

Gallery of Spirit Art

THE INTERNATIONAL SPIRITUALITY EXHIBITION

HELD AT THE NEW YORK EXHIBITION

*Spoken Photographs Spoken Pictures
The Photographs of Whitehead's and
Every Form of Spirit Art*



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INTRODUCTION

There is no phase of life that Spiritualism does not reach, and it elevates and ennobles all that it touches. Its facts and phenomena demonstrate that life is continuous, that the soul is immortal; but this revelation, glorious as it is, is not the ultimate of spirit communion—it is only one of its incidents.

With the progress of events, with the unfoldment of life—mental and physical—on this planet, Spirit communion and intercourse becomes a reality and an established condition, because the law of progression (which has no ultimates) must have continual fulfillments. Intercourse between the spiritual and mundane worlds means an accession to mortal life of higher forms of art, wider fields of endeavor, higher compass of action, and loftier ideals of life and duty.

There is no field of knowledge that Spiritualism does not invade, and, under angel guidance, art and invention are to ascend heights and attain an excellence never before dreamed of, except by poets and seers. This excellence of attainment under the new order of things—the interblending of spiritual and mortal existence—is, and is to be, true of all conditions of life; and the recent inventions of the photograph and the telephone, the introduction of the electric light, and the improvements in photography and telegraphy, are so many indications of the incoming tide of spiritual illumination; they are so many evidences of the new order of things, and are just as much evidences of the "descent of the spirit," as are the speeches of our trance mediums, or any other of the more definite forms of spirit communication and control. Spiritualism has passed out of the period of questioning and belief, and has entered the broader field, the limitless domain of certainty and knowledge. We know that Spiritualists, who are only *sentimentally* such, will dispute this statement; but we take no account of such feeble protestants.

Having entered an advanced stage of its brilliant and beneficent career—the period of utility and use—the mere sentimentalists in the spiritual ranks, however numerous they may be, or however useful they may have been in the earlier stages of the movement, are no longer of any account. They are not even formidable as clogs on the wheels of progress.

The public will be surprised to learn of the abundance, variety and richness of spirit manifestations in Art; and the especial object of the GALLERY OF SPIRIT ART is to gather up and give public presentation to these artistic representations, and, also, to give recognition and encouragement to the hitherto unrecognized and unrequited laborers—the mediumic workers in this field of worth and labor.



CONFUCIUS

THE CHINESE PHILOSOPHER AND STATESMAN

(B.C. 551-479)

[Engraved from a Painting by the Spirit-Artist, Wells and Per Anderson.]

[For Biographical Sketch and Psychometric Interpretation, see page 100.]

SPIRIT ART.

HOW THE PORTRAITS OF THE ANCIENT BAND WERE TAKEN—THEIR ADVENT AND PURPOSES—IMPENDING CHANGES—PROPHETIC—REFLECTIONS, ETC.

Few of the dwellers on earth to-day, whose memories go back to the birth of MODERN SPIRITUALISM, in the humble Hydesville home of the Fox family, can contemplate, without unspeakable astonishment, the progress, extent and effect of the most stupendous revolution known to recorded history. Wonders have multiplied, till a new wonder ceases to be regarded as but an every-day affair.

In all the phenomena attending the advent of spiritualism, from the tiny raps to the full form materialization, none can claim a more important place than that of SPIRIT ART. The development of this phase of mediumship dates from the earliest years of the movement.

Among artist mediums developed in this phase of SPIRIT ART the first position has been assigned, by common consent, to WELLA and PET ANDERSON. The homes of thousands throughout the country are embellished by the product of Anderson's pencil, under the control of the great artists in spirit life. My acquaintance with the Andersons began about thirteen years ago, though I had known them by their wide and well deserved repute, for many years previously. Mr. Anderson was a mechanic—a cabinet maker—of only a common school education. Toeke out the means of livelihood, he sometimes worked at the poorly remunerative business of sign-painting, which was all he knew of the painters' art, and in which he was self-taught. It was not till several years after his marriage, and not till after seances for development persistently continued for nearly two years, that the remarkable phase of ART-MEDIUMSHIP was manifested.

It is not the purpose of this article, nor am I able to give a history of the progress of Spirit Art, as shown in the pencil paintings of Wella Anderson. My personal and intimate relations with him, date from the fall of 1869, at which time we were both residing in New York. On this occasion, accompanied by my wife, we visited Mr. Anderson's rooms in E. 43d Street on his invitation to view a recently finished full-length portrait of an Indian Chief. I had already, as early as July of the same year, become cognizant, through Dr. Cooper, of the attendance upon me of Ancient Spirits—the names and sketches of whom had been given me by Dr. Cooper, so that I had

become familiar with their *personelle*. Mr. and Mrs. Anderson—both clear seeing mediums—to whom, nor to any others, had we ever spoken of them—almost immediately after our entrance to their room, described these *same ancient personages*, stating that it was the first time in their mediumship that they had ever, clairvoyantly, seen spirits of a pre-historic age. Nor had he ever been able, he said, to take the portraits of ancient spirits—Biblical characters and others—for which he was in the constant receipt of orders. He also stated that these pre-historic personages desired, and intended to give me their portraits through his mediumship, and thereupon a day was appointed by him for a seance.

At the appointed time the seance took place. A sheet of drawing paper was held in my hand for a few minutes to be magnetized—an irregular piece being torn from one corner for purposes of identification—when the artist went into his studio, and, after an absence of about eighteen minutes, returned with a life-like sketch of YERMAH, which corresponded accurately with the description given me in a letter from Mr. Cooper, several months previously. It was a surprising and most satisfactory *test of the identity of the spirit*, as Mr. Anderson was entirely ignorant of any correspondence between Dr. C. and myself. This portrait was completed in two brief sittings, brought to California on my return, in the summer of 1870, and afterwards, presented and forwarded to Dr. Cooper, of whose sanctum it is now the chief attraction.

These portraits—of the Ancient Band—challenge public attention and criticism as no other paintings have done since the birth of this form of Art. They are *sui generis*, singular and unparalleled. In their execution all hitherto known rules of the Art Schools have been ignored, or set at defiance. *Method or time*—whatever governs artists in their normal condition—makes no figure in the work of Anderson. Were it permitted under the electric rays of Science, to attribute any event, the laws of which we did not comprehend, to the category of "Miracle," the production of these paintings would be as unsolvable as any other of Nature's phenomena.

These art productions are executed *solely* with Faber's pencils, Nos. 1 and 2, while the mediums are in the *unconscious trance*.

state: one—Mrs. Anderson—supplying the elements of power, or "life-essences," used by the controlling spirits: the other holding the pencil under *involuntary or mechanical motion*. It makes no difference whether the studio is light or dark. Usually the blinds are closed, and the curtains drawn, thus leaving the room in the "dim religious light" of the old cathedrals. The *seances* for fine painting, rarely exceed twelve minutes in duration; and only under very favorable conditions of atmosphere and physical health, is a second sitting given on any day. In ten, at most, of these "*seances*," the portrait is completed, as seen in the Gallery: or in two hours of actual working time.

The "marvel" of this fact, which is as well attested as any other fact within the cognizance of human consciousness, will be apparent to artists, critics of art, or the general public, by an examination of the paintings *in detail*. Nothing more elaborate, or more beautiful, ever came from the pencil or brush of the inspired artist in any age, than is to be seen in the costumes and delicate shadings in these portraits, which give them [such a vivid and life like expression

Mr. and Mrs. Anderson came to the Pacific Coast in the fall of the same year—1870. I did not hear of, or meet them, till the following February, 1871. At once the Band took up the work where it had been broken off a year and a half previously, and for the entire month they held *exclusive control* of the artists, during which sketches of the entire Band—twenty-eight in number—were made. I attended every day during this period, magnetized and took a piece from each sheet of drawing paper, and *timed* Mr. Anderson's absence in each case, which varied from fifteen to twenty-five minutes. For this month no other sketches could be, or were, taken except members of the Band, though from thirty to fifty people per day crowded the rooms, and orders were more than usually importunate. Indeed, I was subjected to very severe criticism for *monopolizing* the time of the artists by those impatient to obtain likenesses of friends, or relatives, in spirit life. In several instances, to allay their complaints, and to prove that it was not I that held the mediums, I consented that portraits might be taken for others: but always with the same result. Instead of the desired picture—though the party held the paper—*there came some pre-historic personages of the ANCIENT BAND*.

