

## Modern Magic

How Sleight-of-Hand Manipulators Accomplish Their Tricks—"Second Sight" Explained.

Judge James Bartlett.

ONE of the most surprising effects of modern magic are produced by the simplest means and apparatus. The old-fashioned robe embroidered with cabalistic figures, ample enough not only to develop the figure of the performer, but an ordinary packing trunk full of other things besides, the table beneath which would not see because of the heavy cover of black velvet that fell in sable folds to the floor, and all the paraphernalia of boxes and vessels of different sorts have disappeared, given place to ordinary evening costume and ordinary furniture, selected with special reference to the effect to be produced. The use of the receptacle of storehouse for objects the performer wishes to conceal from his audience. Some of the easiest and simplest of modern tricks, that anyone with little or no practice can perform, are very effective. Here, for instance, is one which, so far as I know, is entirely new, and appears to be performed by preternatural means by oculists who profess to have studied magic in India.

The trick is performed as follows: Each person in the audience is presented with a slip of paper, upon which to write anything he or she may choose. The paper written upon is immediately secreted by the writer, as much as possible being taken that no one else sees what is written upon it. The performer, who has been absent from the room while this is being done, is brought in and led to a state of trance to a chair within full view of everyone present. A light piece of drapery is thrown over him, so that he is completely covered by it, and yet it is thin enough to be translucent, and it can be seen he has not gone down through the floor or up through the ceiling. The audience is told the drapery prevents the sphere of influence or spell that surrounds him being dissipated. He now begins and repeats, word for word, the sentences written upon any or all the slips of paper. Nothing can be more astonishing; the paper has not left the possession of the writers; it is equally certain that it is impossible that any other person could have seen what was thereon written, and yet the trick is as simple as it is surprising, and that is certainly saying a great deal.

The explanation is as follows: In the paper given out, one must have something firm and flat upon which to place it, and for this purpose bits of pasteboard of a convenient size are handed about the audience. The pasteboard, however, is not solid, as it seems to be; it is made of two pieces of paper separated at one of the edges from the layers beneath it, and into this slip white paper introduced. The uppermost piece of paper is blacked with crayon or soft pencil on its under side, and whatever is written upon the paper resting upon it is fully etched upon the black surface, the white paper inserted. The pasteboards, being collected, are taken out of the room and given to the performer by an assistant, who may or may not be a confederate. That is, if the performer is very skillful, he may dupe his assistant as well as the audience. He may tell him, for instance, it is necessary for him to leave these pasteboards resting and pass his fingers over each so that he can get a rapport with the person with whom they were in contact. It is better, however, at least at first, to have a confederate, who can easily get the pasteboards and carry them to him by the performer, who manages to read them either through a hole in the drapery or by the light that sifts through it as he sits covered up in his chair with his back to the audience. It is well, sometimes, not to have enough pasteboard cards to go round the audience, and give apparently at haphazard a book, an atlas or portfolio, which, of course, has been neatly covered with paper or cloth and supplied with blackened and with white paper as are the pasteboard cards.

If anything should happen that would prevent reading any particular strip of paper, the performer may at once say that he does not pretend to be able to read all, but only such sentences as appear to his mental vision. This will add to the effect, and make the trick appear all the more mysterious. In supplying pencils to your audience be sure to give them good, hard ones, that will require no pressure to make the writing legible; be careful, too, that the paper with which you furnish them is rather thin, so that you will get a good tracing on that you have inserted in the pasteboard rest. As each slip is read by the performer the assistant should ask if any one in the audience would like to see the writing, and if it is correctly repeated, and then stepping to the writer and taking the slip from him or her he should silently read it aloud, and show it to any one desirous of seeing it; this enhances the wonder and interest of the performance, and also gives the performer time to decipher the next slip. It is well to have the sentences take the form of questions which the performer can comment upon and answer in an oracular way, especially as this takes up time and consequently gives fewer selected slips to the period allotted to the trick, or to read a few is quite as wonderful as to read many.

Now let the master of occult art cap the climax. Let him again be led from the room, ostensibly to have his magic sphere renewed, and let some one among the audience write the name of a deceased person together with their own, on a slip of paper. Lay a good deal of stress on the requirement that the names shall be those of a person deceased, this of course being only to mystify the audience. When the names have been written the performer is to enter the room. He does so with the sleeve of his coat rolled up, and his arm bared to the elbow. After showing there is nothing upon his arm he turns down his sleeve, and shows his cuff and proceeds with the trick. He first names the person whose the audience has chosen, in his absence, to write the name; he requests the person to crumple up the slip of paper upon which the name is written and rub it well over his right arm just above his cuff. Then he says, "The writing will penetrate through his arm," he says, now turning up his sleeve, he shows the writing that was upon the paper in blood-red letters upon his bared arm. The manner of performing this part of the trick is, having ascertained as before the writing upon the slip of paper by means of the tracing, to write the slip with red ink mixed with a little glycerine, or red printer's ink, or oil color and turpentine, upon paper

which is to be fastened on the inside of that part of the performer's coat sleeve which he instructs the person who has written the name upon the paper to rub with the paper. The paper may be neatly pinned to the lining of the sleeve, care being taken that the pins do not scratch when the sleeve is turned down.

