

MOST FAMOUS FEAT OF HINDU MAGIC EXPLAINED AT LAST



PLANTING THE BULBS



THE PLANT BEGINS TO SPROUT



THE PLANT FULL GROWN



EXHIBITING THE ROOT

PHOTOGRAPHS SHOWING THE FOUR STAGES OF GROWTH OF THE GREAT MANGO BUSH ILLUSION.

HINDU magic is the most wonderful in the world. It is so far beyond the skill of Caucasians that sober-minded persons have actually been inclined to credit it to the supernatural.

Of all Hindu tricks the most inexplicable is that of the mango tree. The magician plants a seed and makes it grow into a bush before the eyes of the spectators. It is a genuine bush three feet high, which any one can handle.

A few years ago an explanation was furnished by a man of science that the plant actually grew, and that its marvelous growth was caused by formic acid.

This is not so. The plant does not grow. It is only a sleight of hand trick. Babu H. Bukhi, a magician of the first rank, now in Washington, has told how it is done. He illustrated his explanation by performing the trick at the same time before a select gathering.

He carried in his hand a bag, in which he had his magic symbols, the skull and bones and other necessary attributes of the successful magician, and he seated himself cross-legged upon the mat with his bag beside him and a pot containing the earth from which he was to produce the plants at his bidding before him.

He spread the earth on the mat before him, and reaching into the bag he first drew out a skull. This, he said, was the skull of a Hindu girl, which he had cured after her death, when she had been prepared for burial in the Ganges River, after the Indian custom. Then he drew the forearm of the girl from the bag, the arm bared at one end. Fondling this with a strange affection, he told of its import in the East, saying that it gave its possessor new ability to conjure up that

which he desired to have before him. Then he took a water bottle of unique design and a perforated box containing a powder, which he called the mango tree powder, with the aid of which he was to cause the slip of the plant to sprout up into a tree.

Then he handed the bag to his visitors to examine. There was nothing in it, and he then prepared to perform his wonder.

Placing the slip in the earth so that it could not be seen, he sprinkled carefully over it the powder of the tree and sprinkled it with water from his bottle. Passing his wand over the dirt three or four times, he again sang his little monotonous and covered the whole with a red cloth, so that the wrists of his hands only were to be seen.

Again he began his song and talked coaxingly to the plant to sprout into life, looking now and again under the cloth to see if it had responded. As the time lengthened and it did not appear his face began to grow stern and his chant became louder and louder. "Goly, goly, goly, chelley job, chelley job, chelley job," he sang and chirped with his lips, as to a bird. Still it resisted, and he sprinkled more of the powder on the earth and water upon it.

Again he sang and his face lighted up. "It's coming," he cried, "it's coming," and he sang with more vigor, passing his wand over the cloth time and again and patting the earth with his hands. Suddenly a smile overspread his face, and he threw back the cloth with the delight of a child, and there in the ground were two separate sprouts, each fully five inches in length.

There was the perfect picture of a young plant of two or three weeks' growth, and he invited his visitors to feel the leaves and see that they were genuine. And they

were. They were as soft and velvety as the young sprout of a rubber plant, and as full of life and vigor apparently as any. He seemed delighted with the praise, and began again to sprinkle upon it the powder and the water and to cover it up with the cloth.

Again he fell to crooning and singing and urging the growth to hasten. "Goly, goly, goly, chelley job," and he passed his wand over it again and again, raising the cloth as he did so higher in the air. It appeared as though the plant on which it was resting was springing up before the spectators' very eyes. At first he seemed pleased with the readiness with which it responded, and then his brow darkened again.

"This one," indicating the right sprout, "does not come up at all," and he sprinkled more of the magic powder on the dirt. He worked with it a moment and then

transferred them to my person while you watched me draw out the skull and bone." Then he laughed and said: "It is almost incredible that one can be so deceived. It is done simply by attracting the attention to some trivial thing while in reality the artist is engaged on something entirely foreign to that which he is seeming to do. While I call your attention to the skull and the bone and recite their history I direct the eyes from the bag where the plants are carefully wrapped in a large handkerchief in such a way that they may be released whenever desired. Then at an opportune moment it is easy to transfer them to the skirt of my gown, where I may later have a chance to release them, and have them when I am ready to use them in their turn. This done, you may examine the bag at your pleasure, and, of course, will find nothing. As I prepare the earth and plant the original slip I place the first pair that I am to expose where I can reach them in a second, and then, while reaching for either the water bottle or the powder, I place them under the cloth. The passing over them and the singing of the crooning dirge are merely devices which serve to distract the attention from the real work.

