Shadowgraphy and Second Sight

SHADOWGRAPHY

THIS very old entertainment is not often introduced into drawing-rooms nowadays, but it always affords considerable amusement to the little ones. To become expert in the art considerable time must be spent in practice, in order to make the fingers pliant, and to learn how properly to secure the best positions. A few good ones are shown in our illustration, and a little experience with these will soon enable the performer to invent many other equally good ones—especially if he uses a few cardboard figures, which may be easily made. A candle will supply quite sufficient lighting power in a small room, and the hands should be held about two feet away from the candle, and about four feet away from the screen, which should be tightly stretched on a wooden frame. The performer will do well to work with the screen supported on the edge of a table, and he can then rest his scenery and arms on the table if necessary, though very often the scenery is fixed in the sides of the frame. Considerable fun may be got out of shadowgraphy by introducing sham fights, etc. ; and one should remember that elderly folk are only grown-up children, and that this entertainment is just as likely to appeal to an audience of adults as to one of children.

SECOND SIGHT

This very popular form of entertainment has had many exponents, from Irving Bishop to the Zancigs, and its suc-

cessful exhibition depends entirely upon the assistant having a very good memory. The usual method of performing it is for one of the exponents to be blindfolded, and to remain upon the stage, while the other moves among the audience, borrowing for a moment watches, knives, coins, cheques, railway tickets, etc. The latter then asks the blindfolded assistant some such question as, " What is this ? " and the assistant tells the name of the article, its value (in the case of a coin or cheque), the number or date it bears, etc. The whole feat is worked by an elaborate system of codes. Usually the first letter of a word or sentence is the index. By way of example we will simply assume that the following is the code for numbers :—

A = 0	S = 5
M = 1	T = 6
N = 2	U = 7
P = 3	W = 8
R = 4	Y = 9

The number on a railway ticket is, we will say, 3526. The examiner would ask, " Please Say the Number on This ? " That is only a simple illustration, given for the purpose of explaining the principle.

In the early stages it may be helpful to have a code and use sentences of which only the first letter of each is to be noted, e.g. suppose the name wanted is " Alfred King." The questioner would say :—

A. Are you able to tell me this name ?
L. Let us hear.
F. Find it quick.
R. Really !
E. Expedite yourself.
D. Do.   .   '   '
K. Kindly hurry.
I. If you please. .
N. No ?.
G. Get on, do.

But this is so obvious that it is advisable to code the letters, e.g. :—

A = H	H = O	O = V	V = C
B = I	I = P	P = W	W = D
C = J	J = Q	Q = X	X = E
D = K	K = R	R = Y	Y = F
E = L	L = S	S = Z	Z = G
F = M	M = T	T = A	
G = N	N = U	U = B	

and then the name given would be coded something like the following :—

A = H. Here, tell me this name.
L = S. Say it quickly.
F = M. Make haste.
R = Y. You ought to be able to.
E = L. Look sharp.
D = K. Kindly.
K = R. Run on with the surname.
I = P. Please.
N = U. 'Urry.
G = N. Now.

In an advanced code a much more complex arrangement would be used, and below are given a few general codes, which, if perfectly committed to memory, and the performer moving amongst the audience possesses the ability readily to construct sentences on given lines, should enable a successful and mystifying performance to be given. It is well to employ the phonetic system entirely, and though to one unacquainted with it, it is apt to be a little puzzling at first, practice soon makes perfect, and it is surprising how it simplifies the questions and prevents them from being made too obvious and long. For example, again assume the code is the first letter of each word, and take the word PENNY (phonetically PENI). The assistant would be asked some such question as, " Please Explain the Nature and Intrinsic worth of this." Often some words that have nothing to do with the code will have to be worked into the sentence in order to make it natural,

and one way to escape misleading the assistant is to drop
the voice slightly when uttering such words and just as
slightly to emphasize the code words, or vice versa, or the
superfluous words may even be slightly slurred.

