HOUDIN AND HELLER'S

SECOND SIGHT EXPLAINED.

BY

WASHINGTON IRVING BISHOP.

ONE SHILLING.

MIND-TELEGRAPHY.

While the disputes between Mr. Irvi and the proprietor of Truth—the powers of the one in the matter of "thou ing," and the immovable scepticism other—have been attracting a certain of public interest, it may not be out says Chambers's Journal, to mention stances of "presentiments" —or, to us a better word, mind-telegraphy—the and bona fides of which can be vouche

The wife of the writer had a cousin, extremely nervous and excitable nat many years ago was staying with her for the season in apartments near Hy The landlady was a middle-aged woma ently a widow; at any rate, she dressed and no one who could in any way be as a landlord was ever visible. Indee the husband of my wife's cousin and did odd jobs about the house, there wa of the male sex upon the premises. weeks no untoward incident of any k pened; the season progressed merrily, wife's relatives, whom I may call Mr. W—— (I believe they were upon thei moon, or, at all events, in the early and astic stage of matrimony), enjoyed the London gayeties without stint. One however, Mrs. W—— was dressing to g opera. She was alone in the chamber— band having, with the superior celerity tains to the masculine toilet, completed tire and descended to the drawing-room to use her own words, "a strange sens terror came over me. For some mo could not define the feeling; by degree peared to assume shape and concentr rushed to the door, and opening it, calle down the stairs for my husband. He in alarm.

Alfred, I cried, as I re-entered the upon seeing him approach, 'bolt the doo quick!'

Why my dear? What is the matter? very natural question.

'Bolt the door; see that it is fast,' I r almost fainting with the weight of drea heart. 'There is a madman in the house

"Of course Alfred ridiculed my fears, ing them to hysteria, over-fatigue, and other sources from which I am aware many feminine whims take their origin events in the estimation of the sterner se although soothed by my husband's pre was not to be ridiculed out of the inte vivid consciousness which seemed to poss that there was in very truth a lunatic the same roof as myself.

"We went to the opera, and returned course. No tragedy occurred, nor was there any episode of an unusual nature. But the next morning I heard a cab drive to the door, and saw that it was entered by a gentleman whom I had never seen before. I asked one of the domestics who the gentleman was; and then learned that our landlady was not a widow, but that her husband was in an—asylum. From time to time, during lucid intervals, he was permitted to return home for a brief visit of a day or so's duration; and he had paid such a visit the previous afternoon."

Years afterward, the same lady, Mrs. W—— (now a widow), was residing in a suburb of Liverpool, my wife happening to be staying at the time I am about to mention under the same roof. It was an autumn morning, and the family and guests were at breakfast, when Mrs. W—— related a dream she had had in the night. Briefly, it was that Miss T——, a young lady neighbor, on the eve of being married, had met with a terrible *contretemps*. She had quarrelled with her brother, who, being exasperated beyond control, so far forgot himself as to strike her a blow upon the face, which greatly disfigured her.

Within half an hour the servant came over from the house of the T——s with a message, "Will Mrs. W—— kindly come over to see Miss T—— at once? Miss T—— has had a bad accident."

My wife's cousin at once went over to the house, and found things in terrible confusion. It was the morning of the wedding, and the party was timed to leave the house almost immediately. But the whole family was in a state of excitement, none were attired for the ceremony; the bride herself was sitting in a chair sobbing hysterically; while a severe bruise upon her face served at once to bring to Mrs. W——'s mind the episode of which she had dreamed. It soon transpired that a quarrel had taken place between the brother and sister—who were foreigners, and perhaps lacked the power of restraint which the cooler-blooded Briton is supposed to possess—in which the young lady had sustained the injury to her face. Her allegation was that her brother had struck her, but his version was that she had fallen against the chimney-piece.

At all events, Mrs. W——'s dream was strangely fulfilled. To complete the story, however, I should mention that the bride's face was judiciously "made up," and a double veil manœuvred with such dexterity that the wedding ceremony, although delayed, was completed, and the loving pair joined in one without any outsider becoming one whit the wiser as to the *contretemps* of the morning.

I am no believer in every casual instance of visions and presentiments recorded from time to time; but it has always seemed to me that the two authentic cases I have given above indicate that there may be often a communication between minds more subtle and mysterious than is ordinarily supposed.

MARRIAGES.

NICHOLAS—BISHOP—United in the holy bonds of matrimony in the city of Burlington, Vt., in St. Paul's Protestant Episcopal Church, by the Rt. Rev. Dr. J. Isham Bliss, on May 25, 1893, the Hon. Leucus Langdon Nicholas, only son of the late illustrious Anastasius Nicholas and the Honorable Lady Caria Robbins Nicholas (nee Langdon), to Eleanor Fletcher Bishop, mother of the martyred mind reader, Sir Washington Irving Bishop, 32 degrees, widow of Nathaniel C. Bishop, and youngest daughter of the late Sir James and Lady Catherine R. Davison (nee Richardson), of England, formerly of 98 Fifth avenue, New York. The distinguished Anastasius Nicholas was a pure Greek, born in Athens, heir to the throne, and great grandson of the Emperor of Russia, Nicholas or Nikolas Pavlovitch the Great, and St. Pope; also descendant of the Emperors of the Eastern Empire of Constantinople; his mother was one of the royal family of Thoseus, one of the ancient kings of Athens. The bride and groom are the honored guests of the groom's mother in her ancestral home in Berlin and Montpelier, Vt. Wedding was private in consequence of an idolized father's death said Hon. Anastasius Nicholas.

VICTIM OF COCA...

Death of Washington Irving Bishop.

The Noted Mind-Reader Passes Away at the Lamb's Club, New York.

Close of a Career of Restless Adventure and Constant Notoriety.

NEW YORK, May 13.—Washington Irving Bishop, the noted mind-reader, died at the Lambs Club, 34 West Twenty-sixth street, at 12.10 this afternoon. He had been lying there several days suffering from nervous prostration.

This tragic event closes a career of restless adventure and constant notoriety.

At 4 a. m. he was taken with a cataleptic fit. Dr. Lee was then called in to attend him.

Bishop, however, never regained consciousness. Mrs. Bishop, the newly wedded wife of the mind-reader, is in Philadelphia. She has been notified.

Bishop many years ago won the distinction of being the cleverest "mind-reader" and psychological professor in the world. He learned his art in England, and reaped a rich harvest in this country.

Over a year ago Bishop fell a victim to the cocaine habit, and it led him into much misery. He married Mrs. G. Loud, a young widow, in Boston, in 1886. She said he became a perfect maniac when under the innuence of the drug, and often beat her. She also alleged that he had married another woman in 1885, and that he was otherwise unfaithful to his marriage vow.

Death was caused by hysterical catalepsy.

Mr. Bishop came to this city on Friday and stopped at the Hoffman House. Last night he was invited to the Lambs' Club, where an entertainment and supper was being given. Mr. Bishop took part in the entertainment, and gave a successful exhibition of his famous dagger trick. He then tried another trick entailing considerable mental force, and was thereupon taken ill. He was carried upstairs and put to bed, but he recovered soon and was able to go through with the trick again. He was taken ill again, however, when Drs. Thorn and Lee were called in and pronounced Mr. Bishop to be in a very dangerous condition. The physicians remained with him all night, using electrical and other appliances. At 11 o'clock today he became much worse, and death followed.

His wife and mother have been telegraphed for to Philadelphia.

SECOND SIGHT EXPLAINED

A COMPLETE EXPOSITION

OF

CLAIRVOYANCE OR SECOND SIGHT,

AS EXHIBITED BY THE LATE

ROBERT HOUDIN AND ROBERT HELLER,

SHOWING

HOW THE SUPPOSED PHENOMENA MAY BE PRODUCED.

BY

WASHINGTON IRVING BISHOP.

JOHN MENZIES & CO., EDINBURGH AND GLASGOW;
AND ALL BOOKSELLERS.

1880.

CONTENTS.

CHAPTER I.

INTRODUCTORY, - - - - - - - - 7

CHAPTER II.

PREPARING THE WAY, - - - - - - - - 11

CHAPTER III.

PRELIMINARY EXPERIMENTS (INCLUDING CLAIRVOYANT READING—SYMPATHETIC BLOOD-WRITING—SEALED-LETTER READING—A CLAIRVOYANT CARD TRICK), - 15

CHAPTER IV.

A CODE FOR FIGURES, - - - - - - - - 25

CHAPTER V.

EXAMPLES IN DENOTING FIGURES, - - - - - - 36

CHAPTER VI.

A CODE FOR WORDS, - - - - - - - - 43

CHAPTER VII.

GENERAL PRINCIPLE OF CODING, - - - - - - 47

CHAPTER VIII.

A SPECIMEN CODE FOR CLASSIFICATION, - - - 52

CHAPTER IX.

A Code for Cards, - - - - - - - - - 56

CHAPTER X.

A Code for Coins, - - - - - - - - - 58

CHAPTER XI.

A Code for Money, - - - - - - - - - 63

CHAPTER XII.

Other Special Codes (Including a Code for Dress—for Colours—for Flowers—for the Days of the Week—the Months), - - - - - - - - 69

CHAPTER XIII.

Conclusion, - - - - - - - - - - - 77

INDEX

THE CODES.

	Page.
Cards,	56
Coins,	58
Colour,	74
Dates,	25
Dress,	70
Inscriptions,	43
Money,	63
Negation and Affirmation,	75
Ornaments,	73
Repetition,	59

LEGERDEMAIN.

Clairvoyant Card Trick,	23
Clairvoyant Reading,	16
Sympathetic Blood-Writing,	17
Sealed-Letter Reading,	20

SECOND SIGHT EXPLAINED.

CHAPTER I.—INTRODUCTORY.

Clairvoyance may be said to have been an invention of the juggler Houdin. It had existed before his time in an incomplete manner; and there is no doubt that many of the so-called Sorcerers of ancient times worked upon some similar method. Houdin was much improved upon by the late Mr. Heller, whose exhibitions excited the liveliest interest in the audiences before whom he performed; and, without doubt, he was the most finished conductor of a Clairvoyant entertainment who has ever exhibited. It would have been an ungracious act during his lifetime to withdraw the veil from the mystery of his performances; but now that he is dead no reason can be offered against the plainest possible exposition of his method of work.

There is, indeed, much reason in favour of an explanation of Clairvoyance, because knowledge of the process is still sufficiently obscure to enable unprincipled persons to use the influence that this supposed power gives them for improper purposes. Nothing can be more detrimental to

morals than the prevalence of superstition; and there is scarcely a phenomenon in existence which operates so largely to the encouragement of superstition as the supposed power of Clairvoyance. It is always associated in the vulgar mind with the power of prophecy and divination. The many inquiries made of me as to the process of mesmeric exhibitors and Clairvoyants proves how widespread is the curiosity on the subject. The absence of any explanation gives rise to the belief among weak people that there is something supernatural in the matter, and that, in fact, the supposed professor of the power of second sight is working under the influence of some occult force. In the following pages I propose to show exactly how Clairvoyance, or Second Sight, is managed; and how any two persons, with moderate practice, can perform simple experiments, and, with a great deal of practice, can go through very difficult and complete processes.

Let me, however, before proceeding to an explanation, describe the incidents usually characteristic of an exhibition of Second Sight, that we may clearly understand what it is we are dealing with.

