand together with handkerchief in his right hand, calling attention to his hands being empty he places the end of wand with handkerchief on it under the left arm, just above the elbow, handkerchief being concealed by arm; showing both hands to be empty back and front, he again takes the wand by right hand grasping handkerchief at same time, taps the left hand, then takes opposite end of wand in left hand, drawing off handkerchief into the right, which is forthwith closed; keeping the hand closed it is tapped with wand, and on opening right hand handkerchief is discovered; wand is now placed under right armpit, just below the blue handkerchief concealed there, red handkerchief is rolled into a ball and apparently placed in left hand (really being palmed in right), vanish same in orthodox manner and produce from left armpit, this enabling you to secure the white one unseen, red handkerchief is laid on table and white one produced from between hands and also laid on red one wand is removed from right armpit with left hand, securing blue handkerchief at same time, hands are shown empty by changing wand also handkerchief from one hand to the other, wand is put on table and handkerchief produced as fancy dictates, the three handkerchiefs are now placed one by one on left elbow, covering top of shirt cuff, saying red, white, and blue, when removing same it will be found very easy to bring away the Union Jack with them, handkerchiefs are bunched together, developing flag while doing so, and when flag is spread out there is plenty of opportunities of getting rid of them.

By experiment it will be found easy to hold the white and blue handkerchiefs under armpits without appearing awkward.

— o —

EDITOR, "MAHATMA."

Dear Sir:—Thurman, an imitator of Thurston, in name only appeared at Pastor's, week of Aug. 12th. He spoiled his entire act by a complete expose of all his best sleights. Wouldn't it jar you?

CLINTON BURGESS.

Louis Necada also writes of a performer in Chicago, Burch, who is addicted to the same evil. Mahatma is pledged to do all in its power to put a stop this demoralizing practice.

We quote a few lines, written by Butler two centuries ago, that bear upon the subject.

"Lookers-on feels most delight
That least perceive the juggler's sleight;
And still the less they understand
They more admire his sleight of hand.—*Hudibras*."

— o —

Mildred and Rouclere will not open their season this fall until the middle of November. The new, big, feature in the illusion line is "Narda," an Egyptian Phantasy. This will be the most elaborate trick ever introduced to an American public, inasmuch as it will require the services of twelve people and an entire stage setting for its effective production.

About a month after the death of Alexander Herrmann, the following poem appeared in the columns of the New York Journal. Believing that so high a tribute to the kindly qualities of that artist, would be of interest to our readers, we publish it in its entirety.

THE MAGICIANS ART.

By ALBERT BIGELOW PAINE.

Saint Peter sat at the gates of gold
And the Winter's night had gone
He was thin and old, and the earth lay cold
And black with December dawn.

But presently over the hills of snow
A heaven-bound spirit came,
It paused by the Saint, and bending low
It whispered a mystic name.

Saint Peter started, "What Herrmann the Great?
Then why do you pause?" Said he,
"Your magic might open the firmest gate
With never a word from me."

"Not so, Saint Peter," the shade replied,
"My magic was but of earth;
It was well enough on the other side
But here it has lost its worth."

But the good saint answered, with earnest air,
"I pray you will have no fear,
For you practiced another magic there
That counts as well up here."

"You offered hope to the weary heart
In Charity's sacred name;
You brightened the world with a blessed art
That counts up here the same."

Saint Peter mused by the gates alone,
And his face looked old and thin,
As he thought of the dearth of the art on earth
That had let the magician in.

—O—

Lazern, the Great, is creating a furore in his tour through New Zealand. Numerous press notices testify to his success. His programme contains the following items:—egg bag, dyeing tube, Bautier flowers, ink and water, up-to-date card tricks, inexhaustible hat, watch and nest of boxes, billiard balls, aerial mint, demon bouquet, cone and orange, feast of flags, and the Chinese rings.

THE NECROMANTIQUE COMEDIAN.



HERRMANN, the Great

Aided by MME. HERRMANN, in his incomparable entertainment of
MAGIC, MIRTH AND MYSTERY.

SPECIAL—During the progress of the entertainment it will be necessary to borrow from the audience such articles as watches, rings, hair, handkerchiefs, etc. The audience are requested, therefore, to comply with the request cheerfully, as the programme is so long it will not permit of tedious waits for the articles requested, and if not forthcoming it will be necessary to dispense with that number and so on with the next one, as Mr. Herrmann cannot use his own articles for these tricks.

PART I. THIRTY MINUTES WITH HERRMANN.

All Nature's laws set aside. Laughter born of bewilderment and wonder.

Intermission one minute. The audience are requested not to leave their seats. Concluding with Herrmann's latest and most startling illusion, entitled:

AFTER THE BALL, By MME. HERRMANN.

INTERMISSION.

PART II.

HERRMANN'S NEW MARVELLOUS SPIRIT SEANCE.

(During the Seance no one will be allowed to enter or leave the auditorium.) During the continuance of the above experiments a committee of gentlemen, strangers to Mr. Herrmann, and to be selected from the audience, will be invited to take seats upon the stage and demonstrate that these experiments are genuine, and made without the aid of confederates.

INTERMISSION.

PART III.

Herrmann's latest thrilling sensational illusion.

THE ESCAPE FROM SING SING.

Founded on the recent escape of the notorious convicts, Pallister and Roehl, from the famous prison.

INTERMISSION.

PART IV-FINALE. HERRMANN.

With a bouquet of mystic novelties. "The closer you watch the less you see." Concluding with Herrmann's mystifying masterpiece.

THE MYSTERIOUS SWING.

HERE! THERE! NOWHERE!

—O—

We want news from all parts of the world and desire to take this opportunity of thanking those kind friends whose efforts in the past have been so well appreciated by our readers. Correspondents will please send all items to reach us by the 5th of each month if possible. In addition to news, our columns are open to articles on any subject that will interest the members of the profession. New ideas, tricks, clippings from magazines, all will be welcome. We desire to have some items bearing on anti-spiritualism, juggling, shadowgraphy, etc., in addition to magic. Any of our readers who wish to communicate their ideas to fellow artists are offered the opportunity.

—O—

We should like to hear from any of our readers having a portrait Robert Heller, and a program of his entertainment, that they will loan for a short time. It will be used to illustrate an article, and then be returned.

DIRECTIONS FOR WORKING THE NEW

CARD CHANGE.

BY C. E. BUTLER.

EFFECT—Any card is drawn by any person in audience, and returned to pack, and pack shuffled. Performer then takes a card from the pack and lays it on table (without showing it) saying, I have placed your card on the table. He then picks up card, shows it to audience and asks if that is not the drawer's card; he is told it is not, he then says he must change it into the drawn card, or the experiment will be a failure. he now changes it into drawn card, by the new change.

After the card is drawn, noted and returned to pack, it is brought to top of pack by the pass, and pack is then shuffled, he now takes any card (not the drawn card) and lays it on table, saying I have placed your card on table. He then "shows that the card is no longer in the pack," he now palms the card (which is of course at the top of pack), he now picks up the card that is lying on the table, and in doing so, brings the palmed card (i.e. really the drawn card) on top of the card on table. (N. B.—Both cards must face the same way, (i.e. from the performer), he now holds up the card(s) facing the audience (the two cards appearing as one), and asking if that is not the drawn card, he is soon told that it is not, "he is now of course quite surprised" (apparently). After he is told that the card is not the one drawn, he changes it into the right one in the following manner; the card (really two cards) is held up in full view by one end (i.e. the lower end) and is held by the thumb and finger tips of one hand, both cards facing the audience and appearing as only one card if held with edges even.

He now covers the card(s) with a borrowed handkerchief, and in the act of doing so and under cover of the handkerchief, he slips, with the thumb the card nearest to him (i.e. really the right, or, drawn card) about half of an inch towards the index finger, that leaves the card that faces audience (i.e. the wrong card) in the right position to be back hand palmed, which is now done. the other card (i.e. the right, or drawn card) will now be in the same position as occupied by the other card before it was back hand palmed (but with back toward audience).

He now takes the card still covered with the other hand, and and reaches for his wand, and in doing so the back hand palmed card is dropped on servante or table (behind some object), he now takes the card (still covered with handkerchief) down to the person that drew it, and has that person hold it, he now says he will by using the magician's power, cause the card to change into the drawn card, the card is now uncovered and is found to be right one.

There is one point I wish to speak about, that is, in the act of covering the card(s) with the handkerchief, instead of still holding the cards up, facing audience, the hand holding the cards is lowered a little (i.e.) about on a level with the hips, and at one side, the above move makes the act of back hand palming the cards easier to do and harder to detect.

Mr. William J. Hilliar has scored a success at the outset of his career as a manufacturer of magical apparatus, by selling to T. Nelson Downs an illusion of his own invention, constructed on novel principles, the effect of which is as follows:—Performer enters a bare and open stage, without traps, mirrors, cabinets or furniture of any kind, with a live lady, takes her in his arms in the middle of the stage, throws her into the air, and she instantly vanishes in a flash of flame, appearing in the stalls. It will probably have its first production in London.

The "For Sale and Exchange" column gives an opportunity to dispose of surplus apparatus to advantage.

A NUMERICAL MARVEL.

By R. A. MORRELL.

The performer hands a piece of paper and a pencil to some one in the audience requesting him at the same time to write down three figures, then to write them down in reverse order, subtract the less from the greater, and having done this to tell him the right hand figure. The performer then discloses the entire answer.

The secret lies in the fact that if the performer subtracts the right hand figure from nine, which is always the middle figure of the answer, he gets the left hand figure, thus completing the whole answer to the result as follows:—

Figures first written down	684
Figures reversed	486
Result	198

The figure which would be given to the performer in this case being eight, taken from the middle figure, always nine, leaves one, and thus we have the entire result, one hundred and ninety eight,

THE WANDERING HANDKERCHIEF.

By WALTER WERHEIM.

The following experiment is really a series of pretty and effective tricks with a silk handkerchief. Previous to the commencement of the performance the handkerchief is rolled into a tight ball and palmed. Next exhibit piece of paper about six by four inches and end by forming a cone in such a manner that the hand holding the handkerchief is brought inside the cone as it is finished. Drop it into the cone and after a little hocus pocus shake the cone and allow the handkerchief to slide out. Take the handkerchief and roll it up into a ball, place it apparently into the left hand, really palming it in the right. Show that it is vanished from the left hand, take up the paper, form another cone and repeat the same move as at first showing that the handkerchief in some mysterious manner had found its way back to the paper. As a finish to the trick, the handkerchief is thrust back into the cone, which is then crushed into a ball and after several passes vanishes altogether. Another piece of paper is formed into a cone, the same movement leaving the first cone and handkerchief inside. After a few passes that is torn open disclosing the handkerchief. Care must be taken to tear through both thicknesses of paper in order not to reveal the existence of the first cone.

From among our exchanges, we desire to call the attention of our readers to the merits of "The Patent Record," a monthly magazine, devoted as its name indicates, to the interests of inventors, and all persons who desire to keep abreast of the times in the line of new appliances.

Houdini has followed the example set by Wm. E. Robinson, and protected his act in England by means of letters patent.

Selbit, the card and coin demon, has just booked a fortnight's engagement at one of England's seaside resorts, thus combining business with pleasure.

The season for entertainments will be fairly opened before the next issue of "Mahatma" goes to press. Performers in New York and vicinity are requested to give us particulars of engagements, and we will attend wherever possible.

THE PROGRESS OF MAGIC.

BY PROFESSOR HOFFMANN.

Author of Modern Magic, More Magic, etc.

In this closing year of a century which has been exceptionally fertile in scientific achievements, it may not be uninteresting to the readers of MAHATMA, briefly to consider what advantages have been made in the art of white magic during the same period.

The father of modern magic, as we know it, was undoubtedly Robert Houdin. Up to his time the art of conjuring had practically stood still for generations. Reginald Scot, writing in 1586, gives a list of the stock feats of the wizards of his day. They included burning and restoring a card, swallowing a knife, or thrusting it into the head or arm, transmuting counters into money, or vice versa, conveying a coin from one pocket to the other, or into the hands of another person, making a coin vanish from a handkerchief, or pass through a table; magically untying a knot; removing beads from a string, the ends of which were held fast by another; burning thread and making it whole again; drawing ribbons from the mouth; passing a ring through the cheek; and cutting off and replacing the head of a confederate.

Some of these items, in improved forms, survive to the present day, but up to the time of Robert Houdin they continued, with but a few additions, mainly of the "false bottom" order, to form the staple of the conjurer's programme. Comte, Döbler and Philippe each did something to elevate the art, but there was no general advance, and for the most part the appliances of the conjurer were as crude as his feats. A flowing robe, under which a warming pan might have been safely hidden formed his favorite costume, and a draped table, wherein an assistant was concealed, the most important item of his apparatus.

So matters stood up to 1844, when Robert Houdin opened his miniature theatre in the Palais Royal, Paris. He suppressed the clumsy "confederate box" in the centre of the stage, replacing it by a light and elegant centre-table, having a servante in place of the concealed assistant, and flanked by a couple of slender guerdons, or occasional tables. He wore the evening dress of ordinary life, surrendering, apparently, all the advantages which his immediate predecessors had derived from their flowing drapery. And yet under these more difficult conditions he produced far more surprising effects than anything previously attempted, including such absolute novelties as the Second Sight, the Aerial Suspension, the Inexhaustible Bottle, and Portfolio, the Crystal Clock, Bell and Cash-box, the Shower of Gold, not to mention his marvelous mechanical pieces, the Magic Orange Tree, the Pastry Cook of the Palais Royal, the two clowns, Auriol and Debureau, etc.

It is to be noted that Robert Houdin was both by natural bent and early training a mechanic, and in particular, the mechanical application of electricity, then a comparative novelty, had always had a special charm for him. It is not surprising, therefore, to find mechanics and electricity playing a large part in his work. His innocent looking centre table held an armory of pistons wherewith to actuate his mechanical pieces, and his elegant little stage was wired in various directions to facilitate the working of his electrical devices. Add to these weapons of his own forging, his originality of invention, his personal dexterity and his genius for devising effective *mise en scene*, few will be inclined to dispute that Robert Houdin was in truth the King of Conjurers. None but himself can be his parallel. But "the individual withers and the world is more and more." Though no greater magician than Robert Houdin ever lived or probably ever will live, the art of magic has still moved onward and upward. The "scientific" school of conjuring, of which he was the originator, had its drawbacks. It involved the use of costly and cumbersome para-

phernalia, which grew and grew in quantity, till we find Anderson, the Wizard of the North, traveling with seven tons of luggage! Further, a trick, which, like Robert Houdin's automatic figures, obviously depends upon ingenious mechanism, falls upon the spectator. Such figures at the present day would be no more regarded as magical than the Strasbourg clock. Lastly his electrical tricks produced an extraordinary effect, because very few persons in his day were acquainted with the properties of electricity, but now that there are electrical bells in every household, and electrical motor cars in every street, its magical prestige exists no longer.

Hence a reaction to a severer and simpler school of conjuring, of which Wiljalba Frikell was the earliest exponent, the school which professes, so far as the public is concerned, to work without apparatus and which in fact reduces its apparatus to the smallest possible dimensions. Many high class performers now give what is known in England as a "carpet bag" show, and will keep an audience wonder bound for a couple of hours, using no more apparatus than can be carried in an ordinary gripsack.

Broadly speaking this is undoubtedly an advance, for of two performers, the one who can produce by the magic of his own fingers the same degree of illusion for which the other needs elaborate apparatus, the former is surely the greater artist. But the striving for simplicity may be overdone. The performer is apt to lose his feeling for breadth of effect, and to fritter away his skill over illusions too minute and too soon over to make any permanent impression. One of the most skillful sleight-of-hand performers we have ever seen throws away half the value of his work by going too fast, and producing small effects, individually brilliant, so rapidly that his audience have not time fairly to appreciate one before another is presented to them. The spectator, under such circumstances, takes away with him a mere blurred impression, rather than a clear mental photograph of what he had seen, and the show suffers in his estimation accordingly. The late Dr. Lynn went to the other extreme, the proportion, of patter to a trick being in his case like Falstaff's "intolerable of deal of sack to a half-penny worth of bread," but this, artistically, is a far less serious fault.

Another danger attending the non-apparatus school, lies in the fact that the performer is apt, by carrying the principle to needless lengths, unduly to limit his methods. The dispensing with a servante, for instance, compels more or less constant resource to the vest or pochettes, and the same movement, frequently repeated, is extremely likely to be spotted by an acute spectator.

On the whole we are inclined to think that the most successful magician of the future, will be one who judiciously combines apparatus and non-apparatus tricks; such apparatus however, to be of a simple and homely kind and not made admittedly for the purpose of the trick. The ideal entertainment, from the standpoint of the spectator, will be one in which feats of dexterity or supposed dexterity, are worked in conjunction with brilliant stage effects of a more spectacular kind, such as are exhibited by Mr. Maskelyne at the Egyptian Hall, London.

There are three other points of view in which the progress of magic may be considered, viz:—the number of persons who practise it, the information at their command, and the number of illusions available for their use. In all these particulars it has advanced by leaps and bounds. In the year 1876, in which the writer's work, *Modern Magic*, first appeared, there was no English book and very few foreign, which gave even the most elementary instructions of a genuine kind.

At the present day magic has a complete literature. At the date above mentioned, the price list of the principle London manufacturers of magical apparatus, Messrs. Hamley Bros., consisted of a single slip of paper some sixteen inches long by four wide. Now the catalogue of the same firm consists of nearly a hundred quarto pages, and supplements of new illusions are constantly being issued by them.

Last, but by no means least, latter-day magic has its own newspaper press. *Die Zauberwelt* in Germany, and *Mahatma* in America

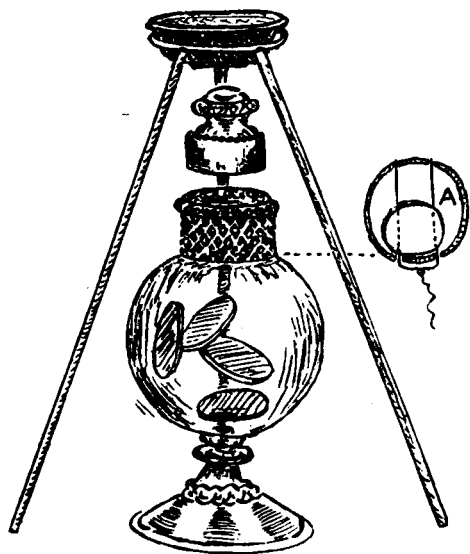
England and its colonies, are each doing good work as the organs of the mystic fraternity. They recount the doings of magicians in all countries, record the latest good things in the way of tricks and give due credit to the inventor. Such organs are just what is needed to keep the art of illusion in a sound and healthy condition, and there is happily every indication that they are "here to stay."

—o—

A NEW COIN TRICK.

By ALFRED OWEN CLARK, London, England.

The following will be found a pretty and effective little trick worked either with a coin show or by itself, my method being particularly suitable for the drawing room. A pretty glass jar containing a silk Union Jack or other flag is brought on and placed on table, the stopper is removed and thoroughly examined. The Flag is taken out and laid on table and the jar held horizontally by the top and bottom and looked through by performer to show no trickery. Jar is replaced on table and stopper put in and the whole covered with the flag. A silver tripod with ring at top to receive dish is next placed over jar. Four coins are now placed into a glass dish and placed on top of the tripod. On removing flag the coins are seen and heard to fall into the jar and to have left the dish on tripod. Dish, tripod and jar can now be thoroughly examined. Now for the solution. In each side of neck of jar which is roughly cut so as to be opaque are drilled two holes, through which is pushed from one side to the other a U shaped piece of wire twisted at the base so as to make a tiny ring, to which is fastened a piece of fine thread, (the same length as the distance between the opposite corners of flag) the other end of thread is fastened to a corner of of the flag, and this corner together with the whole of the thread is stuffed into the jar through the space A, the opposite



corner of flag only being allowed to stick out of the top of jar, so as to be at hand. The coins are now placed on the wire and hidden by the corner of flag. The jar can now be shown round the coins being kept steady by the first finger of left hand. Now place jar on table still keeping first finger of left hand on coins, and draw out the flag quickly with the right hand, which proves indirectly that nothing is concealed in the neck of the jar, and having taken up jar horizontally by both ends and looked through it, place stopper in and cover with flag, the corner with thread attached hanging at back. Place tripod in position (one leg in front) Show your four coins and throw on table, take up glass dish, which is also roughly cut, and holding at

back of table sweep the coins one at a time into another glass dish on servante and place empty dish on tripod. The rest is easy. Remove the flag slowly and immediately the last corner is drawn off, the coins are seen and heard to fall into jar. For stage purposes the wire can be pulled out by assistant in which case the jar would not be covered. My object in using the flag is two-fold, viz.—that it is a means of introducing some good patter and serves the object of concealing the presence of the thread by its dazzling colors. For the drawing room, my modus operandi will be found the simplest and safest. (The coin jar as above can be obtained of any first-class dealer in magical apparatus.

—o—

SOMETHING NEW WITH BILLIARD BALLS.

To see two Billiard Balls chasing each other round and round on the palm of the hand, nothing could look prettier, or be a greater proof of the performer's digital dexterity, and I give away the idea and the secret for the first time. The right hand is held on the slant, fingers down and the balls must rest side by side at the root of the fingers. The third and little fingers are now bent so as to push the left hand ball up the palm a little, the right ball now takes its place and the left ball occupies the position just held by the right. After a good deal of practice the several movements, rather difficult to describe, will be found to melt into one only, that of contracting and straightening the third and fourth fingers, which will be quite sufficient to send the balls revolving at a great speed. Use one red and one white ball as it produces a better effect.

ALFRED OWEN CLARK, London, England.

—o—

BILLIARD BALL SLEIGHT.

Before coming on stage conceal a Billiard Ball in the left arm bent as for handkerchiefs, etc., cover carefully with the loose cloth of arm. Pick up duplicate ball from table with right hand and having made a pass or two with it, or made it revolve between the first fingers of each hand, make a feint of passing it into the left hand, palming it in right, rub it away slowly with left hand and open it to show that it has gone, slowly straighten the arm and the concealed ball will seem to actually come through the cloth of the coat. Ample opportunity will be found while this ball is appearing, to drop the other into vest servante or elsewhere. This sleight is most effective, especially with a white billiard ball or an egg.

ALFRED OWEN CLARK, London, England.

—o—

Professor Green, the merry wizard of Canada, promises to write some interesting accounts of his early experiences as a conjuror amongst the indians of the frozen north. He is the first magician of note to give regular performances so close to the Arctic circle.

—o—

Did you notice the star on your wrapper this issue? If you desire to do your share to place the paper on a firmer foothold where it will be in a better position to benefit its friends in the mystic fraternity, apply the golden rule to your case and renew with the same promptness that you wish us to show in delivering your copy, or if your interest in magic has ceased, let us know promptly and we will stop sending the paper. We aim to have every person who is interested in magic, on our books as a subscriber. But we do not wish a single copy to reach the merely curious. Every reader could secure a subscriber of the desirable class if he so wished, and with the circulation doubled, there is no limit to the possibilities of the paper. Co-operation is the secret of Mahatma's present condition, and a further effort will mean a greater sphere of influence for good to the entire profession.

MODERN MAGICIANS AND THEIR TRICKS.

—BY—

HENRY RIDGELY EVANS.

—O—

This article remains the property of the author, Mr. Henry Ridgely Evans, and all persons are cautioned against publishing the same, either whole or in part, without his permission.

[CONTINUED]

Wherever the luminous orbs of Herrmann gazed, the eyes of the spectators were bound to follow, thus enabling the dexterous hands of the magician to perform certain evolutions, necessary to the successful accomplishment of his tricks unbeknown to any one. Various other subtle artifices are employed to gain this end. Herrmann possessed a wrist of steel and a palm of velvet. On one occasion he gave a performance before Nicholas, Czar of Russia. The Emperor who prided himself on his great strength, said to the conjurer:

"I will show you a trick." Taking a pack of cards, the Czar tore it into halves, remarking "What do you think of that? Can you duplicate it?"



The magician picking up one of the halves of the pack, tore it into halves. The Czar acknowledged that he was braten at his own game.

Herrmann enhanced his reputation by performing in private:—in the street cars, markets, clubs, often on the streets. He loved a practical joke above all things. A favorite experiment of his was to be detected by a policeman in the act of clumsily picking a stranger's pocket, and on being arrested and taken to the station-house the missing article would be found on the person of the astonished police officer, whose own belongings not unfrequently were discovered in the stranger's pocket. At banquets he would often cause a magnum bottle of champagne to disappear, to reappear from under a gentleman's coat. I was with him on one occasion, riding on a street car, when the conductor asked him for his fare. The magician turned his pockets inside out but found nothing. Turning to the conductor, an-

grily, "You have my money, sir!" The man protested vigorously, whereupon to the astonishment of everyone Herrmann seized the ticket-puncher by the coat and took from his pockets great rolls of greenbacks, (stage money, having the conjurer's portrait engraved upon it.) Paying his fare with a five cent piece extracted from the conductor's nose, he left the car, followed by me. We did not wait to be enthematized by the railroad employee. All these clever feats were the result of palmistry, but palmistry of a peculiarly high order and absolutely undetectable by the spectator. Herrmann resembled the conventional pictures of his "satanic majesty"—Mephisto stepped from the opera Faust. He cultivated this aspect, and it added to the charm of his entertainments. Besides being a conjurer, he was a clever ventriloquist and juggler, though he never exhibited these accomplishments in public. His most sensational feat was the gun trick, which was performed with fine *mise-en-scene*. I am indebted to the late Frederick Bancroft, magician, for an accurate exposé of this experiment in white magic:

It was performed with the aid of six soldiers under the command of a sergeant. At the rise of the curtain the soldiers marched upon the stage and took a position in oblique line, near the right wing. After they had been brought to attention and order arms, the sergeant crossed the stage to the left third entrance for the assumed purpose of depositing his gun, and taking from the same place a salver on which the bullets were to be placed. This salver was in the form of an ordinary waiter, about six by twelve inches, and about one inch deep. In the centre there was a small hole or well just large enough to hold six cartridges. Concealed in the interior of the salver was another compartment exactly the same size as the exposed well containing six blank cartridges, which were naturally hidden from view. Under this salver was a small peg connecting the two compartments.

The salver was taken by the sergeant to the committee, who deposited therein the six bullets which had been loaded and sealed. The sergeant then passed among the audience, and various people took the six cartridges from the salver, and placed marks upon the leaden bullets, after which the cartridges were deposited back into the well. The sergeant then walked on the stage with the salver held at arm's length. In the act of crossing the platform he shifted the compartments of the salver by means of the peg, thereby causing the blank cartridges to occupy the place occupied by the loaded cartridges. The loaded cartridges naturally were then covered up, and nothing was exposed but the blanks. This salver the sergeant handed to the soldiers, and each one took out a cartridge. This is where the mystery came in, because everyone in the audience was ready to swear that the salver with the cartridges had never left his or her sight, and that the sergeant had held it at arm's length. Furthermore that each soldier had taken a cartridge therefrom and held it aloft. What the failed to notice, however, was the fact that the soldiers held the cartridges with the rim up, and not the bullet end up.