The following is a natural code for numbers :—

1. Please.	6. Now or quick.
2. Say.	7. Tell or take
3. What or that.	8. Me or my.
4. This.	9. Here or in.
5. Is or, on.	0. Us.

For single numbers the sentences might be something like
the following, " Number, please ? "   " Say Number ";
"·What number ? "   " Number on this ";   " Number,
quick ? "   " Give me the number "; " The number here ? "
etc.

Some combinations on this code would read awkwardly
perhaps, but a ready wit will soon put that right.   For
example, 9753 the sentence, " Here tell (or take) is (or on)
that (or what)," may be made, " Here, tell the number
on that."

For articles ordinarily given up for examination the
following code will be useful :—

What is this ?	Watch.
Now this ?	Knife.
Please say this.	Pocket-book
Sharp !	Scissors.
Call this.	Chain.
Quickly these.	Keys.
Tell me.	Photograph of a lady.
Tell quickly.	Photograph of a gentleman.
Tell us.	Photograph of a child.
Tell.	Photograph of scenery.
Now tell.	Photograph of a building.
Here, here.	Halfpenny.
Here ?	Penny.
And here ?.	Sixpence.
Here. what ?	Shilling.
Here this ?	Two shillings.

Here, tell this.	Half-crown.
Here now.	Half-sovereign.
Here say.	Sovereign.
Can you tell this ?	Cheque.
Say this.	Cigar.
Say now.	Cigarette.
Please, this.	Pipe.
Quickly.	Ring.
Well, this.	Visiting card.
This please.	Purse.
And this.	Handbag.
And this, please.	Programme.
Reply this.	Railway ticket.
Guess this.	English coin.
What here ?	French coin.
What this ?	American coin.
What have I ?	German coin.
What, say ?	Russian coin.
What now ?	Chinese coin.

In the code for the valuation of a foreign coin a sentence in which the first letter of each word spells the value may be added. The date on coins and cheques can be arrived at by the numerical code already given. It is often well to have a signal as to whether it is the numerical or alphabetical code that is being used, and a little cough may serve as an indicator. Sometimes one question allows of two or three others that have been explained by the first. For example, supposing a photograph has been handed up. The remark was, " Tell me," showing it was the photograph of a lady. The blindfolded assistant might reply, " A photograph," and the performer would say : " And of what ? " to elicit the reply, " A Lady."

Wearing apparel is often described, and the principal code needed is in regard to the colour of the articles.

First to denote whether :—

I am touching	A lady.
Whom am I touching ?	A gentleman.
Here is a—— ?	A boy.
And here is—— ?	A girl.

Say the colour—— ?	Black.
What is the colour ?	Blue.
And the colour ?	Green.
The colour ?	Yellow.
Now the colour ?	Red.
Yes, the colour ?	Grey.
Tell the colour.	White.
What colour ?	Brown.
Colour, please ?	Pink.
Colour ?	Tartan.

Some articles may be described at length, and it is well to make a code for many common articles, e.g. a watch :——

What is this ?	A watch.
And it is made of—— ?	Gold.
It is a—— ?	Silver watch.
Made of—— ?	Gunmetal.
Well the maker—— ?	Waltham.
(Using phonetic alphabetical code Wlthm.)	
It has—— ?	A hunting case.
Use numerical code for the	number of the watch.
Ditto for the	time.

Playing cards can be easily told :——
For the suits :——

What suit ?	Clubs.
The suit ?	Spades.
Which suit ?	Diamonds.
Suit ?	Hearts.

Use the numerical code for numbers of the cards, and for the court cards :——

Value ?	King.
What value ?	Queen.
The value ?	Knave.

We have here given only a few codes, but the possibilities can be easily conceived. The performers should consta..tly rehearse until perfect, and the one moving amongst the audience should be of ready wit and quick observation, capable of meeting such a contingency as having an article given to him that is not in his regular code, or one which

he cannot quickly code. Then he may ask something in relation to the article. For example, supposing a theatre pass were handed to him, and it could not be easily coded, he would perhaps simply ask, " What name is on this ?" and then code it.