The Clairvoyant is usually a young lady, interesting in manner and dejected in appearance, as if distressed by some constant strain upon the nervous system. The Clairvoyant also presents an appearance of passive submission, as if in fear of some all-powerful controlling influence; and, even when possessed of robust vigour, she assumes a general air of having no will of her own, and, of exceeding timidity. The Clairvoyant is blindfolded completely. The blindfolding, it may be stated, is absolute and perfect; and, in some cases, she sits with her back to the audience with a shawl over her head—a precaution

which is resorted to in order, as the Conjurer says, to make quite sure she does not see round the corner, but really for some other purpose, which will be shown hereafter. So seated, in complete darkness and isolation, the controller points to articles of dress worn by persons in the audience in rapid succession; and she tells what he touches with corresponding rapidity; and inasmuch as her questioner simply asks in respect of the first article touched—"What is this?" and in respect of succeeding articles, "And this?" "And this?" "And this?" it is held that the questioner gives no indication in his question of the answer he expects. It is impossible, says the spectator, that he can make a communication to the Clairvoyant, because, whether he touches a brooch, a pin, a watch-chain, or a black cap, he says no more than the simple question, "What is this?" "Or this?" "Or this?" rapidly following this experiment by others more difficult and more confusing. Objects presented to the controller, or simply shown him by people in the audience, are, at his request, correctly described by the Clairvoyant; and, in some cases, the audience is furnished with a description more detailed than even the possessors of the articles themselves could give of them. Strange coins with ancient dates, railway tickets with numbers, bank notes with numbers and dates, curious instruments, mathematical and technical, outlandish charms, eccentric heirlooms, are all produced in rapid succession; and each and all are described with an accuracy and clearness by the blindfolded Clairvoyant that is inexplicable and astounding. Then figures are written down by persons in the audience, and the Clairvoyant, with unfailing accuracy, states what these figures are; and even if a question is asked by a person in

the audience instead of by the Conjurer, the Clairvoyant's answer will be correct. Only one condition is insisted on throughout the proceedings, and that is, that the controller of the Clairvoyant should be made acquainted with the thing shown or the figures written, on the principle that the sight of the Clairvoyant is second sight, and that what her kindred spirit sees, she can see; that she, in fact, sees through the medium of the controlling personality instead of her own physical eye, and that she can do so by communion of spirit, the operation of which is superior to space and defies natural laws.

These being the characteristics of a Clairvoyant exhibition, I have now to describe how the process is brought about by simple natural arrangements.

CHAPTER II.—PREPARING THE WAY

In the first place it is necessary to keep in mind the leading feature of the scheme. This leading principle is, that the answer expected is always indicated to the Clairvoyant, either by a settled arrangement before the entertainment or by the manner in which the question is asked. It is very possible that a person reading this exposition has seen some instance of Clairvoyant exposition which has very much struck him, and he may have formed some theory about the process. It is more than probable that he will find a few pages further on that the explanations are not in accordance with his theory, and that the first explanations do not immediately account for the striking case in question. He will find, however, as he goes on, that the principle here stated will comprehend every case of so-called Clairvoyance.

It will be generally observed that whenever the Clairvoyant exhibits the exhibition is prefaced by a variety of other conjuring tricks, card tricks, and mysterious developments of uuknown quantities of goods from hats, and other experiments, common to the conjuring profession. And it is usual, of course, for the Clairvoyance procedure to commence only in the second part of the entertainment after the customary interval of a few minutes.

During these experiments of a conjuring character, the Conjurer takes stock of the wearing apparel and the striking features of interest that he can observe in the two front rows of the hall, and in the persons who happen to sit upon the

side seats of the aisle. If there should be no aisle in the room in which the exhibition takes place—and it will usually be found there is no aisle—there is generally a gangway constructed between the spectators, upon which the Conjurer walks to show off his expositions. The Conjurer, in passing up and down this front row, and through the middle of the room, will observe that a lady has a yellow flower in her bonnet, that the gentleman next her has a gold scarf-pin with cameo, that the person next him wears an extraordinary watch-chain, that the person next him has shirt studs of a striking character, so that objects of more than usual prominence may be easily noted by the most casual observer upon any row of persons in a room. The Conjurer, in passing along the front row, collects these objects in his head in a natural order; and by a process of association well known to professors of mnemonics, and easily acquired, those articles can be all strung together with precision in a very few moments while the operator is going through his ordinary conjuring tricks with cards. In fact, the use of cards for going amongst the audience to ask particular persons to take one is a cover by which a knowledge of particular articles of dress is acquired, and without such preliminary card experiments the first part of the Clairvoyant trick could not be performed. Whether we take the front row or the passage way down the middle of the room, it will be observed that the same information can be acquired.

For purposes of clearness let us follow out this experiment to its end before proceeding with the others. The series of objects, then, is collected by the Conjurer, and when retiring behind the stage, either for some new apparatus or during the usual short interval, this list of

the things to be seen upon the audience is communicated to the Clairvoyant. This may be done by writing or by repetition; and, having been done, the Clairvoyant will keep them in mind until she gets the signal to commence repeating them. This signal is given by the Conjurer after informing the audience that he will touch certain articles; and, as he touches them, the Clairvoyant will describe their characteristics. With such a speech necessary for the information of the audience as to what he is going to do, he also communicates to the Clairvoyant that the first of the fixed objects is about to be commenced. And then he proceeds to the second, and says, "And this?" to the third, and says, "And this?" and so the whole string of the first series can be rattled out without the slightest communication between the two beyond the preliminary arrangement. After the first series has been run out the second experiment is usually proceeded with, and, at some point which may be either indicated by information stated to the audience, or by previous arrangement as to time, the second series can be run through in like manner, and the same with the third.

The process of association by which this may be done is common to all processes of artificial memory, and may be described as follows:—Taking a simple word, such as Clairvoyant, you may start from it and call to your mind another word which Clairvoyant will naturally associate with, and in fact produce, such as Conjuring. The word Conjuring will call up Wand, Wand will call up Fairy, Fairy will call up Theatre, Theatre will call up Hamlet, Hamlet will call up Ghost, Ghost Death, Death Burial, Burial Mystery, and Mystery will recall Clairvoyant. It will be observed that on passing this once through the mind a whole string of

words can be rapidly repeated without the slightest effort of memory.

These strings of words are what we may call natural associations. They would be useful in recollecting a discourse which it was desired to keep in mind under circumstances where note-taking was inadmissible. They are natural evolutions in the process of thought which is evoked by a well-reasoned discourse. But we want in the case of the Clairvoyant to associate things that differ, that are not natural, and, therefore, are not evoked one from the other. We therefore must find an association connecting two unconnected ideas, and, if we have a brooch on one person to be associated with a yellow flower on another, we should have some other process of connecting the two things than simply repeating one after the other in the manner of parrot-talking or schoolboy repetition. But this can easily be arranged. Professors of mnemonics associate, by the interposition of one word as a connecting link, two ideas which they desire to connect—as, for instance, Death and Abyssinia might be associated, with War between them, each of which would be recalled instantly by the repetition of the one word.

But the simple recollecting of a series of articles of dress does not require this elaborate process of mnemonics. In fact the Conjurer can always, if he chooses, run articles of dress in a certain order. No matter whether he commences with brooch, bonnet, watch-chain, or an umbrella, he will always be able to follow in the series, and the spectator will not detect that he always runs in the same order, provided always that he does not begin at the same point. But a system is required in continuing the experiments, and before explaining the process of conducting more elaborate cases, it will be necessary to go fully into some preliminary detail.

CHAPTER III.—PRELIMINARY EXPERIMENTS.

As a long series of card tricks would become monotonous if the whole of the preliminary period were devoted to them, some other arrangement must be made to enable the Conjurer to familiarise himself with his audience; and it is advisable for the Conjurer to introduce at this point experiments which partake of the nature of Clairvoyant exhibitions so far as appearance is concerned, and which yet are performed by some other process than that of the code about to be described. The object being to create a confusion in the mind of the auditors by the use of a variety of methods of communication, it is customary for the Conjurer to adopt these varieties of methods in rapid succession one after another, so that no single portion of the entertainment, for, say, a quarter of an hour in length, will be devoted to a process of communication identical in all respects. Much of the entertainment consists in the reading by the Clairvoyant of numbers proposed by persons in the audience, and this appears to the audience a most remarkable part of the performance. Now, the process by which this is done is exceedingly simple; and if the entire entertainment were devoted to that process, there would be some probability of an ingenious person, by the use of shorthand, or other convenient mode, recording what occurred, and thereby discovering the symbols by which the figures were communicated. In order, however, to prevent this, it is customary to break in upon the process of figure interpretation with other processes in which experiments

with figures form a prominent part, and others in which figures do not occur at all, but which appear equally marvellous with those in which the Clairvoyant seems to read the mind of the Conjurer.

Clairvoyant Reading.

One very common experiment is for the Conjurer to present a book to any person in the audience who chooses to hold it in his hand, and ask him to open it at any page he pleases. He informs the Clairvoyant that although blind folded she may be able to see the spectator from under the lower portion of the bandage, and would thus get some idea of the page at which the book was opened; he therefore proposes that she should sit with her back to the audience, and for further precaution suggests to her to place a shawl over her head. The visitor having opened the book at page 32, the Conjurer requests him to count down a certain number of lines, and show him where he wishes the Clairvoyant to begin. The Conjurer then asks the Clairvoyant to commence, and she immediately reads the passage indicated.

The result is most marvellous, but the explanation is simple. The Clairvoyant, having her back to the audience and a shawl over her head, produces the book from her dress and opens it on her knee. When the Conjurer asks the gentleman who has the book, "Have you opened the book?" the Clairvoyant becomes aware that the next words he addresses will contain an indication of the page where the book has been opened. He will say next, "Make no mistake." The Clairvoyant takes notice that the initials of the first two words uttered by the Conjurer are "M" and "N." The Clairvoyant knows that "M N" is to indicate

to her the number of the page of the book, and she interprets the letters without any difficulty to read 32. The reason of this will be explained hereafter when the code is described in detail. The next thing is for the Conjurer to ask the spectator to put his finger at the beginning of any line he likes in that page. Hearing that request made, the Clairvoyant keeps on the watch. The next words he utters tells the Clairvoyant what the line is. If it be 10, he will make use of some such remark as this: "It is quite right. Proceed," and the Clairvoyant will know that the "T" and the "S," the first consonants in the first words spoken, indicate to her that she is to commence at the tenth line. The code by which she knows that "M N" means 32, and "T S" 10, will be explained shortly. The figures, however, are perfectly intelligible to the Clairvoyant, who begins at once to recite the passage from that point.

The spectators are filled with wonder, but they are not aware of the fact that immediately the Clairvoyant turns her back to the audience and gets the shawl comfortably round her head she produces a duplicate of the book from her dress, and follows the spectator with commonplace regularity until she discovers the spot in the book, and then reads from it. The bandage and the covering with the shawl is used not for the purpose of preventing the Clairvoyant from seeing what goes on in the audience, but simply for preventing the audience from seeing what goes on under the eyes of the Clairvoyant. This is a ludicrous example of the most simple form of experiment, but it is admirably complete.

Sympathetic Blood-Writing.

