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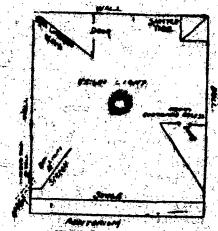
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So many people have tried to expose my illusions and explain my mysteries that I have concluded to take a hand in the same myself. The most wonderful exploit of modern magic that I know of is based on an experience of mine in the Chandee Choke, or Cheapside of Calcutta, Mr. Walker of Dean street, London, a famous organ build-



CUT 1-THE "BLUE BOOK" BEFORE THE HIRBOR IS BROUGHT ON

or, devised so ingenious an explanation of what had seemed to me almost supernatural offects that I put two and two together and contrived an il-trains of my own, which I call "The Blue Room," and exhibited for 300 conapentive pights in my bayptian ball. Philadelphia, utterly bassing all attempts at explanation.

Admirers of the gloomy genius of Balwer have long wondered at the de-

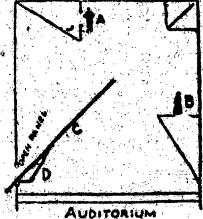
parture he made from the besten path of the 'Variotice of English Life' when he wrote 'Zanoni,' 'A Strange Story' and 'The House and the Brain.' He was, I believe under the influence of an ecotoric master at that time. Mrs. John Cleveland Osgood, an American lady, is now residing at Knebworth castle, the Bulwer family seet. in Herts, England. In the library, which is just as Bulwer left it is a skull on a small ebony table, standing close by the writing deak at which the great novelist composed "Zanoni." Joon the brow of that yellow skull are these words in Bulwer's hand This is my master."

The Buddhist who had turned his thoughts into such weird surrents is unknown, but "The House and the Brain" remains a monument to his inspiration. And upon that story I constructed my modern miracle, The Blue Boom."

Now I will summarise what I saw the Chandee Choke. We were invited, my English friends and I, to an uncooupled stereroom in which a little band of high class faktrs offered to give us a performance.

We examined the room carefully and drew a chalk line one-third of the way down the room from the door, beyond which we were to remain as audience. while the four takirs were to give us an exhibition of their magical powers in the other two-thirds of the spartment, which was destinute of either doors or windows. A statiorm, about eighteen tuches high, was put in position for dancing in the rear.

The old fakir took a brazier, casting upon its glowing coals a white powder which gave out a strong scent of tuberous. A fine, white vapor arose from the burning powder. At a point some six or eight feet beyond the brazier the old man had his three essistants begin dancing faster and faster, their robes flowing out on either side and blending the four forms into a composite group, of which the tall master was the central figure. Suddenly we became aware that there was only one form visible, that of the old man. The swift whirl of the dance was gradually relaxed, and in a minute or two he became motioniess, salasmed, advanced



AUDITORIUM

CUT 2-THE SUBSTITUTION A-The man before the mirror hides him from view. B-The woman who is re-flected before the man disappears. C-The mirror on its way across the stage. D-Screen which hides the open panel. in front of the chaling dish and

bowed again. There was not a living creature nor an object of any kind, visible beyond the line except himself.

Now none of us pretended to be able to explain that scene. But consider it in the light of Mr. Walker's masterpiece of magic, shown me a year or two thereafter in Dean street, London.

Mr. Walker was exhibiting the weird skill of one "Dr. Voxopticus." He gave me a private scance. In the rear of the hall was a platform, raised three or four feet. There was no entrance or exit to the rear of the hall, only a curtained recess on the left and right. The walls, a dull, somber blue, stretched high over head and in unbroken expanse on either side. Waiker strode about the platform, sounded the walls with a cane and threw the cane away. It vanished noiselessly. The stage, it should be remembered, was brilliantly filuminated at this time and remained in that condition.

Walleer faced toward us and waved his heads. Him race grew luminous in the outlines of the man are as faintly

very eyes. A shadow passed over his forebead and while we were matching

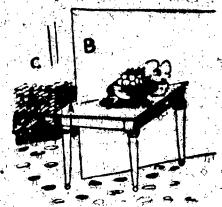
second before. The girl advanced, bowed and began to dance. Presently, in spite of the intentance of our game, she seemed to change, to grow taller and grimmer, and behold! there stood a Mophisto, in all the sailen splendor of his red coat and black mustachios

Mephisto danced back and forth, and in the nimbleness of his capers, so confused our vision that we did not know when or where he had gone; but on a sudden, there was no Maphisto there, nobody there, only a long, rad, astur-nine clock, dancing all by itself, man arms, sans head, sans logs, same every-