One of these instances was particularly amusing: A lady who had come many times to obtain a portrait of her father, was at last gratified in the hope of realizing her desire. She magnetized the paper and gave it to the artist, who retired into his

studio. On re-appearing, after an absence of some fourteen minutes, he handed the lady the portrait of the second chief of the Band; the Hindoo necromancer, ADEHL! The disgust of the lady was intense as she gave energetic utterance to the ejaculation, "This is not my Father!"

On another occasion, while the feeling of dissatisfaction was so outspoken on the part of visitors, Mr. Anderson was asked: "Who is this Mr. Winchester, that these Ancient Spirits should come *for him*, to have their portraits taken?" "All I know about it," replied Mr. A., "is what my guides tell me. They say that the *mineral man* possesses the only organism on earth, through whom these Ancient Spirits could come to have their likenesses taken."

Viewed in whatever light we may—from every standpoint of human judgment—these portraits are most remarkable. As the likenesses of *real men and women*, who lived on this earth in past Eras, they must strike the beholder with astonishment at their commanding forms, and their grandly developed intellects, as expressed in every feature.

As works of art they compare favorably with those of the best artists of this, or any former age. In the wonderful diversity of race, physiognomy, and quaint richness of costume, no collection of paintings have ever equalled these abnormal productions of the pencil, in the hand of one who is not only an uneducated man, but who never took a lesson in drawing in his life.

In regard to the Philosophy involved in the return to earth of these ANCIENT BANDS of spirits, or as to the *purpose of their coming*, there is now little room for a difference of opinion. The idea that the wise and good in spirit life *band* themselves together in Societies, Associations and Congresses, to aid by their psychological power, exerted upon susceptible minds, in advancing the human race toward better conditions and a more perfect brotherhood, is not a new one, but is accepted by all believers in Modern Spiritualism.

To briefly formulate "the purpose of their coming" the Ancient Band state it in these terms: "To institute a system of liberal education *for the People*, simplify the sciences, and popularize and liberalize religious ideas in such a manner as to make the human family a *band of brothers*; or, in other words, to make Religion subservient to Science and Education—or rather, to make Science and Education the *Foundation of Religion*."

This is the first time in human history when ancient spirits have returned to help the cause of Progress, having a *special organization* and a definite *plan of action*. But the importance of their advent has not been understood, nor its purpose appreciated by

Spiritualists and Liberalists as fully as should be the case.

All the signs of the times indicate great social, moral, political and religious changes not only in the United States, but throughout the entire earth. In effecting these changes, by which humanity will be uplifted to higher planes of liberty, justice and happiness, the Ancient Band will be, as they ever have been, active workers through all instrumentalities.

Said the BANNER OF LIGHT of November 7th, 1874: "Mr. Winchester attaches much importance to the alleged advent of these Orientals at this time in the World's History, as indicative of great social, moral, political and religious changes, not only in this country, but on the whole earth; and says that the visit of the Band has not been understood, nor its purposes appreciated by Spiritualists and Liberal Reformers as fully as should have been the case. We have not the remotest doubt that the Nations, including these United States, are on the eve of mighty changes, politically and morally, as Mr. W. asserts; but we cannot possibly divine what influence these Ancient Spirits can bring to bear to affect the result thus speedily to be outwrought on earth. We are somewhat skeptical upon the point, we must confess."*

In a different spirit is a letter from Mrs. Frances E. Hyer, one of the earliest lecturers and mediums in the Spiritual vineyard; from whom, if still living, I should be glad to hear. She wrote, Sept. 18, 1874:

"For all the obstacles and trials you meet with in the difficult and thankless labor you have chosen and been called upon to perform, will you accept the sincere sympathy of one who, during a long course of years, has labored among the brambles and briars of humanity, till her soul's clothing is sadly torn and worn, and she longs to array herself in the spiritual robes of a higher sphere.

"How much I thank you for those beautiful photographs. Who can look upon those noble faces without receiving the conviction, doubly assured, of life immortal, as also its inseparable blessing—continued progression. Although, necessarily, they have assumed the look of earth, yet how each countenance radiates light from the spirit world.

"I have read the Biographical and Descriptive Catalogue with intense interest. As I become more familiar with this glorious Band of Workers for the redemption of humanity, and contrast their efforts with every and all earthly mediums, I feel humbled; and at the same time exalted; humbled, that I, with all the rest, have done so little; exalted, that I am able to perceive our deficiencies.

"Impressions, clear as sunlight, crowd upon me, that the advent, personally, (by

*The underscoring is mine, J. W.)

their portraits,) of these splendid types of ancient humanity is lifting the latch of the door, which leads to new and higher life for struggling humanity.

Speaking of the Biographical Catalogue of the Ancient Band, Mrs. Hyer utters these prophetic words:

"It appears to me that this publication will form a more important link in connecting the Band with earthly mediums, than anything else could have done in the past, or can do in the future. Very few there are whose mediumship is entirely independent of external manifestations; and I feel strongly impressed that yourself, and those associated with you, are opening the flood-gate through which a Mighty Stream of information will flow—producing Changes in Earth, which the most abstruse Scientist, as also the most spiritually developed, in this sphere, have not yet dreamed of."

"I never knew," writes to me Bro. W. C. Gibbons, from Colorado, "how precious those immortal spirits were to me, till I received their beautiful pictured forms, and accompanying biographies. I catch the inspiring influence of the quotation in your card and feel that the medium is right in her prediction.

'Let agitation come, who cares
We need a flood—the filth of years
Hath gathered on;
And he who cannot stand alone,
Had best be gone.'

"Yes, let the flood-gate open wide, that Wisdom, with its God-like crown; Faith, with its ever assuring love, and perseverance that defies all obstacles may be manifested to our darkened minds by the congress of advanced spirits, through the media of earth."

— Science is, by its crucial methods of evolving and testing the phenomenal facts of Spiritualism, placing them upon a basis that cannot be overthrown, by all the skepticism that the world can bring to bear upon them. Ere long, when these returning spirits, who inhabited the Earth, thousands and tens of thousands of years ago, unlock to us the knowledge of long-forgotten ages, what buried wisdom will be ours, and what progress will be made in the advancement of the human race, through this "opening of the SEALS," which has closed to us the treasures of human experience in all the geologic eras.

Until now, no Prehistoric and Ancient spirits have ever been manifested to the gaze of mortals in their personalities. In this way those composing this Band seek to win the attention of the world, in order to extend their influence, and prepare the public mind for the work they propose to inaugurate: which is to be continued in coming ages, until the long looked-for, and long prayed-for, Millennial Period, shall become a living REALITY. Fraternally,
COLUMBIA, CAL., Oct. 7, 1881. J. WINCHESTER

[FOR THE GALLERY OF SPIRIT OF ART.]

SPIRIT ART AND ARTISTS.

As early as 1857, I was told that a Band of Spirits were perfecting arrangements to develop mediums, for the purpose of giving to the world likenesses of the so-called dead, and in that year, while seated in my office alone, my hand was controlled mechanically, and a profile likeness was drawn that was strange to me. It was written, however, that I should hand the picture to John B. Miller, a Payne infidel, who kept a hotel in this place.

He recognized it at once as the likeness of Hiram McCartney, a lawyer who held the views of Thomas Payne before his death, which occurred several years prior to my coming to Ohio.