After the soldiers had taken their cartridges, the sergeant crossed the stage to the third left entrance for the purpose of returning the salver and securing his gun. This was the critical point of the experiment. The minute he deposited the salver, two confederates who were in the third entrance took the cartridges, extracted the bullets, and put them on a plate which had been heated so as to make the bullets feel warm. The performer, who had been standing in the centre of the stage all this time, then walked over to this entrance for the purpose of securing the plate upon which he proposed to catch the bullets. In the meantime the soldiers had loaded their guns with the blank cartridges and marched to the platform in the auditorium and faced about ready to fire. The performer secured the plate and the bullets at the same time. Concealing the bullets in the palm of the hand, he held the plate before him, and nodded to the sergeant to give the command to fire. An explosion followed, whereupon the performer turned the plate over with the bullets on it amidst great applause.

The greatest care was taken to see that the soldiers had no ammunition of any kind. As there were but six loaded cartridges in use,

and as the magician did not give the signal to fire until he had received the six bullets, there could be no danger connected with the feat.

Herrmann's sword trick was a clever one. A number of cards were drawn from a pack, shuffled up, and handed to the magician's assistant. Herrmann took a rapier in his hand and bade the assistant throw the pack into the air, whereupon the drawn cards were caught upon the point of the weapon. The cards of course were forced upon the spectators by sleight-of-hand, duplicates of which were in possession of the magician. These duplicate cards were concealed in the handle of the sword. On releasing a spring they flew to the point of the weapon, carried there by a piece of elastic thread. The falling cards thrown into the air by the assistant prevented the spectators from seeing the flight of the drawn cards from the handle of the rapier to its point. The cards had holes cut in their centres to facilitate their being pushed along the blade of the sword after being caught.

Since Herrmann's death, his wife has started out as a sleight-of-hand artiste. She has developed a surprising aptitude for magic.

[TO BE CONTINUED.]

THE ELLIOTT WATCH BOX.

By ELLIOTT, Champion Card Manipulator of the World.

This is an entirely new effect and will create a great sensation wherever performed. Purchase any cheap watch that is reasonably sure to keep on ticking under all circumstances; it is not necessary that it should keep time. Have this watch sewed in a special pocket, the opening of which is concealed inside of your left coat sleeve, near the cuff. The watch must be small and the pocket tight, in order to prevent mishaps. You come forward with an ordinary watch box minus the ticking mechanism, but having a hinged cover, lock and key, and a press board which may be locked by pressure from the bottom when it is desired to give the box for examination. Next request the loan of a valuable gold watch. Allow the owner to place the watch in the box, laying particular stress on the fact that you refrain from touching it yourself; close the box, and in the act of so doing press the fake (thumbboard) inward, and the watch will drop through the bottom into your hand. You now close the box under cover of a slight upward movement and allow audience to lock the box and retain the key, and seal the lock opening. While this is taking place the performer has ample time to get rid of the watch in any manner that will best suit the subsequent production. The box is next returned to performer, who takes it by the tips of his fingers any carries it amongst the audience, occasionally holding it to the ears of the most skeptical members of the audience in order that they may hear the watch ticking away. (What they really hear is the dummy watch concealed in the sleeve pocket.) The box is now taken from the hand by a spectator and wrapped in a handkerchief and the watch is caused to vanish at any subsequent stage of the trick as may best suit the will of the performer. The beauty of the trick in this form may be readily imagined, particularly as the box will bear a minute examination. It can only be opened (that is, the fake) by inserting the sharp point of a needle or pin through the lower side of the rear of box. The above explanation is, I believe, clear enough to enable our readers to add this clever effect to their list of stock tricks. To those who do not care to go to the trouble of having pockets prepared in their sleeve, I would suggest the wrapping of the dummy watch in black cloth and fastening it in the desired position by means of a common safety pin. It could then be readily removed at the conclusion of the trick.

Corporal A. G. Powell, the military mystifier, finds time between the skirmishes in South Africa, to send an interesting letter to the conjuror's friend MAHATMA.

London NOTES

NEIL WEAVER, Shrewsbury,
is the London Correspondent for "Mahatma."

Miska, the dexterous juggler is at the Palace, Croyden.

Captain Slingsby, ventriloquist, is at the Empire, Newcastle.

Sardou, the illusionist, does some very neat tricks at the Empire Palace, Leeds.

Charles Wood, chapeaugraphist, character and dramatic vocalist, is at the Lyceum, Blackburn.

Olivette, second sight artist, is doing some good work at the Comedy Theatre, Manchester.

Imro Fox, the comic conjurer, is at the London, Shoreditch, with a selection of up-to-date tricks.

Charles Morritt, tops the bill at the Alhambra, Hull, where his smart conjuring tricks are much appreciated.

Chung Ling Soo, the Chinese magician, has removed from the Alhambra, to the Tivoli, Leeds, where his entertainment takes on.

Houdini, "King of Handcuffs," gives a remarkable turn at the Alhambra, escaping from handcuffs, cases, etc., in a way that is truly astounding.

The "Onatis Troupe of Algerian Jugglers" are at the Eden Theatre, Brighton, where they give a very bright and original performance.

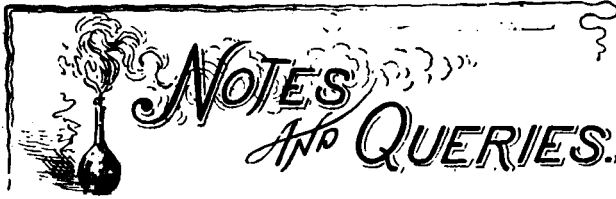
That clever performer, Servias Le Roy, who has become such a favorite of late in England, is at the Royal, Holborn, where his tricks are not only cleverly and neatly performed, but greatly enhanced by the charming manner in which they are presented.

Chinko, "The Boy Juggler" is rapidly forging ahead and bids well to become one of our leading jugglers; at present he is at the Royal Holborn, from there he goes for one month to the Blackpool Alhambra, after which he will return to the Folies Bergere for two months.

NEW CARD PRODUCTOIN.

EFFECT:—Sleeves are turned back, hands shown both sides free from deception. With right hand extended palm outwards, two cards are produced at the tips of the fingers. By rubbing these between the hands an entire pack of cards is produced.

MODUS OPERANDI:—Have two cards palmed in the right hand. Having shown back and front of the left hand, back palm the cards in the right hand and by means of the reverse, show that as empty, apparently, as the other, leaving the cards securely concealed at the back of the right hand in readiness for subsequent production. Have the cards to be produced, fastened round by an elastic band, in a vertical position, inside of vest, or even in the vest pocket if you are using a small pack. As the cards previously back palmed are produced at fingertips of the right hand, all attention is naturally drawn to that point, thus giving the performer an opportunity to secure and palm the pack from its hiding place. The hands are brought together, and after a little rubbing the pack is shown to have materialized. As an opening experiment for a series of card tricks, the effect is good, and it forms a fitting companion piece to the card finale described in your last issue, particularly as there is no apparatus to be gotten rid of after either experiment.



Kellar was in town on a brief visit.

Ziska presented his specialty at the Proctor houses lately.

Houdini has been re-engaged at the Alhambra, London, and is appearing in their holiday programme.

The Tanaka's, magicians and top spinners, were at Forest Park, Conn., week of July 30th. Their work was appreciated.

George G. Marten, the magician, made the hit of the season at this resort during the week of Aug. 6th, with a very clever act.

Thurston mystified the patrons of the New York Roof Garden with his pleasing selection of card experiments. His original finish always wins applause.

Horace Goldin played return dates at Henderson's Music Hall, Coney Island, and also filled a highly successful engagement at Keith's New York theatre.

Henri French, the eccentric juggler, is becoming more popular with our theatre goers at every performance. His methods are original, and his work is perfect.

Chung Ling Soo, the Chinese mystifier, was recently created F. O. S. and presented with the Sloperian "Award of Merit" as a tribute to his powers of deception.

Herr Validon and his wife started an engagement at the Egyptian Hall on the 6th inst., and Servias Le Roy is at the Oxford, same date, working the illusion he calls "The Man of the Moment."

Harry Helms, the magician and juggler, closed his engagement with Hall & Long's show on Sept. 1st. He will open his own show at Steinway Hall, Chicago, on Oct. 1st, for a two week's run under the direction of the Chicago Lyceum Bureau.

The Great Lafayette played an extended engagement as a headliner at Keith's New York theatre in his burlesque of Ching Ling Foo, closing week of Aug. 15th. The production of two little pickaninies won much applause.

Hartz, with his celebrated hat trick, appeared at the same theatre the week of July 30th. Among the articles produced, and their order was practically as follows:—silk handkerchiefs (small), silk handkerchiefs (large), celluloid goblets, two loads, metal goblets, champagne bottles, several pounds of playing cards, silk ribbon, lighted lanterns (glass), wig, globe of water and live gold-fish (not the shallow bowl), cage and live bird, concluding with a nondescript article that bore equal resemblance to a hoop-skirt and a baseball player's stomach protector. The methods of loading are not entirely original, but the act is skillful and took well.

H. G. Bastow, Bradford, England.—We are unable to state the law relating to the protection of inventions in tricks, which it seems the Chinese conjuror has used to protect his act. Perhaps some of our readers may be in a position to enlighten us. We have learned the secret of the gold-fish trick in confidence and so we are unable to publish it at present.

Mystico.—The first copy of "Mahatma" was issued in 1895. The front page contained a portrait of Robert Houdin, and a sketch of his life. Subsequent numbers bore on the title page likenesses of the original Herrmann, Davenport Bros., Le Roy, the well known dealer in magical apparatus, Powell, David Devant, Jewett, and Wm. E. Robinson and wife. The policy of the paper changed at that time and it became a fund of news for vaudeville artists in general. In 1898 it became once more the recognized medium of the magical brotherhood, and has held its place ever since. We can furnish numbers bearing the portraits of Carl Herrmann, Powell, and David Devant, for fifteen cents each. All other back numbers at ten cents. Complete sets of volumes two or three for one dollar each.

Dalvene, Manchester, Eng.—We still offer the same terms to those who desire to insert professional cards in our columns, that is twenty-five cents single insertion, two dollars per year.

Prof. Allen, Dublin, Ireland.—Your method of working the back hand card palm and reverse is not the method generally employed on this side, and we think it is certainly more difficult to perform without detection. Our columns will contain the complete explanation of the American style during the progress of the present volume.

Inquirer.—We could not undertake the responsibility of deciding a wager bearing upon the merits of such prominent artists as the late Alexander Herrmann, and Harry Kellar. As their methods differed so widely, we doubt if an effective comparison can be made.

Several of our readers write to know if we would advise them to make their own apparatus. We certainly would, the principles underlying the mechanism would then become perfectly plain and various little improvements would suggest themselves. But when it comes to a question of working the apparatus in public, that is another story. Unless you are exceptionally clever in many lines, you will be unable to get that perfection of finish so necessary to the success of an entertainment.

H. D. C.—Slade, the spiritualist, is still alive. He lives, we believe, in Detroit, and gives seances occasionally.

Jos. M. A. Faivre.—The coin act upon which T. Nelson Downs has built his reputation, consists in the borrowing of a hat from a spectator, catching a number of coins in the air, and then performing various feats with the coins so produced. Hundreds of other performers do the same feat, but it is in the novel methods and the degree of skill used that has given a world wide reputation to that artist. Patrons of the European Theatres never seem to tire of watching his act.

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Vol. IV. No. IV.

New York, Brooklyn Borough, October, 1900.

Single Copy, 10c.

THE ONLY PAPER IN THE UNITED STATES DEVOTED TO THE INTERESTS OF MAGICIANS, SPIRITUALISTS, MESMERISTS, ETC

HARRY HELMS.

In introducing the artist whose portrait graces our front page for this month, we are but presenting a performer with whose name and ability many of our readers are familiar. Harry Helms, the versatile magician and juggler, first saw the light of day, in Milwaukee, Wisconsin, in 1865. At an early age he developed a decided talent for music, and after studying under the leading professors, his ability secured for him an extended engagement with Heuser's famous

strels and Barlow's Minstrels, presenting his famous "Fiji" juggling specialty one season with each of the above companies. This was followed by an extended engagement with Mrs. General Tom Thumb's Co., with whom he gave an hour's programme in magic, juggling and illusions at each performance. Zanzig, the magician, then under the management of Mr. Jack Curry, desiring to secure a strong feature for his show, contracted with Mr. Helms to present his oriental jug-



Juvenile Band. His cornet solos were a feature of the concerts given under that management during their tour of the principal cities of the United States. At the close of this engagement, he took up the study of magic and juggling, making his debut in these specialties with Smith's Swiss Bell Ringers, at the Opera House in Bloomfield, Ills., and remaining with this organization for three seasons. During the two following years he became connected with Gorman Bros. Min-

gling act as an extra attraction. After the close of this tour he re-joined Mrs. Tom Thumb until the formation of his own company which traveled through the northwest under the guidance of Jos. A. Arthur. In addition to his excellent record on the road, Mr. Helms has won distinction in the field of vaudeville, his repertoire consisting of thirty minute acts in high-class magic, a very clever oriental juggling specialty (a la D'Alvini), spirit cabinet work, leading illusions,

MAHATMA.

ISSUED THE 1ST OF EACH MONTH.

WALTER G. PETERKIN, . . . Editor and Proprietor,
236 WILLIAMS AVE., BROOKLYN, GREATER NEW YORK, U. S. A.

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MAHATMA would ask as a favor that all magicians will send their address and all news appertaining to magicians to this office, and also names of persons interested in magic. The aim of this paper is to reach all magicians. There are many persons interested in magic who have never heard of this paper. Please send us the address of any whom you may know. Anything new in magic will be published and credit given to person sending it.

Persons sending money to this office will please send post-office order to Station "E," Brooklyn, N. Y.

cornet solos, and a humorous "Comedy Tramp" juggling act. Mr. Helms is also the author of the following books:—How Fraudulent Mediums work, Schemes and Tricks, Voodooism, etc. He is at present filling a thirty six weeks road tour, under contract with J. J. Jack, brother of the late Sam T. Jack.

Mr. William J. Hilliar, having returned from Paris, has taken, entire charge of the T. Nelson Down's Magical Co. His first stroke of business, the securing control of the new work on Coin Conjuring, was a brilliant one, and promises to be the first of a series of successes

Powell, the American Magician, (formerly of the triple alliance) has just returned from a successful trip to Sydney, Cape Breton Island. On the return voyage, the vessel he was on encountered the famous typhoon, and none on board ever expected to see land again, but we are most happy to announce that they managed to weather the storm, and are with us again.

NORTH OF ENGLAND NOTES.

On Whit-week The Steens Illusionists and Second Sight Performers played before crowded houses at St. George's Hall, Bradford.

While at the Peoples Palace, in the same town, the bill was headed by Jean-Seul, The Indian Mystery.

Cinquevalli, The King of Jugglers, was at the Empire, last week. He will make a return visit shortly.

Maskelyne and Cooke's Mysteries occupied Victoria Hall, Huddersfield, recently. The humorous magical sketches were greatly appreciated, as was also the sleight-of-hand performance of Herr Valido, his silent second-sight trick was very good. The box-trick caused quite a sensation.

At a private concert I was much surprised by the clever performance of a local boy amateur, Cyril Rowcroft, the Kid Kard and Koin Konjurer. He is strictly original and the inventor of all his best feats. He will make his first professional appearance shortly.

Prof. C. Le Page has settled down at Huddersfield. He opened a magical repository in that town but did poor trade, so he closed the shop.

Paul Spadoni, the Juggler is at the Winter Gardens at Blackpool.

PROF. VERNON, CONJURER.

A ONE HORSE TOWN.

BY WILLIAM B. MAUGLE.

In a small town, I wandered down,
To give my magic show,
I felt quite sure, that I could lure
The people all to go.

On the old wall, of that town hall,
I stuck a bill which read:—
You'll see to-night, a wonderous sight
For just ten cents a head.

At eight o'clock, I did unlock
The front door of the hall,
I took my stand, tickets in hand,
And waited for a call.

First to arrive, as I'm alive
Was a young country lad
Who gave to me, the show to see,
Six cents; 'twas all he had.

With laughter loud, then came a crowd,
Of ladies young and fair;
Said one young lass, "some apple sass,
Must take us all in there."

Girl in her teens, gave me some beans,
To see my magic show,
A boy did beg, that for an egg,
Inside I'd let him go.

They'd scarce passed in, when without tin,
A third lot did appear.
One of them said, a cabbage head,
Must pay our way in here.

A country jay, to me did say,
Hayseed must pay my fare,
He bared his head, and loudly said,
"You'll find it in my hair."

Just ninety four, passed through the door,
But all the cash I see
Is just six cents, said I from hence,
My mind's made up to flee.

Quickly enough, I packed my stuff,
I knew just what to do,
Through the back door, my grip I bore,
And from that town I flew.

We cannot commend too strongly to the attention of the profession, the book of the year, by T. Nelson Downs, "The Art of Coin Conjuring." There is not a performer, professional or amateur, parlor or stage, who can afford to neglect this opportunity, now offered for the first time, to learn the true secrets of the most marvellous coin act ever conceived. There have been many so-called explanations offered for sale, plausible guesses at the most, but in this book the author lays bare the entire act which has enabled him to win fame and fortune at home and abroad, the act that has made it possible for him to head the bills of every theatre in which he appeared for the past seventeen months. All the mechanical appliances, sleights, novel ideas and original moves, are ably illustrated, together with a series of half-tone engravings showing the exact position of the hands.

MODERN MAGICIANS AND THEIR TRICKS.

—BY—

HENRY RIDGELY EVANS.

—O—

This article remains the property of the author, Mr. Henry Ridgeley Evans, and all persons are cautioned against publishing the same, either whole or in part, without his permission.

—O—

[CONTINUED]

In the magic mirror of the imagination, I now evoke from the shades the figure of Robert Heller: All hail: Thou admirable Chrichton of fantaisistes: magician, mimic, musician: Never shall the stage see thy like again. No better "all-round" entertainer ever lived. Robert Heller, or Palmer, was born in London in the year 1833. Early in life he manifested a wonderful talent for music, and won a scholarship at the Royal Academy of Music at the age of fourteen. He was led to become a conjurer, after seeing Robert-Houdin perform in London. In 1852 he appeared in New York at the Chinese Assembly Rooms. He wore a black wig and spoke with

(FAC-SIMILE.)

The Evening Curtain.

VOL. I. GREAT LAKE CITY, THURSDAY EVENING, MAY 27, 1887. No. 71.

THEATRE.
Lecson & Managers, M. B. Clavum & John T. Kuhn

**FOURTH PERFORMANCE OF THE
RENOVED CONJUROR, ILLUSIONIST & FANIST
MR. ROBERT
HELLER!**

**THE SELECTIONS OF
WONDERS AND MARVELS!**
For these performances will embrace many of his
Most Famous Inventions in Magical Art!

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Will be rendered upon Chabrier's Grand
Piano, attached to the Theatre.

Mr. Robert Heller
Will make his **FOURTH** Appearance
THIS EVENING.

PART I.—DISCOUR.
1.—WITH A CANDLE.
2.—WITH A WATCH—The Watches of the
Audience made to strike the hour.
3.—THE CANNON BALLS.
4.—WITH 30 PIECES OF SILVER.
5.—MOON—An utter impossibility.
6.—A PHOTOGRAPH.

PART II.—MUSIC.
1.—Chorus on Alps from "H. Trevelyan," in-
cluding the famous Ave's Chorus.—HELLER.
2.—"Home, Sweet Home."—HELLER.
3.—"Seren and Sunshine"—a musical story.

**PART III.—THE GREAT MYSTERY OF
SECOND SIGHT!**
The Most Startling Phenomenon of this Country.

PART IV.—FOL.
Heller's Original and Wonderful Band of
WOOD MINSTRELS!
The most perfect set of Minstrels in the world,
who will introduce their most popular
Overtures, Choruses, &c.

Friday Evening—CHANGE of Programme.
SATURDAY AFTERNOON, MAY 28, 1887.
GRAND HELLER MATINEE!
For Families & Children. Doors open at 1 o'clock.
Performances to commence at 2 o'clock.
Children under 12 Years of Age, Half Price.

a Gallic accent, having come to the conclusion that a French wizard would receive a more cordial reception in the States than an English one. His success was but meagre. Eventually he settled in Wash-ton where he taught music, but the old love proved to strong. He eventually abandoned music for magic, and made his second de-bu in New York. After a splendid run he returned to London and and opened what is now Poole's Theatre. Subsequently he visited

Australia and India, returning to the United States in 1875. He died November 28, 1878, in Philadelphia, after a brief illness. In his will he directed his executors to destroy his magical apparatus and para-phernalia, so that they should not fall into the hands of others. Hel-ler was a clever advertiser. The following original effusion appeared on his theatrical posters—

"Shakespeare wrote well
Dickens wrote Weller;
Anderson was *****,
But the greatest is Heller."

When he arrived in a city, he sent out men with placards, upon each of which was painted a gigantic letter. when lined up side by side, the letters formed themselves into the following sentence: "Go to Heller's." Frequently the men who transported the last three let-ters would find their passage through a crowded thoroughfare blocked. The reader may imagine the result. It is needless to say that this ac-cident often took place, purposely or not, it is difficult to say. Superb renditions of original and other compositions on the piano constituted a most agreeable part of Heller's entertainments. Those who did not care for magic came to hear the music. But Heller's mystifying "Second-sight" trick was the piece-de-resistance of his performances. It made his fortune. Robert Heller did not conceive the idea of this trick. It was originated by the Chevalier Pinetti, a conjurer of the XVIIIth century. On this subject, the "Encyclopædia Britannica" says:

"In 1783 Pinetti had an automatic figure about eighteen inches in height, named the Grand Sultan or Wise Little Turk, which answered questions as to chosen cards and many other things by striking upon a bell, intelligence being communicated to a confederate by an ingenious ordering of words, syllables, or vowels in the questions put. The teachings of Mesmer and feats of alleged clairvoyance sug-gested to Pinetti a more remarkable performance in 1785, when Signora Pinetti sitting blindfolded in a front box of a theatre, replied to questions and displayed her knowledge of articles in the possession of the audience."

Robert-Houdin revived, or re-invented the experiment. On the 12th of February, 1846, he printed in the centre of his bill the follow-ing announcement: "*In this programme M. Robert-Houdin's son who is gifted with a marvellous second sight, after his eyes have been covered with a thick bandage, will designate every object presented to him by the audience.*"

[TO BE CONTINUED]

—O—

Madame Adelaide Herrmann, the dainty queen of magic, has passed through a trying experience lately. while filling an engage-ment in Detroit, a diamond ring vanished from her jewel case. No trace could be found of the missing gem, and suspicion fell upon the snow white duck that appeared in "A Night in Japan". The bird was killed and examined without revealing any trace of the jewel, which possessed a peculiar value outside of its intrinsic worth, inasmuch as it was a present from the late Alexander Herrmann, shortly before his death.

While in Chicago, detectives arrested Hudson Everett, the col-ored assistant, professionally known as Boonskie, and charged him with the theft. He confessed, and assisted the officers to recover the stones. Madame Herrmann is now mourning the loss of her pet duck, which had become a feature of the show, and the discovery of the dishonesty of a trusted servant.

—O—

Persons wishing to secure copies of T. Nelson Downs' latest work on coin conjuring, can do so through MAHATMA office. Remit in money orders. Checks not accepted.

Chung Ling Soo at the Scala theatre, Copenhagen, Denmark.

THE WAND OF MEPHISTO.

By JOHN B. GREEN.

This is a pretty little piece of by-play that I am sure will be appreciated by those of your readers who are on the lookout for novel effects. Desiring to cause the transposition of any article, instead of using a pistol or dynamite wand to convey the desired impression, the performer waves the wand he has been using during the course of the evening, and a shower of brilliant sparks fly from the end. The wand is to all appearances an ordinary one, finished as usual by nickel tips. In reality the wand is hollow, and in one end you insert a cartridge of electric sparks (fireworks) just previous to the commencement of the entertainment. The cartridge has a quick fuse which is ignited by passing it over a lighted candle, placed out of sight on the back of a chair or other suitable hiding place, and immediately afterwards a shower of brilliant sparks shoot from the wand to a distance of six or eight feet. In any Passe-Passe trick, if lights are suddenly lowered as this effect is worked, it will be found a startling and pretty finish. These cartridges are prepared for me by a Canadian manufacturer, but as many dealers in this line advertise harmless parlor fireworks, I believe there will be no difficulty in procuring them anywhere.

MAGNETISED RISING CARDS.

By JOHN B. GREEN.

In order to bring about this novel effect, three cards must be prepared beforehand by splitting them and inserting a thin strip of highly magnetised steel. These are then placed in the pack, one near the top, one in the centre, and the other near the bottom. You will also require a disc of steel about the size of an American dollar, with a strongly milled edge for convenience in palming. This is also highly magnetised. A forcing pack composed of duplicates of the previously prepared cards is then brought forward and the three cards selected in the proper rotation, returned to the pack and shuffled by the performer. This deck must now be exchanged for the one containing the prepared cards, the card servant being as good a method as any. The steel disc is then palmed and the hand shown empty apparently, by the continuous reverse palm to the back or front. The pack is taken in the left hand, the right containing the disc is held at first about two feet above the cards and is gradually lowered while moving in circles until the attraction is strong enough to draw the cards from the pack. It was for convenience in securing their withdrawal in proper rotation, that they were so widely separated, when placed in the pack. A moderate pressure, judiciously applied, will assist materially in securing this effect. Properly worked, this never fails to score.

NOTES FROM ENGLAND.

By F. EDWARD COOK.

The "Music Hall," a prominent professional journal, says:—"So successful has the engagement of Houdini, King of Handcuffs, proved at the Alhambra, that it has been prolonged for a further three weeks. Quite a sensation was caused on Saturday evening when a detective produced a pair of cuffs which had been specially manufactured to test Houdini's powers, and offered to wage £50 that he wouldn't get out of them. Although an American in the stalls accepted the bet, the money of the other was not forthcoming, and no bet was made. Houdini released himself from the new cuffs in ridiculously easy fashion.

Vosper, an exponent of chapeaugraphy, has been performing in Belfast with success.