Another experiment can be performed in which numbers

form the leading feature, but in which the ordinary code takes no part. The Clairvoyant, apparently mesmerised and being in a state of trance, is placed against a stand, with her left arm resting upon a pedestal, and there she remains completely unmoved. The Conjurer, however, before leaving her bares her arm to show that there is nothing upon it, and thereafter draws her sleeve down. The reason of this will be apparent shortly.

He then calls upon the man who keeps the door to bring in a Webster's Dictionary and he asks him to give it to anybody he likes in the hall. He then goes to some other person in the hall and says to him, "I have a book here and a paper knife; I shall be obliged if you would take this paper knife in your hand and place it in between the leaves of this book as I hold it to you, that the audience may see that you determine at what page I shall open this book and that I do not open it at any page I choose myself."

The spectator places the paper knife between the leaves of the book, and the Conjurer immediately thereafter opens the place and displays the paper knife. The gentleman who has put the paper knife between the leaves announces that he did so at page 115, let us say. That having been done, and a note taken of it by any person in the hall who chooses, the book is placed on a desk in full view of the audience with the paper knife in its place. The Conjurer then asks the gentleman who holds the dictionary if he will be kind enough to open the book at the page which has been indicated—namely, 115.

He then goes into the body of the hall with a bag of counters with numbers upon them. He asks any lady or gentleman to take out of this bag the counters and look at

them. They find that each counter bears a number upon it from one upwards. He then says :—

"Now, you observe that the gentleman has indicated the page at which the dictionary is to be opened. The dictionary is open, and now I have to ask this lady to select the word."

He then opens the bag to the lady, and asks her to take one of the counters, and only one. She takes out one counter, bearing, let us say, number 17. The counter is held up to the audience, and the Conjurer requests the gentleman who holds the dictionary to count down the first column of the page which he has opened, and to put his finger on the seventeenth word, and to be sure not to name it aloud, although he may communicate it to his neighbours to show there is no collusion.

This having been done, the Conjurer makes a few passes towards the Clairvoyant, and brings her from an apparently somnolent condition to that of an awakened subject of mesmerism. When she has recovered partially, he asks her to bare her left arm, and, upon her doing so, the audience sees to its amazement the word "Mystery," or some other word, written in blood, which proves to be the word selected in the manner described.

This very puzzling exhibition is produced without any regard to the code already referred to, and about to be described, and is eminently calculated to confuse any person who may be on the track to discover what that code is.

The way in which the trick is done is simple. The word is selected beforehand, and a slip is prepared in red ink, which, in the act of pulling down the sleeve of the Clairvoyant is unrolled and pressed upon the arm, so as to leave an impression there in imitation of blood. In the book which the Conjurer presents to the gentleman who inserts the paper

knife so as to indicate the page of the dictionary there is concealed another paper knife at page 115 ; so that, no matter in what page the gentleman puts the paper knife, by the exercise of some dexterity the Conjurer takes good care that he opens it and displays the paper knife at page 115, and not at that place in the book where the spectator placed the knife—the indication of the page of the dictionary being thus very simply explained. The bag of counters is a double bag, with a division running from top to bottom, and while on the one side are a lot of counters, each with a different number, on the other side are a set of counters all with one number only upon them. The Conjurer, of course, will not have on every evening in that side of the bag counters bearing the same number. One time he will have 15, at another 20, at another 32, and so on. He will place in the bag the number of the word which he has already inscribed for the arm of the Clairvoyant. This experiment, as before remarked, deals with numbers, without regard to a code.

Sealed-Letter Reading.

Another experiment equally effective as a piece of Clairvoyance is carried out in the following manner, and serves the double purpose of astounding the audience and enabling the Conjurer to gather together all the various peculiarities in the articles of dress in the front rows of the gangway, with which he deals as already described. The Conjurer distributes among the audience a number of white cards, on which people are at liberty to write anything they please. The envelope is given to one of the audience, and he is asked to collect the cards written upon, and place them in the envelope.

When they are all collected the gentleman seals up the envelope and places it in the cleft of a stick, which is fixed up in full view of the audience. It will be observed that up to this time the Conjurer has not touched the envelope or its contents.

While the sealed envelope is thus exhibited the Conjurer goes among the audience, and collects a number of articles in a hat. He probably collects "a gold pencil-case, richly engraved," "a corkscrew of iron," "a penny match-box," "a visiting card," "a half-crown of 1858," and other similar articles. He is in no hurry about it, and he examines each particularly as he collects them.

He has thus the sealed envelope in the cleft of the stick which has not been in his hands, and the hat containing the collected articles. He blindfolds the Clairvoyant, and takes the packet from the stick. He opens it, and as he places each of the cards—which he thus takes for the first time, and even then does not read—she announces what is written upon them, to the great amazement of the audience. The Conjurer then takes the hat containing the collected articles, and these he extracts one by one. As he holds them up to the audience, the blindfolded Clairvoyant describes them accurately.

This trick may be done in two ways—either with the assistance of the code about to be described, or entirely without it; and as one of the objects of these tricks is to divert the audience from the system of the code, it is usual to do it in the following manner:—

The preparation of the pieces of card and the placing of them in the sealed packet is done exactly as it appears to be done, and when the envelope is placed in the cleft of the stick neither the Conjurer nor the Clairvoyant know

anything about its contents, or what is written upon the cards, nor even how many cards are there. The Conjurer of course knows what is in the hat, but the Clairvoyant does not. While the Conjurer, however, is bandaging the eyes of the Clairvoyant—and he takes some time about it—he whispers in her ear the order in which he will withdraw the articles from the hat. This she has to remember, and the order being preserved, this part of the feat is one simply of memory.

The contents of the sealed envelope are communicated in another way. The Conjurer withdraws the cards from the packet, and, placing one against the forehead of the Clairvoyant, asks her to read what is written on it. She reads, let us say, "A case of pickles." If the Conjurer should choose to have a confederate in the audience, he will call out that he wrote that. If not, the Conjurer will pretend that some one did claim it, and thank him, urging the writer, however, to speak out so that all may hear. The card, however, thus dealt with does not really bear the words "A case of pickles," but something else. There is, in fact, no card bearing that sentence in the packet. The card, however, which the Clairvoyant says bears upon it "A case of pickles" is then placed on the table just below the Clairvoyant, and she is able to read what is written upon it beneath the bandage, though none in the audience can see that her eyes are within range of it. She then sees that the card has written upon it the words "Universal arrangement," and when the next card is placed against her forehead she says there is written upon it the words "Universal arrangement," and that card being placed upon the last, she sees what is written upon it, and appropriates that phrase for the next, and so on to the end, when a fresh

card which has never been in the packet is produced, and "A case of pickles" is held to her forehead to do duty for the last genuine card lying before her. No sooner has the amazement subsided at this wonderful display than the hat is produced, and the Clairvoyant with marvellous accuracy describes the articles drawn from it. This compound experiment is used apart from all codes, and is in fact merely an expedient for enabling the Conjurer to make himself acquainted with his audience, and to dissipate any suspicions which other portions of the entertainment may excite as to his method of operation.

A Clairvoyant Card Trick.

There is yet another trick unconnected with the settled code equally marvellous in its appearance, and admirably adapted to throw the audience off the scent. It consists in asking one of the audience to draw one from a pack of cards. The auditor draws the ace of spades. The card is exhibited to all the people, and then presented to the person who drew it, with a request that it be placed between the pages of a book held by another person in the audience. This is done, and a dozen other cards are given to a dozen other people, and they are each placed in the book. The book so interleaved with cards is held by anyone in the audience. The Conjurer has never touched it since the ace of spades was placed in it, so far as could be seen, nor the Clairvoyant; yet the blindfolded Clairvoyant announces the page in which the ace of spades is placed. The effect is electrical.

This trick is quite unconnected with the code of Houdin. It is a combination of forcing and sleight of hand. A duplicate of the ace of spades is placed in the book beforehand in the page designed. The ace of spades is forced upon the

lady or gentleman in the audience. It is taken back by the Conjurer, who exhibits it to the audience, and in the act of swinging round, that all may see the card, he brings his hand round to the pack, and as quick as lightning places the ace at the bottom of the pack, and offers the person who drew it a card from the top—it may be a king, or a two, or anything. The spectator quite unsuspectingly takes it and places it in the book, thinking it is the ace first drawn. The dozen other cards are merely blinds, but they appear to add to this marvel of divination by being calculated to confuse. There are points at which this trick may fail, as, for instance, if the person who drew the ace looked at the card given to him before inserting it in the book; and also if the person holding the book looked into it and discovered the duplicate ace. This, however, is exactly what is never done, and really never thought of.

The effect of this may be heightened by asking the Clairvoyant to read the first three lines of the page that the card faces, if she can see them. She will, of course, have previously committed them to memory.

CHAPTER IV.—A CODE FOR FIGURES.

It is now necessary, before proceeding further, to describe the staple part of the Clairvoyant's machinery. In the first place, there must be an arrangement in respect of figures, because it happens that most of the articles presented to the Conjurer by members of the audience consist of bank notes, or documents bearing numbers, which the Clairvoyant is supposed to have the power of reading, although her eyes may never be permitted to reach the articles in question. The first step to be taken is to appropriate to each of the nine figures a letter or letters, which, for the purpose of Clairvoyant experiment, shall be always synonymous. The most commonly-used letters, whether in ordinary processeses of mnemonics or for other purposes, are as follow :—

Fig. 1 is represented by t, because t has one stroke, and, inasmuch as d is the companion letter of t, d also represents 1.

Fig. 2 is represented by n, because n consists of two strokes.

Fig. 3 is represented by m, because m has three strokes.

Fig. 4 is represented by r, because r is the last letter of four.

Fig. 5 is represented by l, because l is the Roman sign for 50.

Fig. 6. is represented by h, and if you cut off the bottom from the figure 6, you have h.

Fig. 7 is like a key, and therefore k is used to represent it, as also hard g, and hard c its companion letters.

Fig. 8 is represented by f, which it resembles, as also by v, the companion letter of f, and w, the companion of v.

Fig. 9 is represented by p, which it is like when the letter is reversed; and b, the companion letter of p, is also used to represent 9.

Fig. 0 is represented by s and z.

Having settled that the figures should be represented by letters, we next proceed to determine the method by which these letters shall be used so as to convey any figure or combination of figures from the Conjurer to the Clairvoyant. It is usual for the Clairvoyant to be blindfolded, and for a black board to be placed in such a position as that the audience may see what is written upon it, while the Clairvoyant cannot possibly distinguish whether anything whatever has been written upon it. It is customary then for the Conjurer to request the audience, or some member of it, to write any figure or combination of figures upon the board. The audience may designate a set of three or four figures in the first instance, or a 1 or a 0: the result will be equally the same. But, in order to make the matter clearer, we will here commence with single figures from 1 upwards.

Let us suppose that a member of the audience has asked the Conjurer to write the figure 4 upon the board. Having written it in the face of the audience without saying a word, it will then become necessary for him, in the interests of the audience no less than his own, to request the Clairvoyant to state what that figure is; because, the Clairvoyant being blindfolded, and not knowing apparently what is going on, must of necessity be told that now is the time for her to read and to speak. It is in the request which the Conjurer

makes to the Clairvoyant at this point that he communicates to her the figure on the board, and the cleverness of the trick lies in the dexterity with which this can be done, as also in the many ways in which the communication can be made. In the case under consideration, the Conjurer has the figure 4 upon the black board, and the audience are in expectation. The Conjurer simply says—

"Read, if you please, this figure."