This picture was recognized by all of McCartney's old friends, and created considerable excitement until it disappeared mysteriously a month or two after its execution, some good orthodox christian having stolen it out of Capt. Miller's desk and destroyed it.

A few months later I became acquainted with George Walcott, of Columbus, one of, if not the first, Spirit Artists developed.

Some of your older readers will recollect that President Pierce lost his only son by a railroad accident, while on his way to Washington City to be inaugurated. He heard of Walcott, wrote to him, and receiving a sketch that was recognized by himself and wife, he ordered an oil portrait, and I was present at the time Bro. W. was finishing it, and clairvoyantly saw the boy and the picture so clearly, that I was able to direct two or three slight alterations in the color and arrangement of the hair, which made, so the father and mother reported, a perfectly life-like picture. This was in all probability, the first specimen of SPIRIT ART in Oil.

About the same time, a tailor by trade, and a very illiterate man named Rodgers, was developed to produce crayon likenesses of the dead, in the neighborhood of Columbus, Ohio, and many fine tests were given to people in various parts of the country; but the influence he was subjected to was very exhausting, the demands for pictures great, the artist a poor man with a family, and the result, Bro. Rodgers was called to Spirit life, after about two and a half or three years labor as a Spirit Artist.

Brother Walcott was forced to give up painting entirely, (he was an artist of no mean capacity before the Spirits controlled him,) or he too would have been called to the Spirit world much sooner than he was, his departure having taken place three or four years ago.

I was controlled to draw from '57 to '59, at which time I was called to Chicago to lecture, and while there met Wella and Pet Anderson, at the house of A. J. Higgins. The Andersons were just being developed at that time, and those controlling me, finding that my health was rapidly giving way under their influence, withdrew from me as they said they would, and united with the Anderson "Band."

Something in the neighborhood of three hundred recognized pictures were drawn through me, my hands being used mechanically, I being conscious the while. Brothers Rodgers and Walcott were both trance mediums, as are the Andersons.

Since the withdrawal of the Spirits controlling me to draw, scarcely an attempt has been made in that direction, and I presume there never will be, for, toward the last, if I felt ever so well before giving a sitting, when the picture was completed, I felt so weak that I could scarcely walk across the room, and a sitting rarely occupied more than ten minutes, the average being five to seven.

As my connection with the Andersons and General Winchester in giving psychometric biographical sketches of the members of the ANCIENT BAND, was embodied in a communication published in an early number of the CIRCULAR, it is unnecessary to repeat it here, but it would perhaps be as well to re-publish that communication in the GALLERY OF SPIRIT ART for the benefit of those who have not seen it.

I felt it to be a duty to put on record the foregoing account of early "Spirit Art," and would be pleased to see in the GALLERY and CIRCULAR, communications from those who received and still have test pictures drawn in the early days spoken of, for every scrap of history connected with the early days of Spiritualism, should be placed upon record.

JAMES COOPER, M. D.

BELLEFONTAINE, OHIO.

[FROM PSYCHOMETRIC CIRCULAR, Jan. 1, 1881.]

THE ANCIENT BAND.

[The following communication from Dr. Cooper, relates to the advent to Earth of the Ancients, and refers to incidents relating to and which mark the difference between "The Ancient Historic Band" and the "Ancient Band,"

Like the first rap at Hydesville, the facts and incidents surrounding the advent of the Ancients in 1871, are of grand historical import, and must all, even to the smallest minutæ, be recorded and preserved. At the spirit circle of Wella and Pet Anderson, in San Francisco, the portraits of YERMAH, and others of the "Ancient Band," were taken (life size), thus having, through the highest form of Art authenticated and left with us the evidence of their presence. Simultaneously with the execution in San Francisco, by those incomparable spirit artists—the ANDERSONS, of the portraits of members of "The Ancient Band," Dr. Cooper wrote the biography of each of the manifesting spirits.]

BROTHER MILLER—As there seems to be a misconception regarding the above Band of Spirits and the "Ancient Historic Band," I will try to explain, so that in future the two will not be confounded.

The "Ancient Band," of which my good brother, General Winchester, was made the "Earth Chief," first became known to me and brother W. as a Band in 1871, I think, though ARBACES, the Egyptian, came to me in 1857.

In '70, I think, General Winchester sent me a specimen from a mine in California, in which he was interested, requesting me to use my psychometric powers upon it. I did so, and while engaged in writing out my impressions, YERMAH, the Atlantian, presented himself, and requested me to write a description of him, and send it to General Winchester, which I did.

Some time after he received my letter, he and lady visited Brother Wella Anderson, who, as I understood, was unaware of our correspondence. While there Mr. Anderson told the General that he was strongly impressed to give him a sitting for a picture. The blank paper was handed to Brother W. to hold for a few moments, when Mr. Anderson retired with it to his dark-room, returning in a short time with a picture corresponding in every particular with the description I had given. This was the picture of YERMAH, one of the leaders of the "Ancient Band," and was the first picture of the gallery obtained. This occurred in New York.

After this, General Winchester went to California, and was followed later by Mr. Anderson and wife, though neither of the gentlemen, as I am told, was aware of the other's presence in San Francisco, until they met accidentally. Prior to this meeting, I believe, such a thing as obtaining portraits of all the members of the Band, and their assistants, was not dreamed of; but the work of giving sketches of their features soon commenced, and the most singular part of the whole, was the fact that I, at Bellefontaine, Ohio, nearly three thousand miles from San Francisco, would see a member of the Band, describe him in a letter to General W., and when my letter would reach him, Anderson had the picture answering the description just ready to present to the Chief, for, while the letter was in transit, the same spirit had given Brother Anderson's spirit artists a sitting with the above result. This was not the case with any but particular ones.

When it came to giving the biographical sketches, I was terribly worried; Brother W. sent me proof photographs of the pictures, that the spirits might give their names and sketches of their lives. I had no trouble in getting them; but when such ones as were mentioned in history said so, and that accounts of them could be found, I never having heard of them, and having no books to refer to, was fearful that mistakes would be made, and the worry began when General Winchester would write back that "in all the libraries in San Francisco, he could find no trace of such individuals." The spirits would persist in their assertions, the General would again search, to be finally rewarded by finding the name or names, and, what was still more satisfactory, the notices contained in the books agreed in every particular with what was given to, or through me, psychometrically.

General Winchester is entitled to the whole credit of bringing before the public these grand pictures, while Brother Anderson and wife, Pet, should have the credit of the artistic work. It was Brother Winchester who furnished the means, as he truly said in his communication published in last CIRCULAR, even impoverishing himself to do so—through no fault of the "Ancient Band" proper, I believe, but because they themselves were dependent, to a certain extent, upon other Bands nearer the earth sphere, which Bands were compelled to succumb to opposing elements.

But, for all this, the "Ancient Band" has been, and is, at work, and our good brother will receive his reward, probably, not in lucre, but in something far more enduring.

JAMES COOPER, M. D.,
Bellefontaine, Ohio.



ORONDO,

AN ATLANTIAN CHIEF, WHO LIVED 16,000 YEARS AGO.

[Engraved from a Painting by the Spirit Artists, Wella and Pet Anderson.]

ORONDO.

Born in the fourth, or working caste of the Atlantians, Orondo, by industry and close application, became an expert in mining and the reduction of ores. His stature was eight feet, which gave him a most commanding presence.

As the right hand man of YERMAH, on this continent, his position was that of Superintendent, overseeing the gangs of workmen employed both in mining and building.

When Atlantis disappeared beneath the waves, cutting off the few hundreds of workmen and soldiers, then comprising the scattered settlements on this continent, from the supplies they were accustomed to receive from the mother country. YERMAH advised him and his fellows to intermarry with the natives, and introduce their own civilization, arts and religion, among them.

Not being bound by the law of caste, as were Yermah and Atyarrah, this advice was in due time acted upon.