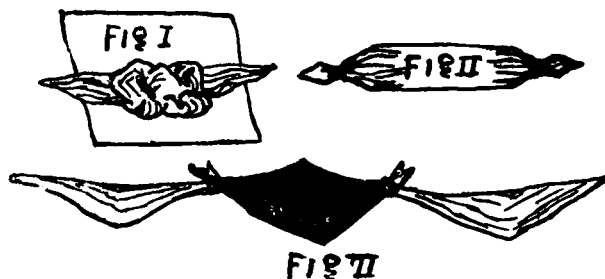
Sardou, a brilliant illusionist, is at the Empire, Newcastle-on-Tyne.

Carl Hertz still makes much capital out of his successful illusion, "Vanity Fair," in which he is assisted by Mdle. D'Alton.

THE FAIRY CHRISTMAS CRACKER.

By F. C. JENKENS, Chili, S. A.

This pretty little trick is worked as follows:—Having produced magically or otherwise, two silk handkerchiefs, yellow for instance, tie them together and place them on a piece of paper about eight by five inches, with the knots in the middle of the paper. Draw the handkerchiefs in toward the centre, until about two inches of each end is left projecting over the edge of the paper. Roll the paper round the handkerchiefs in the form of a cylinder. Screw the ends up and you will have a bundle as at Fig. II, looking for all the world like one of



the christmas crackers the children amuse themselves with at parties. You will have prepared beforehand a similar cylinder, containing a green handkerchief tied between two yellow ones, with the ends projecting, so as to resemble the first cracker as closely as possible. This is placed in readiness on the servant. Under cover of a second sheet of paper, this previously prepared packet is deftly substituted for the first cracker, general likeness and the projecting ends of the yellow handkerchiefs, preventing the audience from noticing the change. Next request two of your spectators to assist you by each holding one end of the cracker. Produce a green handkerchief, and announce your intention of passing it into the centre of the cracker. Vanish it in any way you may prefer, the "pull" is the best method in this case, at the same time telling your assistants to pull on the ends that they hold. To the astonishment of the spectators the green handkerchief is seen to be firmly knotted between the two yellow ones. (see Fig. III) If not too wide the paper cylinder will fall to the ground as the handkerchiefs are withdrawn.

THE FLYING BILLIARD BALL.

By CHARLES DELVOS.

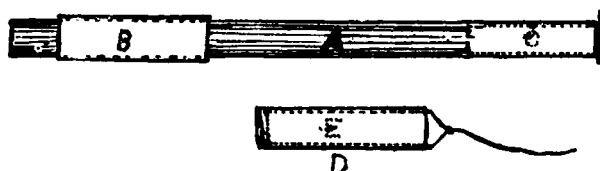
Performer comes forward with two black balls, about two inches in diameter. Borrowing a gentleman's tall silk hat, he drops both balls audibly into the chapeu. Next, after showing his hands quite empty, he proceeds to roll up his sleeves. The performer now borrows a handkerchief from the audience, drawing it through his hands to show lack of preparation. He then takes one ball from the hat, places it fairly in the left hand, and covers it with the borrowed handkerchief. Picking up the hat containing the remaining ball with the right hand, he commands the balls to fly together under the handkerchief. Turning the hat upside down, it is seen to be empty, and on removing the handkerchief from the left hand, there are the two balls.

Explanation:—Instead of showing, as he seemed to do, two solid balls the performer held, in reality, one solid ball and one shell. In dropping them into the hat, both are allowed to drop together, but the solid ball is quickly picked up and dropped again, thus adding to the impression that both balls are solid. After borrowing the handkerchief, the performer takes out the ball and shell (shell fitting close over ball appears to be one) placing them in the left hand and throwing the handkerchief over them. Under this cover the shell is slipped off the ball, and they are held side by side as at first, seeming to be two balls. The disappearance from the hat is thus already secured, although the longer the audience can be led to believe that it still remains in the hat, the greater will be the sensation upon its subsequent disappearance.

A NOVEL HANDKERCHIEF TRICK.

By FRED. J. PETERS.

EFFECT:—Two little metal cylinders are thoroughly examined by the audience, a silk handkerchief is then placed into one, which is then wrapped in paper and given to a volunteer assistant to hold. The second cylinder is again shown empty and the wand is thrust completely through it. It is also wrapped in paper and held by a member of the audience. At command the handkerchief flies from the first cylinder, which is examined and found empty, and into the second, where it is found, and cylinders and handkerchief are given for examination.



SECRET:—A glance at the illustration above, will show that the wand is hollow at one end. Before commencing the trick a cylinder that just fits inside the wand, and having a projecting edge (Fig. C) is loaded with a small silk handkerchief. A "pull" is arranged by fastening a piece of silk cord around the left wrist, bringing it up the sleeve, across the back, and down the right sleeve to a distance about half way between the elbow and the wrist, when the arms are extended. To this end of the cord a metal tube, tapering at one end and of such a diameter as to readily pass into the cylinders, is fastened. As the first little tube is held up in the left hand to be examined, the right arm is bent, the hand rests upon the hips, this slackens the cord and allows the "pull" to drop into the hand. As you turn to the left, the hands are brought together and the "pull" is thrust into the cylinder. The handkerchief is now tucked, apparently, into the tube, but really it goes into the "pull". In the act of reaching for the paper, the arms are extended, and the "pull" flies up the sleeve, carrying the handkerchief with it, and the performer calmly wraps the empty cylinder in the paper and hands it to a spectator to hold. As the wand is thrust through the second tube, it strikes the projecting edge of the cylinder, previously concealed in the wand, and withdraws it from its hiding place, and performer wraps handkerchief and all in a second piece of paper. After the change, allow the person holding the first packet to open it and announce the fact that the handkerchief has vanished. The second packet you will open yourself, unwrapping it at the opposite end to the edge of the inner cylinder. As you withdraw the handkerchief with the left hand, palm the inner tube off with the right, and in the act of seizing wand from under left armpit, thrust the tube back into its place in the end of the wand, and none of your spectators will suspect its existence, much less its mission. The visible accessories may be thoroughly examined if desired.

—o—

Welsh Miller, the king of dollars, writes to us from Russia, in order to let his many friends know that he is still presenting his card and coin act with great success in the largest cities of Europe. He finished a two month's engagement at the Aquarium Theatre, Moscow, week of August 23rd. After fulfilling a month's contract in St. Petersburg, he leaves for England, being booked to appear there from October until March, 1901. His engagement at the Casino de Paris was featured for two months, instead of one as our correspondent stated.

—o—

Performers in this vicinity, both amateur and professional are now working at their fall programs, and are anticipating great success for the wonders they are preparing to show during a season that promises to be one of the best we have known for some time.



NEIL WEAVER, Shrewsbury,
is the London Correspondent for "Mahatma."

Carl Hertz, is at the Grand Capham.

Chung Ling Soo is at the Tivoli, Birmingham.

Jean Seul, the Indian mystery is at the Middlesex.

De Seaton, Illusionist, is at the People's Palace, Portsmouth.

Chinko, boy juggler, is booked well for the coming three years.

Atroy, juggler, provides a good turn at the Palace, Manchester.

Mr. Laurie Wylie at the Empire, Nuneaton, does some very clever tricks.

Charles Morritt the clever illusionist is at the People's Palace, Bridlington.

T. Nelson Downs, the Peer of Coin Manipulators, is at the Empire, Glasgow.

Bellonini, conjurer and equilibrist, gives a sword turn at the Granville, Walham Green.

Paul Cinquevalli drew an enormous audience at the Empire Palace, South Shields, to witness his marvelous juggling.

Nellie Sunderland is another lady conjuror who is steadily coming to the front; at present she is at the Gaiety, Chatham.

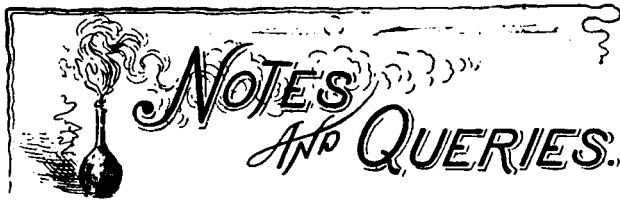
At the Egyptian Hall, Herr Valladon appears in place of Mr. Devant who has gone on a three months tour with his company. Herr Valladon presents some clever sleight-of-hand tricks, with cards and coins, but what excites the most curiosity is his second sight act with Madame V, which is really excellent.

It is with great interest we look forward to the coming of Lafayette who will shortly top the bill at the London Hippodrome. According to all accounts his entertainment is one of the most unique ever presented to the British public, producing from a cloth, bowls of water, ducks, pigeons, dogs, and finally a live pigmy.

A new item at the Palace is the Harbeck's Juggling and Bounding Hoop Act. They do some marvelous feats with wooden hoops and a wonderful juggling performance is given on the slack wire by Mrs. Harbeck, standing on the wire with a lighted lamp on her head, she manipulates balls, daggers, and parasols in a manner that leaves nothing to be desired

—o—

Hartz, the Wizard of the Hat, desires a correction in several of the statements that appeared in the account of his entertainment in our last issue. The goblets used, it seems, are not celluloid, but are the professor's own invention; just previous to the production of the bowl of gold fish, he removes a handsome china jardinaire (this was inadvertently omitted from our list), and furthermore, this clever artist declares that, with the exception of the crinoline, there is not a compressible article used in the act, for proof of which statement he refers us to Prof Hoffmann, to whom, under a pledge of secrecy, he divulged the methods used to carry out the deceptions.



Polo, the necromancer, is resting at St. Paul.

Zat-Zam, presented his ideas in magic at the Parlor Musee, Duluth.

Jarett, the magician, is at the Palace Museum, Minneapolis, Minn., Omaha to follow.

John Nash is entertaining the school children in Wisconsin, with his laughable feats in legerdemain.

Miller and Allen have just finished twelve weeks work in the Northwest, and open in Omaha, week of Sept. 17th.

In the account of the card production which appeared in our last issue, the name of the clever inventor was unfortunately omitted. Credit should be given to Prof. Edgar, of Devonport, England.

The Steens are touring Ireland at present, mystifying the theatre going public of the principal cities with their feats in second sight. They are supported by a company of capable artists, and the papers we have seen speak highly of their skill.

Prof. John B. Green, the merry wizard, is now on his 16th annual tour of Canada. His route extends from Manitoba and the Northwest Territory to British Columbia. His original conceptions for this season are "Mephisto's Frame" and the "Water Witch."

Houdini, the wonderful handcuff manipulator, leaves the Alhambra, London, after a highly successful engagement, to fill contracts on the continent. September time will be given to the Central Theatre, Dresden, October will find him mystifying patrons of the Wintergarden, Berlin.

Retsennab:—Your contribution is accepted with thanks. All of your ideas will be published, I trust, in our next issue.

A letter addressed to Carl Ritz has been returned. Wrong address, Professor?

BOSTON NOTES.

Fred Hurd was seen at Norumbega Park, Mass., in some very acceptable work.

The Tanaka's Japanese top spinners and necromancers, were well received at the Boston Music Hall.

Goldin, the magician, scored a hit at Keith's Boston house in the act he intends to feature in Berlin during November.

Allen Shaw, the coin manipulator, and W. G. Fields, a juggler of the Harrigan type, appeared at Keith's, Boston, week of Sept. 3.

W. D. LeRoy, the well known Boston dealer in magical apparatus, is now preparing his new catalogue. All of our readers who appreciate that perfection of workmanship which adds so much to the pleasure of an entertainment, will hasten to secure copies.

The Great Drawee, one of the neatest and most skillful of jugglers and sleight-of-hand performers, was seen at Keith's theatre, week of Sept. 17th.

Satsuma, Royal Japanese Juggler, appeared the same week at the Boston Music Hall.

The Zarros, European Illusionists, opened their fall season at Boston on the same date.

LOCAL ITEMS.

Ziska, at Proctor's Harlem house.

Fred. Hurd at Pastor's theatre, week of the 17th.

Prof. Ducrot is touring Long Island with the Regent Concert Co.

George Marten, a clever magician, was seen to advantage in the Proctor houses.

Henri French, juggler and unicyclist, at the Brooklyn Music Hall, week of the 10th.

Prince Ishmael played a two week's engagement at Huber's Museum, his work with the cups and balls is very deceptive.

Thurston, the card manipulator, appeared at Keith's New York theatre, week of Sept. 3d. He will be seen in England shortly.

Alexander Victor, the Swedish magician, is giving a series of performances in Newark, N. J., for the benefit of the Galveston sufferers.

Otto Maurer has removed his magical repository to more commodious quarters, further uptown, and expects to do a large business this fall.

Adrian Plate, the society conjurer, has just issued a very artistic circular calling attention to the novelties he will present during the coming season. A unique feature is the long list of return dates, a never failing sign of a performer's ability.

BERLIN NEWS.

BY M. HERMANN.

All our variety theatres have re-commenced their performances by Sept. 1st. The interior of the Wintergarden has been completely re-modelled, the principal change having been made in the stage. It being so constructed, now, that it revolves completely around; while one act is being presented, another setting can be arranged immediately back of the first, thus, after one number is finished, the stage turns around before the audience already set for the following turn.

Among the artists engaged here, we find Mr. Henry de Vry with his *tableaux de vivants*, the finest ever exhibited.

The Appollo theatre continues the operette, "Venus auf Erden" with success. The humorist Robert Stervel remains the star of the production.

At an exposition of variety performers at the "Feen Palast" during the past month, I noted an imitator of T. Nelson Downs, Mr. Clemence de Lion, who is without doubt, one of the best exponents of Downs' feats that we have here.

Houdini, the handcuff king, begins a month's engagement at the Central theatre, Dresden, after which he will pay us a visit of like length, appearing here at the Wintergarden.

It is rumored that Imro Fox, now playing in Paris, has also been booked here for the same house.

Sidi Said is now exhibiting his skill in sleight-of-hand at the Corso theatre, Zurich; his act places him in the front rank of prestidigitateurs.

SALE OR EXCHANGE.—10 cents a line under this heading.

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MAGICIANS:—A few more good tricks left; very cheap. Send stamp for list at once. E. D. Williams, 29 Seymour Ave., Utica, N. Y.

STOP THIEF

I, HARRY HOUDINI, do hereby give notice that I have fully patented my handcuff act or show, according to the laws of Great Britain, and I will positively prosecute any or all managers playing infringements or colorable imitations. Letters Patent No. 14327.

London, August 11, 1900.

Granted August 10, 1900.

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MESSRS. HAMLEY BROS., wish to let their many clients know that, owing to small firms having entered into competition against them, and selling certain Conjuring Tricks cheaper, of a similar character to theirs, but not of that high-class make and superior workmanship for which they have been so long noted, they have now in preparation a small catalogue with prices greatly reduced, but the goods are exactly the same in every way. Messrs. HAMLEY BROS. are not lowering the prices and selling inferior goods, but will guarantee every article of the best workmanship and the Finest Finish as heretofore. Messrs. HAMLEY BROS. will allow a discount of 10 per cent off the catalogue prices of any conjuring Trick Dealer in the world.

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THE ONLY PAPER IN THE UNITED STATES DEVOTED TO THE INTERESTS OF MAGIC AND KINDRED ARTS.

Vol. IV. No. V.

New York, Brooklyn Borough, November, 1900.

Single Copy, 10c.

HENRY RIDGELY EVANS.

HENRY RIDGELY EVANS, the well known writer on natural magic, spiritualism, and allied themes, was born at Baltimore, Maryland, November 7th, 1861. Through his mother, Mary Elizabeth Garrettson (Evans), he is descended from the old Colonial families of Ridgely, Dorsey, Worthington and Greenberry, which played such a prominent part in the annals of early Maryland. His father Henry Cotheal Evans, who is of Welsh descent, is connected with the U. S. Geologi-

special reporter and dramatic critic of "The Denver Republican," Denver, Colorado. In the year 1887, Mr. Evans entered the Civil Service of the United States, as a proof-reader and assistant editor for the United States Bureau of Education, at Washington, D. C., and was subsequently promoted to a position in the library of the Bureau, where he has done valuable bibliographical work. In the year 1891, he married Florence Kirkpatrick, daughter of the late Alexander



cal Survey. Mr Evans was educated at the preparatory department of Georgetown (D. C.) College and at Columbia College, Washington, D. C. He studied law at the University of Maryland, and began its practice in Baltimore City; but soon abandoned the legal profession for the more congenial avocation of journalism. For a number of years he was connected with "The Evening News," "Day," and "Times" of Baltimore, also serving as dramatic editor of these papers, and as

Kirkpatrick, of Philadelphia, Pennsylvania. Mr. Evans, at an early age, evinced a decided penchant for legerdemain. He performs occasionally in public for charitable purposes. His interest in magic and occultism led him to investigate spiritualism. His views on the subject he embodied in a book entitled "Hours with the Ghosts or Nineteenth Century Witchcraft: Illustrated investigations into the phenomena of spiritualism and theosophy." This work is in the

MAHATMA.

ISSUED THE 1ST OF EACH MONTH.

WALTER G. PETERKIN, Editor and Proprietor,
236 WILLIAMS AVE., BROOKLYN, GREATER NEW YORK, U. S. A.

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The sole agents for the sale of "MAHATMA" in England is the celebrated and old established firm of Messrs. HAMLEY BROTHERS, and it may be obtained at their Grand Magical Saloons, 229 High Holborn, London, where also advertisements are received for it and every information given respecting it.

MAHATMA would ask as a favor that all magicians will send their address and all news appertaining to magicians to this office, and also names of persons interested in magic. The aim of this paper is to reach all magicians. There are many persons interested in magic who have never heard of this paper. Please send us the address of any whom you may know. Anything new in magic will be published and credit given to person sending it.

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ture of an exposé of the claims of fraudulent mediums and charlatans. Mr. Evans is considered an authority on the history of legerdemain. His history of magic and magicians contained in Hopkins' "Magic, Stage Illusions," etc., is a scholarly production. He has compiled a most valuable annotated bibliography of natural magic, which is appended to the above work. In the year 1899 he contributed a unique series of papers on magic and occultism to the "Cosmopolitan Magazine," which are eventually to be issued in book form. Among these articles may be mentioned, "Tricks of Ancient Temples," "Cagliostro, hypnotist, and charlatan," "Madame Blavatsky, high priestess of Theosophy" and "Robert-Houdin, ambassador, author, and conjurer." Mr. Evans is a member of all Masonic bodies, and a devoted student of masonic antiquities, contributing no little to the subject with his pen, notable among these productions being "The Great Pyramid and Napoleon I.—a masonic study." In the Scottish Rite of Freemasonry he is regarded as an authority on ancient symbolisms and comparative religions. Mr. Evans is an advocate of idealism, and is a devoted student of Plato and Plotinus, philosophers of the ancient world. He is a corresponding member of the Lodge of Research of Leicester, England. Among his forthcoming works will be a study of Cagliostro, sorcerer and masonic charlatan of the eighteenth century.

Who says that magic is dead? Look at the splendid record of the past year and consider the conditions that exist to-day.—T. Nelson Downs, the sensation of Europe, in his coin act, booked solid for several years to come, William E. Robinson creating a furore with his conception of Chinese magic, Houdini, mystifying the patrons of the leading English and German vaudeville houses, Welsh Miller touring Russia, all of these artists playing for months at a time at single houses. Add to this that Horace Goldin and Howard Thurston are booked to appear in England and Germany during the coming season, with every prospect of duplicating their recent successes here. In this country we see Madame Herrmann heading her own vaudeville company, Leon Herrmann playing to crowded houses in the southern states, Harry Kellar reaping a harvest in the west, many smaller companies achieving success in a modest way, while the names of Lawrence Crane, Fred Hurd, Ziska, Allen Shaw, Geo. Marten and others are appearing week after week on the bills of our leading theatres, and gradually working their way to the top rounds of popularity. In fact, Lafayette, one of our most popular impersonators, has made

the greatest hit of his career in an act of magic, a burlesque of Ching Ling Foo. Maro, the magician, is booked for five months of the coming season, at the highest figure ever paid to a lyceum performer.

The truth of the matter is, that magic was never more popular than it is at the present time. managers are always ready to book good acts in this line, and the outlook for clever performers was never brighter at home or abroad than it is at present. But a performer to succeed must be ORIGINAL to some extent at least, otherwise he will but justify the query put by a museum manager to an aspirant for mystic honors, who had just rehearsed his act, "I'd like to know who teaches all you fellow? You all come out and do the back hand palm with cards, a few billiard ball passes, the sliding die box, dyeing tube, and end with the production of an American flag."

In this connection we would like to call attention to the fact that magicians as a class, are the only members of the theatrical profession that have enterprise enough to support a newspaper devoted entirely their own interests. We would also call attention to our modest efforts to show our appreciation of the favors extended by our patrons the world over, and that every practical suggestion leading to an improvement in the paper since taking charge, has been immediately adopted. We have received letters of praise from prominent performers and manufacturers everywhere, endorsing this work and pledging support.

Houdini, the handcuff king, is meeting with unique experiences in his starring tour through Germany. At the opening night in Dresden, the enthusiastic spectators brought eighty-five pounds of shackles to try his skill. The difficulties they presented will be better understood when it is known that there is no standard handcuff in Germany, almost every police station being equipped with a different make, and their weight exceeds anything encountered in this country. The Oregon Boot, the heaviest shackle in America, weighs from six to ten pounds, while there are sets used in that country that weigh twenty-six pounds. A rival theatre in Dresden engaged a performer to expose Houdini's feats, he not only failed to accomplish this, but was closed on the first night.

Houdini's appearance in Berlin was regarded in the light of a challenge by the heads of the police force there, and by request he appeared at headquarters and repeated his feat of being stripped stark naked, searched, by police surgeons for concealed keys, etc., and then ironed in every conceivable position. To the consternation of those present he made his escape from all bonds in six minutes.

To the Editor of MAHATMA,

Dear Sir:

Many thanks for the copies you have sent me of the September number of "Mahatma." I am sorry you were not able to let me have a proof of my article "The Progress of Magic," as it contains a good many small errors, and some large ones, (i. e. "advantages" for "advances," in the third line). I only hope that your readers will give the printer, and not the writer, the credit for them.

I am pleased to note the greater energy displayed in the conduct of "Mahatma" under the new management, and trust it may be rewarded with increased success. Such papers help materially to advance the magic art.

In reply to your inquiry, I am sorry to say I am quite unable to fix a date, even approximately, for the appearance of my intended sequel to Modern Magic and More Magic. At present I am engaged in tabulating the available material, which I find to be so abundant that at least a year is likely to elapse before the volume can be ready for publication.

Yours very truly,

LOUIS HOFFMANN.

Carl Ritz, the English illusionist, will appear under the title of Lindin, the Great, during the present season.

MODERN MAGICIANS AND THEIR TRICKS.

—BY—

HENRY RIDGELY EVANS.

—O—

This article remains the property of the author, Mr. Henry Ridgeley Evans, and all persons are cautioned against publishing the same, either whole or in part, without his permission.

—O—

[CONTINUED]

Robert Heller saw Houdin give an exhibition of "second sight" in London. Everybody thought it was the result of animal magnetism, but the acute mind of Heller solved the Sphinx problem. He went to work to perfect a system of his own, adding to it certain effects that made the trick all but supernatural. In this performance he was assisted by a lady, known as Haidee Heller. Nothing seemed to baffle them.

At a performance in Boston, described by Henry Hermon in his work "Hellerism", a coin was handed to Heller. He glanced at it and asked Miss Heller to name the object.

"A coin", she quickly answered.



ROBERT HELLER.

Reproduced from photo kindly presented by Clinton Burgess, the clever local card manipulator.

"Here, see if you can tell the name of the country, and all about it?" he next asked.

Without a moment's hesitation she replied: "It is a large copper coin—a coin of Africa, I think. Yes, it is of Tripoli. The inscriptions on it are Arabic; one side reads 'Coined at Tripoli;' the other side, 'Sultan of two lands, Sultan by inheritance, and the son of a Sultan.'"

"Very well", said Heller, "that is correct. But look, what is the date, now?"

"The date is 1.2.2.0, one thousand two hundred and twenty of the Hegira, or Mohammedan year, which corresponds to 1805, of the Christian year."

Tremendous applause greeted this feat.

Mr. Fred. Hunt, who was for a number of years Robert

Heller's assistant, revealed the secret of "second-sight", soon after Heller's death. The performer has first to be initiated into a new alphabetical arrangement, which is as follows:

A is H; B is T; C is S; D is G; E is F; F is E; G is A; H is I; I is B; J is L; K is P; L is C; M is O; N is D; O is V; P is J; Q is W; R is M; S is N; T is P; U is Look; V is Y; W is R; X is see this; Y is Q; Z is Hurry. "Hurry up" means to repeat the last letter. For example, the initials or name in a ring is wanted. Say it is "Anna". By the alphabetical arrangement H stands for A, D for N. The exclamation "Hurry up" always means a repetition of the last letter, and again H will give the answer when put as follows:

"Here is a name. Do you see it. Hurry up. Have you got it."

Attention is paid only to the first letter of every sentence, and it will be perceived that the name of Anna is spelled.

By the above method, one is enabled to secretly convey to his assistant the name of any article. But it is too cumbersome, except for the spelling of proper names. Something simpler is necessary. A system is used, which is so arranged as to include every variety of article classified in sets (usually ten in a set) one question, with a word or two added, sufficing to elicit a correct answer for the different articles. There are sets representing numbers, colors, metals, precious stones, countries, materials, fabrics, makes of watches, secret society emblems, sex of persons, playing cards, and a great variety of



HAIDEE HELLER.

Reproduced from photo kindly presented by Martinka & Co., the well-known New York manufacturers of magical apparatus.

miscellaneous things, such as wearing apparel, surgical instruments, ancient coins, modern money, bijouterie, &c. The first question asked is usually a clue to the set which contains the article to be described, the next query, the number of the article in the set, and so on. The different questions are worded very nearly alike, so as to make the spectators believe that the same question is being constantly asked. An example will better illustrate the working of the trick, full details of which will be found in my chapter on mental magic, contained in "Magic, Stage Illusions, and Scientific Diversions."

But let us first give the tables for fabrics, numbers and the first miscellaneous set. *The Fabric*: 1. Silk; 2. Wool; 3. Cotton; 4. Linen; 5. Leather; 6. Kid; 7. Buckskin; 8. Lace. *Numbers*: 1 is Say or Speak

2 is Be, Look or Let; 3 is Can or Can't; 4 is Do or Don't; 5 is Will or Wait; 6 is What; 7 is Please or Pray; 8 is Are or Ain't; 9 is Now; 10 is Tell; 0 is Hurry or Come. *First Miscellaneous Set*: (what article is this?): 1. Handkerchief; 2. Neckkerchief; 3. Bag; 4. Glove; 5. Purse; 6. Basket; 7. Beet; 8. Comforter; 9. Headdress; 10. Fan.

For the first set the question is:—

"What article is this?"

This gives the clue to ten distinct articles.

The next demand may be:

"Can you tell?"