"Then it requires a good actor to depict the different phases of disappointment and delight which must be shown in the face, and a close student of human nature to tell when to expose the plants to make the best impression. Of course, it is an easy matter to hide the first slip while preparing for the second. By producing one before the other the effect is heightened, and then, when the final moment is reached, to really act the part of one who has performed a great feat which is little short of miraculous takes the ingenuity considerably."

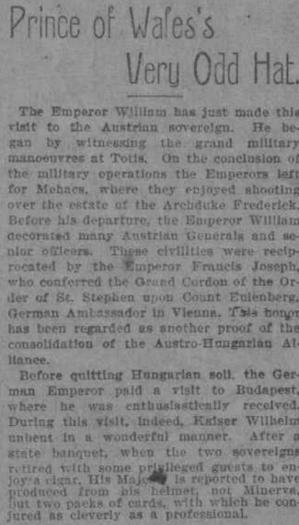
Emperor William Adopts the Prince of Wales's Very Odd Hat.

EMPEROR WILLIAM, of Germany, like his uncle, the Prince of Wales, favors the new Alpine hat with a tall in the side of it.

His very latest photograph shows the Emperor wearing this wonderful creation of the male modiste. Of course, the Emperor's taste is less important to universal dudedom than that of the Prince of Wales, but it is, nevertheless, very interesting. It may be noted that the Prince does not wear a hat of exactly the same shape as his nephew's.

Wonderful William's new top gear consists of a gray Alpine hat trimmed with dark braid. The brim is pressed close to the sides of the hat, but sticks downward before and behind. In the side is stuck a handsome chamel tail. Thus decorated His Majesty presents an air tree coquet, as the French would say.

When this photograph was taken, the Emperor was standing side by side with the Emperor Francis Joseph, but as the latter wears an uninteresting Derby hat, he is left out. The two sovereigns were at Koerceserdo in Hungary.



HERE ARE THE NEWEST FALL-1897-FASHIONS FOR NEW YORK MEN.



THE FROCK

FASHION has decreed several important changes in men's attire for the Fall and Winter of 1897.

Outer clothing for the coming Fall and Winter has a number of distinctive features. All coats are being cut with broader shoulders, thus giving a square set. Overcoats are being made larger and with closer attention to comfort than last year. In Winter overcoats the collar will be of velvet, with silk-faced roll. Covert cloth, kersey, chinchillas and tweeds are the four proper materials for overcoats.

Fall coats of all kinds are about the same as last season, with the exception of the collar, which is of the same material as the body of the coat, with silk-faced roll to the edge.

Undercoats of all styles are somewhat tighter, though avoiding the extreme fashion set during the last two years. The three-button cutaway is unquestionably the proper style in undercoats for the coming season. The cut should be snug, but not skin tight. Vicuna is the correct and popular material for this kind of coat. The outside breast pocket is not permissible except on a business cutaway. It is also being used on the covert coat and ulster.

Double-breasted frock coats are the height of fashion, and by far the dressiest and most popular coat of the day. The tendency is to adhere to a close-fitting waist with full skirts. The ends of the latter should reach to the bend of the knee. Two rows of three buttons is all that the new style allows. The lapels are faced with silk to within about an inch from the edge. Vicuna is also preferable for this style of coat.

The sack coat, although not affected by good dressers, is nevertheless a convenient and comfortable style for business. The most popular sack will have three buttons, and will be cut high enough to allow the lower button of the vest to show. The four-button cutaway frock and double-breasted sack will also be popular during business hours. The latter will be cut so that the skirts fall to within three or four inches of the knee. All shades of brown homespuns, tweeds, chevots and worsteds will be in demand, while the patterns will be either stripes or refined plaids.

The double-breasted waistcoat is, of course, the proper garment from now on, and if the cut is confined to the correct lines this style of waistcoat can be worn with any coat. They are of medium length with well-peaked lapels. The buttons, four in number, though five are sometimes worn, will be on the left side, thus allowing the vest to button on the right. No other style is strictly correct. The single-breasted waistcoat will have five buttons, with broad, close-fitting collar. Double-breasted white vests for full dress are correct and gradually becoming more popular. These have two rows of three buttons, always pearl, and fasten on the right.

Trousers will be loose at the hips, with a gradual tapering to the legs. For

promenade the leg will measure 16 1/2 inches at the bottom and 15 1/2 inches at the top. For business the bottom will be half an inch wider, and for evening dress half an inch narrower. They will be cut short and without too much hollowing. When in correct shape they will fall on the instep with only a very slight break. The seams will be welted, except in the case of evening dress trousers, when fancy braid is allowed.

The new derby hat for Fall and Winter has a full crown and well pitched brim, raised considerably at the sides and ending in a broad, slightly flattened curl that inclines toward the front and back. Seal brown and black are as popular as ever.