This continent at that time was populated by savage races, the progenitors of the Indians of our day; some—the more northern tribes—wild and nomadic; others, farther down the coast, were semi-civilized in habit, and less warlike in disposition.

The ceremonies attending the intermarriage of these diverse races were both unique and interesting. Notices were sent out to the neighboring tribes, informing them that the Atlantians desired to form alliances with them; when the *Tlascans*, *Toltecs*, and *Aztecs*, after considering the proposition in Grand Councils of their nations, determined to accept the same. The young women were consequently assembled together from the different villages, and a message returned to the Atlantians to come and make their own selections.

This, however, being in contravention of the Atlantian law, which gave the woman the right to choose her husband, a counter proposal was made by YERMAH that the Indian maidens should choose from among the men those they fancied, or thought most suitable for companions. This the chiefs of the tribes opposed, as a too radical innovation upon native custom.

A delay of several days took place, while the proposal and counter proposal were debated between the parties, when the native chiefs accepted Yermah's plan.

The Atlantians were formed in three open lines, facing the East, when seven maidens of the *Tlascans* passed along the front rank, each choosing her mate; or, if not found in that rank, then repassing between the first and second, or second and third, till all

were supplied. Then a like delegation of seven *Toltec* maidens, followed by one of the *Aztecs*; alternating between these three native nations until every man had a wife, except Yermah and Atyarrah, who steadfastly refused to violate the law of their land, though long pressed by the Indian Chiefs so to do.

The news of the alliance of the Atlantians with the three nations, caused a very bitter jealousy on the part of the wilder tribes, because they were not included in it; and for some time a bloody war seemed imminent. A pacification of this hostile feeling was, however, effected by the volunteering of a portion of the Atlantians to reside among these wild tribes for a portion of each year, and give them the same advantages of instruction in the arts of civilized life.

The conditions of peace was not always maintained, and more than once the infant civilization was nearly blotted out by the combined enemies—war and pestilence. But of these struggles, which resulted in the founding of populous and powerful empires, covering the continent from the northern to the southern zones, and far to the eastward, over the portion that was submerged some thousands of years later, ample and consecutive details will hereafter be published, in a separate volume.

To ORONDO was given, by reason of his gigantic stature and his great intellectual and mechanical acquirements, the position of leader of the people, and he became the progenitor of the race who, after his death, built the *Tumuli*, or Mounds, and who are now known by the name of "THE MOUND BUILDERS."

In "prospecting" for mines, and especially for copper—which was the most useful of the metals in the manufacture of tools and domestic utensils—Orondo discovered, and at favorable seasons of the year, worked the copper deposits in the Lake Superior region, where exist to this day unmistakable evidences of ancient skill. The working party was a numerous one, composed of Atlantian miners and their native allies; the whole commanded by Orondo, an Atlantian of the first caste.

This man was tyrannical in his control, and greatly over-worked his men. The consequence was a revolt or mutiny, in which he was killed. Orondo, the subject of this sketch, as most competent and popular, was chosen as Chief in his place.

As one of the remarkable TESTS of the identity of this Spirit we give the following description of him, taken from a letter of Dr. Cooper, dated at Bellefontaine, Ohio,

March 3d, 1871. At the *very time* this letter was written and mailed, Mr. Anderson was *taking the portrait in San Francisco*. Let the reader carefully compare the likeness of ORONDO with this clairvoyant description of him by the medium 2,000 miles distant: "There is a large spirit, almost a giant, who belonged to the same country and people with Yermah (there were many such in that country), some of them over eight feet in height, whom I have seen several times, but until to-day not very distinctly. His features are massive, but regular and full of kindness. He wears no beard, but his hair is long and nearly straight, and his nose large and finely cut, except that it is a little too fleshy at the angles. He was both a miner and worker in copper, gold and silver, and thoroughly understands the

whole of the processes necessary in reducing and refining. I cannot get the name of the giant, though he has tried to give it to me. It is something like ORONDO—yes, that is the name. He had great executive capacity, and large experience in metallurgy (at least for that time), and has been adding to his store of knowledge ever since. He waves his hand and streams of light flow from his fingers. He speaks: 'ALL MEN ARE GODS, AND HAVE EACH A UNIVERSE TO SUPERINTEND AND CONTROL THEMSELVES. UNBOUNDED WEALTH AND FABULOUS POWER ARE HIS BY BIRTH RIGHT; BUT IGNORANCE AND WANT OF FAITH IN HIS OWN STRENGTH, PREVENT HIM FROM ATTAINING TO THEM.' What a commanding presence he has, and how his noble countenance glows as he speaks!"

WHAT HISTORY SAYS OF ATLANTIS.

[FROM WINCHESTER'S BIOGRAPHICAL AND DESCRIPTIVE CATALOGUE, 1874.]

In Plato's *Timæus* Atlantis is spoken of as an Island situated beyond (or west of) the Pillars of Hercules, the modern Gibraltar; and in extent surpassing both Asia and Africa together.

Critias professes to have heard the account from his grandfather, who had it from Solon; and the latter from Egyptian priests under whom he studied.

The account states that the vast Island of Atlantis was governed by a race of mighty conquerors, who subdued all Africa as far as Egypt, and all Europe as far as the Tuscan Sea. In succeeding ages Atlantis was sunken in the ocean by a prodigious earthquake.

Marcellinus affirms that the account recorded by Plato is no fable; and Plato's first interpreter, Crantor, considers it as a true history. Diodorus Siculus says that the Phenicians, sailing beyond the Pillars of Hercules, were carried by storms and tempests far to the west, till they fell in with a vast Island, having navigable rivers and a fruitful soil. This Island, and the Atlantis of Plato, was the Continent of America. Buffon, and other naturalists, deem it probable that such an Island or Continent as Plato speaks of did actually exist; and that the Azores and Teneriffe are summits of the mountains of the submerged Continent. Plato says Atlantis was settled by Neptune, whose son Atlas, from whom it derived its name, subsequently divided it among his ten sons, who

reigned over it, in direct succession, for 9,000 years, when it sunk beneath the sea.

So much for history.

As a valuable testimony from the Spirit World we give an extract from Peeble's "Letters of Travel," No. 4, published in *Banner of Light*, Feb. 1st, 1873:

"Sept. 18th. Aaron Nite, again controlling (the medium, Dr. Dunn), said: 'There is a band of explorers with us. They are properly naturalists. Some of them are very ancient spirits. * * * We are now passing over the ruins of a grand old city, with vast suburban forests. The petrified remnants indicate a resemblance to the mammoth trees of California. They were an enlightened race. The people lived in stone houses, and were engaged in mechanical and pastoral pursuits. They were the progenitors of your American Mountain Builders. * * * The sinking of the (new) Atlantis Continent 9,000 (13,000) years before the Platonian period, as mentioned by Plato, Solon, and the Egyptian priests is no myth.'"

India was visited, and the Atlantean civilization introduced, three centuries before the accidental discovery of America. At that time Ceylon was attached to the Asian main-land. The same convulsion that submerged Atlantis severed Ceylon and made it an island. The name by which Ceylon is known to the natives, to this day, is "Lantla," after an Atlantean who was there at the time, and who, after the convulsion, went to India, where he was regarded as their giant King.

SPIRIT PHOTOGRAPHY AT TERRE HAUTE.

One of the phases of spirit power, as manifested through the medium Mrs. Stuart, of Terre Haute, is photography, or the taking of spirit pictures. There are two methods in which photographs are taken, to wit, one by taking the photographs from a materialized form, in the seance room, by means of a camera, applied in the usual way; and another, by placing in the folder of the camera, a tin-type, leaving the cap over the lens, and by putting the hands of the medium, and the person desiring a picture on the top of the camera, without any sitter in sight. In the latter way, a picture may be obtained at any time or place, that suits the convenience of the medium.