Which would be the solution for "bag"; it being third on the list.

"Say the fabric?"

The reply would be "silk", that being the first in the line of fabrics, and, as before stated, "say" representing No. 1. If a leather bag, it would be: "Will you tell the fabric?" "will" standing for No. 5.

Evoking the aid of electricity, Robert Heller was enabled to convey the cue words of the sets, besides other information to Miss Heller, *without speaking a word*. It was this wonderful effect that so puzzled everybody. A confederate sat among the spectators, near the centre aisle of the theatre, and the wires of an electric battery were connected with his chair, the electric push button being under the front part of his seat. Heller gave the cue to the set in which the article was, its number, etc., by some natural movement of his body or arms; and the confederate, rapidly interpreting the secret signals, telegraphs them to the clairvoyant on the stage." The receiving instrument was attached to the sofa upon which Miss Heller sat. The interchangeable use of the two methods of conveying information—spoken and unspoken—during an evening, completely bewildered the spectators. It was indeed a sphinx problem. In closing this part of his entertainment Heller declared that "second-sight" was neither "mesmerism" nor "ventriloquism," but simply *Hellerism*.

With this brief exposition of the "second-sight" trick, one of the most mysterious ever presented on the stage, we bid adieu to Robert Heller. The black curtain of death descends, shutting out the form of this genial magician forever.

[TO BE CONTINUED]

—O—

NEW CARD READING.

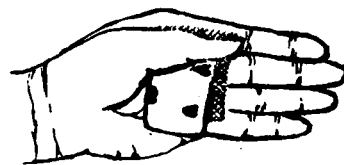
By CHAS. DELVOS.

The performer begins the experiment by bringing forward a pack of rather small cards and a few envelopes. These latter are of an oblong shape and of such a size that when a card is placed inside, the envelope can be folded in half and the flap gummed down on the front. Handing the pack of cards to a spectator, the performer requests that they be thoroughly shuffled, and that several persons each select a card at random (no forcing). Next, taking one of the envelopes and showing it around casually, he asks a drawer of one of the cards to place it in the envelope face downwards. This having been done, the performer folds the envelope over and gums the flap down. After repeating this with all the chosen cards, the trick is brought to any termination the performer may desire, he having by this time learned the names of the cards selected.

The secret lies entirely in the envelope, which is prepared before the experiment by cutting a small hole in the lower left hand corner of the back, about the size of a three penny piece. After the card is placed in the envelope face down, its denomination and suit are easily read through this small hole in the act of folding the envelope. You will readily see the reason for having the latter twice the size of the card, for in doubling it over and gumming the flap, the hole is completely covered, and the packet may be safely left in the hands of the shrewdest spectator until the conclusion of the trick without him being any the wiser. Care must be taken when showing the envelope back and front, to keep the thumb over the hole.

TWO NEW PALMS.

THE CARD PALM.—By LOUIS N. MILLER, the boy of mystery.



This method of holding a card concealed in the hand, possess a special value from the fact that the fingers may be opened if desired, without revealing any trace of the card. The card to be vanished should be held horizontally, not vertically as is customary, between the thumb and second finger of the left hand. The right hand now passes over the card, gripping it between the thumb and the first finger. To facilitate this sleight, the card is bent by the finger and thumb of the left hand, as soon as it is covered from view of the spectators. The first finger of the left hand also assists in settling the card in place. As soon as it is firmly secured by the right hand, the left is turned over with the palm away from the spectators and held as if still containing the card. After a suitable interval, the hand is shown empty, and the right hand produces the card wherever fancy may dictate. It will be noticed that this palm, while the same in effect as that described in a previous number by Chris. Forbes, is just the opposite of that sleight in execution.

THE COIN PALM.—By D. CARL COOK.



This new method of finger palming a coin at the back of the hand, does away, to some extent, with the awkward position of the thumb in the old way. The coin is held in the hand as in Fig. 1 (see illustration), and instead of lifting the first finger over the front of the coin, thus bringing it to the back, the coin is allowed to roll over the first finger until the opposite edge comes in position between the first and second fingers at the back of the hand. If these movements are performed quickly while in the act of tossing the coin into the air, the deception will be perfect.

—O—

NOTES FROM SOUTH AFRICA.

Conjurors here are still filling engagements at local concerts, many of which are in aid of the sick and wounded soldiers.

Prof. Albert is still at the Empire Theatre of Varieties, where he is doing a smart turn in conjuring and ventriloquism. In addition to these, he is running the "Human Spider," which is drawing well. The effect is well known to conjurors, and has received good notices in other lands.

De Caston, conjuror, has been filling local dates at concerts with his smart drawing-room entertainment.

Bosco, Jr., whom I mentioned before as our latest addition to the fraternity here, has given his clever sleight-of-hand and white magic at many of our local shows of late and has scored a decided success.

Frank De Gruchy still holds his own in his bright and clever drawing room entertainment of mystical marvels. His manipulations are very neat.

T. Hayes has been filling private engagements in his up-to-date drawing-room program of mirth and mystery.

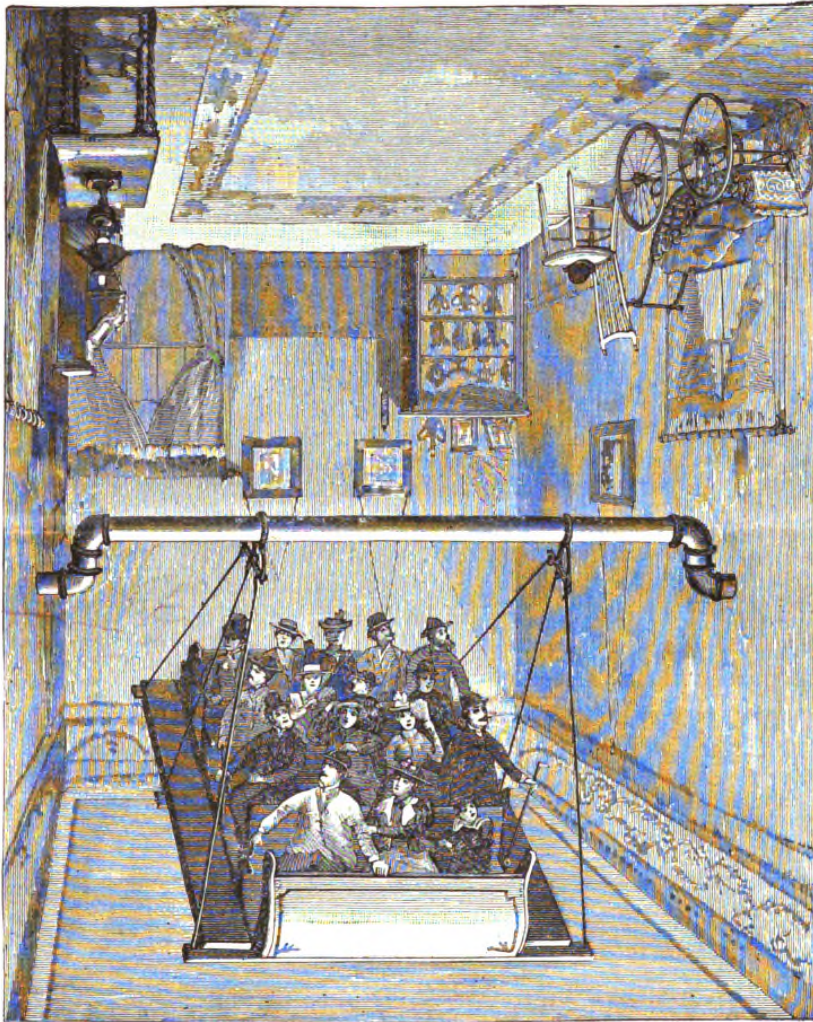
Dealing in apparatus and other magical goods very quiet.

THE HAUNTED SWING.

Reproduced from "Magic, Stage Illusions and Scientific Diversions."—Munn & Co., New York, 1898.—through the kindness of Albert A. Hopkins, Editor.

Those persons who are forever in search of new sensations, may now enjoy the supreme happiness of sitting on a swing which apparently whirls around its points of support, defying all known laws of gravitation, through the medium of what is known as the "Haunted Swing" which has now been in most successful operation at many of our summer resorts and larger fairs. Those who wish to participate in the apparent gyrations of the swing—and quite a number of per-

swing to pass between the bar and ceiling. It continues apparently to whirl round and round, imparting an indescribably wierd sensation to the occupants, until its movement begins gradually to cease and the complete rotation gives way to the usual back and forth swinging and in a few seconds, as the children say, "the old cat dies." The door is opened and the swinging party leave. All who have tried it say that the sensation is most peculiar, and the deception is perfect.



THE TRUE POSITION OF THE SWING.

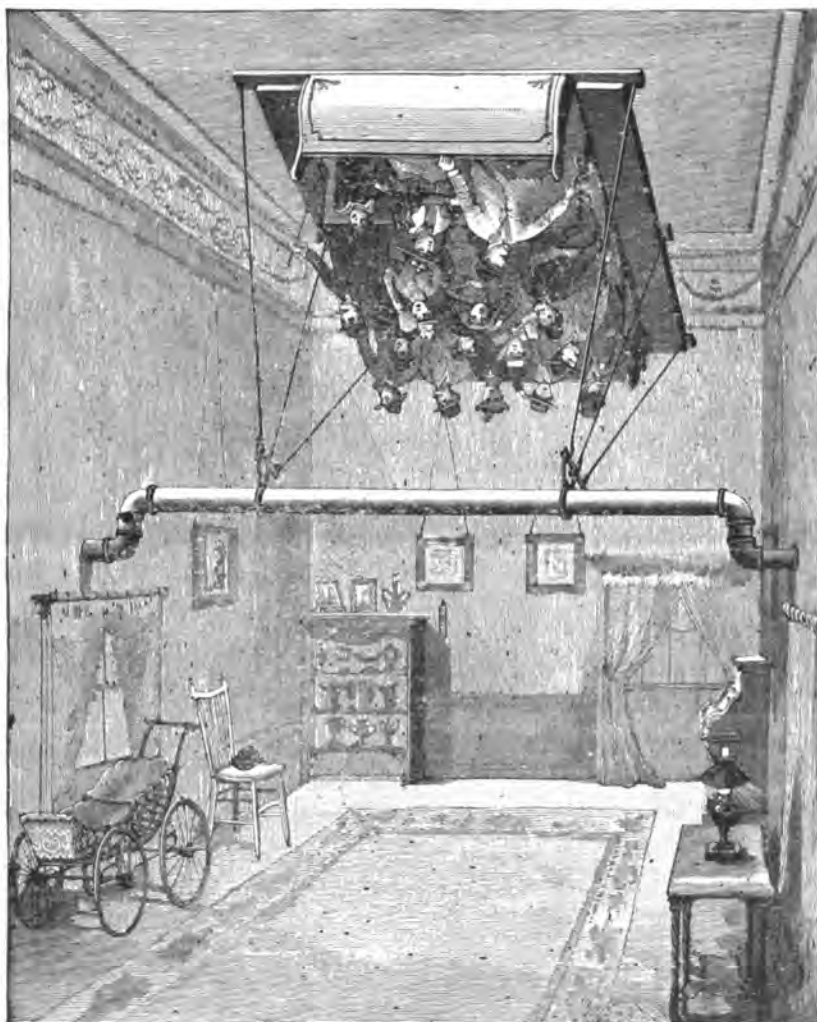
sons may enjoy the sensation at the same time—are ushered into a small room. From a bar crossing the room near the ceiling, a large swing is suspended, provided with seats for a number of persons. After the passengers have taken their places, the attendant pushes the car and it starts into oscillation like any other swing. The room door is closed. Gradually those in it feel that their swing is going rather high, but this is not all. The apparent magnitude of the oscillations increases more and more, until presently the whole swing seems to whirl completely over, describing a complete circle about the bar on which it hangs. To make the thing more mysterious the bar is bent crank fashion, so that it seems apparently impossible for the

The illustration is based on the movement of the room proper. During the entire exhibition the swing is practically stationary, while the room itself rotates about the suspending bar. At the beginning of the operations the room may be given a slight push, by the operators, the outside then begins to move, the room itself, which is really a large box journaled on the swing bar, starting off to correspond with the swing. They move it back and forth, gradually increasing the arc in which it travels until it goes so far as to make a complete revolution. The operatives accomplish this without the aid of special machinery, by taking hold of the sides and corners of the box or "room." All this time the people in the swing imagine that the room

is stationary, while they are whirling through space. After keeping this up for some time, the movement is brought gradually to a full stop. A sufficient number of backward and forward swings being given before the finale, to carry out the illusion to the end.

To heighten the effect, the room is as completely furnished as possible, everything being of course securely fastened in its place. What is apparently a kerosene lamp stands on a table near at hand, in reality the light is furnished by a small incandescent lamp within the chimney, and concealed from view by the shade. The visitor

never imagines that it is an electric lamp, and naturally thinks that it would be impossible to invert a kerosene lamp without disaster, so that this adds materially to the deception. The same may be said of the pictures on the wall, of the cupboard full of china-ware, of the chair with the hat on it, and of the baby carriage. All contribute to the mystification. Even though one is informed of the secret before entering the swing, yet so complete is the illusion that passengers involuntarily seize the arms of the seats to prevent being precipitated below.



THE POSITION OF THE SWING AS IT APPEARS TO THE SPECTATORS.

The Great Powell has been the feature at the Edén Musee, N. Y. City, for the past few weeks. His program consists of some clever card tricks, including fancy shuffles, the aerial treasury, coins and crystal ladder, tamborine with silk handkerchiefs, paper ribbon and pigeon, concluding with the double box and sack, in which the change was almost instantaneous. His manner of presenting these feats goes far to substantiate his claim in being the representative magician of America.

The route of Chung Ling Soo, the Chinese conjurer, is as follows: Month of September, Scala Variete Theatre, Copenhagen, Denmark, October and first two weeks of November, Wintergarden, Berlin, month of December, Rannacher Garden, Vienna, Austria.

It gives us great pleasure to announce that Hamley Bros. have opened an extensive branch of their well known depot for conjuring tricks, ventriloquist figures, juggling apparatus, and novelties of every description, on the site of the old Noah's Ark which was burned down some time ago. Entertainers who wish to keep in touch with all that is new and attractive in their respective lines are ever on the lookout for the descriptive sheets of novelties constantly being offered by this enterprising firm.

Rufus C. Phinney:—There have been several efforts put forward to form a club or organized society of magicians, but so far none have succeeded in their purpose.

THE CHINESE RICE BOWLS.

The effect of this trick is startling to the uninitiated, and its great value lies in the fact that it may be safely exhibited with spectators completely surrounding the performer, if necessary.

Having shown two china bowls, a quantity of rice is poured visibly into one of them from a common paper bag, the rice then being carefully smoothed off until it is just level full. The second bowl is then placed over the first, and after the usual hocus pocus, upon the top bowl being removed, the spectators see the rice has doubled in quantity, even to overflowing. This is once more leveled off, the other bowl having been shown empty, is again placed over it. Upon separating the bowls for the second time it is seen that the rice has entirely vanished, and in its place the under bowl is found filled to the brim with clear water.

Explanation. One of the bowls is as honest as it seems, but the other has undergone a rather extensive preparation. The whole secret lies in the application of the well known principle of air pressure as applied in the magic funnel, demon punch bowl, inexhaustible bottle, etc. A metal disc having a hole drilled in the centre to serve as an outlet for the water is fixed firmly in place over the mouth of the bowl. After being painted white, a little rice is cemented over the surface to give it the appearance of a well filled bowl. Another hole is drilled through the centre of the bottom of the bowl to admit the air pressure so necessary in order to secure a free flow of the water when desired. Before the commencement of the trick, the bowl is sunk almost level with the top in a pail of water until the fluid rises to its level on the inside. A finger is then placed over the hole in the metal fake, the bowl is turned upside down, and little cork is thrust firmly into the hole in the bottom, after which it may be safely handled without fear of leakage. This bowl is then placed on the table mouth down and the other one is placed over it.

In presenting the trick the first bowl is carelessly shown empty before filling it with rice, and there being nothing in the subsequent proceedings to arouse suspicions to the contrary, the audience will readily accept the implied conclusion that both bowls are unprepared. The rice is poured into the first bowl from the usual paper bag thus negating the idea of dummy forms. The bag may now be rolled up into a ball and vanished at this point, as all performers appreciate the value of these little interludes which serve to distract the attention of the spectators from the main issue. The fake bowl is then placed over the first and they must then be so manipulated that the unprepared bowl is brought to the top. This is best accomplished when turning to your table or while requesting the aid of a spectator. By holding the bowls as shown in the drawing, the turnover may be effected while directly facing the spectators, the movement being entirely covered by a careless gesture as if merely indicating the steps by which your volunteer assistant may ascend the stage, or some particular part of the stage upon which you wish him to stand. Having accomplished this, you may now lift the unprepared bowl off at any period that will best suit your convenience, and the rice with which it was filled will pour onto the stage, enough remaining, however, to form a considerable mound on the fake cover. This having been smoothed level, the first bowl is carelessly shown empty before being placed on the fake, the spectators having no reason to suspect the previous change of position, and having witnessed the open filling of the under bowl, this will go far to convince them that both of the bowls are free from deception.

It now becomes necessary to make the change a second time in order to bring the fake bowl containing the water, to the top. This having been attained, the tiny cork is withdrawn and the water starts to run down to the under bowl. It will be found advisable to use a handkerchief for a cover at this stage of the proceedings in order that the hole in the bowl may not catch the eye of some keen observer. Perhaps it is as well to withdraw the cork while throwing the handkerchief over.

As a little time must necessarily elapse before all the water escapes it will be found advisable to introduce at this point some other experiment that will serve the double purpose of killing time and accounting for the appearance of the water in place of the rice. Two tricks that lend themselves to this end are the "paper bits and fan", and the "Hindoo sand trick", in which the disappearance of water forms a principal feature, thus rendering them most appropriate for a combination with the trick we are now describing. Let us suppose that either one of the foregoing feats have been duly presented. Stepping up to the bowls, the performer, taking the precaution to cover the air hole on top to shield it from view and to prevent the escape of any water that might by chance have remained in the fake, separates the bowls, showing the audience that the rice has vanished completely, and the bowl contains in its place, pure water. The trick in the above form is not generally known and will form a valuable addition to the program of every performer who appreciates effective mechanical apparatus in an unsuspected form.

The illustrations will show the manner of construction, yet I should not advise anyone to attempt to make a set for exhibition. As the relative size of the holes has considerable to do with the proper flow of the water, and the correct fastening of the metal fake requires quite a technical knowledge, I would suggest that they be procured from some first class dealer in magical apparatus.

The late Prof. Balabrega, in presenting the above trick at Keith's theatre, showed in the first place two unprepared bowls. In the act of placing them together, he loaded a lemon between the two subsequently vanishing a duplicate, and lifting one bowl off he disclosed the first lemon. While all eyes were drawn to the fruit he exchanged the bowls on the servante, and proceeded with the trick, winning considerable applause for his skillful presentation.

Illustrations for this article and complete patter will appear in our next issue.

We have just been informed that Messrs. Hamley Bros., have purchased the entire stock, business, books, blocks, etc., of the late Mr. Hiam of 15 Nile Street, City Road, London, and are making arrangements to carry on the business as usual, and to execute all orders as formerly. They will be happy to make special terms to professionals. We also hear that Messrs. Hamley's new premises at 231 High Holborn which they have just rebuilt in a very handsome style are now completed, and they are devoting them to the conjuring branch of their immense business, which has increased so largely that their old premises were quite inadequate for their requirements. The new building forms certainly the finest conjuring depot in the world, and in the magnificent Magical Saloons can be seen such a stock of every variety of conjuring apparatus unequalled anywhere. Messrs. Hamley Bros. are now busy on a new edition of their catalogue which they hope to have completed by the beginning of December. They are also receiving orders for the new book by T. Nelson Downs "The Art of Coin Manipulation."

IRELAND.

Since writing my last letter we have had a visit from the Steens second sight marvels. Their black board tests are excellent.

Olivette has also been seen to advantage. Her work in second sight is very good.

G. W. Hunter, comedian, is a first class sleight-of-hand performer and would have made a mark for himself in this line had he taken it up as his sole profession, instead of combining singing with conjuring.

I hear that Messrs. Maskelyne and Cooke intend to pay us a visit here at the commencement of the year.

GEORGE JOYCE, Dublin, Ireland.

London NOTES

NEIL WEAVER, *Streatham,*
is the London Correspondent for "Mahatma."

Mons. Francis is at the Tivoli, Glasgow.

Fred. Russell, ventriloquist, is touring in Ireland.

Mons. De Arc, wizard, provides a very neat turn at the Queen's Palace, Ilkeston.

Evalos, Tricky Turks, conjurers and jugglers, attract attention at the Empire Hall.

Walton & Lester, the World's Worst Wizards, are at the Granville, Walham Green.

Chinko, the Boy juggler, is at the London Hippodrome where his success is complete.

Guff, the comic juggler, is at the Empire, Birmingham, with one of the funniest juggling acts ever presented.

The Indian Troupe of Magicians from the Paris exhibition, present some unique examples of Eastern magic.

The Harbecks, King and Queen of bounding hoops, have been engaged for another twelve weeks at the Palace.

De Denno is at the People's Palace, Dundee, where he bewilders everyone with his marvelous sleight-of-hand tricks, delivered in his usual quiet easy-going style.

Henry Houston, conjurer, is at the New Empire, Eastbourne. He is an expert in card manipulation, and performs some astonishing tricks by the aid of the back palm.

Horace Goldin headed the bill at the Brooklyn Music Hall, week of Oct. 8th. His novel program, which took well with the audience included the bowl of fire, rifle and handkerchief, canary birds and cage, the production of a live rabbit from a cone of paper after the manner of De Kolta's flower trick, the ducks and wash tub, a la Le Roy, and an illusion, a description of which will no doubt be of interest to our readers.

A skeleton canopy is brought on the stage, a lady comes forward and takes her stand within it, curtains are lowered from the top, reaching to the floor of the canopy at the back and sides, but only as far as the lady's waist in front, so that she remains in full view throughout the trick. The canopy is then attached to chains and hoisted a few feet above the stage. A wire cage supported on a rather slender openwork base is then brought on. After thrusting a cane through the base in various directions to prove its frailty, the performer goes into the cage and draws down the curtains, concealing himself completely from the sight of the audience. His assistant on the stage now dresses himself in a long cloak and Mephistopheles mask and procuring a pistol from the wings, he fires at the cage, at the same time pulling a cord attached to one corner, and the structure collapses, the cage having vanished. The curtains of the canopy at the same time fall to the floor, the lady has disappeared from within, and now comes running up the orchestra stalls and gains the stage. When the applause merited by this effect ceases, the supposed assistant, who has been quietly waiting in the centre of the stage, calmly removes his cloak and mask, and is seen to be none other than Goldin himself. This startling climax is cleverly led up to and is very effective. European theatre goers will have an opportunity to judge of its merits shortly.



THE IMPROVED FISH BOWLS.

In this version of the old and favorite trick, originally introduced by the first Herrmann, the bowls with the metal foot, or base which folds into sections around the glass are used. The variation is as follows:—After the bowl is produced and stood upon your table, to the surprise of the audience, a little stream of water commences to play from the centre of the bowl straight into the air for about a foot, just like a miniature fountain. To accomplish this, all that is necessary is to have a small hollow rubber ball fastened to the centre of the bowl underneath, and hidden by the ornamental foot, with a small spout running up through the bowl, and projecting a little above the surface of the water. Now when the bowl is set upon the table it is placed directly over your piston, and when this is raised, by an assistant it presses upon the rubber ball and the fountain begins to play. With two or three pistons all of your bowls may appear to the fountains, with a very pretty effect.

BOSTON ITEMS.

Fred Ward scored a success at the Boston Music Hall. He was followed the succeeding week by Lawrence Crane, the Irish magician.

Jess Vernon, ventriloquist comedian, is introducing his automatic talking figures at Keith's.

Ishmael, the East Indian, is at the Mechanics Fair for four weeks, exhibiting the Women of all Nations. His cups and balls, and basket trick are also features.

The Zarros were seen in Boston for two weeks in "Trapped by Magic," and one week in their decapitation.

W. D. LeRoy, Boston's well known magical dealer, has been appointed a District Deputy Grand Regent of the Royal Arcanum.

Elrano, the juggler, has an exhibition of trained dogs at the Boston Music Hall.

The De Colveaus, in a novel Black Art specialty at Keith's.

Vano and Auvo, the Trans-Atlantic Wizards of the handcuffs, at Austin and Stone's.

Readers of Mahatma will recall the announcement in one of our earlier numbers of the death of Frank Hiam, the well known manufacturer of magical apparatus. It now becomes our sad duty to record the death of his son, Henry Hiam, through the rupture of a blood vessel. The business will no doubt be discontinued.

Through the kindness of Martinka & Co., the well known manufacturers of magical apparatus in New York City, we have added to our gallery the portraits of Robert and Haidee Heller.

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MESSRS. HAMLEY BROS., wish to let their many clients know that, owing to small firms having entered into competition against them, and selling certain Conjuring Tricks cheaper, of a similar character to theirs, but not of that high-class make and superior workmanship for which they have been so long noted, they have now in preparation a small catalogue with prices greatly reduced, but the goods are exactly the same in every way. Messrs HAMLEY BROS. are not lowering the prices and selling inferior goods, but will guarantee every article of the best workmanship and the **Finest Finish** as heretofore. Messrs HAMLEY BROS. will allow a discount of 10 per cent off the catalogue prices of any Conjuring Trick Dealer in the world.

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Vol. IV. No. VI

New York, Brooklyn Borough, December, 1900.

Single Copy, 10c.

WILLIAM J. HILLIAR

From among the array of talented performers in the mystic art that England has given to the world, we are pleased to select the portrait of the above named gentleman to grace our front page. Although but twenty-four years of age, Mr. Hilliar has already had nine years experience before the public as a magician. He made

London engagement of note, at the Royalty Theatre. At this most fashionable of London houses, Mr. Hilliar appeared for eleven consecutive months, during which time he played before H. R. H. the Prince of Wales, H. R. H. the Duke of York and Duke of Teck, etc., on one of these occasions being specially mentioned by Royalty. For



his entry into the profession, with a small vaudeville company which toured Great Britain. After two years of this life, he headed his own company on a trip through the smaller towns, presenting a full nights entertainment in conjuring, ventriloquism, jugglery, thought reading, etc. His versatile talent and the high character of his entertainment attracted the attention of a prominent manager, and secured his first

the past year or so, with the exception of a very successful engagement at the Paris Exposition during the past summer, Mr. Hilliar has confined his work chiefly to London drawing rooms. The subject of our sketch is a firm believer in the non-apparatus school of conjuring, his coin work especially being second only to the acknowledged peer of all coin manipulators, T. Nelson Downs. In addition to his great

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MAHATMA would ask as a favor that all magicians will send their address and all news appertaining to magicians to this office, and also names of persons interested in magic. The aim of this paper is to reach all magicians. There are many persons interested in magic who have never heard of this paper. Please send us the address of any whom you may know. Anything new in magic will be published and credit given to person sending it.