### DARK HORSES.

How They Compare With Favorite Sons as Candidates.

In a recent interview Senator Hoar observed:

"Take the history of presidential candidates as far back as 1840, and you will find that the candidates discussed at Washington have been overthrown by the subsequent political convulsions. That is to say, men who were known here and who had the start as leading candidates failed to secure the nomination."

"In 1844 Cass, Calhoun, Silas Wright and Van Buren were set aside, and Polk was elected."

"In 1848 the same thing happened. Taylor was taken up and Webster and Clay dropped."

"In 1852 the Democrat leaders were set aside, and Franklin Pierce, of New Haven, elected. Among the Whigs, Webster and Fillmore were set aside, and Scott taken up, only to be defeated."

"In 1856 Judge McLean, the leading candidate of the Republicans, was set aside."

"In 1860 Seward was overthrown, and Lincoln taken up."

"In 1868 Grant was a general candidate for everybody. In 1876 Conkling, Simon, Cameron, Sherman and Blaine were overthrown, and Hayes nominated."

"In 1880 Garfield was hardly heard of, when he was nominated, and Grant, Blaine, Sherman and Edwards were thrown overboard."

"In 1884 there was strife between Arthur and Blaine. The latter was taken up as a candidate and beaten by Cleveland, who was little heard of."

The idea is growing among careful politicians here that a "dark horse" or "second choice" is a candidate who is not a favorite son of the party.

The list of "favorite sons" is now so long that it is impossible to predict the presidential candidate that will be elected. Hence the "dark horses" are being trotted out in fine fettle.—Philadelphia Bulletin.

## London is Old.

Interesting Points About the Immense Capital of the Great British Empire.

Baltimore American.

Like Paris, London is old; we do not know where the Britons, a Celtic tribe, first settled here, and the derivation of the name is a matter of controversy.

In the early ages it was known by the Welsh as "Caer Lud," or "City of Lud," a British king once ruling here, and popularly believed to be commemorated in "Ludgate," one of the gates of the old city wall.

In the time of the Emperor Nero (62 A. D.) London was a maritime center for commerce, the river affording convenient access for shipping. It suffered terribly in the early conflicts between the British Queen Boadicea, and all the conquering and conquering Romans, and was frequently attacked and suffered much from ruthless piratical invaders, such as Franks, Norsemen, Picts, Scots, Danes, and Saxons, who would cross the seas to snatch what plunder they could from a city possessing wealth.

All these vicissitudes were survived, and the Romans contributed during their occupancy splendid monuments of their power and magnificence in great architecture. Many works, many vestiges still remain as reminders of their wonderful skill as builders, such as Roman villas, baths, bridges, roads, temples and statuary.

The rule of Saxons, who supplanted the Roman legions, suffered these things to be destroyed or fastened to the ruins of the Anglo-Saxon kingdom, has steadily increased in size and importance for many centuries.

The present city of houses has been greatly improved since the seventeenth century. Before that, and through the Norman away, even down to the reign of Henry II., the dwellings of the commoners were poor and mean wooden structures, and the streets were narrow and dirty.

After the civil wars, the execution of Charles I. in 1649, the protectorship of Oliver Cromwell, the restoration of the monarchy in 1660, the crown of Charles II. in 1685, the crown of William III. in 1689, the crown of George I. in 1714, the crown of George II. in 1727, the crown of George III. in 1760, the crown of George IV. in 1820, the crown of William IV. in 1830, the crown of Victoria in 1837, the crown of Edward VII. in 1901, the crown of George V. in 1910, the crown of George VI. in 1937, the crown of Elizabeth II. in 1952, the crown of Charles III. in 2022, the crown of William III. in 1689, the crown of Mary II. in 1689, the crown of Anne in 1702, the crown of George I. in 1714, the crown of George II. in 1727, the crown of George III. in 1760, the crown of George IV. in 1820, the crown of William IV. in 1830, the crown of Victoria in 1837, the crown of Edward VII. in 1901, the crown of George V. in 1910, the crown of George VI. in 1937, the crown of Elizabeth II. in 1952, 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