It was my good fortune to obtain the first photograph of a visible materialized form that was taken at Terre Haute. At a seance, a materialized form of a young lady appeared on the platform, in front of the cabinet, beautifully attired in garments of a darkish color. The form came and shook hands with us, and claimed to be my daughter Mary. She finally went and stood by the cabinet door. Minnie, the control of Mrs. Stewart, called loudly for John, the husband of Mrs. Stewart. Dr. Pence went to the door, and also called for Mr. Stewart, who soon appeared in the seance room, and Minnie told him to put a plate in the "suds," (meaning the bath) and bring in the camera, as she wanted to take the picture of the spirit. Mr. Stewart did as directed, placed the camera on a chair on the platform, and inserted in it the folder containing a tin-type. The spirit form arranged the camera to suit herself, then stepped off the platform, and took a seat folding her arms. The raps then came on the cabinet door, and Mr. Stewart drew the slide, and in two or three seconds, the raps came again, and the slide was closed, and the picture was taken. It was developed in the usual way, and on the tin-type was the likeness of a beautiful lady, dressed like the form appearing to us, and in a sitting posture, folding her arms, as she did while sitting before us. It was a beautiful picture, but whether an exact likeness of my daughter, it is difficult to say, as my recollections of her were those of an emaciated consumptive, while the picture seemed to be in the full glow of health and beauty; and yet the features, when observed separately, indicated the face of our first-born, who had long been in heaven. Thus, was taken in an incredibly short space of time, in a darkened seance room, where earthly photography could get no impression, by spirit

power, from a materialized form, a most beautiful photograph, evincing a knowledge of science and art, to which the learning of the world has not yet attained. The spirit form, after the picture was taken, went to the cabinet and disappeared.

At the same seance, another female form appeared, dressed in deep mourning, with long curls hanging down her cheeks. Minnie said, "Her picture can be taken." Mr. Stewart prepared another tin-type, and placed it in the camera. The form moved the camera in the chair as she liked, and then stepped from the platform and took a seat. The raps came as before, the slide was drawn and closed, and in a few seconds, a picture was taken of a person in mourning, and with curls dangling on her cheeks, like those of the materialized form before us. I immediately recognized it as the photograph of a lady friend, whose portrait I had recently seen. Minnie, and these forms afterwards materialized, claimed the pictures to be as represented above. These were the first two photographs, taken in a seance room with a camera, from materialized forms, at Terre Haute, or perhaps in the world. Considering the time and the light in which they were taken, the conclusion is inevitable, that no mere earthly power could have produced them, and that the fact itself carries with it incontrovertible evidence of its spirit origin.

At a subsequent private seance with Mrs. Stewart, at which Dr. Pence and myself were only present, Minnie, in the cabinet said, "Judge Chief, you have got another guardian, a lady, her name is Mary." We inquired what Mary; Mary Magdalene, Mary, the Mother of Jesus, or Mary Queen of Scots? Minnie declined to tell us, but said, "you will find out." There, then appeared at the cabinet door, a most beautiful female form, clad in robes of purest white, but was barefooted. Minnie said, "you can take her picture." Mr. Stewart was called, the camera was brought in, and a tin-type prepared and placed in it. The form stepped off from the platform and stood on the floor, at the end of the cabinet, the camera was arranged, the raps came on it to draw and close the slide, but no picture had been taken. Another plate was prepared, and the form stood on the platform near the cabinet door, the camera was moved further off, the raps came on the camera—the slide was drawn; the raps came again in two or three seconds and the slide was closed and the picture was taken. When Mr. Stewart returned with the picture from the developing room, he

excitedly exclaimed, "you have got an angel this time," and sure enough there appeared on the tin-type a most beautiful picture, standing on a pedestal, with one foot on tiptoe, with a book in her hand, and holding her cloak with one hand under her chin, looking downward, a perfect picture of angelic loveliness—which had been taken in a seance room so dark that no earthly photographer could get an impression in three seconds, by spirit power, and which in beauty of expression and symmetry of proportion, no ancient or modern art can excel. The form, attired as it appeared in the picture, came to the front of the platform, and shook hands with us, and in reply to a question put by Dr. Pence, as to being my guardian Spirit, answered in the affirmative. She then bowed gracefully to us, went into the cabinet, and disappeared.

On a subsequent occasion, Mr. Stewart and I had some inquiry as to what constituted the pedestal, on which the form was standing. Mrs. Stewart being present requested to look at the picture, and having done so, said, "I think the spirit is standing on a tambourine, there was one hanging in the cabinet." At a seance subsequently held, this same form appeared, dressed as before. Minnie said, "You can take her picture." The camera was produced, and a tin-type prepared and inserted in it. Minnie said, "Judge Chief, go and feel at the bare feet of the spirit, and see that she is standing on the tambourine—spirit can stand on tambourine." I went and felt of the bare feet of the form, and put the back of my hand on the tambourine, and the spirit form placed her bare foot on my hand; and pressed down on it, so as to make the tambourine rattle. The picture of the form was then taken, the same way as before, standing on a tambourine as a pedestal. Thus, the photograph of this form was twice taken, and the pictures are apparently exactly alike. I can perceive no difference upon a careful comparison. The tambourine had a wheel or bolt in its rim missing, leaving a hole. The pedestal, on which the form stood, shows this defect by a shade or shadow in the pedestal, caused by the hole.

Now, the evidence of this photograph of a spirit form taken while standing on a tambourine, to my mind, is perfectly conclusive, and all the philosophies, theories, surmises and assumptions to the contrary, cannot change the simple facts. At a subsequent seance, Mrs. L. appeared, came and sat by my side, and wrote me a letter within a foot of me, stating among other things, "that the pictures you got, one was the picture of Mary, the mother of Jesus, and the other of St. Peter." This form appeared repeatedly afterwards, took down the tambourine and stood on it, declaring that was the way she stood when her photo-

graph was taken. If these facts do not convince, nothing will.

At other seances, the picture or photograph of St. Peter, with the keys in his hand, was taken from a materialized form in the same way. Also the picture of Mrs. Stewart entranced, and a spirit form by her side, was taken in the seance room from a materialized form. This spirit form came and sat by my side, and conversed for fifteen or twenty minutes, she then went to the cabinet. I supposed it was Mrs. L., but psychometry declares the attending form to be Joan of Arc. The spirits who converse with me through Mr. White at home, say "that Mrs. L., when she returned to the cabinet, found herself unable to appear with Mrs. Stewart, and that Joan of Arc, entered the form already materialized, and stood for her picture with the medium, and that this fact was kept from me to afford a double test for psychometry." At other seances, various attempts were made to take pictures of materialized forms standing by my side, but only faint outlines were obtained, without any distinct features. At my recent visit at Terre Haute, the picture of Iron Cloud, an Indian chief, was taken in the seance room from a materialized form. These are the only pictures taken in this way, of which I have personal knowledge.

In the other mode of taking photographs through the camera, without any sitter in sight, a great variety of pictures have been obtained. Some are recognized by friends, and some are not. The want of recognition frequently is attributable to the mind, which contemplates the likeness, making no allowance for the time, or conditions under which the picture is presented. Some persons will see resemblances in every picture they receive, while others see no likeness to friends in any photographs they may obtain. One is searching for truth, and readily perceives and acknowledges glimpses of it, while the other is dissatisfied at any imperfections, and discards the whole as erroneous. The fact, however, that photographs, whether correct likenesses or not, are obtained in the manner described, is a wonderful phenomenon in spirit art. It is strange indeed, that by placing a tin-type in the folder in the camera, with the cap remaining on the lens, and by placing the hands of the medium and of those desiring a likeness on the camera, with no visible sitter or object in sight, that a photograph or picture should thus be obtained in three seconds. It is a feat in photography that no human art has yet accomplished. The science and learning of the world, in all time, have failed to achieve anything so wonderful as this; and when the fact is established, they have been equally at a loss, to give any rational ex-

planation of the phenomenon. Here, then, the simple laying of the hand of an uneducated and unsophisticated medium upon a common camera, produces results that baffle the united knowledge and wisdom of the whole world.