In that sentence he has told the Clairvoyant, firstly that it is a single figure—he has done that in two ways—and he has also told her what the figure is. He has told her that it is one figure by using the word "figure" and not "number". Obviously, a figure may be a number, but a number is not necessarily a single figure. Then he also uses the words "if you please," a very commonplace expression—the natural phrase dictated by ordinary politeness in the presence of strangers, and exhibiting the courtesy of the Conjurer to his assistants. But that phrase, "if you please," means that the Clairvoyant is to direct her attention to the word or words preceding it for the information that is to be conveyed to her—*i.e.*, "if you please" means, take into account the word "read," and treat "if you please" as a full stop after the communication has been made to you. The Clairvoyant knows that the word "read" gives her the figure, and then she says to herself, "What letter commences the word read?" The answer of course is "R," and as "R" represents four, she replies without hesitation that four is written on the black board.

To illustrate this more completely, let us go through the whole of the figures in succession.

If the figure 1 be suggested, the Conjurer may say—

"Tell, if you please, this figure?"

The figure 2 may next be placed on the board, and he will say—

"Now, this figure?"

It will be observed that in some cases the "if you please" is omitted. It is a superfluity, and the constant repetition of any given phrase is to be avoided if the information can be fully conveyed without it. In the case of the figure 3, the Conjurer might say—

"Make an effort to give us this figure?"

For the figure 4 he might say—

"Read us this figure?"

For 5—

"Let us hear what this figure is?"

For 6—

"Here is another figure?"

For 7—

"Can you tell us this figure?"

For 8—

"Follow me as I write this figure."

For 9—

"Please tell us what this figure is?"

And if it be 0—

"See, here is a figure for you to name;" or,

"Say, what is this figure?"

The constant repetition of the word "figure" would make the performance appear somewhat stilted, but this arises from the fact that the questions here are all placed in regular rotation from 1 to 0. This would not occur in practice, so that the constant repetition of the word "figure" would be avoided. And, it may be remarked here that one of the striking points of this process of conveying information is that, although in each instance a single figure was dealt

with, yet the phrases used are of great variety, some of them exceedingly terse, and some very voluminous, and it is this disparity of the phrases which has often been a source of extreme confusion to those who have watched Clairvoyant exhibitions with the view of determining, if possible, how they were done. But the fact is, that a Conjurer who is expert will be able to confuse the audience by a considerable amount of talking, when in fact he has long before indicated what he desires to his assistant. It sometimes happens that the Conjurer is presented with the very difficult case of a single figure coming in at an inopportune time, when the conversation he is carrying on does not thoroughly well fit in with the letter with which he desires to commence his sentence. That makes him hesitate, and here his adroitness may supply him with a phrase which will take him out of the difficulty, and at the same time seem to add to the extraordinary character of the exhibition. For instance, if the Conjurer finds a difficulty in communicating the information to the Clairvoyant, he will turn to the person who has proposed the figure or number, and request that person himself to ask the Clairvoyant to give an answer. In making that request to the member of the audience he will give the answer, and he will have adopted this course because the words he desires to use will fit in more appropriately with remarks to one in the audience than they could do to the Clairvoyant.

When the number consists of more than one figure, the process is slightly more complicated. It becomes necessary, in the first place, for security, that the Conjurer communicate primarily the number of figures placed upon the board, and thereafter give the Clairvoyant information

as to what these figures are. From the variety of phrases which are commonly used by Conjurers, and also by persons in ordinary conversation, it is easy to serve this purpose. The phrases "Good!" and "Very good!" are simple and commonplace, and in no degree likely to excite suspicion. And it is by the use of such phrases that the Clairvoyant is informed of the number of figures she has to read. The phrase drops innocently from the Conjurer's lips, and it appears to the audience to be an expression of pleasant satisfaction at his own caligraphy, or as an indication of pleasure at being provided by a member of the audience with the necessary puzzle. But in these simple words which he utters the Clairvoyant is provided with a knowledge of the number of figures she has to read. After that, words fall from the Conjurer's lips which give the Clairvoyant information as to what the figures are precisely. And it must be always understood that the first letter of the first word represents the first figure, the first letter of the second word the second figure, and so on, until the phrase "If you please!" comes in as a full stop, so as to give the Clairvoyant a double check upon the number of figures she is to read.

It has been already noted that the word "figure" is used when only one figure is to be read. Whenever there are two figures, the word "number" is given, and the inquiry is never prefaced by anything, because it is agreed that "number" unassociated by any other sign shall mean two figures and two only. Therefore, if the number 13 is put upon the board, the Conjurer will say, "Tell me, if you please, what number I have written here?" If 28, he will say, "Now, what is this number?" If 37, "My kind friend has given me a number; if you can, tell it me?"

It will be observed that this last remark is long, complicated, and possibly halting. It is not defective on that account, but is rather fitted to confuse anyone in the audience who imagines that he detects the process of communication; because, whereas a couple of words will in one instance give the information, twenty may be used in another instance, and convey no more.

In the case of three figures, the Conjurer may repeat the word "Good" when recording them on the black board, or when he receives them on a piece of paper, and the word will be uttered without any appearance of communication to the Clairvoyant, simply in response to the kindness of the auditor, and, in fact, the phrase may be said to stand for "Thank you." The word "Good" having been used, the Clairvoyant will then be requested to read the figures written. Let us suppose the number to be 210. In that case the Conjurer will say, "Now, tell us, if you please, what this number is?" It will be observed that not only has he informed the Clairvoyant by the use of the word "Good" that she is to look for three figures, but he has used three words, and then added the full stop "If you please" in terminating the sentence. And it is in the three words preceding "If you please" that the Clairvoyant is to find the number. She sees immediately 2 is represented by the n in now, 1 by t in tell, and 0 by s in us. It may be remarked here that the use of the vowel before the consonant designating the number is not only admissible, but desirable. It takes away the necessity of always commencing the words with consonants, and vowels representing no figures will always be regarded as *nil;* so that after practice they in no sense interfere with the process.

If the number should consist of four figures, the Conjurer

will use the phrase "Very good;" if five figures, he will say, "Very good, sir," or "Very good, madam;" and if there are six, he might say, "Good again." These preliminary phrases may be used alone, or they may be in alternate sets. They are easily arranged. What the Conjurer and the Clairvoyant have to be careful about is that they quite understand what the sign is to be.

It sometimes happens that a particularly clever auditor thinks he will confuse the Clairvoyant by writing down a string of identical figures—as, for instance, half-a-dozen 3's in a row, or five 0's. The system, however, is equal to the occasion. If there should happen to be three 4's put in a row, the Conjurer will immediately remark "Good." The Clairvoyant is thus informed that three figures have been written on the board. He will then utter the simple word "Read," followed by "If you please," and the Clairvoyant knows that the figure she has to name is 4; but having been told previously that there are three figures on the board, and having had the designation of only one figure, followed by "If you please," the rule tells her that the whole of the figures are the same, and thus a most difficult problem is solved by the utterance of two simple words.

A more difficult example would be three 4's, preceded by two other figures, such as 9 and 6, making up five in all. On this being presented, the Conjurer would say, "Very good, sir," and as the difficulty of making up a sentence with three words, each commencing with the same letter, might be rather more than could be overcome without more opportunity for thinking than would be afforded on the platform, the Conjurer would resort to the expedient of taking the figures in detail, and he would communicate the

first figure in the act of telling the audience that he would do so. As, for instance, he would say, "Probably the Clairvoyant would prefer to read these figures singly, as there are several of them." Then he would say, "Please," which would indicate 9; "Here is another," which would give 6; "Read this one," which would give 4; "Really, this is rather slow," would give another 4; and "Read" or "Ready" would give the last four.

We have seen, therefore, that not only can we turn figures into words, but we can strengthen the code by the following :—

For one figure	we use the word		"Figure."
„ two	„	„	"Number."
„ three	„	„	"Good."
„ four	„	„	"Very good."
„ five	„	„	"Very good, sir."
„ six	„	„	"Good again."

And now, in order to illustrate the process of conveying the designation of figures, let us go through a series, such as might be possibly put by members of an audience at a public performance. Suppose the number 6,000 is proposed, the Conjurer would say, "Very good," indicating that there are four figures, and then, "Here is something, sir." The next figures might be 10, which the Conjurer will designate by saying, "Tell us, if you please, this number?" Then, someone thinking to catch the Conjurer, might designate 1, and the Conjurer will say, "Tell us this figure?" It will be observed that this second phrase is almost identical with that designating 10; and in the audience, where a speech is not recorded, one might be excused for declaring that they were absolutely identical. Then, a person might come in with five 0's in a row, which would be

thought eminently calculated to confuse the Conjurer. He would, however, say, "Very good, sir," and then he would utter the monosyllable "Say" or "See," and the answer would be given.

When the figures placed upon the black board exceed six, it is necessary to proceed upon some more general plan. The cases in which the figures exceed six will be few, but it is essential, in the construction of a code, that it shall be particularly elastic, and able to deal with all contingencies. Consequently, when more than six figures are recorded, it is necessary to communicate the number by a preliminary sentence. As, for instance, if seven figures are recorded, the Conjurer would say, "Can you tell me how many figures are placed upon the board?" and the Clairvoyant would answer "Seven," because C represents 7; if eight, "Will you name the number of figures upon the board?" if nine, "Pray, tell me how many figures there are here?" In each sentence the initial letter of the sentence designates the number of figures. To heighten the effect the Clairvoyant might say, "Well, I will count them;" and the Conjurer, pointing in silence his wand to the first figure, the Clairvoyant would say, "One;" moving it to the second she would say, "Two;" and so they would go on through the number; and it would appear as if, by the silent pointing, the Clairvoyant not only saw the figures, but also the act of the Conjurer in indicating what she was next to mention. Having thus stated the number of figures, he would proceed to give them in detail by asking for each in its turn. Let us suppose that the figures written were 1,427,842, he would say, "Tell me the first figure;" "Read the second;" "Now, the third;" "Can you see the fourth?" "Will you tell us the fifth?" "Right;" "Now, the last."

In cases where fractions are added the difficulty will be slightly increased, but the code can be easily extended to these. The designation of fractions is an affair of considerable delicacy, and it is desirable to give some agreed-upon indication that fractions are in the case. Either a snap of the fingers or a stamp of the foot might be the preliminary to the designation, accompanied by the word "Quick." The word "Quick" with a stamp would in fact be Clairvoyant language for "fractions to come." If, for instance, $14\frac{1}{2}$ were placed upon the board, the Conjurer would say, "Now read," and then he would pause and give a stamp and say "Quick." This would mean "fractions to come." Then he would say, "Tell, now." "T" means 1, and "N" means 2, so that the fraction is one-half. If it were $\frac{1}{4}$, he would use only one word—namely, "This;" and if it were $\frac{3}{4}$, he would use a word commencing with "M," indicating three, the quarters being understood. It will be seen that the whole thing, as previously stated, consists in the prior arrangement, and, of course, it must be associated with constant practice and the greatest watchfulness.

The signals may be purely arbitrary in their character. So long as the arbitrary indication has been agreed on between the parties, it may be as foreign to the subject in hand as if they were to arrange to call a horse by the title of a book, or designate a camel by a term in algebra. To illustrate the dealing with numbers more particularly, the next chapter is devoted to a list of numbers which may be placed on the board, with the explanations in immediate succession.

CHAPTER V.—EXAMPLES IN DENOTING FIGURES.