Slowly a shape grew into this cloak. It advanced smiling to where I stood, bewildered, and the pretty girl whom I had first seen held out her plump little hand and shook mine. Then she tripped back to the platform and in me time at all had changed into my old friend Walker, who laughed and asked us if we were hungry. I was. Walker drew a kitchen table into the conter of the stage. He waved his hand and a bottle of wine, a cold roust fowl, bread and a complete table service appeared on the table. I drank of the wine and ate of the chicken. With a wave of his hand he then 'spirited" these things

A delicate feminine hand brought a olgar and placed it between its lips. It seapped its angers and there followed a sudden lambont flame, which lighted the eigar. Walker amoked it. Walker was then seated in a chair only 16 feet away from me. He melted out of the chair and disappeared. I went forward and inspected the chair; there was nothing old about it.

Suddenly Walker came into view at the rear of the stage, entered the ourtained door on the left and disappeared. certained door on the right laughing. Then be explained the whole affair to me at length, and in detail I grasped the idea and added the Blavatakyan



CUT 3-THE SCOTTED TABLE.

The slot into which the mirror sides. Back of mirror U. The suddiscriming. Part of table where estables may be

the human form into a place where the original is seen not to be. Thus I par-sected the "Rive Room." The accompanying drawings will, I trust, make its secrete plain.

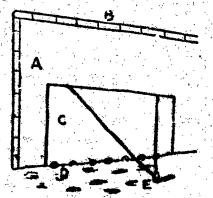
Come with me behind the scores. A builliant light sempented just over the easter of the stage or raised platform, black ecroses and a great sliding main-ror are sessutials of paraphernalis, in cut No. I the general miss-en-some

is shown. The stage is in reality fur-planed with two exits, one which leads into a curtained roopes, on the spectator's right and at the front of the stage; while the other opens into another gurtained recess at the spectator's left, in the rear.

On the speciator's left in the front of the stage is a screen of a blue black. like the curtains, and so practically invisible from the auditorium. Behind this screen burns a dim light, and behind it the great sliding mirror, of graduated opacity, slides diagonally: corose the stage. A sliding panel in the wall admits this mirror, which may thus be removed as will, out of danger of detection, into an entirely different apartment, through a wall apparently solid. The two curtained recesses are exactly alike, and when the mirror reaches the center of the stage the spectator sees only the front recess, and its reflection instantly takes the place of the rear recess which he saw up to that moment, but which is now hidden from view by the mirror. In the first illusion, in which Mr. Walker seemed to have his face mysteriously mottled, and to change into a woman, he is standing in full view of the audience near the door of the near recess. His young female assistant is standing, out of view, near the door of the front recess, and at a point exactly corresponding to that on which he is standing in distance from wall and corner.

Why? So that when the sliding mirror comes on their images may be blended imperceptibly. Their positions are shown in out No. 2. But how does this mirror blend the two?

It is sixteen feet long and seven feet high. The front few feet of its ex-



passes are plain glass, and, of course ultrors the woman only faintly, while

THE CHILDREN.



HE NAME OF Sheridan is closely linked with all the pomp and splondor of a victorious general. One thinks of him at the head of dauptless men eweeping down between the blue Virginia hills, his pathway lit by the

finance of burning houses, and his sterm hand carrying havor and destruction. But when one sees the pretty home rebere he pessed his last days his young widow and her family of happy children, somehow the picture changes.



The smoke-grimed warrior's face so The next instant he emerged from the by a kindly touch transformed into leving tenderness. Up on the grown number of Arlington the deed soldier les surrounded by his alsoping men. And down in the beautiful sity below are those who will take his mame of donthings tame down to an admiring vocterity.
The Sheridan home is the only house

in a triangular lot formed by the inter cotion of neveral streets with an evenue, and the situation is one of the most desirable in town. In the hamediate neighborhood are many of the prominent senators and foreign minisers manalons, and the giddy whirl of social life reaches its vortex in this eenter of wealth and fashion. The exterior is of plain red brick, but the building is large and broken up into artistic architecture that relieves its plainness. Within the rooms are out ato all shapes and quaint corners that sahanon their picturesqueness.

The hall is handsomely de specialties, such as flowers floating and prominent among its ornements down from the celling, notes scating in are mementoes of Sheridan. On the troms window and the projection of last of the door stands a marble bust of the general, a large, life-size palating times on the wall, and, rect a wrooden support, is a beautiful sliver-mounted saddle, made for the general in Maxima. The floor is covered with riok rays, and the rick hangings and eretty ornaments lend it an sir of



YOUNG PRIL MEDICAN,

On the right is a cory dining-room in warm but subdued tones, while directly opposite opens the parlor, This Mrs. Sheridan's dainty taste has somrarted into a bower of beauty. Its farmiture is in keeping with its richness of ornament, and said the presty tables and other brien-bene are solded tered pictures and other souvenirs of the Union leader. Some are paintings, others engravings, and on a handsome standness the window is a striking bronze. Itrepresents "Sharidan's Ride" and pictures a leaping home whom rider waves his hat over a face gleaming with the frenzy of battle.