Persons sending money to this office will please send post-office order to Station "E," Brooklyn, N. Y.

Aug. 24th, 1900. "The well-known illusionist, fantasiast and prestidigitateur, Prof. Conradi, who for the past sixteen years has supplied the magical paraphernalia used during his Majesty, the Emperor's, northern trip, has had the honor of again furnishing to Herr Von Huelsen, the chamberlain of his Majesty, his latest inventions in magic. These tricks, which are to be performed before the Emperor and his suite on their ocean voyage to Norway, Spitzbergen, etc., surpass all of Prof. Conradi's previous efforts, so that he has again covered himself with glory by inventing for this occasion some very charming and interesting deceptions. Fancy for instance, the visible disappearance of a burning kerosene lamp from a glass topped table and its sudden re-appearance in a suspended, transparent picture frame. Another master-piece which seems to be one of the wonders of the Arabian Nights, is the illusion, Tata Toto, in which a person (in this case a sailor) enters a cabinet formed out of four slender rods, whereupon the upper part of his body is covered by a curtain. Upon a shot being fired, the cover drops to the floor, and the sailor has disappeared. We desire to emphasize the fact that in the drawing room of the imperial yacht, 'Hohenzollern' in which these experiments are performed, there is no possible room for the placing of a trap in the floor. Besides these very ingenious mechanical contrivances, Mr. Conradi has also provided other effects in which the phenomenal digital dexterity of the modern magician is brought into effective play. Thus six perfectly solid billiard balls appear in the performers hand, without the latter having recourse to his coat sleeves. With the balls thus produced, some really marvelous experiments are performed, one of the balls disappearing from a spectators hand, another ball becomes smaller and smaller, while the remaining balls vanish completely all at one time, only to reappear suddenly at the top of a wire spiral, from which they roll down and drop into a borrowed hat placed underneath. All of Mr. Conradi's tricks bear the particular charm of being peculiarly new and inexplicable."

In addition to his skill as a performer, Mr. Conradi is the author of several works on conjuring that are justly considered standard authorities in the German language.

Prof. Henricks, the wizard of the Atlantic, entertained the patients of the Royal Infirmary, Liverpool, recently, with a two hours programme of all the difficult feats of unaided skill, for which he is noted. The papers speak highly of the professor's kindness in responding to the call of sweet charity.

A FEW HINTS BY RETSENNAB.

The trick of burning a coin in a candle flame and restoring it again is, I think, universally known, yet the trick, especially in a parlour, has a pretty effect when presented in the following manner. Take a piece of flash paper, and a piece of ordinary tissue paper, and gum them together at one end, so as to resemble a single sheet. Light the candle, and patter scientifically or otherwise about the great difference in heat. Take up your paper and tear it in two, placing the flash paper on the table, and retaining the ordinary paper in your hand. Proceeding with your talk, you demonstrate the weakness of candle-light, by burning the paper in the flame, calling attention to the time it takes to consume, and the ashes it leaves behind. Now explain the great force of electricity there is stored away in the human body, and the power of your magic wand with the combined forces of which you are enabled to raise the feeblest light to the heat of a furnace. Rub your fingers over the wand and around the flame of the candle a few times and by picking up your piece of flash paper and placing it in the flame, a brilliant flash and not even a trace is left behind. With this introduction, the spectators are quite ready to accept the theory that the coin burns away when it is palmed in one hand, and the other placed over the candle flame and shown empty.

A very effective change for a coin, is as follows:—The coin is placed between the two lower joints of the middle fingers. Now borrow another coin from a spectator, and insist upon having it marked. Next take the coin from the last person, between the thumb and forefinger, turn to another person, at the same time letting your hand drop to your side for a moment, and immediately raising it, the duplicate coin occupies the same position between the thumb and forefinger, formerly held by the borrowed one. In the drop the following movements have been accomplished. The marked coin was first forced to the thumb palm, the concealed coin is then pushed, with the aid of the thumb, to position supposed to be held by the marked coin, that is, to the tip of the forefinger, and at the same time as the thumb pushes the coin to that position, it brings the marked coin so that one edge presses against the bottom joints of the middle fingers. These fingers curl over, grasp the opposite edge of the coin, straighten themselves out, and the marked coin is found to occupy the place formerly held by the duplicate. You now read off the date and identification marks which have been placed upon the borrowed coin by spectators. This is easy and very convincing, for while you are apparently looking at the coin held at the finger tips, you are really getting your information from the one clipped in the finger joints. The coin is now thrown with a careless air upon a plate and left in full view of the audience. You are thus enabled to place the coin wherever you wish for subsequent production. A good way is to borrow a purse, show it empty, slip coin inside pocket of same, turn the purse upside down, and knock it about and end by closing it and requesting a lady to take charge of it. Vanish the duplicate, and allow the lady to open the purse and remove the genuine coin, and have the marks verified. The fact that the coin is changed with one hand and the marks apparently read at the last moment carries great weight with the audience.

From China comes the news that Ching Ling Foo, who returned to Peking from this country last June, has lost his wife and two children, through the Boxer uprising. It seems that at the start of the trouble, they were sent to a suburban town, under the protection of Harry Foy, the juggler and comedian of the troupe. An outbreak occurred here and Foy incurred the hatred of the mob by attempting to defend the missionaries, and a few days later the rioters murdered Ching Ling Foo's wife, son and the little girl, and soon after beheaded Harry Foy.

We have misplaced the address of M. Roberts, of New Zealand. Will he kindly include it in his next communication?

MODERN MAGICIANS AND THEIR TRICKS.

—BY—

HENRY RIDGELY EVANS.

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This article remains the property of the author, Mr. Henry Ridgeley Evans, and all persons are cautioned against publishing the same, either whole or in part, without his permission.

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[CONTINUED]

Some of D'Alvini's feats were admirable. The Fairy Fountain was a triumph of balancing. In this act, "he built a Japanese pagoda out of blocks of wood, the foundation resting on his chin. When the foundation was completed a stream of water issued out of it, the structure revolving all the time. The climax was reached when in place of water, streams of ribbon and showers of paper flew out of the fountain." He performed with great skill the trick of the "Magic Port-

of taking out the pictures, one by one, to exhibit to the audience. The bird cage was of the collapsible kind and was concealed in the portfolio. When it was exhibited, all the magician had to do was to shake it vigorously, whereupon it assumed its normal shape, and the birds, which were secreted in the top, flew about. The ladies' bonnets were made on watchsprings and went into a very small space indeed. The small boy was shot up into the portfolio through a trap in the stage, while the attention of the audience was directed elsewhere.

D'Alvini worked the trick in a somewhat different manner. After showing the portfolio empty he placed it on an ordinary table and produced from it ladies' bonnets, shopping bags, bouquets, four large trunks, live ducks, fowls, rabbits, doves, birds in large cages and a small boy.

D'Alvini invented most of his feats. He was a very original man. He had a curious play-bill, at the top of which he displayed his rivals performing the same old tricks, while he, "Jap of Japs," occupied the rest of the picture, doing all sorts of impossible things. The balancing feats depicted in the illustration, will give the reader an



The above cut is kindly loaned by Chas. Burlingame & Co., of Chicago, and is but one of the many unique illustrations published in "Around the World with a Magician and Juggler."

folio" which was invented by Robert Houdin. As originally presented by Houdin the effect was as follows:—The conjuror came on the stage with an artist's portfolio under his arm. It contained apparently nothing except a few prints representing various animals and objects. When closed it was not over an inch and a half thick. The magician placed it in a sort of rack, and proceeded to take from it a great variety of things, animate and inanimate, saucepans filled with fire, ladies' bonnets, bird cages containing live birds, doves, and last but not least, a small boy. Most of these were concealed upon the performer's person and introduced by him into the portfolio in the act

idea of his work.

Prominence is given to D'Alvini in this article, because of the fact that he was a fine prestidigitator as well as a juggler. He died in Chicago, July 3d, 1891, and was buried in Oakwoods cemetery.

[TO BE CONTINUED]

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Valentine, the magician, presents a pleasing programme of drawing room effects. He was the feature of the entertainment at Yonkers, N. Y., Dec. 19th.

THE BACK HAND CARD PALM.

Following the usual custom of Mahatma, we have made a diligent search to discover and give proper credit to the inventor of this most effective card sleight, but so far without any success. The invention has been wrongly attributed to Professor Elliott, of Boston, but he has disclaimed all knowledge of the inventor over his own signature. His invention consisted in the reverse palm, that is, the method by which the card may be alternately moved from the back of the hand to the front, thus permitting the hand to be shown apparently empty at any time. It is only fair to state that the trick owes much of its effectiveness to this sleight. We have seen performers who have brought the sleight to such perfection that they would vanish twenty cards at once, and reproduce them one at a time, showing the hand empty, back and front, whenever desired. It is in this way, however, that the trick has been cheapened by the striving for too great effect. After the first few cards have been produced, the astonishment wears off, the spectators become critical, and the trick is tiresome. Of all the performers coming under our notice, Servais Le Roy obtains the greatest effect from the sleight, and he uses but five cards at that.

In this article we will endeavor to teach the sleight in the simplest possible manner, and trust that those who are not yet familiar with it, will master the trick in order to take advantage of the more complicated moves to be described later.

First obtain a pack of suitable cards. In this country, the brand known as steamboats will be found the best. Enamelled cards are of little use for back palming, as they slip too easily. Bend the cards backwards and forwards until they become pliable. Now take one card and hold it in the position shown in the first illustration, between the first and little fingers, the two middle fingers being behind the card, and the thumb at the bottom. The pressure of the fingers at the side should bend the card slightly. Now close your hand tightly, keeping the thumb at the bottom of the card as you do so, remove the thumb and the second drawing will show the correct position of hand and card. Now open your hand and you will find that you have accomplished the famous back hand palm, and that it is not so difficult after all. Our third drawing shows the appearance of the hand to the spectators, and the dotted lines indicate the card reposing on the back of the hand. When this movement is thoroughly mastered, try to accomplish the same result in the act of tossing the card into the air. Do this before a mirror, and the true beauty of this sleight will become apparent. In our next issue we will describe the reverse palm, and the reproduction of cards.



A CARD MIRACLE.

In this effect you bring forward two empty glasses or goblets and hand them for examination, after which they are placed at opposite ends of your table. Next take a pack of cards and divide it into two equal parts; you hand the packets to two spectators, with the request that they will note the card at the bottom of their respective packs, and then pass two rubber bands securely around the cards. We will suppose that the card on the face of one packet was the ace of spades and on the other the ten of hearts. You now place the packet with the ace of spades in the right hand goblet, the one with the ten of hearts in the left hand goblet, the face of the cards being towards the audience, so that they can plainly note the position of the cards. Now you cover each of the goblets with a borrowed handkerchief and upon removing them the cards will be seen to have changed places in spite of the rubber bands, the ace of spades being in the left goblet, and vice versa. The secret of this most magical effect lies in the fact that you have two other packets, each containing about six cards, also strapped across with rubber bands to resemble the genuine packets. These are secreted under your vest. In turning to place the packets in the goblets, these packets are added to the others, the one containing the ten of hearts being brought back to back with the one containing the ace of spades and vice versa. In this condition they are placed in the tumblers and covered with the handkerchiefs, under cover of which the goblets are turned around, bringing the added cards to the front with the effect as described above.

The cutting of the pack to ensure the proper cards being found at the face should present no difficulties to one who has studied the art. By using a long or wide card the pack may be submitted to a moderate amount of shuffling or the bridge may be effectively employed to accomplish the same result.

Mr. Bert Powell, Military Mystic and Up-to-Date Magician, writes from Lydenburg, South Africa, as follows:—"It may interest some of my brother magicians to know that I have taken active part in all three of the most recent expeditions, viz:—The Soudan campaign, the occupation of Crete, and all through the late war in South Africa. I was one of the poor unfortunate fellows to be besieged in Ladysmith. It was an awful four months, and curious to relate, the first paper I received after our relief was 'Mahatma.'"

Previous to going to Egypt, I was twelve months in the Straits Settlements where I had the honor of appearing before H. I. M., the Sultan of Johore and his mother. The Sultan himself, is a very clever card manipulator, and takes the keenest interest in everything pertaining to the mystic art. I also met, while there, a German doctor, Eugene von Kurdgey by name, who had taken up conjuring as a hobby and was in possession of every piece of magical apparatus it was possible to procure, so you may guess we spent many pleasant hours exchanging views on different illusions. It was here, also, that I had the pleasure of witnessing the performance of Ching Ling Foo, the Chinese magician, who I note later created a sensation in America with his clever feats in production. As I make a specialty of Houdini and Chinese illusions, I was naturally familiar with his work. Wishing you and your valuable paper every success, I remain,

Yours very truly, BERT POWELL.

William J. Hilliar's new book on Shadowgraphy is now ready.

THE GRAND PERFORMANCE
— OF —
THE RENOWNED
Basiliconthaumaturgist,
In his Marvelous, Magical, and Mystical Feats of
NECROMANCY,
And terrific and absolutely confounding
PARADOXES.

THE PROFESSOR has recently performed in all the chief Cities of
CHINA, JAPAN, THIBET,
COCHIN CHINA, SIAM, and AUSTRALIA.

Before

<p>The Emperor of China at Peking. The Tycoon at Yeddo. The Foutai and Toutai of Shanghai. Prince Satsuma and suite at Nagasaki. The Governors and Princes of Japan at Yokohama. The Two Kings of Siam at Ofulalo. The Grand Llama of Thibet. The Khan of Crim Tartary. The Mofussilite of Cochinchina. The Dyaks of Borneo. The King of the Gorillas in Central Africa.</p>	<p>All the Governors of Australia. The Sentries at Alcatraz, San Francisco. Maximilian, Emperor of Mexico, at Acapulco. Buffalo Jim, the chief of the P. Utah Indians. Artemus Ward and the Twelve Bannick Robbers who were executed at Bannick City. The select Men of Waterford, Maine, and the Presidents of the various Banqueting Halls on the Stations east of Bridger.</p>
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The following will be the Great Weird, Wondrous, Basiliconthaumaturgical and Invincibly Incomprehensible

PROGRAMME.

Previous to the rise of the Curtain there will be an Enharmonic Prolegomena by the Orchestra.

Mystery No. 1.—The Magic Wave Handkerchief of Othello's Mother. "That handkerchief did an Egyptian to my mother give, there's magic in the web of it." Or the Transposing Textile Problem.

Mystery No. 2.—The Columbian Paradox: or the Ornithological Labyrinth of Perplexity

Mystery No. 3.—Peculiar Conversation, or very Dollar-ous intimation from articulate Silver Sibyls.

Mystery No. 4.—The Perplexity of a Pomaceous Puzzle, or how one apple can be grown to be of the value of twenty dollars, and made to ripen on a frosty night better than in the laughing sunlight of a sunny clime.

Mystery No. 5.—Christopher Columbus' own hat, and the complete ness of repletion as illustrated by how anything can be placed where nothing can go, and nothing can be compressed until it becomes something considerable.

Mystery No. 6.—Plum-pudding problematics, or a very familiar illustration of the applicability of wov in textures to the construction of coquetterial stores for the providing of Basiliconthaumaturgical Banquets.

Mystery No. 7.—The Great Japanese Papilionaceous Puzzle, taught the Professor by the principal juggler to the court of Prince Satsuma, Japan.

Mystery No. 8.—The Great Abracadabro Secret of Confucius which after having lain dormant for 2000 years, was resuscitated in China specially for imparting it to the Doctor.

Mystery No. 9.—The Chronological and Panistical Inexplicability, or the intimate association of watches and hot rolls.

Mystery No. 10.—Thomas Zwiplididethy, the learned traveler, who can travel much faster than the lightning stages from Salt Lake to Denver City.

Mystery No. 11.—How to make Artemus Wards by the wholesale without immaterially co-mingling the co-ordinate tangential forces with the primum mobile, except so far as regards the Sumptuous Banquets of the Overland Mail.

Mystery No. 12.—The great Foster feat of Writing on the arm in Letters of Blood, or the Incarnadined Chirography.

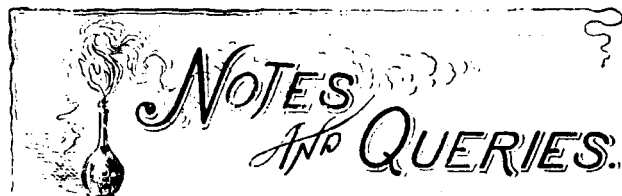
Mystery No. 13.—The Calculator, which admits of no more adding, dividing, or multiplying: being the Great Mathematical Puzzle which occasioned the building of the Pyramids and the short route over the Sierra Nevada.

N. B.—The Doctor will perform his feats *velociter quam uspurag coquuntur*.

PRICES AS USUAL.

BABIES IN ARMS 10 DOLLARS EXTRA.

Readers of MAHATMA will welcome the announcement that Mr William J. Hilliar, the well known English magician, and shadow-graphist, will contribute a column of interesting ideas to this paper beginning with our next issue. The first article will be devoted to shadow pictures, an art which our American performers seem to know but little about. In this connection we might mention the fact that Mr. Hilliar is the author of a work upon the subject, that is justly considered a standard authority in the English language.



Persons remitting money to this office will please do so by express order, or postal order payable to Station E, Brooklyn. Note the station.

The entire outfit of the late Prof. Balabrega, news of whose sad death by accident was noted in our columns, has been placed in the hands of Messrs Martinka & Co., the New York dealers in magical apparatus, and will shortly be listed and offered for sale.

Harry Helms, magician and juggler, is conducting his own show and is devoting his time almost exclusively to playing the clubs and institutions in and around Milwaukee. In addition to this, however, he has his own hall engaged in which he presents his unique entertainment every Sunday evening.

The programme in the opposite column is that written for the late Dr. Lynn by the famous showman, Artemus Ward. We copy it from an old catalogue of Chas. Burlingame & Co. This firm seems to have the knack of incorporating material of interest to the profession in all their lists.

Conjurors in South Africa would do well to form the acquaintance of our correspondent in that country. They will find in Mr. F. Hayes, of Clairmont, near Capetown, a clever performer, well posted on the latest dodges and newest sleights, and a genial and accomplished gentleman as well. If you can't call, why not start a pleasant correspondence?

The coming year promises to be a good one for the mystic fraternity in the matter of books. Houdini, the king of handcuff manipulators, is now hard at work on a production of this kind, in which he will lay bare all the secrets and appliances used in the act that has given him a world wide reputation. Conjurors will eagerly dark this production, as the knowing ones were kept as much in the await as any of the spectators.

Letters from the T. Nelson Downs Magical Co. indicate that the great work on coin manipulation was issued shortly before Christmas and will be in America in a few days. The many delays that have hindered the prompt appearance of the work, were unavoidable. We would again call attention to the fact that the edition will be limited, and urge that all orders be sent in as soon as possible.

L. Cohen — We have never seen the continuous back and front palm with an egg or billiard ball, and doubt very much whether it could be performed effectively with a ball of any size. But we have performed the feat successfully by using a half egg or ball, the flat side resting against the fingers, and the vanish being accomplished after the manner of the coin. It is impossible to perform the reverse palm with a handkerchief. By folding it carefully, with all the ends tucked in, the handkerchief may be gripped between the fingers and thus concealed at the back of the hand. A much better method is to exchange the handkerchief for a card, painted flesh color, and having fastened to it a dummy handkerchief rolled up into a ball. With this piece of apparatus the handkerchief may be apparently tossed into the air, and the hands shown empty on both sides. In fact all the moves described in another column as applied to the back hand palm with cards, may be performed. In Vol. II, No. VII, you will find described a novel folding cage that has not appeared in any other publication.

The principal event this year has been the reappearance in Wellington of Professor Robert Kudarz. His sleight-of-hand was undoubtedly the best seen here for years, while his Vanishing Lady and Cabinet illusions were carried out with that perfection and attention to detail that has always characterized this clever conjuror's work. Kudarz is a capital conversationalist, and his "patter" of small talk sparkling with *bon mots* kept his audience in a simmer of laughter.

Emile Lazern is now with Dix's Gaiety Company as interlocutor. He does a short turn in legerdemain.

Professor Anderson, the present day "Wizard of the North" gave one performance here, prior to leaving for Australia. Gifts was the great attraction.

The Modern Merlins, two local amateurs, gave an enjoyable entertainment for the Seamen's Mission last week.

Fauste is conjuring in the Rangitikei district.

Seagar, a very old exponent of magic in New Zealand, is showing an Entranced Lady in the Industrial Exhibition, Christchurch.

Fred. Foley, a clever young conjuror and ventriloquist is touring with Thornton Stewart's Cinematograph Company, and meeting with much praise.

We are shortly to have Pepper's Ghost and Spectroscope in this colony. Mat Northcote having brought one from England. It is now some 30 years since we had such an entertainment in New Zealand.

Mdte. Edmunda, wife of the late "Dante the Great," will shortly tour the colonies with her husband's entertainment.

Clive, a new aspirant for magical honors, is appearing in conjunction with Rickards' Bijou Company.

Javlin, who came out to Australia with the late O. McAdoo's Minstrels, is also with Harray Rickards, doing conjuring and juggling.

W. H. Heller is in Western Australia.

Victor, an accomplished young Australian conjuror and ventriloquist, is meeting with great success in Australia. A New Zealand tour is contemplated.

Dec. 5, 1900.

M. ROBERTS, Wellington.

BOSTON NOTES.

Howard—Yamamoto, Jap juggler.

Austin & Stones—Juggling Mathieus.

Boston Music Hall—Takezawa Troupe

Bowdin Sq. Museum—Ed Marston, sleight-of-hand.

Keith's—Duncan, ventriloquist; Goldin, magician; Marten, magician.

C. L. Hardy, of Higgins and Hardy, was married Dec. 12th. and is happy.

W. D. Le Roy, Boston's magical dealer has had an extremely busy holiday season.

Higgins and Hardy, magicians, have been making a hit in their Trunk Mystery, with the Bennet and Moulton Co.

We desire to emphasize the fact that MAHATMA is not an American paper, it is not a national paper of any kind. In every English speaking community on the face of the earth that is large enough to support a conjuror, you will find a copy of the magician's friend. Christmas and New Year's greetings from all parts of the world show the ability of this magazine as a globe trotter.



A cut like the above, with ten lines of reading matter, inserted in MAHATMA for five dollars. You send a good photograph, we make a first class cut and give it to you free of cost after publication. An unequalled opportunity to secure a splendid half-tone portrait, and an effective advertisement at a low rate.

From the London "Era" we copy the following, believing it will be of interest to our readers.

THEATRICAL PATENT.

6,268. Conjuging-apparatus. Patentee, Mr. P. B. Cinquevalli, Mostyn-road, Brixton. Relates to dresses and apparatus to be used in humorous sketches, in which one performer appears dressed as a servant or the like, and a number of articles are drawn from his person. Pockets closed by suitable flaps are made in all parts of the coats and other garments, and contain such articles as writing necessities, a letter box, washing apparatus, a brush and comb, a couch, clock, bell, telephone, cigar box, matches, drinking appliances, etc. The trousers and boots also serve to conceal various articles. A lamp is fitted in and concealed by a wig worn by the servant, and his hat is provided with telescopic legs to convert it into a stool, and also serves as a receptacle for a towel, &c. Revolvers, which may have the barrels cut off, are fixed to a plate provided with hooks, by which it is attached to the servant's waist-belt. He also carries a box which contains a telephone call bell, a pillow, &c. The couch consists of a number of boards which may be slid one on the other, and be fastened together so as to occupy a small space concealed by the coat tails, and the boards are covered by a strip of fabric, which is wound off a roller. The couch is supported by the box, or the boards are provided with telescopic legs for this purpose.

The description is drawn by Hughes and Young, patent agents, of London, and the patentee is the noted juggler Cinquevalli.

TRUNK TRICKS, (Continued.)

In our first illustration for this month, we show a second view of the last box described in the December number. A glance at the drawing will show that the performer is just in the act of folding the end flaps inwardly, previous to sliding the centre panels against the sides to permit egress. In all the forms of the trick previously shown, in order to bring about the complete disappearance of the prisoner, a trap in the flooring of the stage was necessary. For this reason, performers usually content themselves with merely carrying the feat to the point of showing their ability to escape from the box in spite of fastenings. In our next drawing there is pictured a form of box in which the inmate disappears completely, in spite of the fact that it is isolated from the floor by a slender trestle and the surrounding curtains are so disposed that the spectators may see beneath the box at all times during the progress of the trick. The performer having entered the box, the triangular lid is closed down and securely fastened,

used by the older generation of conjurors to gain possession of a marked coin is apt to strike the observer. It will be noted that the lid is a sliding one, and the interior of the box is apparently strengthened by angle irons across the bottom and sides, thus dividing the box into three equal parts. These angle irons play an important part in the deception. After the performer slips into the box, the lid is slid back into place, an innocent and natural movement to the spectators, but inside the box an important change has taken place. When the inner edge of the lid touches the angle iron nearest to the performer's feet, a catch was released which enabled the lid to lift the central section of the bottom and carry it over to the end, the performer, meanwhile arching his body and legs to permit of the movement. With the illustration before us it is hardly necessary to remark that the central section of the box rests exactly over a trap down which the performer wriggles as soon as the opening is large enough to permit it. The mechanism is so arranged that the trap in the box may be rearranged from below, before the box is roped and locked. In this form of the



strong hasps at the sides and padlocks being furnished for that purpose. If desired a rope may also be passed around the ends. The escape is made possible by the simple expedient of releasing the two sides of the cover and sliding them down on the inside of the box proper. In the meantime a trap in the rear wall, previously concealed by a dummy picture, is opened and a board slid out to the box. By withdrawing the curtains slightly at the back, the performer secures one end of the board, and after replacing the sliding sides of the box, he creeps over the board and through the trap. The board is then withdrawn, the curtains re-arranged with a long pole, and at any moment thereafter, the box may be shown empty, and submitted to a rigid scrutiny on the part of the spectators. The last box illustrated is perhaps the least to be of practical use to a magician. At first glance, the resemblance to a gigantic "glove box," one of the kind

trick the box must be placed in a sack before the escape of the performer is known, in order to excite any wonderment on the part of the spectators.