1.—"Tell us this figure?" t represents 1.
2.—"Now, read this figure?" n : 2.
3.—"May I trouble you to denote this figure?" m : 3.
4.—"Read this figure?" r : 4.
5.—"Let us hear what this figure is?" l : 5.
6.—"Here is another figure." h : 6.
7.—"Can you see this figure?" c : 7.
8.—"Will you state this figure?" w : 8.
9.—"Pray, tell us this figure?" p : 9.
0.—"See this figure." s : 0.
10.—"Tell us this number?" t : 1 s : 0.
11.—"Try this number?" t : 1 t : 1.
12.—"The number?" t : 1 n : 2.
13.—"Tell me the number?" t : 1 m : 3.
14.—"The reading of this number should be easy." t : 1 r : 4.
15.—"This little number should be easy." t : 1 l : 5.
16.—"Try her yourself, sir, with this number." (This may be addressed to the gentleman who proposed the figures.) t : 1 h : 6.
17.—"Try again. The number?" t : 1 g : 7.
18.—"This will be an easy number." t : 1 w : 8.
19.—"Tell, please, this number?" t : 1 p : 9.
20.—"Now, see this number?" n : 2 s : 0.
21.—"Now, tell this number?" n : 2 t : 1.
22.—"Now, indicate this number?" n : 2 n : 2.

23.—"Any more after this number?" (This to the audience.) n : 2 m : 3.
24.—"Now, read this number." n : 2 r : 4.
25.—"Now, let us hear this number." n : 2 l : 5.
26.—"And here is another number." n : 2 h : 6.
27.—"Now, can you state this number?" n : 2 c : 7.
28.—"Now, will you tell us this number?" n : 2 w : 8.
29.—"Now, please, this number?" n : 2 p : 9.
30.—"Make us acquainted with your idea of this number." m : 3 s : 0.
31.—"Many thanks. The number?" m : 3 t : 0.
32.—"More numbers!" m : 3 n : 2.
33.—"Make me acquainted with your notion of this number." m : 3 m : 3.
34.—"Most readily will she read this number." m : 3 r : 4.
35.—"More light would be acceptable on this board to some in the hall. Oh, you can see very well, you say. The number, please?" m : 3 l : 5.
36.—"Make haste. The number?" m : 3 h : 6.
37.—"Most kind of you, sir. The number?" m : 3 k : 7.
38.—"May we hear what this number is?" m : 3 w : 8.
39.—"Maybe you can read this number?" m : 3 b : 9.
40.—"Really, sir, I am obliged for this number." r : 4 s : 0.
41.—"Read this number." r : 4 t : 1.
42.—"Round numbers will do." r : 4 n : 2.
43.—"Read me this number." r : 4 m : 3.
44.—"Ready-reckoning this! The number, please?" r : 4 r : 4.
45.—"Our last number is?" r : 4 l : 5.
46.—"Read here. The number?" r : 4 h : 6.
47.—"Read carefully the number." r : 4 c : 7.

48.—"Really we are getting on famously. The number?" r : 4 w : 8.

49.—"Read, please, the number?" r : 4 p : 9.

50.—"Let us hear this number?" l : 5 s : 0.

55.—"Listen!" (To the audience). "Let us hear this number?" l : 5 l : 5.

60.—"Here is another number!" h : 6 s : 0.

65.—"Here, let us have this number!" h : 6 l : 5.

66.—"Ho! here is a number!" h : 6 h : 6.

70.—"Give us this number?" g : 7 s : 0.

75.—"Cry aloud this number!" c : 7 l : 5.

77.—"Cry again. The number?" c : 7 c : 7.

80.—"What is this number?" w : 8 s : 0.

85.—"We leave you to guess this number." w : 8 l : 5.

88.—"Very well. The number?" v : 8 w : 8.

90.—"Please, say the number." p : 9 s : 0.

95.—"Pray, let us have this number." p : 9 l : 5.

99.—"Be pleased to let us have this number." b : 9 p : 9.

100.—"Good! The same story. Our friends always think numbers of this sort puzzling."

"Good" indicates that there are three figures, and the following initials give the actual figures :—

t s s.
1 0 0.

184.—"Good! This will receive my friend's best attention."

"Good" indicates that there are three figures—

t w r.
1 8 4.

564.—"Good! Let her read that."

"Good" indicates that there are three figures—

l h r.
5 6 4.

000.—"Good. Say?"

"Good" indicates that there are three figures—

s.
0.

1,000.—"Very good! It is surely some wag who has proposed this number."

"Very good" indicates that there are four figures—

t s s s.
1 0 0 0.

1,672.—"Very good! Try how cleverly, now, you can read this number?"

"Very good" indicates that there are four figures—

t h c n.
1 6 7 2.

2,484.—"Very good! In reality few really difficult tasks are submitted." (This to the audience.)

"Very good" indicates that there are four figures—

n r f r.
2 4 8 4.

0000.—"Very good! So?"

"Very good" indicates that there are four figures—

s
0.

12,345.—"Very good, sir. The number, mademoiselle, or let us have it figure by figure?"

"Very good, sir," indicates that there are five figures—

t n m r l.
1 2 3 4 5.

38,496.—"Very good, sir. May we read plainly here? The figures are not too clear."

"Very good, sir," indicates that there are five figures—

m w r p h.
3 8 4 9 6.

264,378.—"Good again. Now, here are my kind friends giving us some terrible posers."

"Good again" indicates that there are six figures—

n h r m k f.
2 6 4 3 7 8.

1,237,890.—"Can you tell me how many figures I have written?"

C : 7; answer, 7.

"Tell me the first?" t : 1; answer, 1.

"Next?" n : 2; answer, 2.

"Make out the third?" m : 3; answer, 3.

"Good!" g : 7; answer, 7.

"Will you tell us the next?" w : 8; answer, 8.

"Oblige us with the next?" b : 9; answer, 9.

"So!" s : 0; answer, 0.

999,999,999.—"Oblige, if you please, by telling us how many figures are written here?"

B : 9; nine.

"Precisely." p : 9.

One word only having been mentioned, the inference is that there are nine 9's.

$6\frac{1}{4}$.—"Here, if you please, a number. Quick! (accompanied with a stamp of the foot). Try?"

H	indicates	6
A stamp and "Quick!"	„	fractions to come.
T	„	$\frac{1}{4}$.

Therefore $6\frac{1}{4}$.

$15\frac{1}{2}$.—"Try. Louder, if you please." (A stamp.) "Quick, the number?"

T	indicates	1.
L	,,	5.
"If you please?"	,,	the end of figures.
A stamp and "Quick!"	,,	fractions to come.
T	,,	1.
N	,,	2.

Therefore $15\frac{1}{2}$.

$27\frac{3}{4}$.—"Now, gently, if you please." (A stamp.) "Quick. Make ready."

N	indicates	2.
G	,,	7.
"If you please"	,,	the end of figures.
A stamp and "Quick!"	,,	fractions to come.
M	,,	3.
R	,,	4.

Therefore $27\frac{3}{4}$.

$80\frac{5}{8}$.—"Well, sir, if you please?" (A stamp.) "Quick!" "All's well."

W	indicates	8.
S	,,	0.
"If you please"	,,	end of figures.
A stamp, "Quick!"	,,	fractions to come.
L	,,	5.
W	,,	8.

Therefore $80\frac{5}{8}$.

It is possible a person in the audience may suggest to the Conjurer that he should pretend to write a figure on the board and yet not do so, and see whether the Clairvoyant was able to detect that nothing had been written on the

board. The system is equal to this test also. The Conjurer would exclaim, quite naturally, "Excellent," and then, "What figure have I written on the board?" There being no figure represented by "X," the word "Excellent" serves for a sign that there is nothing to read. The Clairvoyant will heighten the effect of this experiment by assuming a little natural hesitation, and saying, "I cannot see anything—my mind is a perfect blank;" or some such phrase as that. The effect would be prodigious.

CHAPTER VI.—A CODE FOR WORDS.

The next point is to communicate actual words, such as the writing upon a bank-note or a railway ticket, or the inscription upon a coin, and it is necessary that the code be constructed with sufficient elaboration to enable the Clairvoyant to spell out language quite unknown to her. Nor need the language in question be comprehended by the Conjurer. It is necessary only that he can get a knowledge of the letters upon the coin, or, if they be in a character foreign to him, to get from the person who gives him the coin a fulfilment of the one essential condition of all Clairvoyant entertainments —that the person through whom the Second Sight is seen shall be fully acquainted with what he is looking at.

Now, the communication of words is accomplished by means of a sentence in precisely the same way as figures are communicated. The first letter of each word indicates the letters of the word which the Clairvoyant is to speak. The word is, in fact, spelled to her by the sentence which the Conjurer utters to the audience. But in order to prevent the audience from ascertaining the process, the letters which commence the words which he uses are not the letters which the Clairvoyant is to take, but they are the letters which it is arranged should stand instead of those which make up the word that she is to read.

All persons are familiar with those ciphers which occasionally appear in the newspapers, designed to communicate between one person and another some private arrangement. The most common of all these ciphers is to

use "B" for "A," "C" for "B," "D" for "C," and so on through the alphabet, until you discover that "Z" represents "A." The extraordinary jumble which a sentence assumes when written by a transposition of the alphabet such as this must be familiar to every reader of advertising columns. Probably the most convenient code for the purpose of the Clairvoyant would be this simple transposition, with some modifications which will be found to be essential; as, for instance, it may be thought impossible to use "Q" for "P," because in the English language so very few words commence with "Q." Nor could we use "Z" for "A," nor "X" for "W," but the latter modifications of the alphabet only are essential, and a fair alphabet is made as follows :—

A	is	represented by	B.
B	,,	,,	C.
C	,,	,,	D.
D	,,	,,	E.
E	,,	,,	F.
F	,,	,,	G.
G	,,	,,	H.
H	,,	,,	I.
I	,,	,,	K.
K	,,	,,	L.
L	,,	,,	M.
M	,,	,,	N.
N	,,	,,	O.
O	,,	,,	P.
P	,,	,,	Q.
Q	,,	,,	R.
R	,,	,,	S.
S	,,	,,	T.

T	is represented	by	U.
U	„	„	V.
V	„	„	W.
W	„	„	A.
X	„	„	Easy.
Y	„	Very easy.	
Z	„	„	Plain.

The formation of this code is designed to facilitate the speaking of the Conjurer and the divination of the Clairvoyant. The Conjurer has the most difficult task to perform, since he has to discover an intelligible sentence out of words commencing with letters which he has not the choice of. If he should get the word "Hat," he has immediately to make up a sentence the first word of which will commence with "I," the second with "B," and the third with "U." He might say, "If both understand," and then he could pause and finish up the sentence in whatever way was the most suitable. The change from "H" to "I" will be easy in the mind of the Conjurer. It will be less easy for the Clairvoyant to travel backward from "I" to "H;" but, inasmuch as she invariably receives more grace and time from the audience, hesitation on her part is less to be guarded against. In fact, it is not expected that she should answer immediately, and hesitation upon her part, even when she is thoroughly acquainted with what she has to say, often heightens the effect of the exhibition.

