



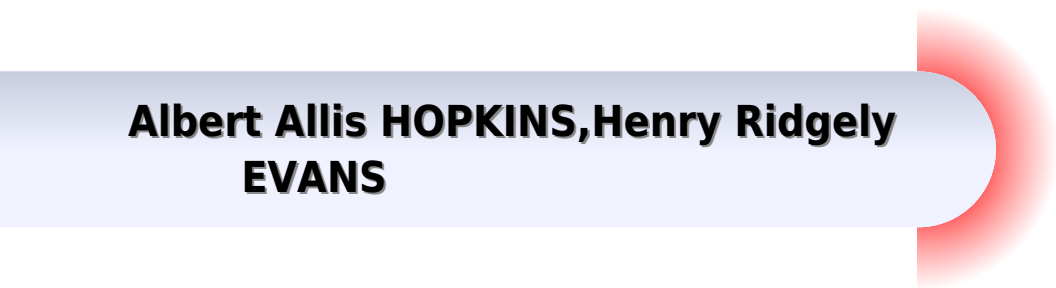
Albert A. Hopkins, Henry Ridgely Evans

Magic Stage Illusions and Scientific Diversions

Including trick photography

Magic Stage Illusions And Scientific Diversions Including Trick Photography

**Albert Allis HOPKINS, Henry Ridgely
EVANS**



Magic Stage Illusions And Scientific Diversions Including Trick Photography:

Magic, Stage Illusions and Scientific Diversions, Including Trick Photography Albert A. Hopkins, 2019-11-21 In *Magic Stage Illusions and Scientific Diversions Including Trick Photography* Albert A Hopkins explores the fascinating intersection of performance art and scientific principles that underpin the world of magic and illusion. Written in a systematic style that blends technical discourse with theatrical flair, this work delves into various methods employed by magicians, revealing the intricate psychological and physical tricks behind the performances. Hopkins's meticulous attention to detail not only traces the rich history of stage illusions but also contextualizes them within the broader framework of American entertainment and technological advancement during the late 19th century. Albert A Hopkins, a prominent figure in the early 20th century magic community, had an abiding passion for the art of illusion and the principles of science. His extensive background in physics and practical experimentation informed his approach, ensuring that his analyses are not merely descriptive but rooted in an understanding of the mechanics involved. Hopkins's dedication to preserving the legacy and techniques of magic reflects his belief in its cultural significance and transformative power, making him a pivotal voice in early magic literature. This book is an invaluable resource for scholars, magicians, and enthusiasts alike. Hopkins's insightful observations and thorough documentation of magical techniques invite readers to appreciate the artistry behind illusions while simultaneously stimulating curiosity about the scientific concepts that make them possible. Whether you're a seasoned magician or simply intrigued by the art of illusion, this text serves as an essential guide, allowing readers to unravel the mystery of magic through a scholarly lens. In this enriched edition, we have carefully created added value for your reading experience. A succinct Introduction situates the work's timeless appeal and themes. The Synopsis outlines the central plot, highlighting key developments without spoiling critical twists. A detailed Historical Context immerses you in the era's events and influences that shaped the writing. An Author Biography reveals milestones in the author's life, illuminating the personal insights behind the text. A thorough Analysis dissects symbols, motifs, and character arcs to unearth underlying meanings. Reflection questions prompt you to engage personally with the work's messages, connecting them to modern life. Hand-picked Memorable Quotes shine a spotlight on moments of literary brilliance. Interactive footnotes clarify unusual references, historical allusions, and archaic phrases for an effortless, more informed read. **Magic** Albert A. Hopkins, 2013-08-21 Standard work on classic stage illusions: fire eaters, sword swallows, jugglers, etc. Also ancient magic automata, chronophotography, much more. Over 400 illustrations. Bibliography. **Magic; Stage Illusions and Scientific Diversions** Albert Allis Hopkins, 1967 **Magic, Stage Illusions and Scientific Diversions Including Trick Photography** Albert A. Hopkins, 2014 **Magic** Albert Allis Hopkins, 2017-11-20 Excerpt from *Magic Stage Illusions and Scientific Diversions Including Trick Photography*. Far back into the shadowy past, before the building of the pyramids, magic was a reputed art in Egypt. For Egypt was the cradle of magic. The magicians of Egypt, according to the Bible chronicle, contended against Aaron at

the court of Pharaoh The Hebrew prophet cast down his rod before Pharaoh and before his servants and it became a serpent Then Pharaoh also called the wise men and the sorcerers now the magicians of Egypt they also did in like manner with their enchantments For they cast down every man his rod and they became serpents but Aaron s rod swallowed up their rods exodus vii 11 The late Robert Heller prestidigitateur traveler in the Orient and skeptic once told me that he had seen this feat performed in Cairo many times by the Dervishes The rods actually were serpents and hypnotized to such an extent as to become perfectly stiff and rigid When thrown upon the earth and recalled to life by sundry mystic passes and strokes they crawled away alive and hideous as ever Said Heller It was in the open air that I saw this strange feat performed Transferred to the gloomy audience chamber of some old palace where the high roof is supported by ponderous stone columns painted with hieroglyphics where rows of black marble sphinxes stare at you with unfathomable eyes where the misc en scene is awe inspiring this trick of the rods turning into serpents becomes doubly impressive and indeed to the uninitiated a miracle About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