Some performers do away with the ordinary wooden chest and use in its stead, a casket with glass top, sides, and bottom. While the appearance is very pretty, yet I doubt whether the greater effect gained is sufficient to warrant the increased weight and the constant danger of breakage. As the glass must necessarily be framed in wood, the manner of releasing the secret panel does not differ materially from the boxes described. It will be understood, however, that it is the wooden strip which frames the glass that is hinged on the inside, and permits the entire glass panel at the side or end to be removed to permit of egress. In our next edition we will clearly explain and illustrate the various secret locks used to hold or release the panels.

[TO BE CONTINUED.]

WEST OF ENGLAND NEWS.

Things magical are looking up in Bristol lately. Last week Jean Seul, known as the Indian mystery, was at the Empire. His show of black magic is a most attractive one, and is carried through with a dash and energy that never allows the attention of the audience to flag for one moment.

This week Mr. Carl Hertz is appearing at the same theatre, and here again we have an excellent performance. Mr. Hertz works the witch and nest of boxes, flying bird cage, and capital illusion entitled "Stroubaika." The effect of the latter is roughly as follows:—A young man is secured by the neck, wrists and ankles, to a heavy board, this is suspended between four upright posts. Lighted candles are placed beneath, and curtains, just long enough to conceal the prostrate figure, but not long enough to reach the floor, are drawn round. A pistol shot, a tearing open of the curtains, and lo! We see a lady secured upon the board, whilst the man makes his appearance at the back of the hall. Mr. Hertz reaped hearty applause for his masterly performance.

F. EDWARD COOK.

Prof. Krieger amused a large audience at the Brooklyn Y.M.C.A. lately. His humorous appearance and dialect caused much laughter.

Prof. Ducrot, Brooklyn's popular wizard, continues to be a feature of social gatherings where "Merry moments in modern magic" are appreciated.

Moses May (Ching Ling Two) and Leo Reinheimer (Young Lee) are two prominent amateurs of Richmond, Va., who are astonishing their friends with the wonders of oriental and occidental magic.

Houdini, the king of handcuffs, returns to the Alhambra Theatre, London, for a two months engagement. His tour of the principal theatres in Germany was a marked success. The management of the Wintergarten, Berlin, in order to prolong his stay at that house, paid a large cash forfeit to secure his release from other engagements. His European triumph has been complete, and fresh honors await his return to America.

London

NOTES

NEIL WEATER, *Streatham.*
is the London Correspondent for "Mahatma".

Fred. Harcourt is at the Tivoli, Leicester.

Sylvo, juggler, is at the Alhambra, Blackpool.

Servais Le Roy is at the Palace, Southampton.

Curtis Leo, illusionist, is at the Public Hall, Halifax.

Bellonini, the juggler, is at the New Empire, Cardiff.

Fred. Russell, the ventriloquist, fulfils an engagement at Colins' Islington.

Mons. and Mdle Sardou prove a draw at the Gaiety, Chatham, with their cabinet illusion.

Carl Hertz is at the Palace, Aberdeen, where he presents the illusion known as "Stroubaika."

David Devant and company have just shown before large audiences at Montgomery Hall, Sheffield.

Marco, boy magician, is the latest attraction, at the Aquarium. He performs several good illusions with eggs and coins.

Henri Taylor, juggler and equilibrist, creates a sensation with his clever work, at the Argyle Theatre of Varieties, Birkenhead.

Howard Thurston, "The Card King" is at the Palace, where he gives a most bewildering turn, with nothing except a bare stage and a pack of cards.

The new illusion at the Empire "The Phantom Guard" in which a number of girls are made to appear and disappear, will be staged about the end of the present month.

Mr. Bradley Alexander, the society conjuror, gave a long and varied entertainment with great success at Streatham on Nov. 1st, introducing a number of original and pretty sleights.

IRELAND.

T. Nelson Downs has been here and held up the reputation that he has created throughout Europe. We are looking forward to his new book, "Modern Coin Manipulation."

We have had the pleasure of seeing a most versatile artist, Mr. Hugo Francis, he is a comedian, ventriloquist, quick-change artist and conjuror, he worked a two hours show alone and was immediately re-booked to open again the middle of December.

GEORGE JOYCE, Dublin, Ireland

We have received the sad news that Mr. Arthur Weir, night editor of the Ottawa Citizen, committed suicide recently. He possessed marked literary ability, and was one of the leading amateur magicians of Canada.

Adrian Plate has filled a number of highly successful engagements in New York and vicinity during the past month.

Articles of Interest to Magicians.

Under this heading we wish to note all numbers of periodicals in which tricks in magic, sleight-of-hand, mind reading, jugglery, etc. appear. This column will be of great interest to our readers who wish to complete scrap books. Please send in all information, with date of paper in which article appeared, for this column.

Chinese Puzzles, Tricks, and Traps, by James Scott. Strand magazine, January, 1901. Illustrated.

Henry E. Dixey tells of the Black Art. New York Herald and Denver Republican, Dec. 18th, 1900. Illustrated.

How to Become a Card Manipulator. Poses by Prof. Alfred Benzon, The King of Cards. The Bulletin, San Francisco, Cal., July 22nd, 1900. Illustrated.

Expose of Card Tricks. Prof. Alfred Benzon. San Francisco Examiner, date not given. Sleights with cards clearly illustrated.

After Dinner Sports. Turner Morton. Pierson's Magazine, December, 1900. Illustrated. Nothing magical, but highly interesting to entertainers.

How to Become a Mind Reader. The human passion for believing things we know are not so, with special reference to the occult of the moderns. By Harvey Sutherland. The Home magazine of New York, Nov., 1900.

Odd adventures in queer callings. Confessions of a Mind Reader, by Frank W. Thomas. Saturday Evening Post (Philadelphia). Nov. 10th, 1900.

Confessions of a conjuror, by Frank W. Thomas. Oct. 13, 1900.

Hypnotism and Humbug. Expose of the methods of operators who impose on the credulous using professional subjects to fake the phenomena of hypnotism and anaesthesia. N. Y. Herald, Oct. 21st, 1900.

Herrmann, the magician, exposes a few tricks (cigarette palming and coins in handkerchief). The Philadelphia Inquirer, Oct. 28th, 1900.

A Merry War of Psychologists. James A. Hyslop and John D. Quackenbos. Illustrated. N. Y. Sunday Herald, Dec. 23rd, 1900. Mind reading Tests.

Shadowgraphs for Christmas. Evening Telegram, N. Y., Dec. 22nd, 1900.

Disappearing Demon, by W. E. Robinson. Scientific American, Dec. 22d, 1900. Illustrated.

ENGLISH ITEMS.

Prof. Wethered has been at the Borsal Town Hall.

Land, ventriloquist, is filling dates around Huddersfield.

Mr. Le Page, figure and trick maker, is well filled with work.

Francis Schofield, the magician, is an amateur of no mean ability.

Paul Cinquevalli continues to be very popular with the British public.

Jean Seul has been at the Tivoli, Manchester, he was greatly appreciated.

Thalma, the lady coin manipulator, appeared at same house.

Prof. Harcourt was at the Leeds, Empire, last week with his clever conjuring entertainment.

Hercat was at the Huddersfield Town Hall last week. He has nothing new on his programme.

The Marrions were at the Mechanics' Hall, Lockwood. They expose the few tricks they perform.

Prof. Ainsworth, the illusionist, is presenting his smart effects in various parts of Yorkshire, assisted by his talented wife.

Cyril Rowcroft, the boy conjuror, is gradually rising in public favor. He has just added the "Mystic Organ Pipes" to his repertoire.

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Vol. IV. No. VIII.

New York, Brooklyn Borough, February, 1901.

Single Copy, 10c

NAY MIKELS.

Upon our title page for this month, we present to the magicians of the world, a type of the hustling American performer, in the person of Mr. Nay Mikels. For the past fourteen years his entertainment has been a familiar one to the amusement loving public in the smaller cities of the United States and Canada, and his frequent trips over the same territory, speak louder than words of praise for the excellent quality of his show. During the past four years, he has appeared oc-

spectators, within which a lady suddenly appears riding a bicycle. She dismounts from the machine, steps from the cabinet, and goes through a pleasing musical specialty, ending by remounting the wheel and vanishing as suddenly as she appeared. The cabinet is then torn down, and the lady appears among the audience at the front of the theatre. During the entire performance, the stage is brilliantly lighted, no resource is had to traps in the flooring, nor is



casionaly in the leading vaudeville houses, the balance of his time being occupied in conducting his own show consisting of a full evening's entertainment in magic and illusions, interspersed with musical selections of a high order. Mr. Mikels being an exceptionally gifted performer upon stringed instruments. Among the novelties he has introduced in the way of illusions, we may mention "The Automobile" in which an open cabinet is built upon the stage, in full view of the

the success of the illusion dependent upon any draperies at back or sides. In this and other illusions, Mr. Mikels is ably assisted by Miss Mildred Lewis, who also contributes a spectacular dance that adds much to the enjoyment of the spectators. In addition to his public performances, Mr. Mikels has long conducted an establishment for the sale of show property of every description, at his home address at South Bend, Ind. In this line he has become known to

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The sole agents for the sale of "MAHATMA" in England is the celebrated and old established firm of Messrs. HAMLEY BROTHERS, and it may be obtained at their Grand Magical Saloons, 229 High Holborn, London, where also advertisements are received for it and every information given respecting it.

MAHATMA would ask as a favor that all magicians will send their address and all news appertaining to magicians to this office, and also names of persons interested in magic. The aim of this paper is to reach all magicians. There are many persons interested in magic who have never heard of this paper. Please send us the address of any whom you may know. Anything new in magic will be published and credit given to person sending it.

Persons sending money to this office will please send post-office order to Station "E," Brooklyn, N. Y.

Tambourines, bells and horns are placed in cabinet, whereupon the tambourine is beaten, held up out of the cabinet by a spirit hand. Bells are rung and thrown out, and horns are blown upon. A slate cleaned on both sides and placed in cabinet is held up by a hand, giving numbers and names written by audience. Concluding this wonderful performance, the tambourine and horn are placed in cabinet and are heard to play, but upon opening cabinet they have vanished, leaving the cabinet full, to the top, of beautiful roses. His new fishing trick is a marvelous creation, nothing being used but a plain pole and line devoid of any corks or other mechanism. He catches four live gold fish in the air, one after the other. Another new novelty is his Flying Lamp, in which a large lighted lamp placed on a glass topped table disappears in full view, and appears again (lighted) on a frame previously shown empty. The Hindoo Clock has been so perfected by him that after working it on the stage it is brought down into the audience and being held by one of the spectators, points out the desired number. His Growth of Flowers is a great improvement over the old style. Rose bushes with live roses are grown from *pots standing on glass topped tables*, which puzzles the knowing ones greatly. These are but a few of the many novelties performed by Durbin. At his home in Kenton, Ohio, he has a large private Opera House, fully equipped, where new tricks and illusions are constantly being practiced upon, improved and invented. It is a beautiful little theatre, and needs to be seen to be appreciated. Durbin is a thorough master of the art, inimitable in his style, and wherever he has appeared the press have been very flattering in their notices of his entertainment. We predict a great future for him in the magic world.

A magnificent half length portrait of the late Alexander Herrmann, suitably framed, now hangs above the desk within the editor's sanctum. It was presented recently by Mr. Peter Ten Eyck, a skillful and accomplished amateur performer. We learn that Mr. Ten Eyck secured a pair of these portraits at considerable expense, and having had them framed to match, retained one for his own use, and generously considered that the most suitable place for the other was in the office of the conjuror's friend, Mahatma.

Frank E. Pierson, well known as an exceptionally clever prestidigitateur, is receiving flattering notices, and first-class dates.

Through the courtesy of T. Nelson Downs we have received an autograph copy of the Art of "Coin Manipulation," which now occupies a prominent place in our library. In view of the world wide interest created by the author's phenomenal career, we will review the book at some length. The frontispiece is a fine portrait of the author, together with a fac simile autograph. In the preface is an explanation of the reasons which lead to the compiling of the work, and the writer justly states that owing to the issuing of trashy pamphlets which purported to explain his methods, self defense compelled the submitting of the true explanation before the magical fraternity. The first few chapters contain a review of the author's career and the reasons which led to an abandonment of the usual indiscriminate magical show, and the taking up of coin manipulation as a special study. The following sixty-three pages are devoted to a minute description of the Miser's Dream, all of the moves, sleights and dodges employed by the author are explained and illustrated. This includes a description of the back hand coin palm and reverse. The next hundred pages or so are devoted to novel coin sleights of every description, some very simple, others depending upon complicated moves for their success. The balance of the book is given up to a description of the many ingenious devices invented to imitate the sleights used in the Miser's Dream, coin tricks of a different order, and hints and advice from the author. We cannot pretend to say that the reading of this book will qualify any performer as a King of Coins. Few would care to undergo the arduous practice necessary, yet there are many points that will repay the reader. It is a valuable addition to any library of magic.

The art of magic was never more popular in New York and vicinity than at the present time. Look at the record for two weeks. Adelaide Herrmann, the dainty queen of magic, presented her charming entertainment at the Orpheum and Novelty theatres, Brooklyn, and later at Proctor's New York houses. Her programme includes the multiplying billiard balls, Da Kolta's flowers, coffee, milk and sugar, enchanted organ pipes, and the mystic tambourine. Allen Shaw presented his coin problems to the patrons of Pastor's and Keith's. Thurman entertained crowded houses at Hyde and Behman's, Brooklyn; and Pastor's, New York, with his clever card work. Horace Goldin, in his latest act was easily the feature at the Orpheum. And last but not least we have had a visit from Maro, the well known entertainer. He filled the Central Branch Y. M. C. A. Hall to overflowing for two nights. His programme contained among other things the rising cards from the swinging houlette, card sword, Chinese linking rings, Da Kolta's flowers, single handed multiplication of billiard balls, the gant de Paris, and other novel tricks performed with a neatness and finish that proved him to be a master of his art. What we most admired was his feast of flags, the number produced and the dexterity employed in their manipulation exceeded that of any performer the writer has been privileged to witness. He also excelled in handling of live rabbits and ducks. Interspersed with the excellent feats of magic, were shadow pictures, rapid sketches of marine views and pleasing musical selections. After seeing the entertainment, it will be readily understood why Maro stands at the head of performers in his chosen field.

Our readers will no doubt welcome the announcement that Henry Hardin, whose novel conceptions won him the title "Prince of New Ideas in Conjuring," is now preparing another list of attractive and original effects that he will offer shortly to the magicians of the world. A column of strictly up-to-date tricks and improvements from his pen will appear in each number of Mahatma, starting with the April edition.

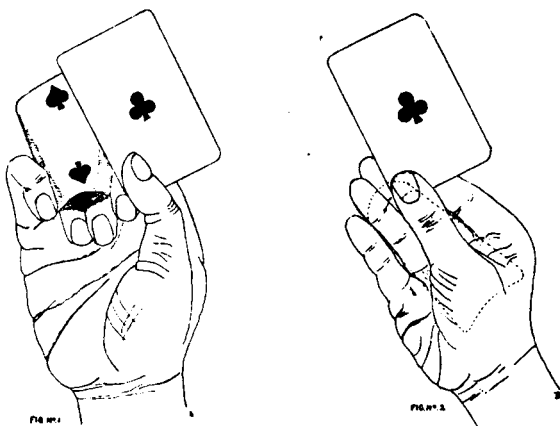
"Modern Coin Manipulation," \$2.50. Mahatma Office.

THE BACK HAND CARD PALM.

(CONTINUED)

The vanishing of a number of cards and their subsequent reproduction at the finger tips, one at a time, the hands being shown empty back and front at any stage of the trick, is, in our humble opinion, one of the finest card effects ever introduced, and is one of the greatest triumphs of the school of "pure sleight of hand." We regret to say, however, that much of its effectiveness has been destroyed by the almost criminal exposes of some of the performers into whose hands it has unfortunately fallen. It is due to the genius of Dr. Elliott, the champion card manipulator of the world, that these effects have been added to the simple back palm.

Take five cards that have been rendered pliable, and hold them in the right hand in the position shown in the first illustration to this lesson (see January number) and place them, apparently, in the left hand, really retaining them in the right hand, by clipping their sides against the fingers. The left hand is then turned over, back to the audience, and held as if containing the cards. A word of caution here, do not hold the hand as if it contained a coin or billiard ball, that would never do for cards, but keep the hand open as far as the second knuckles, the two upper joints curling in toward the palm. By really placing the cards in the hands a few times, the position will be better understood. The cards are now kneaded by the fingers into an impalpable powder, and are shown to have vanished altogether. The performer now turns sharply around, bringing his left side to the audience, the right hand dipping by his side, and making the reverse palm under cover of the body as he does so, the cards having been retained in the position described, makes this movement easy to accomplish. The right arm is now extended, palm to the audience, and a card suddenly appears at the finger tips. Back and front of the hand being shown, the operation is repeated until they are all recovered.



This result is brought about in the following manner. The hand is closed, bringing the cards into the position shown at Fig. 1. The thumb reaches across the face of the cards, and draws the top one free from the little finger, which should be slightly raised to permit of the movement. The first finger is now straightened out and passed to the back of the card, the pressure of the thumb taking its place and holding the remaining cards in position while the movement is accomplished. The first finger now passes down the back of the card, separating it from the others, and resumes its position as at first. The actual position of fingers and cards should now be as shown at Fig. 1. The hand is now opened, the thumb drawing the one card into the palm, and the others retiring to their shelter at the back of the hand, leaving matters as shown at Fig. 2. It must not be supposed that the execution of the sleight consumes any

where near the time it has taken to describe it, but at the same time, excessive speed is not necessary to produce the desired illusion. The production of the cards is accompanied by an up and down wave of the hand, which effectually hides all trace of the remaining cards. To the audience, the effect should be as if the cards were thrown against the hand by an invisible assistant. The alternate showing of the back or front of the hand with several cards to conceal is accomplished in precisely the same manner as the single card described in our last issue, and will present no difficulties to any one who has followed the directions with a card in hand. The vanish can also be accomplished by tossing the cards directly into the air with the right hand, their subsequent reproduction following as a matter of course, but if the above directions are followed out, I believe that the use of the two hands will be found to distract the attention of the spectators and add to the effect. Our next issue will contain some of the best tricks accomplished by the aid of the back palm.

(TO BE CONTINUED)

Robert Heller, in addition to his artistic and finished stage production of second sight, had many novel little dodges, remarkable chiefly for their effrontery and boldness, that he was accustomed to work before small gatherings. Writing the name of a card on a piece of paper, he would fold it over and hand it to a spectator with a request that it would not be examined until the close of the experiment, in fact it was usually stowed safely away in the volunteer assistant's pocket. Let us suppose he had determined to force upon his audience the deuce of diamonds, which he has written upon the paper. Holding the entire pack in his hand he would say: "We have here fifty-two cards, twenty-six red and twenty-six black, which color do you prefer?" If black were selected, he discarded the cards of that color, saying: "That leaves me the red," while if red had been desired, he would have done the same thing, but would have said: "Very well, then we will not need the blacks." Next he remarks: "There are thirteen hearts and thirteen diamonds, which do you want?" The choice makes no difference, for he retains the diamonds by the subterfuge employed above. He next asks: "Here are an odd number of cards, which shall we eliminate?" In reality he is now fishing to make you name the card, and should you say the deuce, he would remark: "All right, it is done, now look at the paper in your pocket. Should you say 'Ace' he discards that one, and dividing the remaining twelve cards into halves, 2, 3, 4, 5, 6, 7, and the high cards. By apparently offering free choice again, he eliminates the high cards, and once more dividing the remainder, he finally ends with the 2, 3 and 4, and continues by saying: "This is an odd number, which will you take away?" And again: "Of the 2 and 3 remaining, which do you want?" Should the 2 be named, he says: "Look at the paper." But if the 3 was chosen he would exclaim with unblushing effrontery: "All right, that leaves me my deuce. Now see what the paper contains."

Thurston, the man who mystified Hermann, has scored a most emphatic success at the Palace Theatre, London. Opening on Nov. 12th, for four weeks, he was immediately reengaged for twelve, and that has since been extended to five months. His time is booked solid for two years to come. All who have had the pleasure of witnessing his performance will agree that his success is warranted by the act. Wonderful dexterity, a pleasing stage presence, and original methods combine to place him in the front rank of card manipulators of the present day. A single glass topped table, a pack of cards, and a bare stage are all the requisites for his act. A striking and amusing climax is the production of all the articles that usually go to make a hat load from under the coat of a volunteer assistant, winding up with the production of a large duck. His book on card tricks will be a revelation to every performer.

MODERN MAGICIANS AND THEIR TRICKS.

—BY—

HENRY RIDGELY EVANS.

—O—

This article remains the property of the author, Mr. Henry Ridgely Evans, and all persons are cautioned against publishing the same, either whole or in part, without his permission.

—O—

[CONTINUED]

The marvellous "Levitation act" is another favorite trick of Kellar's. It was also exhibited by the late Alexander Herrmann, under the name of Trilby, because of the supposed hypnotization of the assistant, a young lady garbed *a la* Trilby. In this act Herrmann billed himself as Svengali, the mesmerist. Kellar makes much of this feat, advertising it as an oriental mystery. The effect is as follows: A board is placed on the backs of two chairs or trestles, and a young lady, mounting on a foot-stool lies down upon it. The performer then makes pretended mesmeric passes over her, and shows there are no wires connected with the board, by passing a stick about it. After this, he draws away first one chair and then another, but the board and lady are seen suspended in mid air. The magician makes a pass with his hands whereupon the plank slowly rises, eventually assuming an inclined position, after which it returns to a horizontal one and



the chairs are placed beneath it. The young lady recovers from the trance, descends from the plank and the levitation act is finished. The illustration shows the mechanism of this very surprising trick. Behind the scenes is a strong frame, up and down which works a movable slide. Cordage is provided to raise and lower the slide. An iron bar having at its rear end handles and in front a socket is journaled in the slide, and can also be thrust in and out through the journal box. When the lady has taken her place on the board, the socket is thrust through the curtains forming the back scene. The magician, while arranging the ladies' drapery, sees to it that the socket is properly secured to the plank. The assistant behind the scenes works the cordage, thereby raising or lowering the plank, and by means of the handles tilting it. When the bar is in place, the performer cannot pass completely around the plank. At the conclusion of the trick, the assistant pulls in the socket behind the scenes. And so endeth the

wonderful "levitation act" which Mr. Kellar, the renowned Oriental traveller, borrowed from the Fakirs of Simla and Thibetan adepts of Lhasse.

One of the neatest manipulators of cards in America is Mr. Adrian Plate, of New York, who devotes his time mostly to seances at private houses, lodges, clubs, etc. He was born in Holland, and was a noted magician in his native land before coming to this country. Mr. William E. Robinson, for many years assistant to Alexander Herrmann is another clever sleight-of-hand artist at cards. T. Nelson Downs is generally regarded as the coin manipulator *par excellence*, but he has a close rival in M. Servias Le Roy, a Frenchman. Perhaps the most inventive geniuses in the world of magic are Messrs. Maskelyne & Cooke of Egyptian Hall, London, and Bautier de Kolra, a Hungarian, residing in Paris. Other excellent artists in legerdemain are Imro Fox, Harry Houdini, Prof. Eugene Powell, Hartz, Elliott, and Howard Thurston.

—O—

RELIEF OF LADYSMITH,

(A new version of the "Candle Trick.")

"The next experiment which I shall have the pleasure of introducing to you, will illustrate the arrival of Buller at Ladysmith. Here are two lighted candles (really paper cylinders loaded with patriotic handkerchiefs, bits of candle in one end being lighted) and as I require but one for the trick, which shall it be? This one, very well (tosses other to assistant off stage). During the experiment I would like you all to suppose that this candle represents the Boers and the candlestick represents Ladysmith. (Pick up duplicate of patriotic handkerchief loaded in paper candle.) This handkerchief, which has upon it types of the English and Colonial troops we will suppose to represent General Buller and his army on their way to relieve Ladysmith. In order to reach the town it will naturally become necessary for him to engage with and disperse the Boers. Remember that you are the spectators (while pattering, get down the "pull" vanisher and begin to work the handkerchief into it) and the army marches further and further away from you until at last they finally disappear behind the hills in the distance (while talking, you are suiting the action to the word, the handkerchief seeming to get less and less, until as you speak the last sentence, you open your hands and show that it is really out of sight) and we must next suppose that the contending armies are now engaged in actual conflict, the cannon boom, and the smoke envelopes the city, the Boers not having any smoke handy, I will cover the candle and stick with this paper to represent the smoke (cover candle with paper) after a little while, the firing ceases, the smoke rises (lift off paper, carrying with it the candle and handkerchief) and to our surprise (tear up paper and candle in your hands) the candle, representing the Boers has vanished and in its place we find the handkerchief which acted for Buller and his army (produce handkerchief from the paper) in the meantime the Colonial troops, acting under orders from the commanding officer, pursue the flying Boers, whom they bring back (get hold of real candle from profounde) as prisoners, for here is the candle which represented the Boers, and Ladysmith is relieved." Make your bow, music playing Rule Britannia, and you will find that the applause will warrant this addition to any programme.

PROF. D'AVENO, Australia.

—O—

Here is an opportunity for conjurors to disprove the statement that professional jealousy bars out a fraternal feeling. Dr. Holden, the well known English magician, who has performed before the Royal family upon a number of occasions, now finds himself stranded, through the national bereavement and consequent cancellation of engagements, and after twenty-seven years of experience, he has no means to support his family. It has been suggested that we start a fund, crediting all subscriptions through our columns. Readers in England may send to Mr. Neil Weaver, Shrewsbury, Oakdale Road, Streatham, and all receipts will be announced here.

A FEW MORE HINTS.

By RETSANNAB.

A method somewhat similar to the one I am about to describe will be found in *Modern Magic*, but I think that if your readers will patiently follow my directions, they will find this a slight improvement. A gentleman having selected a card, it is replaced in the pack and brought to the top by the pass. A false shuffle eases the minds of the audience, yet leaves the card undisturbed. Now take off the two top cards with the left hand between the thumb on one side and the fingers at the other, exhibiting them of course as one card. The balance of the pack is disposed on the table, and you advance to the gentleman who drew the card, and ask him to think intently upon the one selected, ending by remarking: "There, sir, is the card that you drew," showing him the face of the bottom card. Allow him to look long enough to see that it is not his card, but before he can object, "Now I will show you a remarkable experiment with this card. See, I just place it on your knee." Under cover of the patter and accompanying movement you have accomplished the following deceptive change. When you held the card up for him to see it, your right hand was also raised to the level of the card, the forefinger pointing triumphantly at the card. This action brings your right side to the audience, and the back of the right hand is towards them. While patterning place the cards for a moment on the palm of the right hand. The instant the cards touch the palm, the thumb of the right hand slides off the top card, you at the same time make a downward sweep and leave this top card on the gentleman's knee. With a little practice this change can be performed instantly, but care must be taken to bring the hand across the knees, for by so doing you are enabled to keep the back of the right hand to the audience. You will find, also, that the movement is an extremely natural one, for your right side being nearest to the gentleman, it is, of course, customary to take the card in the right hand to offer it to him. To turn half around with the object of working the sleight with the left hand, would be a suspicious movement in itself, and lacking grace as well. This advice may seem rather tedious, but it is attention to detail that creates the sensation. The gentleman will no doubt have informed you by this time of your supposed mistake, and you may indulge in any suitable bit of by-play before showing that the card on his knee is the one drawn, the effect of this feigned embarrassment being to fix the identity of the card which all suppose to have been placed on the knee more firmly in the minds of the audience. Of course you will understand that in the meantime the palmed card has been disposed of by picking up the pack from the table and adding it to the others.