With practice in this transposed alphabet anything the most abstruse may be communicated, and whenever the more particular code about to be described falls short, the Conjurer has always this full detailed spelling process to fall back upon. It will be observed that this code for

spelling unexpected words is useful for describing documents presented by persons in an audience who adopt the rare test of producing an invoice or other document for the Clairvoyant to read. This test is rarely introduced, because it is not everyone who would care to bring his private or business invoices to a public assembly to read out. It is, however, sometimes done, and provision must be made for it and for other similar cases. This class of things, however, is limited, and an easy code for them may be prepared and added to, as new necessities are developed by experience.

CHAPTER VII.—GENERAL PRINCIPLES OF CODING.

Notwithstanding that all manner of things are handed to the Conjurer to be described by the Clairvoyant, and that things especially eccentric are taken by the audience for this purpose, it will be seen that the above mode of communication will not baffle the Conjurer when he is practised in his art. But although it is serviceable for the most unique articles, there is a modification of it bringing it into more simple form for known objects. For instance, a word or an act may be decided upon between the Conjurer and the Clairvoyant in cases where coins are produced, and a particular sign may be given when a portion of the human form is indicated; another in the case of an article of dress; and so on. You may form a series of general indicators not in any way connected with the matter indicated, but distinctly understood between the Conjurer and the Clairvoyant. And associated with this you may designate by the initial letter of your sentence the precise character of the article in question.

The best process for conveying the character of the article exhibited would be by the use of a certain phrase in the course of the preliminary sentence. If you were indicating a part of the human frame, you would say, "What is this I point at?"—to point being the ordinary action associated with the indication of a portion of the body of a man, and therefore the word "point" is perfectly natural and would be easily understood. In the case of a

garment it is natural to touch it, and say, "What is this I touch?" The answer would come that it was a piece of clothing, and if the Conjurer chose he might in his question indicate the character of the clothing. If it were a difficult task, he might pass on to the next without asking more minute questions. Then, if it were anything not of a movable character, in the shape of a decoration of the building or a mural ornament, he might say, "What is this I am looking at?" Having had communicated to her by the phrase "Looking at" that it was some article not removable from the building, she would unhesitatingly say it was something about the room. Other articles from the pocket might be designated by the general word "thing." The designation of less general objects not definitely coded under the initial system may with propriety and without exciting suspicion be given by the Conjurer in the course of the sentence in which he gives the precise definition—as, for instance, if a flower were exhibited, he might ask the name of the flower, and in the sentence asking that name he might state that it was a flower.

The above is the form of coding adopted in subsequent chapters, but an auxiliary to it may be provided.

A common colloquial phrase is "Yes, yes." That might be set apart for an indication that a coin, not money, is exhibited. Another very common exclamation is "Certainly!" That might be used for an indication that some written document is being considered. The word could be uttered as the Conjurer takes the article from the person who offers it. To the audience the exclamation means that the Conjurer is quite prepared to accept the task. To the Clairvoyant it means much more. "Excellent idea!" is another phrase which might be set apart to indicate a

portion of the human frame touched by the Conjurer. "Excuse me," might be used for indicating a portion of dress. To the audience it would be the apology of the Conjurer, but to the Clairvoyant it would indicate that he was touching the collar of a gentleman's coat, or a lady's mantle, or some other ordinary habiliment.

General indicators, however, constructed on this plan would be perfectly arbitrary in their character, and should be introduced sparingly. It is better to indicate the class of thing dealt with by a phrase in the question, and to give the generic description of the article in the initial letter of the first word of the question. The Clairvoyant having stated the generic character of the article dealt with, subsequent questions will fully convey to her information as to the colour of the article of dress; the nature of a piece of jewellery; the value of a coin—whether it be a local one, a foreign one, or an antique one—and, if it be an exceptional or uncommon one, the Conjurer will have all the more excuse for talking to the gentleman who has handed the coin to him. Through his apparent inability to comprehend the character of the coin, he will procure greater latitude to catechise the auditor, and so convey to the Clairvoyant a minute and ample description, even to the extent of spelling out a foreign inscription, or conveying to her the pronunciation of a sign with which he is himself totally unacquainted, but the pronunciation of which he procures from the owner of the coin.

In illustration of the arrangement for complete spelling, we will suppose the Conjurer first indicates a man's arm. In that case he would say, "Be sure now, tell us what I am pointing at?" The phrase "Pointing at" would tell her it is some portion of the human body, and the pause between

"Be sure now" and the remaining portion of the sentence tells her that the words "Be sure now" contain the word she is in search of. "B" stands for "A," "S" stands for "R," and "N" for "M." The Conjurer might next point to a lady's cuff, and he would say, as if pleased with the answer given to the former question, "Delightful! very good," which, interpreted, means cuff. Then he would say, "Tell us what I am touching?" and place his finger upon the lady's cuff. Having the intention to do this in his mind, he made the exclamation following upon the answer to the previous question, and conveyed to the Clairvoyant the answer to his next question. The Clairvoyant being blindfolded, is unconscious of the time when he begins to point. She listens only to what he says, and, for aught she knows, when he is opening his mouth he may be pointing to the next object. The audience, however, get a very different idea of what he is doing. They apprehend that he is only expressing his gratification at the skill of the Clairvoyant. And, having done this, he points to the next object, touches it, and says, "Tell us what I am touching?"

Here, it will be observed, the phrase indicating the general subject is given, and the object itself is spelled in full. This full spelling, however, is reserved only for abstruse cases. A more simple process will be described presently; and even in cases where detailed spelling is required of words not specially provided for in the code, it is not necessary to spell the word accurately or fully. Unnecessary letters may be omitted, and frequently, as will be seen hereafter, the first letter will suffice. A shorthand writer knows with what facility the merest skeleton will bring home to him an entire word,

and with practice between the Clairvoyant and the Conjurer equal facility may he acquired in apprehending what is meant. In fact, the whole process is a pure question of intercommunication by an arbitrary language skilfully used —a language that means one thing to the audience and another to the Clairvoyant.

It must be distinctly understood that this chapter simply describes a principle of coding. The designations given are not all followed in subsequent chapters describing a full and consistent code step by step.

CHAPTER VIII.—A SPECIMEN CODE FOR CLASSIFICATION.

In the preceding chapter is stated the principle on which a code is formed for conveying descriptions of things other than figures. In this chapter is given a specimen code for classifying common objects—that is to say, a code that will serve the purpose of classifying and naming an ordinary thing in a sentence; but it must be understood that it is merely a specimen, and that it is neither complete nor incapable of improvement. It is, moreover, adapted rather to the working of the minds of those who composed it than perhaps to the minds of any others, because every demonstrator of Clairvoyance will find it easier to adapt a code for himself than to acquire a ready-made one. The code, in fact, is essentially a matter of association. The Conjurer and his assistant will naturally agree upon signs which to them are perfectly familiar and intelligible, but which to others would be far less so, if indeed not quite strange to them. There are, however, leading features in all codes, based upon universal knowledge, which can be easily explained and as easily acquired.

There are some things that almost every gentleman carries—as, for instance, pieces of money, a card-case, a pencil-case, perhaps a cigar-case and other smoker's material, rings, a railway ticket, a watch, a bunch of keys. These are all common things, and they are each and all likely to be brought to an entertainment as a matter of course, and produced in default of anything better. Perhaps pieces of

money, and curious coins specially brought to the entertainment to puzzle the Clairvoyant, are the most common.

Previous chapters have dealt with the code for communicating dates, and also a code for spelling out words. Both of these codes are used in describing articles offered in the course of the entertainment, but they are made more simple in the working by an arrangement for preliminary classification—that is to say, a word uttered by the Conjurer on being presented with an object classifies it in the mind of the Clairvoyant. We have seen that the Conjurer, by using the phrase "Pointing at," directs the mind of the Clairvoyant to a portion of the human body; when he uses the word "touching" it is an article of dress, and when he uses the phrase "Looking at," he directs her attention to a mural decoration, ornament, or other fixture in the building. Let us accept these designations as settled between us for the working out of this code, and in doing so let us dismiss the alternative from our minds.

Pursuing this process, we can classify the things which a person usually carries in the pocket; and in the first place the use of the word "thing" in the sentence is as good a generic term as you can desire. An alternative, or rather accompanying, designation is provided in "that I hold." The precise character of the thing may be designated by the first letter of the first word uttered; and if there are to be any exceptions to this general rule consequent upon two things beginning with the same letter, they must be arranged beforehand. In default of any arrangement having been made, they must be spelt in full, as was shown in the preceding chapter in dealing with "Arm" and "Cuff." Now, let us put this process in form in respect of the things just now mentioned.

A gentleman produces a coin. The Conjurer will say—

"Do you know what this thing is that I hold?"

The use of the word "thing" designates the general character of the article. The phrase "That I hold" does the same. The letter "D," with which the question commences, stands for "C," and "C" stands for coin—that is, a coin as distinguished from the current coin of the realm. The particular description of the coin will be dealt with presently. We are now dealing only with the description of common objects.

Money may be designated by the letter "N," whether metallic or paper. A gentleman offers a shilling, and the Conjurer says—

"Now, can you tell me what thing this is I hold in my hand?"

The "N" stands for "M," and "M" means money.

A cigar-case is offered, and as we have already appropriated "D" for coin, it is necessary we find some other initial designate. Proceeding mnemonically, we arrange to spell cigar with an "S" and make it "segar," and then we take "T" as the designating initial, and say—

"Tell me what thing this is?"

"T" represents "S," and "S" stands for cigar-case.

The word "card-case" happens to be very much like "cigar-case;" but it is advisable to distinguish a visiting-card from a playing-card, and it may therefore be arranged to call a card-case a "visiting-card case," and to designate it by the letter "W" in the sentence "Will you tell me what this thing is?"

A pencil is offered, and the Conjurer says—

"Quick, what is this thing?"

The "Q" represents "P," and "P" stands for pencil.

A ring will suggest "Say what this thing is?"

A watch, "Any idea what this thing is?"

A railway ticket offers some difficulties. "Ticket," however, is the best generic term to deal with, because it will comprehend all kinds of tickets. The letter "U," however, which represents "T," is a troublesome one to deal with by way of addressing the Clairvoyant. It permits, however, of many exclamations, such as "Understand!" "Useful thing this!" "Usually speaking!" which will serve the purpose and vary the monotonous character of the communications.

"Keys" is easy. "Just say what this thing is?" will serve the purpose; and with this example we close the specimens of generic terms for articles usually carried in the pocket. It may be remarked that when the Conjurer is running through a number of things, it is not necessary to use the word "thing" so long as he continues to deal with things without exception. As he goes on from one thing to another, and does not pass to an article of dress or other object, the Clairvoyant follows without difficulty.

CHAPTER IX.—A CODE FOR CARDS.

The Clairvoyant is blindfolded, and a new untouched pack of cards is produced. They may be opened by one of the audience, and placed face downwards by him. Any person in the audience may take up a card and exhibit it to the whole company. The Conjurer will request the Clairvoyant to say what card it is, and she will reply with unfailing accuracy. The code may be arranged thus :—

Good	stands for	Hearts.
Very good	,,	Diamonds.
Well	,,	Spades.
Very well	,,	Clubs.
One	,,	Ace.
Two	,,	2.
Ten	,,	10.
Eleven	,,	Knave.
Twelve	,,	Queen.
Thirteen	,,	King.

A spectator lifts the Queen of Diamonds. The Conjurer exclaims "Very good!" And then he adds, "Try now, if you please, to name this card?"

Very good : Diamonds.
T N : 12 : Queen.