Mrs. Sheridan is the queen of this pretty home, and when seated one afternoon this week in her parlor is was like listening to a new page in our country's history when she told of her famous husband. "I met Gen Sheridan out west when my father was a member of his staff. That was many vears after the war. I have been an army girl' all my life, having been orn on the frontier between the United States and Mexico. But I was educated east. I can not remember the war, being too young at that time, for the general was many years my



"With most people an entirely incorrect idea of Sem. Sheridan prevails. As I knew him in our home life he was | ver.

HONORED NAME the most quest of mess. His verse w soft and exboued, his manner se gentle as a woman's. In fact, he was a very o it. Walker disappeared; a beautiful GEN. SHERIDAN'S WIDOW AND domestic man, foud of his home and young girl stood where he had been a THE CHILDREN. devoted to his children, and while the devoted to his children, and while the MIII CARRELL mental pleture many have formed in that of a bold, dishing warrior, he was in reality nothing of that character in private life.

"See that bronze there," she continned pointing to the flery brouse steed and its shouting rider. "That is entirely, as far as I know, a misconcontinu. Instead of becoming wild by excitement, he was always accient and most quiet in danger. During the later years of his life he met many former foca, whom he enterest highly. And it speaks well for our constry that old suimonities seem forgotten and the most prominent positions in our government are held by all

"Phil, my only boy, is named for hi father. He attends school here to town, but my two girls go to Bion Hall, near Philadelphia, where they are being educated by the sistersyou know we are Catholics. Block Hall is near the convent recently erected by Miss Drezel, now Mother Katherine, for the education of begre and Indian children. I have lived a great deal in Washington, and san fact. of the capital and its society, though I do not take a very active part in its reveties,"

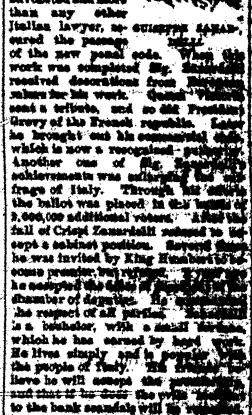
One can easily see that Mrs. Sheridan could not remember the wan for it is very evident that thirty-live years here not passed over her beed, and in her protty face and slender Agure one man I TC 1719 ill the charms and graces of youth.

Her hair is dark and utylishly asranged about her white becom. Dark gray eyes look out smilingly frim a dainty patrician face and her whole air is one of sain and refinement. He menuers are quiet and compress, but one can see that there is no last of fire in the trim, dark-robed little woman in a word, also is worthy of the gree name she bears.

HUMMERLE SPINE MINISTER Appearance Stately of Malegorie Statement o o the New Ambre

Guiseppe Zemardelli, Italy's nor prime minister, was hern at Rysidia sixty years ago, and has belies all active part in Italian politics for forty years. He fought for Hallan beds pendence and a valor of the state ind was commissioned by King Victor Enumermal to promote the revolution in the provinces. Since 1969 he has been a member of parliament, and always active in cebate. In 1878 he THE COMMISSIONER

public works, and afterward minmeer of the interior. He resigned from partiament and afterward was minander Crispi. Zenardelli proposed,



just forty years the most precise ful instruction of singing in all for



rival. She forms as it was a living link between the days of lesyerbase and Rossini and those of Massaudt and Massagair im NATELLOE HANDERST her youth she said

AT 40. et the feet of Magnel Garcia, Samson, Otto Nicolai and Mile. Klots, and she has faithfully transmitted to such admirable attitute se Etelica, Geruter, Ilma de Massica, Gabrielle Kraus, Emms Enmes, Mellie Melba and Emma Calve the best traditions of the age, when the places they now fill were occupied by Lablacke, Tamburini, Grisl and Per-

Remouty in Art.

In details, which no one but a cellleal observer would be apt to mote Meissconier was very careful. Before nainting one of his historic plotures the scene of which is in a wheat field, he actually bought a wheat field and had a squaron of cavalry gallop through it that he might see how the wheat fell.

An Brulese Bless. Imagine a household numbering 5,000

persons and no women allowed any part in its management. Such is the case at Dolma Bagtche palace of the Sultan. His majesty never uses a Majes and seldom a knife or fork, but the dinner services are of gold or all

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