But the wonderful exhibition of spirit power and spirit art, does not end here. By the same process through the camera, not only pictures of deceased friends appear, but letters, or writings, dictated by intelligence, came on the tin-types. I have received many such letters, not only from known personal friends, but from distinguished ancients, who, in them, refer to, and acknowledge the giving of their pictures, over their own sign manual. But this is not all. The manner in which some of these writings have been executed, is, if possible, still more wonderful. Golden letters have appeared upon the tin-type, without affecting the dark color of the background. The shade of the plate remains as

when inserted in the camera, excepting that portion covered by the letters resembling gold, and said to be made by electric light, which shines only upon the letters, and leaves the balance of the ground-work of the tin-type unaffected. Now, this is a very simple thing in itself, but earthly photography has not the power to accomplish it. Thus, not only in the production of spirit photographs, and spirit writings through the camera, without any visible object in sight, but in the manner of the execution of these writings, the proudest achievements of science and art, in the whole world, and in all time, have not been able to equal one, the least of these. To spirit art, then, as manifested through artless mediums, must be awarded, both in its conception and execution, a power, a knowledge, and an excellence, unknown to the civilizations of the ages.

E. LAWRENCE.

Dec. 15th, 1881, Ann Arbor, Mich.

MR. DAVID DUGUID.

We find in the London, (Eng.) *Medium and Daybreak*, the following reference to Mr. David Duguid, of Glasgow, Scotland, a gentleman greatly distinguished for his mediumistic powers. Mr. Duguid, under spirit control has produced some fine paintings, and stands in the front rank of Spirit Artists. We quote from the *Medium and Daybreak* article:—

Mr. David Duguid was on a visit to his brother in Kirkcaldy, accompanied by his little boy. One day he went out for a ramble to Ravenscraig Castle, and while there was entranced, and made a rough sketch of the ruins. On returning he commenced to paint it on canvas of the size named above, working, as is his custom, in the trance-state. On three separate mornings he worked on it, when the picture appeared to be complete. He took it to Glasgow with him on his return home, and Mr. Bowman says has touched it up a little at intervals extending over three years—always working in the trance-state. Sometimes he has prosecuted the work in the usual spirit-circle and sometimes alone. It is estimated that about twenty hours, altogether, have been occupied in producing this large and finely executed painting.

Mr. D. Duguid was not trained as an artist, and cannot paint unless in the trance-state. In that way he has produced a great

number of pictures, one of which may be seen in the Reading Room at the Spiritual Institution, 15, Southampton Row, London.

For a number of years the spirits have produced pictures, with pencil or paints, direct; that is, the medium's hand is not used at all, but the spirits materialize sufficiently to lay hold of the materials and produce the result in an incredibly short space of time. In respect to this form of mediumship Mr. D. Duguid writes:—

"One evening, while permitted to sit in the Hafed Circle, Glasgow, a painting done in this direct manner was given to me. It turned out to be a view of Ravenscraig Castle, a perfect copy of a large one," [engraved by us this week] "but so small that it could be covered by a five shilling piece. A gentleman who was present at the sitting, and was going out to America, got it away with him as a souvenir of the indisputable power of spirits."

Some years ago, in the trance, Mr. D. Duguid dictated a work entitled, "Hafed, Prince of Persia," purporting to be the history of a companion of Jesus. This interesting work is illustrated with lithographic fac-similes of direct drawings, and, in the introduction, there is a full account of Mr. Duguid's mediumship. This work is advertised on the wrapper of this paper, and is accessible to all. Hundreds of eminent men have been present at Mr. D. Duguid's seances, and know, from personal experience, that his work is genuine.

ODE TO SPIRIT ART.

[Written for the PSYCHOMETRIC CIRCULAR, through the Mediumship of W. J. COLVILLE, July, 1880.]

Beyond the world of matter,
Above the realm of clay,
Ascended spirit artists
Bask in the heavenly day.
And from their habitations
Send to the earthly sphere
Sweet images of beauty,
To pure affection dear.

In glorious realms celestial
The soul of art is found,
There its expansive measure
Can feel no earthly bound;
And there the soaring spirit
Needs neither paint nor brush,
Nor canvas; for the air itself,
In its divinest hush,
Through palaces of beauty
And vibrant fields of air,
Takes living form around us
In images most fair.

But in all spheres of spirit
The soul can only see
The pictured images of light
Born of its charity.
For in the world of motive
No heart can ever find
Expression not reflected
From forth the human mind.

All life abides for ever,
All thought is pictured there—
Each photograph of merit
Is there outwrought with care.
In Heaven there's nothing borrowed
And nothing bought or sold,
For in a world of beauty
That soul is dark and cold
Who has not once developed
The inward spirit eye
Which brings the form and color
Of spirit forms most nigh.

What of your earthly artists,
Oh, tell us, where are they?
Whence came their inspiration
While yet they dwell in clay?
Has Rubens e'er forgotten
Life's suffering and woe
As dramatized on Calvary?
And doth not Raphael know
The thought of the Madonna
Is woman yet to be,
Clad in the snowy vesture
Of spotless purity?

And Guido's Holy Family,
Oh, is it not above,
In holy souls united
In bonds of heavenly love?
And the Transfiguration,
Gem of Italian art,
Oh, has not Raphael seen it
Within the human heart?

Yes, from the realm of spirit
The thought has downward fled,
Begotten in the artist's soul
And fashioned in his head.
And now the dread "Last Judgment"
Is the death of sin and pain,
"Communion of St. Jerome,"
The rich man once so vain,
Dispensing to the needy
The bread of life divine,
The sacrament of kindness,
Not earthly bread and wine.

The wondrous flight of spirit
Which gave to Angelo
The dream of great St. Peter's,
To which the pilgrims go,
Now wings his flight supernal
Away from church of earth
To the temple of the spirit,
Clad in immortal worth.

Artists are born above us,
In angel realms of light,
But clothe their inspiration
Through mortals, that the light
Of earth may be less bitter
Because these visions show
The glories in the future
To which the faithful go.

Unto the earth this moment
A cloud of spirits come
And to earth's weary dwellers
Reveal their blessed home.
And thus they take the mortal,
Inspire his brain and hand,
And make his canvas living
With image of their land.
And when a sorrowing mortal
Is weeping for her "dead,"
The glorious spirit showeth
Himself; though form hath fled.

They give you test and image
To lead your soul along,
But in the nearing future,
When knowledge grows more strong,
You'll see the pictures round you
In night hours as in day,
And read upon the astral light
The spirit's starry way.

All images of beauty
Are in the spirit sphere;
And then in earthly region,
To dissipate your fear,
They're clad in earthly garments
To buoy your spirits on,
Until you, with the angels,
The crowns of life have won.
These artists find their pleasure
Working through you to-day—
In cheering and instructing
Dwellers in earthly clay.

It was our pleasure on Tuesday evening last to attend a reception given by the Brooklyn Spiritualists to Mr. W. J. Colville, at the residence of Mrs. Ruggles, 174 Livingston Street. Wella P. Anderson, the world-renowned spirit artist, was also present. We had previously spoken to young Colville of the brilliant powers of Anderson, and showed Mr. C. one of Anderson's latest works—Carrie Miller's picture—commenced and completed in thirty-five minutes working time. Colville's "Ode to Spirit Art" is also a tribute to Anderson and his surroundings.

C. R. M.

[FOR THE GALLERY OF SPIRIT ART.]

SPIRIT ART—ITS ACHIEVEMENTS AND POSSIBILITIES.

BY. J. A. BARTLETT.

It is objected by many that no spirit could manifest itself so as to be represented on a photograph, and not be perceived by our mortal senses. We know but little of the power of the spirit.