Tricks that appeal to the patriotism of an audience are always welcome additions to a programme, and the following feat will be found among the most effective of that class.

Performer comes forward with about a dozen slips of paper and starts to distribute them among the spectators, but changes his mind, under the pretense that it would take too long, but if the persons present will call out their favorite hero's name you will write it down instead. So some one names Kitchener. Performer writes it down, spelling the name as he does so K-i-t-c-h-e-n-e-r. In reality he writes down the name of Roberts. Some one else will call out French, or Methuan, or any one of our generals whose names are now prominently before a grateful public. In each case proceed as at first by spelling out the name, but really writing down the name of Roberts until you have say a dozen slips of paper in the tumbler, each bearing the name of that great general. Present the tumbler to a lady with the request that she will select any of the names that all have seen you write upon the papers. As all are alike, the name of Roberts may be relied on to make its appearance in time for the subsequent climax. The name may be caused to appear upon the spirit slate, or the photograph may be caused to appear within the sand frame, if you have that handy piece of apparatus. While the

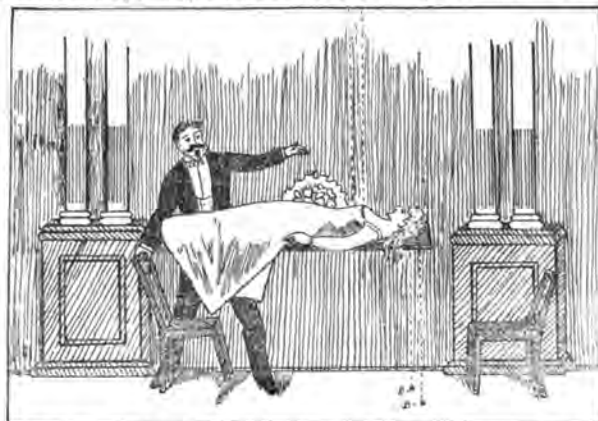
audience are examining the slate or photograph, palm in your right hand a small Union Jack. Take up the tumbler in the left hand, and transfer it to the right, thus effectively hiding the flag. You now remark that although by a happy choice they have selected the name of the bravest of the brave, one to whom all honor is due, yet there is one great honor shared equally by all the heroes whose names were called out, and that is the proud one of fighting side by side for the glory of the Union Jack. You have, while talking, taken the slips out of the tumbler with the left hand, the flag being transferred with them, and the glass put on the table. Now bringing the hands together, you shake out the flag, palming the slips behind it as you do so. This makes a fitting climax and gains great applause, and prevents any embarrassing examination of the slips.

The great effect of the above is too apparent to require comment, but we would like to suggest another manner of producing the photograph in addition to the sand frame. Force a king of hearts, and having it replaced in the pack and shuffled by some one in the audience. There is no necessity of palming this card, but just before the cards are returned, you must secure a card which has been prepared by pasting the photograph of Roberts over the face. This is added to the top of the pack, and some one is requested to select a card, being told at the same time that try as they will, the card drawn will be the one just shuffled back into the pack. Exhibit freely the card they finally draw, and in the turn towards the person who drew the king of hearts, you have ample opportunity to make the top change, securing, thereby, the card with the photograph. Upon being informed of your supposed failure, feign surprise, and ask the name of the card. Upon being informed, straightway ask the lady holding the slip the name of the hero written upon it. Upon hearing the name of Roberts, exclaim that that accounts for it all and you end the experiment by showing that you really have the king of hearts (Roberts) in your hands. It will be apparent that this effective combination, minus the patriotic climax, may be applied to great authors, painters, poets, actresses, etc. (Ed.)

A NOVEL FORM OF LEVITATION.

SINCLAIR.

In the form of levitation illustrated below, there is employed a new adjustment of the wires that may be found superior to the older manner of suspending the assistant, or it will be found most useful as

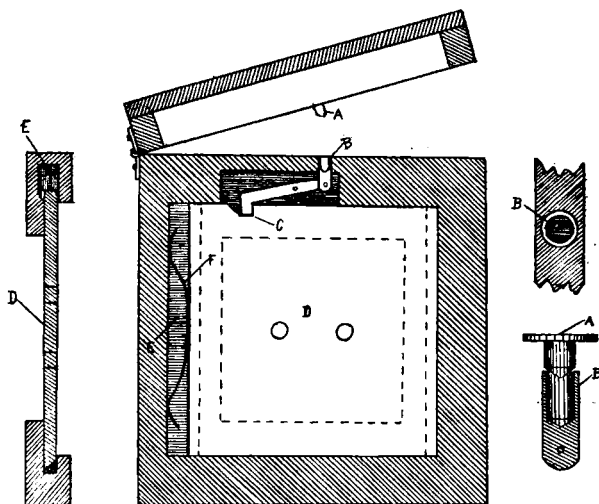


a variation after having presented the feat with the wires at head and foot, with the consequent limitations of waving the stick over and under the floating form. The cut shows so plainly the manner in which the wires are disposed to support the assistant that I believe no other description is necessary. After the suspension, a stick may be passed under or over the figure, its range being only limited by the wires shown by the dotted lines.

Should this meet the eye of Sinclair he will please communicate with Mahatma office.

TRUNK TRICKS, (Continued.)

In describing bolt lock No. 3, it becomes necessary to show to our readers still another method of performing the trunk trick. This trunk or box has the sides and ends composed of single panels, the removable ones being situated at the ends. The method by which the release is accomplished will be better understood by glancing at the illustration. On the left is a sectional view of the trunk frame, E, being a recess containing a broad strip of metal to which is secured a Bow spring (F). The performer by inserting his fingers into the ventilating holes in the panel (D) and pressing the panel against the spring moves it so far into the recess (E) as to enable it to become disengaged entirely from the "rabbit" on the opposite side, into which it is forced, normally, by the spring (F). So by drawing it a little inwards the panel comes entirely out of the frame. As soon as he has effected his escape, the operation is reversed, leaving no clue to the means of egress. Now as to the means of securing the panel when undergoing examination. By referring to drawing, it will be



seen that this is accomplished by means of a tilting lever one end of which ends in a flat angular bolt (C) which engages into a slotted plate mortised into the movable panel (D) the other end being pivoted to a movable plug (B) which by pressing down upon the metal pin (A) pushes the short arm of the lever down, thus causing the long arm to raise, and so disengaging the flat bolt (C) from the slotted plate in the panel, leaving it free for removal as described above.

Thus we see that so long as the trunk remains open for inspection the panel remains locked, but no sooner is it closed upon the performer than the catch is released automatically by the mere action of shutting down the lid, the panel being only held in position then by the pressure of the bow spring. No suspicion is likely to be directed to the plug (B) as it has been bored out to appear to be only a metal socket for the metal pin (A) which resembles those commonly used on chests to prevent the covers from shifting sideways. By referring again to the drawing, it will be seen that the pin (A) is just a trifle larger than the bore of the plug (B), so that in place of entering it, it really presses it down, thus actuating the lever (C) and unbolting the panel.

This method of release, it will be noted, is far better adapted to the trunk or chest with glass panels, than either of the two preceding ones.

Mr. E. Clinton Adams is attracting considerable attention in the West with his entertainment. For a full evening programme he dispenses with apparatus, depending entirely upon the cleverness of his fingers.

FRANK DUCROT'S RICE BOWLS.

The following contribution will serve to explain my own method of operating the ever-popular Chinese Rice Bowls, and if my instructions are closely followed and carried out, the success of the manipulator will be assured. An improvement is made over the old, old method, for at the end of the experiment you can pass both bowls out for examination to prove them unprepared; this was the great draw-back in the old prepared bowls, you either had to show the unprepared bowl twice, and lead your audience to believe that they saw both bowls, by the sweeping turn-over movement, or it was necessary to substitute a third unprepared bowl.

EXPLANATION;—Procure two small sized rice bowls (the style that have a sort of foot to them preferred, that they may be picked up quickly when placed mouth down), and a sheet of mica (isinglass) large enough to cover the mouth of one of the bowls, this cover must be 1-16th of an inch larger than the diameter of the mouth of the bowl, and it is this little movable cover that forms the key to my new method. This cover is first prepared by attaching a small pointed metal hook to its edge; the best way to secure same will be to have the hook soldered to a piece of metal, bent over like a closed hinge, and then securely attached to the cover by forcing the mica between this metal clip. The top of this cover (hook up) you treat to a layer of liquid cement and then sprinkle rice on top of this. When dry both sides should be painted white.

Before commencing, fill up one bowl to the top with water, place the cover over mouth of the bowl, hook side on top. You can now turn the bowl mouth down, without a single drop of the water escaping. Place this bowl, which we will call B, mouth downwards on your table, in such a position that hook will be outside of the edge of the table, your second bowl A is also placed mouth down on table. Also have a paper bag containing enough rice to fill one bowl and a half, and a white handkerchief. Bowl A is picked up, shown empty and filled with the contents of the paper bag; the bag you roll up into a ball and vanish by the aid of wand, next level off the rice with wand, so that bowl B may be placed mouth to mouth on top of bowl A, and then effect the change of the bowls; this is best accomplished by taking hold of the bowls with both hands and raising them above your head and make the exchange of position, so that when placed on table, bowl A (the unprepared one) will be at top, and when lifted up, the rice will appear to have doubled up in quantity, level off the rice, show bowl A empty place it on top of Bowl B mouth to mouth, show handkerchief on both sides and place it over your bowls and attach the cover to handkerchief by means of the metal hook. In drawing the handkerchief away, the movable cover will go with it; remove your upper bowl and proceed to exhibit the water by pouring it from bowl to bowl.

FRANK DUCROT THE WIZARD.

A NEW VANISH.

By SELBIT.

Your readers will be pleased to hear of a method of disposing of small palmed articles, without the necessity of using chair or table servante. The idea is to have a band of metal, one inch wide and about four inches long, onto which is soldered a similar strip, bent into a half circle, the extreme width in the centre being about two inches. This forms a contrivance which, if put into the vest pocket, will hold same open. The articles to be vanished are palmed in the hand on the side that has this pocket servante, and while attention is distracted to the other hand, a small billiard ball, handkerchief tightly rolled up, coin, etc. can be calmly dropped into the pocket, and both hands shown entirely empty at any subsequent stage of the trick.

Moritz Hermann, well known in Germany as a manufacturer and magician, died in Berlin, Feb. 15th.

London

NOTES

NEIL WEAVER, *Streatham.*
is the London Correspondent for "Mahatma."

Chinko, the boy juggler, is at the Empire, Hastings.

Servais Le Roy, the clever conjuror, is at the Empire, Newport.

Sylvo, the Tramp Juggler, is at the Westminster, Liverpool.

Paul Spadoni & Friscari the juggler, are both performing at Bradford.

Kahn & Kahn, who always provide a good turn, are at the Empire, Cardiff.

The Violas, second sight specialists, do some good work at the Royal, Liverpool.

Chung Ling Soo, the Chinese magician, "Wm. E. Robinson" is at the Empire, Wolverhampton.

Prof. Charles, Ventriloquist, at the St. James' Hall, Portsmouth, is the cause of some good fun.

Kokin, the clever Japanese Juggler, is creating a sensation at the People's Palace, Halifax, with his clever work.

Inaudi, the lightning calculator, gives a model show in calculating, and is far ahead of any one we have ever seen in this particular line before.

Lieut. Albin is mystifying his audience at the Barnard's Palace, Chatham, with his ingenious cabinet illusion entitled "The Sailor and his Lass.

The death of Her Majesty Queen Victoria will seriously effect the society entertainers of this country, several having already had engagements cancelled.

—o—

BOSTON ITEMS.

Howard.—Bruns & Nina, Paper Tearing, and Leon and Adeline, Jugglers.

Allen Shaw, coin manipulator, is proving to be a formidable rival of Downs.

Nickelodeon.—Baltroma, the modern Mephisto, St. Louis Bros. Jugglers, and Vhero, Necromancer.

Austin & Stones.—16 Juggling Japs, Hornmann, the magician, and Prof. Frederick's Illusion. "Watchit."

Music Hall.—Drawce, in Modern Feats of Oriental Juggling, also the juggling Mathieus, and Bingham, Ventriloquist.

The Great Kellar played a successful two week's stand at Park Theatre. His new Levitation is unquestionably the finest illusion ever put upon the stage.

—o—

Mildred and Rouclere are receiving splendid press notices for clever feats in mind reading and magic at local entertainments. Prof. Harry Rouclere is now devoting his time to plans for a summer park and theatre, in conjunction with his summer hotel at Sirgac, N. J.

Articles of Interest to Magicians.

Under this heading we wish to note all numbers of periodicals in which tricks of magic, sleight-of-hand, mind reading, jugglery, etc. appear. This column will be of great interest to our readers who wish to complete scrap books. Please send in all information, with date of paper in which article appeared, for this column.

Conjuring for Christmas, and Christmas Tricks and Entertainment, by Prof. Hoffman. The Belfast, Ireland, Weekly News, Dec. 22d, 1900. In his inimitable style, the well known author explains the enchanted dinner roll, the chameleon dice, tricky spirits, bewitched corkscrew, etc.

The Great Coffin Trick, A Conjuror's Story. Tit-Bits (Published in England) Jan. 26th, 1901. A romance.

Reminiscences of Hartz. A. F. Hartz, brother of the well known performer, relates amusing and interesting experiences while acting as assistant to his brother. Cleveland Ohio Leader, Feb. 3rd and 17th, 1901.

Magic as a Home Amusement. Adelaide Hermann, Women's Home Companion, June, 1900.

An Evening With the Spirits, Women's Home Companion, April, 1900.

The Great Magician. A Poem. Success, Dec. 1900.

Ingenious Devices of Spirit Mediums. How to produce spirit hands, spirit rappings, music, and the ghosts themselves. Henry Ridgely Evans, The Chicago Tribune, Sunday, Feb. 3rd, 1901.

Ingenious Tricks with Cards, Howard Thurston. Black and White Budget (published in England) Jan. 12th, 1901.

—o—

A valuable addition to our gallery is a splendid photograph of the original programme used by the Queen of England on the occasion of the visit of Anderson, Wizard of the North, to Balmoral Castle. We are indebted to Prof. Henricks, the Wizard of the Atlantic, for the gift.

—o—

We have lately received from the Penn Publishing Co., of Philadelphia, a copy of Card Tricks, by Ellis Stanyon, which they have printed for sale in America. The book is almost an exact duplicate of the English edition, and sells for one-half the price. We understand that this firm will publish other works along this line in the near future, at correspondingly low figures.

—o—

Maro, the Prince of Magic, assisted by Mrs. Maro, played at Winchester, the 19th instead of 20th as stated in Mahatma last month. He had a full house, and a very appreciative audience. A number of performers journeyed out to witness the entertainment which was quite varied, embracing magic, shadows, rapid color sketches, and music, in which he has no peer. His selections on the "Goggle-peg," a one string instrument, called forth tremendous applause, as did the selection (by 4 people) on "the Marimbo Chimes." Mr. Maro's pictorial work is a thing of art in advertising.

SIMPLE METHOD of retaining any cards, apparently returned to be shuffled in pack. Pack is shuffled by anyone, but YOU have the cards. No palming, vesting or table necessary. Can be done at the seashore in a bathing suit. Its worth having. **PRICE \$1.00.**

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BOOKS.

In this age of good books, there is no excuse for ignorance upon any subject, and this is particularly true of magic. We trust that from the offerings below, the student will be able to make a selection of standard works that will prove of inestimable service in the study of the art. "The only manner in which to acquire a thorough knowledge upon any subject, as to read all good books bearing upon it." In no other way can you grasp the correct principles upon which the art is founded.

Magic, Stage Illusions and Scientific Diversions, by Albert Hopkins, Price, \$2:50

This is the ablest book ever written upon the subject of stage craft, as applied to illusions. The finest examples of latter day effects are explained in a masterly manner. Chapters are devoted to jugglery and acrobatic performances, fire eating and sword swallowing, ventriloquism and shadowgraphy, thought transference, construction of stages and stage effects, theatre secrets, automata, etc. Should be in the hands of every person interested in theatrical effects, however remotely.

Modern Coin Manipulation, by T. Nelson Downs, - - - Price, \$2:50

The Latest work on Magic. The author reviews his career and explains minutely the secrets and devices used in the act that has won for him fame and fortune in every first class theatre in which he has appeared.

Sleight of Hand, by Edwin Sachs, - - - Price, \$2:50

Still one of the standard authorities upon magic. Contains some of the finest tricks ever performed, including the grand de Paris and a special chapter on table tricks.

Leaves from Conjurer's Scrap Books, by H. J. Burlingame, - - - Price, \$2:00

One of the most interesting works upon performers of the present day, their programmes and experiences, ever written. Contains a great deal of useful information.

Modern Magic More Magic, by Prof. Hoffmann each, Price, \$1:50

These two works stand alone as standard authorities and hand books of magic. Instead of teaching how a trick is done, they teach how to do it, an important difference, especially to beginners.

Conjurer Dick, by Prof. Hoffmann, - - - Price, \$1:50

An entertaining story of a wandering magician, in which many tricks and stage arrangements are explained. Supposed by many to have been founded on facts in the author's life.

New Era Card Tricks, by A. Roterberg, - - - Price, \$2:00

One of the finest treatises on the ever popular art of card manipulation ever offered for sale. Innumerable card effects are clearly described, and splendidly illustrated.

Conjuring & Magic, by Robert Houdin, \$1:50

The possession of this work was justly considered a necessity to every performer.

Memoirs of Robert Houdin, - - - Price, \$1:00

Being an account of the life and struggles of the greatest magician of modern times. Written by Robert Houdin himself in a charming manner. This work has served as an inspiration to many of our best performers as they overcame the many difficulties that confronted them in their early days. Why not you?

Herrmann, the Magician; His life and his tricks, by H. J. Burlingame, Price, \$1:00

Written in the author's well known style. Describes the life and personality of the late Alexander Herrmann, the causes that led to his greatness, and the numerous tricks and illusions that helped to make him famous. The best book of its kind, for the money, ever printed.

Hours with the Ghosts, by H. R. Evans, \$1:00

A complete and comprehensive work upon the subject of fraudulent spiritualistic phenomena, written by one of the most able and painstaking investigators of the present day.

Spirit Slate Writing, by Wm. E. Robinson, \$1:00

A thorough treatise upon the method by which fraudulent mediums obtain "spirit" messages. The book is not confined to this subject alone, however, as spiritualistic ties, pillories, cabinets and cages are fully described. There is also an appendix containing some clever tricks in jugglery and magic.

Chapeugraphy, or Twenty-five Heads Under One Hat, 25c.

Full directions for performing this latest novelty for entertainers. Reduced to Twenty-five Cents.

Conjuring for Amateurs. Conjuring with Cards. 50c.

By Ellis Stanvon. These are really two very fine books offered at a low price, considering the contents, and must not be confounded with the pamphlets issued by the same author later.

Revelations of a Spirit Medium, Price, \$1:00

By an unknown author. The writer of this book is a well known medium who has imposed successfully upon spiritualistic believers in every large city in the union. Becoming convinced of the baseness of his deceptions, the above book was written in the hope of warning all persons against the methods employed by professional mediums. Starting from his first temptation to deceive, the author instructs the reader into all the practical devices that are used by these charlatans, telling how portraits and information of dead relatives are obtained and used to fleece the living, and laying bare all the secrets formerly known only to those within the charmed circle.

Around the World with a Magician & Juggler, by H. J. Burlingame.

Being an account of the life and travels of Baron Hartwig Seeman and D'Alvini, Jap of Japs. An intensely interesting narrative of the experiences of these two performers in the many lands their wandering life led them. \$1:00

Magic Up To Date, by Shaw, cloth \$1, paper 75c

Describing a great number of little known tricks and illusions, mind reading feats and spiritualistic effects.

Howard Thurston's Card Tricks, - - - Price, 75c.

A complete description of the programme now being presented with the greatest success by the author in the leading theatres of England, together with many other card sleights and combinations, including the celebrated rising card trick with which the author mystified the late Alexander Herrmann upon the stage of the Labor Grand Theatre, Denver, Colorado.

Secrets of Mahatmaland, by Samr S. Baldwin, The Price, 50c

The author describes the many deceptions of the oriental wonder workers that he discovered during his tour in India, Burmah, Siam, Ceylon and Africa.

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THE ONLY MAGAZINE IN THE WORLD, PRINTED IN THE ENGLISH LANGUAGE, AND DEVOTED EXCLUSIVELY TO THE INTERESTS OF MAGIC AND THE KINDRED ARTS

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New York, Brooklyn Borough, April, 1901.

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AH FOON.

The old proverb among showmen, that once the life of the sawdust ring gets into the blood it never leaves, is strikingly illustrated in the career of the artist whom we are pleased to present to our readers this month. Ah Foon, oriental wonder worker and shadowgraphist, was born in the little village of Westport, Conn., about forty-two years ago. At an early age he joined a circus as a contortionist and acrobat, and later on he entered vaudeville as a dancer,

shadowgraphs and refined experiments in magic, won him an enviable reputation. In this connection we cannot refrain from mentioning the great debt that the world of magic owes to the subject of our sketch, for it is due to his efforts and untiring energy at this time, that MAHATMA was launched as the only medium, printed in the English language, through which the members of the mystic fraternity in all parts of the world could exchange news and ideas and



his clever work in these respective fields being well received. Finding as he grew older that the show business alone, while still as attractive, was not likely to become a paying profession, he came to New York City and was connected for some time with one of our great daily papers, his entertainments at this time being confined exclusively to the lyceum field, in which his ability in presenting life-like

secure credit for their inventions. The tremendous success achieved by Ching Ling Foo in presenting the production of the immense bowl of water, drew his attention to the great possibilities of oriental magic, and he was one of the first performers in America to successfully duplicate the sensational feat to which the Chinaman owed his reputation. It is only fair to state that since that time he has im-

MAHATMA.

ISSUED THE 1st OF EACH MONTH.

WALTER G. PETERKIN, - - Editor and Proprietor.
236 WILLIAMS AVE., BROOKLYN, GREATER NEW YORK, U. S. A.

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The sole agents for the sale of "MAHATMA" in Europe is the celebrated and old-established firm of Messrs. HAMLEY BROS., and it may be obtained at their Grand Magical Saloons, 229 High Holborn, London, where also advertisements are received for and every information given respecting it.

MAHATMA would ask as a favor that all magicians will send their address and all news appertaining to magicians to this office and also names of persons interested in magic. The aim of this paper is to reach all magicians. There are many persons interested in magic who have never heard of this paper. Please send us the address of any whom you may know. Anything new in magic will be published and credit given to person sending it.

Persons sending money to this office will please send post-office order to Station "E," Brooklyn, N. Y.

proved the trick, step by step, until it is now a marvel of perfection.

Having adopted the name of Ah Foon and acquired a repertoire of oriental feats in addition to his shadow pantomime, a few experimental tours through Long Island and New England have more than proven the immense possibilities in this particular field, the more especially as there are no rivals to contend with. He has but lately added the trick of catching live gold fish in the air to a programme already replete with mystical novelties, in order to further strengthen the act for the vaudeville field. Should negotiations now pending prove successful, our readers in the principal cities of the United States will shortly have the pleasure of witnessing the most unique entertainment in the field of magic to-day.

Hendricks, the "Wizard of the Atlantic," is using his inventive genius to good account, his latest patent being granted for an ingenious puzzle, entitled "Go To." He is not, however, neglecting conjuring, as anyone accepting his challenge will find to their cost.

J. De Witt, the "American Mystifier," has added the Ching Ling Foo Bowl, and the feat of catching live gold fish upon a bare hook and line, to his already extensive repertoire. These sensational features will be used as a climax to an original series of oriental feats, suggested to him by a trip through China town, San Francisco.

Hamley Bros. have been working overtime in all three of their immense establishments, in order to catch up with the large volume of business that has flowed in during the past few months. This enterprising firm is now making all of the novel appliances described in T. Nelson Downs' great book on coin manipulation, by means of which all the effects used in "The Miser's Dream" may be successfully duplicated without practice. They are also sole agents for the latest book on magic, "Up-to-Date Mystical Sleights and Illusions," by R. A. Morrell, a very good book at a very low price. Howard Thurston's Card Tricks and Modern Coin Manipulation, by T. Nelson Downs, are in great demand at this popular conjuring depot, and all orders are filled as soon as received.

Through the courtesy of the author, we are in receipt of an autograph copy of Howard Thurston's Card Tricks. Between its handsome and unique covers there will be found a varied assortment of new card tricks, novel sleights and sensational feats with a pack prearranged upon an original plan. The description of the back hand palm, reverse, and experiments depending upon that sleight, is the most complete and exhaustive published to date. Included in the work, is a description of the celebrated rising card trick, in which the selected cards leave the pack and slowly rise up to the outstretched hand, held some distance above them. It was with this feat that the author mystified the late Alexander Herrmann. A further review of the book would be needless, as we feel confident that every reader will possess a copy at the earliest opportunity.

News comes from Paris to the effect that the Theatre Robert Houdin was completely destroyed by fire, recently. In the lack of details, we cannot state definitely whether this was the original structure in the Palais Royal, made famous by the great magician, or the later building bearing the same name.

Don Jarrett, the wizard, has been pleasing the patrons of the leading summer parks in the south, with clever feats of magic.

We would call attention to the fact that it has always been our policy to refrain from printing any of the complimentary letters received, relative to the merits of Mahatma. The reasons are two, the first being that space is too valuable, the second is that their publication is unnecessary, a glance at the last number issued, and then one at the issue of March last, being all that is needed to demonstrate the great strides that Mahatma has taken, as the only medium for magicians published in the English language.

We regret to learn that Buatier DeKolta met with another misfortune while presenting his latest conception of a "Vanishing Lady" at the Wintergarden, Berlin. The effect was most ingenious, and worthy in every way of this greatest of modern illusionists. In the act of throwing a shawl over the lady, she was supposed to drop upon her knees and crawl backwards to the shelter of mirrors cleverly arranged about a desk. At the first presentation, in some manner the audience detected the assistant in the act of seeking concealment, and of course the engagement was cancelled. DeKolta has since returned to Paris.