Another spectator takes up the Two of Spades.

The Conjurer casually remarks "Well?" and then he adds, "Name the card?"

Well : Spades.
N : 2.

Another will take up the Seven of Hearts.

"Good!" says the Conjurer, and then "Go on."

Good : Hearts.
G : 7.

Another selects the Ace of Clubs.

"Very well," says the Conjurer, "denote, if you please, the card?"

Very well : Clubs.
D : 1

If there is to be much working in cards, it would be wise to arrange alternative signs for the suits, so as to avoid the constant repetition of the same word, but for ordinary purposes this or some similar code would suffice.

CHAPTER X.—A CODE FOR COINS.

We now come to a very interesting part of the Clairvoyance exhibition. We have already seen how the Conjurer communicates that he holds up a piece of money or a coin not current. He has now to tell what it is, and all about it.

In the case of coins it usually satisfies the audience if the date is given, but the code is sufficiently elastic to give every minute detail, even to an inscription in a language unknown to the operators. If the inscription is difficult to communicate, it is quite within the power of the Conjurer to pass on to the next article. No one puts a limit to his discursiveness except himself. If he sees an easy way of communicating some abstruse point, he will do it, and astound the audience; but if he is content with some general description and the date, no one will complain and few will fail to be surprised.

It would be advisable in the matter of coins to set apart a few synonyms for descriptions of size and shape, as, for instance :—

Pretty	might stand for	Small.
S	,,	Round.
T	,,	Square.
P	,,	Oval.
G	,,	Parallelogram.
R	,,	Triangle.

It would be obvious to the Clairvoyant that the question of shape was under consideration, because that

would be apparent in the question; and it would suffice for the Conjurer to begin the question with the letter denoting the shape to convey all that is needed.

Next comes the question of dates. This is very easy, and is worked by the code for figures already described. Dates of the present century are described only with the two final figures—as, for instance, in the case of the year 1879, the 18 would be taken for granted, and only 79 stated.

"Give, please, the date?" would suffice in this case, and it should be noticed that "please" carries a different signification from "if you please." "If you please" means the end of the communication. "Please" stands for "P," or figure 9, or for "O" in the alphabet.

Now, if the coin bears an inscription, and the Conjurer wants it fully described, he gets time to construe it by talking to the person presenting it and also by talking to the audience. The Clairvoyant would not be distracted by the conversation with the individual, but she might by louder speaking. A sign is, therefore, necessary to convey to her the fact that she is being addressed. This sign may be a stamp of the foot or a snap of the fingers simultaneously with the first word of the communication. This sign, or something similar, is also useful when, a first communication having been made, the Conjurer continues his remarks with irrelevant matter, and then desires to make a second communication. As, for instance :—

"Do you know what this pretty thing is that I hold?"

D : c : Coin.
Pretty : Small.

Confirmation is given to the interpretation by the use of the words "thing" and "I hold." It is something taken from a pocket—it is a coin—and it is small.

"Please tell me the shape of this coin?"

"Oval," because "P" represents "O," and "O" stands for "Oval."

"Make out the inscription?"

An inscription, the Clairvoyant knows, must be in a language. "M" represents "L," and "L" stands for Latin. She answers, "It looks like a Latin inscription."

"Pretty well," answers the Conjurer, with a snap of the fingers at "pretty."

The Clairvoyant goes on hesitatingly—

"The letters are too small for me to read."

"Well, just say here, if you please, what it is about?"

W : v; j : i; s : r; h : g; Virg. "If you please" stops the spelling, and the Clairvoyant knows it is about the "Virgin," and that the coin is a Roman Catholic token, common enough abroad, but very seldom seen in Great Britain.

Sometimes a mistake is made. The Conjurer misapprehends what the article is, and he has misinformed the Clairvoyant. He then has to go back and give the correct information. Let us give an instance :—

A spectator offers a gold pen in a silver holder. The Conjurer, without opening it, asks—

"Quick, describe this thing?"

The Clairvoyant answers, "A pencil."

The spectator says, "Wrong."

"I see it," says the Conjurer, "it looks like it; what is it?"

He opens it, and finds a pen inside, and no pencil. He then snaps his finger, and says—

"Quick, ferret out, if you please, this thing?"

"Q," "F," "O"—"Pen;" and then comes "if you please." The answer is complete.

But there is a silver holder and a gold pen. Here is a complication that needs care. There are two ways of doing this—one connected with the arrangement for money, to be described presently, and one which may be used for all other metallic articles.

Brass is represented by		C.
Copper	„	D.
Silver	„	T.
Gold	„	H.
Iron	„	J.
Tin	„	U.
Lead	„	M.

The above are the representative initials of the several words. So, when the Conjurer says—

"Tell, if you please, what metal this holder is made of?" the Clairvoyant knows it is a question of metals; she knows the answer is contained in "Tell," because it is followed by "if you please;" and she knows "T" represents "S," for silver.

Next comes the pen, the metal of which is designated by "H," and the Conjurer says—

"Here, if you please, this metal?" and he puts his finger on it to suit the action to the word. The Clairvoyant interprets H : G, which stands for gold, and there is the answer.

The description seems long, and at first sight complicated, but thought is rapid, and practice makes perfect. It would be ridiculous to imagine that a system which has puzzled thousands of people for many years past and defied detection should not be associated with difficulties, or need a considerable amount of practice, before proficiency can be arrived at. But the groundwork is easily acquired,

and the principle is capable of indefinite extension, and is limited in practice only by the expertness of the operator.

The most difficult of all tasks is the spelling out of entire words. It is not often the Conjurer is obliged to undertake this task, and he need never do it unless he can see an easy way to accomplish it—that is, an intelligible and natural sentence spelling the word. Suppose a ring is offered with a seal in it, and that, as a closing triumph, a Latin word is to be pronounced by the Clairvoyant. The Conjurer has told her that it is a ring; that it is gold; that it has a seal engraved on it; and now comes the word.

"Make out the inscription?"

A pause. Perhaps the Clairvoyant has not quite caught it.

"Make out the language?"

"Latin."

"Well, just say?" (This to the Clairvoyant.) 'Undecided." (This to the audience.) "Very unusual form, if you please, this design?" (This to the spectator who offered the ring.)

Here the Clairvoyant has the word "Virtute."

W j s u v u f
V i r t u t e

Practice alone will give the Conjurer the necessary adroitness for compiling natural remarks in the necessary order, but, when once it is acquired, there is positively no limit to the power of communication.

The Clairvoyant is much assisted in concentrating her attention by being blindfolded. She is by this means free from distractions, and depends entirely upon the voice of the Conjurer.

CHAPTER XI.—A CODE FOR MONEY.

The current coin of any State must be included in the four descriptions:—

Gold	1.
Silver	2.
Copper	3.
Paper	4.

The four figures are placed opposite to the four descriptions, and the figures represent the currency. No. 1 currency is gold, No. 2 is silver, No. 3 is copper, No. 4 is paper.

"Money" may be represented by "N," the substitute for "M," and to proceed from the beginning the Conjurer may first say—

"Name this thing I am holding."

The Clairvoyant, from the words "thing" and "am holding," knows that it is something taken from the pocket. She is told this by both words. She then looks to the first letter of the first word, and she knows that "N" represents "M," and that "M" stands for "money" among things taken from the pocket; consequently she answers with perfect confidence—

"Money."

"Tell me what sort of money?" says the Conjurer.

"T" represents fig. 1, and No. 1 money is gold. Therefore the answer is—

"Gold."

"Now, say, if you please, its value?"

It is expedient that the values be always represented in

a denomination of value less than the highest value of the metal being dealt with. Thus, gold should be described in shillings, and silver in pence, because it is easier to communicate "ten," than "a half." This having been agreed on, the Clairvoyant considers the sentence, "Now, say, if you please;" fixes on the two words "Now, say," because they came before the full stop "if you please," and interprets "N" as "2" and "S" as "0." This gives—

"Twenty shillings," or "a sovereign," as the answer.

If the direction had been "Tell us, if you please, its value?" the answer would have been "Half a sovereign;" for "T" represents "1," and "S" represents "0," giving ten shillings.

"The date?" inquires the Conjurer.

"T" represents "1," and "D" represents "1." The century being the present one it is not given, and therefore the answer is "1811."

The foregoing instance has been described in detail. The following cases will be given, question and answer, as they would fall from the lips of the Conjurer and Clairvoyant:—

"Now, what is this thing I hold in my hand?"

"A piece of money."

"Name the kind of money?"

"A piece of silver."

"Ho, say, if you please, the value?"

"A five-shilling piece."

"Read, now, if you please, the date?"

"It is a Queen Victoria coin. The date seems to be 1842."

"Name this thing I hold?"

"A piece of money."

"Make out its character?"

"Copper money."

"Right."

"It's a penny-piece."

"Give us the date?"

"1870."

In dealing with paper money it is necessary to arrange for the name of the bank and the value of the note. The number follows, as a matter of course, by the code for figures.

The simple word "Bank," as an interruption, should always be set apart for the bank of the country. For instance, in England it would stand for the Bank of England. If it were a Scotch code, for the Bank of Scotland. If there are any other note-issuing banks in the district, they should be coded at once. In Scotland, for instance, a code would have to be made somewhat after the following fashion :—

The	Bank of Scotland	would be	indicated	by "Bank."
,,	Royal Bank	,,	,,	"S."
,,	Union Bank	,,	,,	"V."
,,	British Linen Co.	,,	,,	"C."
,,	Clydesdale	,,	,,	"D."
,,	Commercial	,,	,,	"M."

The last letter would be given for this bank so as to distinguish it from the Clydesdale.

For example :—

"Now, tell me what I hold in my hand?"

"Money," from "N," the substitute of "M."

"Quick, what sort of money?"

"Paper," from "Q," the substitute of "P."

"Say, what bank?"

"Royal," from "S," the substitute of "R."

"Let us hear its value?"

"Five pounds."

"Right. If you please, how many figures are here in the corner?"

"Four," from "R," which stands for four.

"Tell me the first?"

"1."

"Right."

"4."

"Good."

"7."

"Correct."

"7."

"All right," says the Conjurer. "1,477."

It may be here mentioned that "All right" can be used in its simplicity for both audience and Clairvoyant. A sign is needed for a general termination of an experiment. It should be one which the Clairvoyant will understand to be so, and not a phrase for interpretation. "All right" would answer this purpose admirably.

So far this code for money has been given in full detail. It has passed step by step from money to the kind of money—whether metallic or paper—to the value, and then to the date. Now, it would be easy to shorten this in some respects. While "N" may be used for money, a word commencing with "N," followed by "quick," would stand for "paper money." For instance:—

"Now, quick, if you please. What thing is this I hold?"

"N," money; "Q," paper. Answer, "Paper money."

"Bank?"

"Bank of England."

"Let's hear its value?"

"Five pounds."

This, however, has shortened the code by only one step. It may be still further condensed. The five-pound Bank of England note is the most common note in England, just as the one-pound note is the most common in Scotland. If a person has paper money in his pocket in London it usually consists of five-pound notes. Therefore, the five-pound Bank of England note should be coded to extreme simplicity. The final definition of the five-pound Bank of England note is represented by "L," which stands or five. Why should not that letter be used for the entire description at once? Let the Conjurer and Clairvoyant so determine it, and the following may be enacted :—

A gentleman may produce a five-pound Bank of England note at a time when things from the pocket are being dealt with. The Conjurer will hold it up in full view of the audience, and will say—

"Listen, if you please."