When I sit before a camera, my likeness is portrayed upon the plate, and no one can perceive the emanations as they pass from me to the camera. In a close room, where the air seems pure, we perceive nothing but the tangible objects which may be in the room. But admit the rays of the sun through an aperture in the shutter, and you will see the air filled with particles of floating matter, which before we could not perceive by any of our senses. All spirit is visible to our normal senses only as it acts on or through gross matter. We are familiar with the terms attraction, repulsion, gravitation, etc., and although we may know all about their effects, we know absolutely nothing of their essence. We know that the magnet will attract steel, but what do we know the power of that thus attracts? No one has seen it or felt it, and no scientist has ever discovered the subtle essence, about which he so learnedly descants. This power is only intangible to us because our senses are not sufficiently acute to perceive it.

Our scientists, many of them eminent in their positions—men who have measured the sun and weighed the stars—have shown themselves to be profoundly ignorant in their ideas of the powers residing in the spirit; and because they have not been able to discover the essences, they conclude they do not exist. As I stated in a former essay, there are conditions in which we may perceive what is not perceived in our normal state. Now, all will concede that spirit can and does produce all the effects which we realize. That the mind receives the emanations of the spirit anew, and embodies every idea, and in these embodiments they become facts that we can comprehend. There is a lady now on exhibition who lifts 500 pounds with her teeth. Can any of our scientists tell where this power resides? They do not question the power, although they only see its effects. They cannot see how it strengthens the muscles and enables us to perform any act which is done by its power. It is the same power which thus manifests itself which can be portrayed on the sensitive plate. We know that spirits have projected their emanations so that persons or mediums in a sensitive state have been able to perceive them and to

describe them accurately, and many persons have recognized them as their friends whom they have known and loved in earth-life. And we also know that we have seen spirit-forms delineated on the plate, when we were sure that there was not even a possibility of fraud. There have been various theories regarding these pictures which will not bear investigation.

One theory is that there was an undeveloped picture already on the plate, which was brought out when the plate was subjected to the developing process. I have now before me three pictures on which spirit-forms are seen standing beside the persons sitting for their pictures. One of these photos is of a gentleman. Behind, and close to him, a female form is represented as standing with her arm around his neck. Now, if the spirit-impression was upon the plate before the person sitting, the form must of necessity appear entirely behind the sitter, as the last object placed before the camera must of necessity appear in front of the other form; but in this case, the arm of the female is around and in front of the gentleman and shows distinctly, entirely covering the portion thus surrounded, while the female herself stands behind the sitter. You thus see that this theory is not correct. Another represents a gentleman sitting, and at his right side and behind him stands a female form whose cheek is resting on his forehead, entirely covering that portion of the forehead on which it rests, which effect could not be produced by the above theory. The third represents a lady, and behind her stands a male figure, with his hand upon her head, and only a portion of the lady's hair is seen, the greater portion being covered by the hand. *This effect could not be produced by the above-said theory.*

Another theory is, that there are figures on the background, which are delineated on the plate at the same time as is that of the sitter. If so, the figure must, of necessity, appear behind the sitter. Another theory is that the supposed spirit is produced after the picture was removed from the camera. If so, the spirit-figure must appear in front and not behind, or part in front and other part in rear; so this theory will not work.

In the GALLERY OF SPIRIT ART, engravings of these pictures will be given which will show the absurdity of these theories. We believe that spirits can and do project their emanations so that the sensitive plate can receive their impression when conditions are

favorable for such projections. Clairvoyance can perceive forms not perceptible to persons not clairvoyant.

We believe that they can project ideas as embodiments, which the sensitive plate may receive, and the idea may be pictured and show a perfect embodiment of the idea.

Men reason from false premises, and of course draw false conclusions. The learned have not been the discoverers of all truths.

It is foolish to denounce a thing as an impossibility or a fraud because we do not understand it. We see and feel results when we cannot understand causes. All the schools have ridiculed and denounced what they could not comprehend. Galileo was a heretic, Hunter was a quack, Fulton an enthusiast, Morse a fool. So said the wise in times past, but where are they now? Their names will be cherished when their detractors will have sunk into oblivion, or only held up as warnings to those who, in their egotism, suppose they know the whole. So with our philosophy. The would-be wise, in their self-conceit, suppose they understand all the laws that govern the universe, and think everything an absurdity which in their wisdom they have not been able to comprehend. We have not yet known all that the spirit-world is able to accomplish. We have the assurance that we shall yet have more glorious demonstrations of spirit-power. We shall not only have their photographs, but we shall yet be able to see them in our midst and converse with them, as with our friends in earth-life, face to face. Many of our detractors are in the position of those who stand in as absurd an attitude as that alluded to by the poet—

As if in some well-constructed dome
A critic fly whose feeble ray
Scarce spans an inch around
Should choose to tax the structure of the whole.

We do not consider the power of a thought. It has accomplished all that ever was accomplished in the universe. Creation is the thought of God. All the mighty events which have convulsed the world, destroyed nations, upturned empires and dethroned monarchs, have been accomplished by a thought.

We believe that spirit-forms can be and are projected into tangible shapes, perceptible under certain conditions, and they can be portrayed on the plate when they may not be perceived by mortal eyes. Did you ever see objects which others could not see? The clairvoyant sees places and persons far from them, and can describe them as accurately as if in their immediate presence. The negative plate is more sensitive than we are, and objects are often delineated which we have not been able to discover with any of our senses. It is folly to talk of impossibilities when we know so little of the laws which govern these manifestations. Our fathers would have considered many things impossibilities which to us are familiar facts, and our children will become familiar with facts that to us seem impossibilities. Revelations never cease, new discoveries are being made every day, and no one can foresee what disclosures the vast ocean of spirit has yet in store. We have only caught here and there a drop, and in our wisdom we think we have drained the ocean; but as the mind expands we will see how foolish was our wisdom, how shallow our philosophy, how absurd our deductions, and how arrogant our presumptions. Let us, then, carefully investigate every proposition, rejecting nothing merely because we do not comprehend it. Prove a problem true before you accept it; prove it false before you reject it, and do not denounce as fools those who in the ocean of philosophy have fathomed deeper than you.

[FOR THE GALLERY OF SPIRIT ART.]

TO THE INCARNATE BRIDE.

WRITTEN THROUGH THE MEDIAL INSTRUMENTALITY OF MISS SARA WILLIAMSON.

Bride of the Mystic Spouse,
Thine throughout cycles vast,
The crown upon thy brows,
The mantle o'er thee cast,
Are woven of that Light
Caught from the Central Sun,
And from that crystal height
Thy guerdon now is won.
Soul of surpassing might
Soon will the glad surprise
Flash forth upon thy sight,
Fulfilling prophecies;
And for the weary years,
Often in sorrow spent,
Joy shall be given for tears,
And home for banishment.

Fair will that spousal be,
Mystical crown of the age,
Divine Duality,
One in its heritage:
The hour when the banded Seven
Incarnate for purposes vast,
With those of the innermost heaven,
Unite as in the past;
The hour, the crown of the age,
Evolved in its spherul light,
The day which prophet and sage
Saw dawning in earthly night;
And angels of æons of time
Come now from planets old,
The mystery, sublime,
Of that bridal to behold.

INTERVIEW WITH ANDERSON, THE SPIRIT-ARTIST.

BY THE EDITOR.

Some two years since, from an interview with Mr. Wella P. Anderson (that gentleman was temporarily residing in Brooklyn), we gave publicity to the following facts, in an address on "Spirit Art and Artists," delivered before the Everett Hall Spiritual Conference. We quote from our Conference address:

"Twenty-three years ago—now twenty-five—Mr. Anderson was a cabinetmaker, working at his trade, at La Salle, Illinois. Up to the time of his development, he had no taste or capabilities for painting, or for art in any form. He was simply a good mechanic—a good cabinetmaker. But spirit power overshadowed him, and he could not resist.