When Houdini, the handcuff king, returned to England after his first tour of Germany, challenges and oaths were sent after him by would-be imitators. Forfeits were posted, and it was openly asserted that he would not dare to return. He is now back in Germany repeating his former success, and all forfeits have vanished, and challengers are silent.

Our readers would do well to complete their sets of Mahatma while they can. Back numbers may be obtained from Hamley Bros., in Europe, or from any first class dealer in magical apparatus in America. There will be no reprint.

Any of our readers who wish to secure a photograph of Professor Hoffman, Alexander Herrmann, Robert Heller, Elliott, champion card manipulator of the world, or Balabrega, the Swedish magician, may do so by getting one new subscriber to Mahatma for each portrait desired.

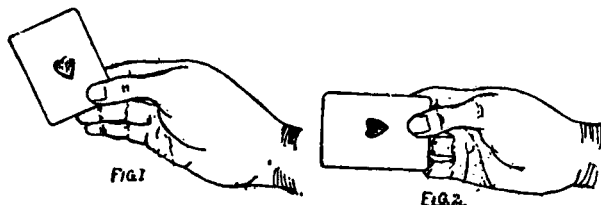
DROP US A POSTAL CARD AND WE WILL FURNISH CIRCULARS TO SEND TO YOUR FRIENDS WHO MAY BE INTERESTED.

Commencing with our next issue, we will print an article on "The Mechanism of Ghosts," from the pen of Henry Ridgely Evans, whose fame as an author is too well known to magicians the world over, to require any comment here. In conjunction with the article, we desire to reproduce any drawings, photographs or cuts bearing on the subject, that our readers may care to loan for that purpose.

THE BACK HAND CARD PALM.

(CONTINUED)

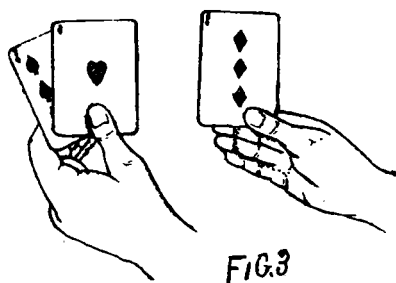
Before proceeding to deal with tricks depending upon the back hand palm, we refer the reader once more to the first lesson in the series. It will be noted that the position in which the card is held previous to being back palmed, while the best that could be devised for a beginner, is apt to give an inkling of the modus operandi to an acute spectator. We present, herewith, the first position of the card as generally adopted by skillful operators. In Fig. 1. the card is held between the thumb and in-



dex finger. In the act of tossing it, apparently, into the air, the thumb pushes it over the backs of the fingers, the first three being closed into the palm to allow the movement. The little finger having remained straightened out now bends one corner of the card between itself and the third finger, the first finger now comes over the face of the card on the opposite side, and grips the other corner, the hand opens and the card has vanished.

Fig. 2. represents a method so nearly identical, that an explanation is unnecessary, as it is merely inserted for the sake of completeness, and to allow of individual preference. Try both methods and select the one best suited to your hand.

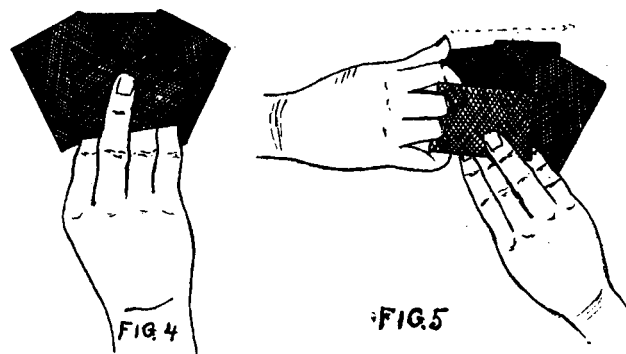
In the last issue, when describing the reproduction of five previously vanished cards at the finger tips, one at a time, it will be noted that the reverse palm is mentioned as being performed before the appearance of each card. This was done merely to show the possibilities of the sleight, and for preliminary practice, in order to acquire the necessary skill. In a public performance nothing so strongly violates the cardinal principles of magic as a repetition of the same movement, for the same purpose, during the course of an entertainment. This constitutes the main difference between the effect of the back hand palm when presented by Servais Le Roy and all other performers whom we have seen perform the feat. Their continuous reverse palming seemed to be saying to the spectators, "Just see how clever I am, I have several cards concealed about my hand, and yet you are unable to see them." Le Roy performing



the reverse but once in the course of his entertainment, gives the impression, "You will note that the cards are not concealed about the hand, for see, there is nothing on this side, and nothing on this, the card is really here in the air." Now apply this little lesson to practice. Vanish the five cards as directed in the last issue, and reproduce them one at a time until two have appeared, then perform the reverse palm and produce still another; now reach into the air once more for the last card. Make several ineffectual clutches, finally turning partly around to the

audience, thus giving them a good view of the back of your hand, which to the surprise of any "wise ones" will contain no card. Feign embarrassment, explain that you really thought that you had four cards; run your thumb over the tops of the cards and count them, still only three cards; turn the cards around and count them again (this gives an opportunity to show that there is nothing concealed at the back of the cards, without calling direct attention to the fact.) Finally reach out into the air and the missing card appears on the finger tips.

A glance at the illustrations will show clearly the necessary movements for the bringing about of this clever effect. As the cards are produced they are placed in the left hand one at a time (see Fig. 3 for the correct position), but as the third card is placed in position, the right hand is closed slightly, the fingers are curled in towards the palm, and the last card is left at the back of the three in the left hand, clipped firmly in position by the second finger as shown in the illustration, (Fig. 4.) The right hand immediately resumes its accustomed position, and is waved in the air in the apparent expectation of finding the remaining card. The more exactly you can imitate your former movements and the more embarrassed you appear upon your supposed failure, the greater will be your subsequent triumph. To replace the card at the back of the right hand, you commence to count over the tops of the cards with your thumb, the fingers being employed as shown in Fig. 5. The dotted line and arrow show the



position in which the right hand is moving, in order to successfully accomplish the sleight; as soon as the card is back palmed, the cards are turned around and counted from the back, the trick concluding as described above.

A VARIATION OF THE BRAN TRICK.

May be as follows:—The top of the bran shape should have a round hole cut through it, the diameter of which hole should be at least two-thirds the diameter of the top. For use, a round piece of soft paper (ordinary newspaper is good) is pasted over the hole and bran glued thereon. For covering the glass, use a cylinder open at both ends and not more than an inch higher than the glass. When exhibiting, after covering glass with cylinder, pretend to stir the bran with your wand, thereby breaking the thin paper, and holding the wand upright by the upper end (the lower end remaining in the glass) with the other hand lift the cylinder over the top of the wand, at the same time nipping the shape with the fingers which are over the edge of the cylinder, and lifting both off together. The fact that the wand thus passes entirely through the cylinder proves indirectly to the audience that there is nothing concealed in it, and the shape can be dropped back in the bran box without exciting suspicion.

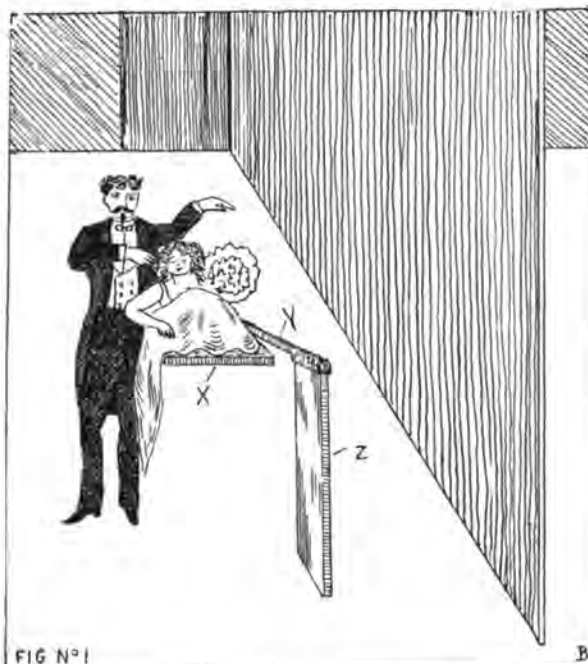
KNAUS, WIZARD.

The wide circulation of "Modern Coin Manipulation," by T. Nelson Downs, will result in a great improvement in coin conjuring, the influence of which will be felt for many years to come.

THE LATEST LEVITATION.

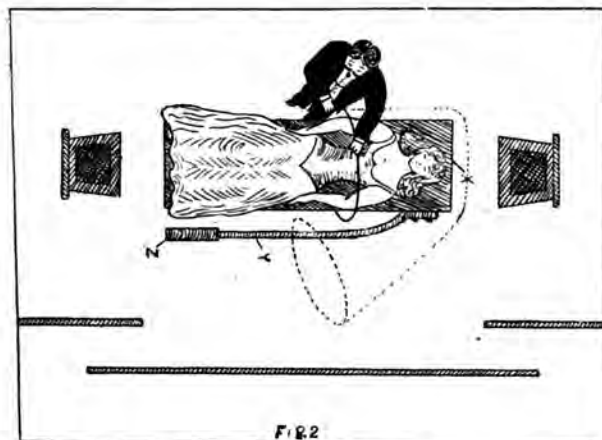
BY SINCLAIR.

In this most sensational form of the ever popular "Levitation," the subject, usually a young and pretty woman, is laid upon the stage flooring in a supposedly hypnotic condition. She slowly rises until her body is several feet above the stage. An



iron hoop is handed to the audience for inspection, after which it is passed over the recumbent form, seemingly in all directions. This startling experiment may be performed upon a tolerably well lighted stage.

A glance at the illustration will reveal the method by which the seemingly impossible effect is produced. When the lady lays down upon the stage, a rod is fixed to a harness strapped to her body. This rod goes off at an oblique angle to a sheet of clear and heavy plate glass under the stage. Upon this glass being raised, the assistant naturally rises as well, a slot in the



stage flooring admitting the passage of the glass. For the secret of passing the hoop over the floating body, it is necessary

to consult Fig. 2. By following the passage of the hoop as shown by the dotted lines, it will be seen that it passes over the body until it reaches the angle between the body and rod. Now if the performer, still retaining the same hold upon the hoop, were to walk completely around the recumbent form, it would appear that the hoop had passed entirely over the floating body, and by carrying it still further, it may be dropped upon the stage, encircling, of course, the sheet of glass. It may afterwards be picked up and the movement reversed.

In the illustration, we have added the board to the description sent by the author, believing that the idea will thereby be better understood. It will also be clear to all that the lady may be laid upon a couch, before rising, the couch afterwards being removed.

Fig. 1 shows the appearance from the wings, Fig. 2 as seen from the flies.

To the editor of Mahatma:—

Dear Sir:—In 'Mr. Evans' latest article he, inferentially, gives us to suppose that the well known "Growth of Flowers" is Mr. Kellar's invention. The fact is that it was first produced in this country by M. Joe Hartz about 1867, and was first shown on any stage by Colone. Stodare at Egyptian Hall, Piccadilly, in 1865. Stodare's name was Alfred English, and he was a natural son of John Henry Anderson, the "Wizard of the North." English had been barn-storming through Croyden, Windsor, Reading, Manchester, and other towns of England with indifferent success, until he met what is known to-day as an "angel," and it was decided that he should try his fortune in London under the name of Stodare. An entirely new programme was arranged for the occasion, introducing among other tricks, the "Growth of Flowers," the "Indian Basket," the "Egg Ching-Ching," etc., etc. There was nothing striking presented, and Stodare was not very successful, but just about this time, Thomas Tobin, then secretary of the Polytechnic Institute, London, then under the direction of that brilliant and learned man, John Henry Pepper, invented the "Sphinx," or rather, as many of the men at the Polytechnic always thought, picked it up at some obscure show in Paris, and offered it to Pepper. The latter, after due consideration, declined it, and Tobin took it to Stodare, who was struck with the idea and immediately produced it, his wife acting as the "Sphinx." It made an instantaneous hit, and Stodare was requested to exhibit it at Buckingham Palace, before the Queen and the royal family. From that time on, Stodare was the fashion, but sad to say, his good fortune was brief, for he died soon after, in 1866, of consumption, in London. In exhibiting the "Sphinx," Stodare first carried a dummy head into the audience and used ventriloquism to make it, apparently, speak. His manner and general appearance were strongly in his favor, and his language was well chosen. It may be interesting to note that I have his wand. The little trick of the "Egg Ching-Ching," which Alexander Herrmann used to give away, was Stodare's, and was first shown in this country by Carl Herrmann, who did NOT explain it. It is the invention of Prof. Robt. Spice, now professor of chemistry at Cooper Union, New York City, and a warm personal friend of Stodare. Prof. Spice was at one time connected with the Polytechnic Institute, London. The "Proteus Cabinet," which antedated the "Sphinx" about a year, was the joint invention of Pepper and Tobin.

The story is that when the "Sphinx" was first exhibited in Paris, the Abbe Moigno, the distinguished scholar, linguist and scientist, was one of those invited to see it. He considered the head a clever piece of mechanism until it called him by name and told him of circumstances connected with his life, when the Abbe became so excited that the "Sphinx," unable to control himself longer, burst into laughter, to the great discomfort of the Abbe.

HENRY HATTON.

THE OBEDIENT PENCIL.

BY WM. B. CAULK.

One who possesses a good new pocket trick, and can present it properly, is sure of a cordial welcome, be it in the parlor or club room. The pocket trick described in this article is easy to master, and inexpensive,—important items to many.

The person doing the trick passes an ordinary lead pencil for inspection, afterwards laying it on the palm of his outstretched left hand. He now holds the right hand a few inches above the pencil, slightly moving the right hand backwards and forwards, in the meantime explaining to his audience that he is mesmerizing the pencil. In a few moments he slowly raises the right hand when the pointed end of the pencil is seen to rise until the pencil is standing upright on the palm of the left hand.

The explanation of this trick is disappointingly simple. To begin with, two pencils are used, both being carried in one of the upper vest pockets. The pencil that is passed for examination is free from any special preparation, but the second pencil has a very small needle point bent at a right angle and inserted in the rubber erasing tip, the bent projecting point is very sharp, and short, not exceeding an eighth of an inch in length.

When the examined pencil is returned, you pull back both sleeves, then call attention to the fact that your hands are free from any preparation, and in order that they may examine your hands, you, in a most natural manner, place the pencil back in your pocket alongside of the prepared pencil. After convincing the spectators that you have no hair or thread concealed about your hands, you remove the pencil from the pocket, taking the prepared one, of course, and place it in the left hand, sticking the needle point through the skin at the rear of the palm, the point of the needle always toward the wrist. After inserting the needle well in the skin, you lay the pencil down on the hand so that the tip or sharpened end rests on the ends of the fingers, which are slightly curled upwards.

By gradually straightening the fingers the skin of the palm of the hand expands and slowly causes the pencil to assume an upright position. This movement must be made in a slow manner, in the meantime holding the right hand about eight or ten inches above the pencil.

After allowing the pencil to remain in an upright position for a few moments, relax the muscles of the hand, allowing the pencil to drop back on the palm, then pick up and replace in the vest pocket alongside of the unprepared pencil.

Of course, if anyone expresses a wish to again examine the pencil, you merely hand them the unprepared one.

If above trick is cleverly performed, as it can be with a little practice, the effect is very bewildering.

THE REVERSE PALM.

To the editor of Mahatma:—

Dear Sir:—In the January issue it is stated that it is impossible to perform the reverse palm with a handkerchief. This is not correct, as I have been performing the sleight successfully for some time. To execute it properly, the handkerchief, which must be small and of fine silk, is held by the centre (as a lady displays a lace one) and rolled into as tight a ball as possible, the corners being rolled in first. This makes a neat roll, leaving only one projection, that being the point made by the centre of the handkerchief. It is then palmed in the ordinary manner, but with the projecting centre of the handkerchief next to the palm, and pointing towards the fingers. To reverse palm it, close the two middle fingers over it and roll it up to the base of the fingers. It is then gripped sideways between the first and fourth fingers, when it will be found that by straightening out the fingers it will be brought to the back of the hand and retained in that position, the same as a coin. To show the back of the hand, the movements are reversed. The chief difficulty being to keep the handkerchief from expanding, a small

rubber band may be found useful. It should be attached to the centre of the handkerchief and passed over the roll, thus holding it secure. It is important to note that the second and third fingers have nothing to do with retaining the handkerchief in position, the pressure between the first and fourth being sufficient for that purpose. With the handkerchief rolled in the above manner, I also execute the change over palm, and find it hardly more difficult than the same sleight with a billiard ball.

Yours magically,

MARTIN CHAPENDER.

HENRY HARDING'S COLUMN.

A MORE MYSTERIOUS EGG, AND HANDKERCHIEF TRICK.

The more natural the moves in a trick, the more miraculous will the trick appear. Now the old favorite mentioned above has already been improved to the extent that a borrowed handkerchief may be used to hold the egg, still I think you will agree with me that the trick will be made more natural, and hence more mysterious, by the following changes.

By way of preparation, you must have two hollow eggs and two red silk handkerchiefs, but the hole in one of the eggs you must cover with a piece of paper of the same appearance and tint as the egg. This you fasten in place with a little glue.

You first borrow a handkerchief, and turning your back for a moment on any suitable pretext, you spread it over the upturned palm of your left hand, and lay it upon the hollow egg in which the hole is not covered (lay it with the hole down), and on it place the red silk handkerchief, which should be folded into a compact bunch. Now close the left hand over all and come forward holding it in the same position, viz: palm up. It will appear that you are only holding the borrowed handkerchief, and no one will imagine that in the fold of it you are concealing an egg and a colored handkerchief. Now openly pick up the hollow egg having the paper over the opening, in your right hand, and after showing all sides of it, you place it on the handkerchief over the concealed egg and silk handkerchief and grasp it through the fold of the borrowed handkerchief and hold it in full view. Next hand glass to assistant, and inverting the borrowed mouchoir over it, pretend to lower the egg carefully into the glass, at the same time putting your right hand under the handkerchief, under pretense of doing it more gently. Under cover of this the egg is palmed and brought out concealed in the hand, thus leaving one egg in the glass on top of the red silk handkerchief. Request assistant to shake the glass and the usual rattle will be heard. Now you pick up the other red silk handkerchief and proceed to pass it into the palmed egg, breaking through the paper patch as you do so, and end by exhibiting the egg. The next move is to get the other egg out of the glass when you uncover it. This may be readily accomplished by nipping the egg by the edge of the hole through the handkerchief, its position in the glass, hole up, renders this easy. The advantage of this version of the trick being that the handkerchief may be borrowed and the glass examined, and further, the moves above described are perfectly natural.

A CHALLENGE.

To the Editor of Mahatma:—

I will manipulate a non-prepared pack of fifty-two cards (regular size) with any person in the world, for originality, or skill, or both. The above challenge holds good at any time; first come, first served. Will deposit my money with MAHATMA or other responsible newspaper to show that I mean business.

I do 136 double-hand passes in 60 seconds.

Sincerely,

DR. ELLIOTT,

The Champion Kard Manipulator of the World.
BOSTON, MASS., U. S. A., March 16th, 1901.

Howard Thurston, "King of Cards," is still at the Palace with his inexplicable card act.

The London Pavillion contains an excellent cast, chief among whom is Carl Hertz with his new act, "The Gambler's Dream."

Imro Fox, with his mixture of comedy and skill, receives a good reception at the Stratford Empire, for his smart turn.

Sylvo, tramp juggler, is at the Palace, Croyden.

The Howard Bros. head the bill at the Palace, Barrow, with a thought-reading act.

The Four Juggling Johnsons provide a good turn at the people's Palace, Bradford.

Paul Cinquevalli is taking part in the pantomime, "Puss in Boots," at the Royal, Leeds.

Prof. Vox gives an excellent ventriloquial turn at the Empire, Leeds.

Prof. Earle, conjuror and humorist, is at the Tivoli, Leeds.

Leo Rapoli, the clever juggler, gives a sensational turn at the Oxford, Middlesbrough.

A very good entertainment is provided at the assembly rooms, Weston Super Mare. Among other items is a clairvoyant seance by Mrs. G. Roselle, assisted by her husband, also some clever shadowgraph figures by Miss Florence Lallah.

A NEW CARD CHANGE.

In the September number of *Mahatma*, there was a description of a new card change by means of the back hand palm, the change being effected under cover of a handkerchief. For some time past I have been experimenting with a back hand change, and combining Mr. Butler's method and the results of my own experience, I have obtained a new change, dispensing with the use of the handkerchief, which I think may be useful to your readers. Take the card, really two cards so held as to appear as one, the queen of hearts and the ace of spades, for example, with the ace in front of the queen, in the left hand, finally passing it to the right hand, which takes the cards in the best possible position for back palming. As soon as the fingers of the right hand secure them firmly, the right arm is swung out from the body so that the cards are held at arm's length, the hand pointing slightly to the back of the stage. As soon as the arm reaches this position, the ace, (originally the front card but now the hindermost, the cards being with their backs to the audience) is back palmed.

This operation is performed by the same process used to reproduce cards previously back palmed at the finger tips—i. e.: by sliding the first finger over the end of the front card, in this case, the queen of hearts, which of course has its back to the audience. All that remains to be done, then, is to turn over the visible card so that it will face the audience. This may be effected in either one of two ways, by passing the thumb of the right hand behind the card and so turning it around, the movement being accompanied by a backward swing to effectually cover the palmed card which the slight incurving of the fingers necessitated by the movement would otherwise render visible, or the card may be worked upwards with the thumb until it is grasped by its lower edge between the first and second fingers, the thumb then moving around the card turns it over. This movement is rendered difficult by the fact that the palmed ace must not be permitted to show nor must the attempt to conceal anything at the back of the hand become apparent. After the changed card is duly exhibited, it is allowed to drop upon a table, or the floor, to show that it is but a single card. Immediately the card is dropped, the ace is reverse palmed, and the performer turns quickly to the left, bringing

his right side to the spectators, disposing of the surplus card when opportunity permits.

The above description may sound rather complicated, but if the reader will go over the movement with two cards, it will become clear to anyone possessing a knowledge of the back hand palm, and the effect will amply repay the practice that will be found necessary.

(The copyright of the above article is reserved to the author, E. H. Wethered, Barrister at Law).

ITEMS OF INTEREST TO MAGICIANS.

Second-sight Tricks. Greatly simplified by the grouping of the so-called Cue Questions. Sun N. Y. Feb. 18, 1901. Copied from the *Times-Democrat*, New Orleans.

A Little Magic. All the Year Round, London, Jan. 18, 1862. Pages 400-403. (This is only a story of a superstition).

The Conjuror's Call. A Poem. Temple Bar, London, July, 1868. Pages 539-543.

Wraxall, Lascelles. Card sharpening. (Taken from *Les Triches des Grecs* by Houdin). Once a Week, London, May 25, 1861. Pages 579-599.

Deville, Edward. Card sharpening in Paris. The *Fortnightly Review*, London, July 1891. Pages 37-52.

Secrets of a Lightning Card Manipulator. Tit-bits, London, Feb. 23d, 1901, page 532. An interview with Howard Thurston.

Talma, An interview, by G. N. The *Football News*, Nottingham, Eng., Feb. 16, 1901.

Reminiscences of Hartz. *Cleveland Leader*, Ohio, Jan. 20, 1901. The first of the series mentioned in our last issue.

SPIRIT RAPPINGS.

BY D. CARL COOK.

This method of obtaining the spirit rappings is more easy of execution, and less liable to detection, than most of the better known ways. It has the advantage in that it may be worked in any room, with any table, and at any time.

All conjurors are no doubt familiar with the principle of the electric bell described in *Modern Magic*. It is upon the same lines that I proceed, except that the striking mechanism is, in this case concealed within the heel of the shoe. The hammer of the apparatus strikes upon the sole of the heel. (The entire heel is specially constructed of hard wood, in order to form a sounding box). It will be understood, of course, that a small battery is necessary to actuate the "spirits" and a push button, conveniently located, serves to control them. A chloride of mercury cell is best for all experimental work.

By working upon the imagination of the auditors, the performer may direct the sounds, apparently, to any part of the room, and by resting the heel against the table leg, the sounds will proceed directly from the table top, and may be caused to sound, alternately, under the hands of each sitter in the circle. I need hardly add that the latter effect is due entirely to the imagination of the spectators, but those who have had any experience along this line will bear me out in saying that with your circle in a receptive mood, in a dimly-lighted room, or perhaps no light at all, the amount of bare faced nonsense that will be accepted as veritable truth would astonish the hardest sceptic.

The great event of the month was the appearance of Kellar at the Grand Opera House, Brooklyn. His programme was unchanged, with the exception of the improved levitation. The new illusion is a splendid piece of work and was well received. The assistant was hypnotized, and laid upon a couch; her body slowly rose into the air until she was several feet from the support. A solid wooden hoop was then given for examination, and passed quickly over and around the floating form. The expose of palming that marred the entertainment in former years, was dispensed with.



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H. C. WEBER.

It gives us great pleasure to present to our readers, upon our title page for this month, the gentleman whose name appears above. He represents a type of which America may well feel proud. He is a representative business man whose hobby and recreation is the study of magic. As the proprietor of the Reading Ribbon Badge Co., an institution known throughout the United States and Europe as the largest of its kind, it is but natural that but little of his time can be given to the practice and study of his favorite art. And yet, in the social circles of his home town, his services are constantly in demand, and the papers unite in praising his skill and ability as a magician and illusionist. Visitors to his home find much to admire in the unique exhibit they find in his "den." It seems to be a fitting abode for a wizard. Colored lanterns suspended from the ceiling, shed their vari-hued lights, the walls are hung with appropriate pictures, antique weapons, etc., while every corner in the world has contributed something to the large and costly collection of curios that fill the odd nooks and corners. Many of these oddities are presents from prominent magicians.



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Mr. Weber, like all progressive performers, is never satisfied, but is constantly striving for new effects. We understand that he has just completed plans for a number of illusory effects for his "den" in which electricity will play a prominent part. A magic hat rack will disconcert the unwary, a life-size skeleton will welcome callers, serpents will appear and disappear in bewildering array, and lastly, the latest and most sensational form of levitation will be employed for the mystification of those fortunate enough to secure admission to the enchanted nook. A living being rising and floating in the air without visible means of support is surely uncanny enough when presented upon the stage with all the possibilities for deception to which the surroundings present themselves. How much more bewildering then, when presented in a small room with the added effect of having a previously examined hoop passed completely over and around the recumbent form? It is largely due to the devotion of such talented artists as the subject of our sketch that the pleasing art of magic has taken such tremendous strides during the past twenty years, and we take great pleasure in extending the best wishes of MAHATMA and his confederates in many lands as well, to Mr. H. C. Weber for many artistic triumphs in the future.