He need say no more, or he may add, "What is this I hold?" The Clairvoyant will answer—

"You are holding up a piece of paper. It is a bank note. I see it is a Bank of England note for five pounds. You have your finger on the number."

This sentence may be varied, but it should be produced falteringly, as if the object were dimly seen and hesitatingly made out. The mention of the number will call forth the following :—

"How many figures is the number made up of?"

"Six."

"Read them."

"The first figure is four"

"So it is."

"A nought comes next.'

"Right."

"Then four."

"Well?"

"Then eight."

"Good!"

"Seven."

"The last?"

"One."

"All right—404,871."

Then comes a pause, after which the Conjurer exclaims—

"Something more. What letter is this preceding the figures?"

"The letter 'R'."

"And another?"

"W."

"All right. Is it right, sir?"

The gentleman will find it perfectly correct, and will be proportionately astonished. He will probably be glad to have the note back in his pocket.

The one-pound note in Scotland or Ireland may be treated in much the same way, and this also may be taken as an example of the mode in which very common things may be coded down to extreme simplicity.

CHAPTER XII.—OTHER SPECIAL CODES.

It will have been remarked that, in the course of describing the principle of the code, instances have been given of the Conjurer spelling the names of common objects in detail. This has been done merely to illustrate the principle upon which words, even the most abstruse, can be communicated, not because the code stops them, or because it is necessary to spell out these simple things. The examples were given to show what could be done in difficult cases. In the chapter immediately preceding cases are given of classification, so as to reduce communication of the less common objects to as simple a form as the most common.

Some coins are common. Special care has been taken to reduce their designation and description to simple form. The same may be done with everything else. To give an out-of-the-way instance, it would be easy to construct a quick and detailed code for a minute description of every part of the human form, anatomically displayed in diagrams upon the wall, and for the Clairvoyant to follow the wand of the Conjurer as he pointed from one bone to another, or from one gland to another. The Conjurer has, in fact, to enrich his code, as he goes from place to place, with the nomenclature of the district reduced to a simple from the complicated form, and he has also to code up the money peculiar to the district, and perhaps the dress and manufactures. It will suffice, however, to further illustrate the principle by giving a few codes for special matters, showing how easily this can be done.

We have seen that when the Conjurer deals with articles of dress, he indicates the fact by using the word "touching." He should also enlarge this by reducing every outer garment to a simple code—as, for instance :—"Hat" may be represented by the substitute of its initial letter, namely, "I;" so that when he says "Is this that I am touching seen by you?" the Clairvoyant knows that what he is touching is an article of dress, and she knows that she shall find what that article is by going to the first letter of the first word uttered; and on meeting with "I" she knows that "I" stands for "H," and that "H," in the code for dress, stands for "Hat."

Now, hats are common, as all the world knows, and the Conjurer always finds plenty of them in the best seats. What is more, he will find that most of them come from the same shops, or at least one of two or three shops. He will, therefore, on entering a town make himself acquainted with the most fashionable hatters, and code them. It may be here remarked that he will do the same with jewellers and watchmakers. These codes will be constructed with due regard to what may be styled hatters and watchmakers of national reputation.

This process of coding is easy, so long as words do not begin with the same letter; but when they do, the conflicting words must be accommodated. For instance, "Handkerchief" would clash with "Hat." It is easy, however, to drop the first syllable, take the word "kerchief," and make "J" stand for the word. "Just name this that I am touching?" would serve in this case.

"Collar" and "Cuff" would clash too. In a former instance, illustrating the complete spelling out of words, "Cuff" was dealt with. It would be purely matter for

arrangement as to which should be designated by "C," and what should be done with the other word. It is easy to proceed upon the mnemonic principle, and arrange that "Collar" shall be "Lapel," and "Lapel" shall be nominated by "M," so that "Collar" shall be "M." Every part of this business is matter for arrangement, and it would take very many pages to illustrate every possible form of code. A brief code for some parts of dress, however, will be useful. Let it be arranged that—

Cuff is to be represented by D, the substitute of C.

Collar, transposed to lapel, is to be represented by M, the substitute for N.

Sleeve is to be represented by T, the substitute of S.

Hat	,,	I,	,,	H.
Button	,,	C,	,,	B.
Jewellery	,,	P,	,,	O, for ornament.

These are all words descriptive of a lady's, also of a gentleman's, dress. Some designation, therefore, is necessary to distinguish between the two. This may be managed by introducing the word "now" into the sentence applying to a gentleman's dress, and leaving the lady's with no such designation. For instance, the Conjurer may say—

"I am now touching something?"

The answer would be "A gentleman's hat."

If the hatter was the most fashionable hatter in the town, and the one agreed upon to be the chief hatter of the code, the Conjurer would say—

"Hatter's name?"

If the hatter were a second-rate one, he would ask the question with the necessary initial. In another case he would say—

"Can you tell me what I am now touching?"

"A button on some gentleman's dress."

"A waistcoat or coat button?"

"Waistcoat."

Because "A" would be the representative initial of waistcoat.

The Conjurer would proceed—

"Can you tell me what I am touching?"

"A button on a lady's dress."

"Now, what is it made of?"

"It looks like silver."

This last question would be rather dangerous without more coding than has been given here. It would need the word "metal" to be introduced into the question, but a code could be made up for buttons and also for materials of dress. Here are some examples :—

Velvet may be represented by		W	for	V.
Sealskin	,,	T	,,	S.
Lace	,,	M	,,	L.
Ribbon	,,	S	,,	R.
Silk	,,	L	,,	K.
Metal	,,	N	,,	M.
Glass	,,	H	,,	G.

Suppose a gentleman wearing a sealskin waistcoat with gilt buttons—a very unusual costume, and therefore a good test—the following would be the conversation :—

"Can you tell me what I am touching now?"

"A button on a gentleman's dress."

"Now, have you any idea what it is made of?"

"Metal, I think."

"Tell me the kind of metal?"

"It looks like gold or gilt." "G" represents No. 1 metal, or gold.

"Tell me what the waistcoat is made of?"

"Sealskin."

A sealskin waistcoat with gilt buttons, and all seen blindfolded! It will be observed, too, that there are three codes, or sub-codes, used here. The code for "things" taken from the pocket is first used, and this leads to the code for metal, and that leads to the code for material. They do not clash, because the mind naturally passes from one to another.

The ornaments usually worn by ladies and gentlemen may be coded in the same way.

The generic term "Jewellery" or "Ornament" may be designated by "P," and under this may be classified all the various stones and diamonds, and gold and silver rings and brooches. As, for instance:—

"Ring" may be represented by "S," the letter for "R." It may be assumed to be gold if not otherwise designated. Suppose a sailor were to offer a silver ring, and the Conjurer were to say—

"Say, now, what I am touching?"

The Clairvoyant should say "A ring," but she might say "A gold ring."

The Conjurer would reply "Not gold," upon which she would say "A silver ring." She would know it was a ring, and the "No," would tell her it was No. 2 metal, or silver.

Diamonds would be represented by "E," the letter for "D." The various stones would have to be classified, and it is a question whether jewellery should not be classified under dress rather than under a separate division. The question, however, should be settled by the person who is to use the code.

The colours, however, may be dealt with in full, but we

need not go beyond the colours of the spectrum for examples :—

Violet may be indicated by		W.
Indigo	,,	J.
Blue	,,	C.
Green	,,	H.
Yellow	,,	Very easy.
Orange	,,	P.
Red	,,	S.
Black	,,	L for K.
White	,,	A.
Brown	,,	M for N.

A few other colours may be added, and new colours can be classified as they become fashionable. Chocolate and drab would be incorporated without clashing. Mauve and magenta would have to be reconciled, but it will be noticed that since the Conjurer always conveys the fact that he is dealing with colours, the code is very simple.

"Say what this colour is?" gives red.

"Come, the colour?" gives blue.

"Here, the colour?" gives green.

"Please, the colour?" gives orange.

A code for flowers may be constructed in precisely the same way :—

The Rose may be indicated by		S.
,, Bluebell	,,	C.
,, Heart's-ease	,,	I.
,, Jessamine	,,	K.
,, Geranium	,,	H.

For example :—

"Say what this flower is?" would give a rose.

"I hold a flower in my hand?" would give heart's-ease.

"Here is a flower?" would give geranium.

"Come, this flower?" would give bluebell.

It is needless to complicate matters by multiplying instances. What cannot be communicated by an initial can be given by a special sign, and with a little thought these special signs can be mnemonically associated with the word so naturally as to make their remembrance almost a matter of no effort whatever.

The days of the week can be coded by the figures 1 to 7, the days of the month by their figures; and the months themselves may be also specified by numbers. The Conjurer in asking for the day would indicate that he wanted the day, of course, and his question would give the answer, just as if he were asking for a figure. The Clairvoyant would simply say "Wednesday," instead of "four," or "June," instead of "six."

There should also be an arrangement for negatives and affirmatives. That "Yes" or "No" is the answer must be made apparent from the question, and for a variation the answer might be communicated by the last word of the question, as, for instance:—

"Can you see anything on this paper now?"

The answer in this case would be "No," from "Now."

"Can you see anything on this paper? Quick."

The answer in this case would be "Yes," from "Quick."

Both instances are purely arbitrary; but they will serve. They may be applied in this way:—

"Can you see any inscription on this coin? Quick."

"Yes."

"Be sure now. What is this first letter?"

"A."

"Make out the second?"

"L."

"Fairly done. The next?"

"E."

"Easy with the rest?"

"I see it all. It is Alexander."

The word "Easy" gave the "X," and the whole name would be obvious. This is another instance of full spelling, but in practice it would be advisable to form a code for Emperors and Kings.

CHAPTER XIII.—CONCLUSION.

Sufficient has been stated to enable any person with wit enough to practise Clairvoyance to construct any additional codes he may need for himself. It is only necessary to add, as was stated in the opening pages, that a scheme which has puzzled large audiences for years cannot be concocted without trouble or worked without long practice. Brains, energy, and perseverance, however, could achieve a great success in this business; but a stupid and indolent person would make a wretched bungle of it. Robbed of all pretentions to the supernatural or abnormal, the scheme provides a pleasant pastime. The moral to be drawn from the mystery which has hitherto enshrouded the exhibition of Clairvoyance entertainments, coupled with this explanation of "how it is done," should warn people not to be too ready to ascribe to the supernatural that which they do not understand. The fact that a person does not comprehend the cause of a given result is evidence rather that he does not know everything, than that the cause is supernatural or even abnormal. The Conjurer, like the Spiritual Medium, comes upon the scene with his conditions and his preconcerted arrangements. He tells you just as much as he chooses, and no more. If you draw your conclusions from what you see, or think you see, you will draw erroneous conclusions; and as a good Conjurer, like an expert Medium, will never tell you enough to enable you to draw an accurate conclusion, you had better draw none except this: that since the performer is a Conjurer, you may be sure he is not superhuman, but simply a man, who

knows how to throw dust in your eyes very pleasantly, and to befool you while he amuses you.

An exhibitor of Second Sight will tell you the mode described here is not the way his Clairvoyant does it. You may answer that you are quite prepared to believe that. The details of this code, as here suggested, may be better or worse than any code in actual operation. The Conjurer may adopt any course he pleases, but the principle on which he will work is the principle of a code.