The silk hat has a more belted crown than last season, the curl being heavy and rather flat, tapering to the front and rear. A pronounced pitch is noticeable in the brim, a feature only slightly shown last season. The brim for men of middle age measures 1 1/2 plus 1-3/4 inches, and for young men 1 1/2 inches, the binding in both instances being reversed.

The new Homburg or Alpine shows a crown 3/4 inches high, with a dangled brim 2 1/2 inches wide. Pearl and brown are the leading colors.

In neckwear the careful dresser will find a bewildering assortment of new styles and color combinations. Small knots of any kind are proper, although the Ascot and puff are well up in the front rank. The old-time polka dot has been revived and subdued patterns in two colors are given preference over the glaring plaids of the past season. The pinch bow and butterfly bow are in the second class of correct dress, although an effort has been made to perpetuate their popularity. Good dressers will adopt either a narrow four-in-hand, a full Ascot or a broad-end club tie. The Lenox English dress tie is the very latest in the club tie class, and resembles in some respects the well-known Windsor. It is not a ready-made tie, as the accompanying illustration would seem to indicate, but when made up fulfills all the missions of a fashionable cravat.

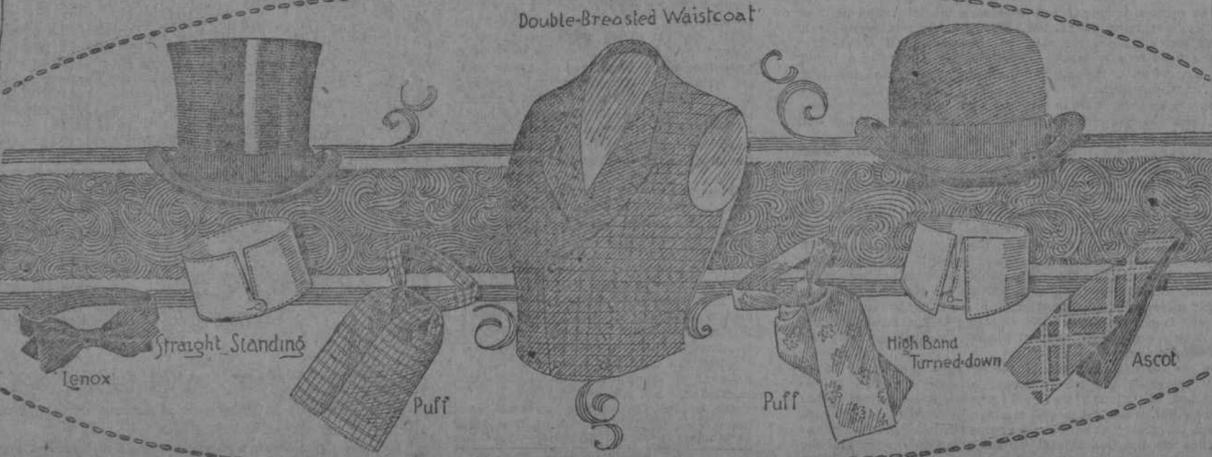
Some puff ties in the latest style are shown here. They look as they would after being tied by hand. They are so well tied that one could hardly tell they were not ready made, which is perhaps really the perfection, it might be said, of making a tie. Beau Brummel spoiled one hundred one morning trying to get this self-same result.

In shirts the colored body garment is essentially the proper selection. The cuffs may be either attached or detached. The collar and waistbands will be white and rather broad. The colored bosom shirt with white body, although extensively sold, is an indication of poor taste. It has been relegated to the same class as the old-time dicker. If a man cannot afford the solid colored garment it would be better for him to wear a plain white shirt in preference to the cheap-looking colored bosom affairs that are now in the market. Solid bosoms are proper, although the soft bosom shirt thus many wears to good circles during Fall and Winter.



THE CUTAWAY

DOUBLE BREASTED FROCK COATS ARE THE HEIGHT OF FASHION. THE TENDENCY IS TO ADHERE TO A CLOSE-FITTING WAIST WITH FULL SKIRTS. THE ENDS OF THE LATTER SHOULD REACH TO THE BEND OF THE KNEE. TWO ROWS OF THREE BUTTONS IS ALL THAT THE NEW STYLE ALLOWS. THE LAPELS ARE FACED WITH SILK TO WITHIN ABOUT AN INCH FROM THE EDGE. VICUNA IS THE PROPER MATERIAL.



Correct Hats, Collars and Ties—The Neckties are shown as they should look after they are tied.

THE THREE-BUTTON CUTAWAY IS THE PROPER STYLE IN UNDER COATS FOR THE COMING SEASON. THE CUT SHOULD BE SNUG, BUT NOT SKIN TIGHT. VICUNA IS THE CORRECT AND POPULAR MATERIAL. THE OUTSIDE BREAST POCKET IS NOT PERMISSIBLE EXCEPT ON A BUSINESS CUTAWAY.