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Magic, 1967 Magic Albert Allis Hopkins, 1897 **Magic. Stage illusions and scientific diversions, including trick photography. Compiled and edited by Albert A. Hopkins ... with an introduction by Henry Ridgely Evans, etc** Albert Allis HOPKINS, Henry Ridgely EVANS, 1906 **Magic. Stage Illusions and Scientific Diversions, Including Trick Photography. Compiled and Edited by A.A. Hopkins ... With an Introduction by H.R. Evans ... With 400 Illustrations** Albert Allis HOPKINS, Henry Ridgely EVANS, 1897 *Magic, Stage Illusions and Scientific Diversions, Including Trick Photography* Albert A. Hopkins, 2022-09-16 Albert A Hopkins Magic Stage Illusions and Scientific Diversions Including Trick Photography is an intricate exploration of the world of magical arts as they stood at the turn of the 20th century Hopkins delves into the mechanics behind the mysticism providing insights into the methodological rigors that stage illusions and magic tricks demand The prose reflective of its time offers a nostalgic lens into the historical and artistic context of stagecraft and illusion It sits at the intersection of entertainment and science offering a comprehensive guide that is as much about the technical specifics as it is about the culture of magic and performance of the era Albert A Hopkins interest in the mechanics and presentation of illusions expresses itself with clarity and thoroughness in this work His background potentially rooted in the scientific fascination of his time may have impelled him to dissect and systematically recount the inner workings of tricks that captivate audiences The author s dedication is evident in the meticulous attention to detail positioning him as knowledgeable in both the art of illusion and the science of perception For enthusiasts of magic history students of theatrical performance

and those fascinated by the interplay between technology and entertainment Hopkins book provides a veritable treasure trove of information The work is commendable for its scholarly dissection of the craft and its context making it an essential read for those yearning to understand the underpinnings of what makes magic truly mesmerizing Magic Stage Illusions and Scientific Diversions Including Trick Photography is a classic that remains relevant for readers interested in the legacy of stagecraft and the evolution of performance entertainment Conjuring Asia Chris Goto-Jones,2016-07-14 This book charts the history of modern magic across India China and Japan analyzing representations in the cultural imagination of the West

Invisible Philip Ball,2015-04-08 A very fun largely chronological journey through invisibility beginning with myth and early magicians ending with quantum physics The New Yorker In this lively look at a timeless idea Ball provides the first comprehensive history of our fascination with the unseen This sweeping narrative moves from medieval spell books to the latest nanotechnology from fairy tales to telecommunications from camouflage to ghosts to the dawn of nuclear physics and the discovery of dark energy Along the way Invisible tells little known stories about medieval priests who blamed their misdeeds on spirits the Cock Lane ghost which intrigued both Samuel Johnson and Charles Dickens the attempts by Victorian scientist William Crookes to detect forces using tiny windmills novelist Edward Bulwer Lytton s belief that he was unseen when in his dressing gown and military efforts to enlist magicians to hide tanks and ships during WWII Bringing in such voices as Plato and Shakespeare Ball provides not only a scientific history but a cultural one showing how our simultaneous desire for and suspicion of the invisible has fueled invention and the imagination for centuries In this unusual and clever book Ball shows that our fantasies about being unseen and seeing the unseen reveal surprising truths about who we are Full of insights drawn from a broad survey of history literature and philosophy wherever the invisible is being contemplated Ball is there to select the juiciest anecdotes He is a lucid witty and highly entertaining guide The Globe and Mail A tour de force history capped off with an animated discussion of H G Wells s novel The Invisible Man Publishers Weekly starred review

American Homes and Gardens ,1908 **Scientific American** ,1897 Parental Grief and Photographic Remembrance Felicity T. C. Hamer,2020-02-17 Felicity Hamer explores how creative and sometimes contested incorporations of photography within online spaces demonstrate a revival and renegotiation of historic practices propelled by a desire to commemorate the death of a child Artificial Darkness Noam M. Elcott,2016-05-30 Darkness has a history and a uniquely modern form Distinct from night shadows and artificial light artificial darkness has been overlooked until now In fact controlled darkness was essential to the rise of photography and cinema science and spectacle and a century of advanced art and film Artificial Darkness is the first book to historicize and theorize this phenomenon and map its applications across a range of media and art forms In exploring how artificial darkness shaped modern art film and media Noam M Elcott addresses seminal and obscure works alongside their sites of production such as photography darkrooms film studios and laboratories and their sites of reception including theaters cinemas and exhibitions He argues that artists scientists and

entertainers like tienne Jules Marey Richard Wagner Georges M li s and Oskar Schlemmer revolutionized not only images but also everything surrounding them the screen the darkness and the experience of bodies and space At the heart of the book is the black screen a technology of darkness that spawned today s blue and green screens and has undergirded numerous advanced art and film practices to this day Turning familiar art and film narratives on their heads Artificial Darkness is a revolutionary treatment of an elusive yet fundamental aspect of art and media history

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