"When opponents of Spiritualism are sneeringly asking 'What good Spiritualism has ever done?' they find it convenient to forget that, through Wella P. Anderson, his guides—the greatest painters that have ever lived on earth—have executed hundreds of portraits of spirits, and these spirit portraits can be found ornamenting the parlors and library-rooms of patrons of art in every State in the Union.

"In fact, it is now conceded by all candid and competent judges that portrait painting, as an art, finds its highest expression in Anderson's works, which are now so numerous that they everywhere speak their own eulogy.

"Unlike all other living artists, Anderson paints or draws only the portraits of spirits—the portraits of our relatives and friends who have passed to the spirit side of life. In a conversation with Mr. Anderson, he related—in answer to our interrogations—some particulars, the most important of which we will repeat. The spirit band consists of thirty-two members, each one having his own particular part to work. When it is elaborate work, the whole take part, none staying over eight min-

utes; one of the spirit artists makes black lace, another white, another gauze drapery; the eyes are drawn by another. Raphael Sanzio outlines form and limbs, the complete figure.

"The ornamental artist is Leonardo da Vinci. Whole figures are commenced at the feet, and they are worked up as high as the neck. If the subject of the picture is not prepared for a sitting for his or her face, the spirit portrait which is being taken stands headless until it is ready for another sitting. The head is the last thing that is done. The object of this is to give them all the time possible to practice on the face and expression. 'If,' said Mr. Anderson, 'we draw the head and face first; they would waste the time they—the spirits—take for practice. Spirits whose portraits are taken are very desirous—more than mortals similarly situated—for accuracy and identification, and they do everything in their power to secure it. I have taken fifteen sketches of one spirit, after the applicant was satisfied, but spirit was not.'

"In order," said Brother Anderson, 'to secure success, there should be a certain degree of harmony existing between the applicant and the spirits, as well as the medium. It is useless for any one to apply for the portrait of a spirit who is not in sympathy with the applicant. Sympathetic relations are necessary to secure response from the spirit whose portrait is wanted. The guides sometimes utterly refuse to take a picture for parties with certain surroundings. But when good results are to be obtained from a portrait, they never refuse. If a party applying for a picture is poor, they have in times past handed such person a picture without charge. I follow their directions in all cases. Whenever the guides wish to give away a picture, it goes, as hundreds can testify, as freely as though it was paid for.'"

[FROM WINCHESTER'S DESCRIPTIVE CATALOGUE, 1874.]

CONFUCIUS.

[SEE FRONTPISPECE.]

The name of the great Chinese philosopher has been latinized from *Kung-fu-tse*, signifying Reverend Master Kung. He was born in the year 551 B. C., in the Kingdom of Lu, now forming a portion of the Province of Shantung. His father died when he was but

three years old, and his education devolved upon his mother, who instilled into his mind a strong sense of morality. At 16 years of age he entered into public service, and at 19 was married. At the age of 24 he resigned office to mourn, for three years, according to

custom, the death of his mother. During this period, his time was devoted to a careful study of ancient writings, which impressed him with the idea of restoring the doctrines of the sages of old. Thus prepared, he began to teach when 30 years old.

The fame of Confucius spread far and wide, and scholars flocked to him in large numbers. To better prepare himself for the propagation of his doctrines, he traveled for eight years through the various provinces of China, teaching as he went. When 43, he returned to his native province of Lu, and again entered public life, setting himself up fearlessly as a teacher of virtue. At 45 he was appointed Prime Minister, with almost unbounded authority—an office which had been held by his father. Jealous of the growing power and influence of Confucius, the intrigues of a neighboring Prince compelled him to retire to private life, and for twelve years he was a wanderer throughout China, often obliged to resort to disguise and concealment to preserve his life. At the age of 67, Confucius, with ten of his devoted disciples, retired to a peaceful valley in his native province, devoting himself to collecting and annotating the works of the Ancients. These sacred books have, for 2,300 years, been the foundation of wisdom and goodness to all educated Chinamen, exercising an almost unbounded influence on the social and political

life of a people numbering one-fourth of the entire human race. Here, in this quiet valley, in the midst of his friends and disciples, the life of the great philosopher was ended, at the ripe age of 72.

During his life-time, Confucius attained a degree of popularity bordering almost upon worship. As a sage and religious law-giver, he is regarded by his countrymen as the greatest man China has ever produced. The books containing his teachings and philosophy bear the same relation to the Chinese as the Hebrew Bible does to the Christian world.

In their eminently practical character, and their adaptation to the age in which he lived, they equal or exceed all others.

It is a historical fact, that to Confucius belongs the credit of the authorship of the GOLDEN RULE, popularly attributed to Jesus. Having been asked whether any one sentence could express the conduct most fitting for one's whole life, he replied, "Do not unto others what you would not have them do to you."

For all succeeding ages, the valley in which this remarkable man passed the last days of his life has been held as a sacred place of pilgrimage, and the Chinese of the present day, amid conflicting Buddhism and Christianity, still point with reverence to the tomb of this great sage, in the Province of Shan-tung.

PSYCHOMETRIC READING OF CONFUCIUS.

FROM A PHOTOGRAPHIC COPY OF THE ANDERSON PICTURE.

BY MRS. ANNA KIMBALL.

I am brought *en rapport* with a very devotional and spiritual nature; has great mental scope, a broad and philanthropic sphere which seems to take in many worlds—not this alone. Is a quiet, harmonious soul; gives me great vital power; I feel uplifted by it, and float off into rarer atmospheres out of the discords of earth.

This is a male influence, and is connected with many spheres and departments of thought, and is interested in everything that elevates and uplifts human life. I should call him a natural psychometer; he sees all of our world, from highest to lowest; all share his influence and interest, can see the needs of each soul, and is laboring for the unfoldment of all, that earth may bear rare bud, blossom and seed, for future ages.

I call this man an Iconoclast, yet in the highest sense; his influence is disintegrative

of all effete systems and customs. He would sweep away all old, cramping ideals and thoughts that formulated so fetter human endeavor. He works for our inner unfoldment, to remove all the debris of worn-out conditions, and let the *God-Man* plan, will and accomplish.

He was a Christ—a Messiah—and God among his people. I see, his birth was from the lower strata, or he seems to spring from people of humble origin, but before he left the earth was surrounded with princely power and magnificence. He was a blossom of the ages, and most unlike all who surrounded him, in mind and unfoldment, was a grand reformer from his birth.

Every thought and precept he gave was cherished and loved; they are still revered and obeyed by the people and nation to whom they were given. I see a golden light, like

fire-mist, which enveloped this spirit. It seems to be showered upon the whole earth from his sphere, and all who absorb it are made receptive to spiritual teaching and truth. He had a simple child-like nature—was a medium of the highest order. The people loved him, and the rulers honored and trusted him. Before the middle age, he was most powerful in all departments, seems a priest of the highest truth, and the Government was all influenced by him.

I cross water to a country quite unfamiliar to me; it seems like China. The palaces and places of worship are filled with his influence, even now. What reverence the people had for his thought!

There seems something uncommon about his birth. Spirits heralded his advent; through several generations. There was preparation made by six spirits, who are like stars in brightness. These ensphered and overshadowed his mother, and one of them was absorbed and lost in her being, when this human form was conceived.

Yes, he was a medium between earth and heaven, and is so still. Marvellous advancement in civilization, and the culture of the beautiful, was the result of this life here. He was a *God-Man*.

Given at the office of the PSYCHOMETRIC CIRCULAR, November 18, 1881.

[FROM SPIRITUAL OFFERING, APRIL 1ST.]

"RUBY FLOWER."

A NAME POEM, BY OUINA, GIVEN TO LITTLE CARRIE MILLER COOK, OF BROOKLYN, GRAND-DAUGHTER OF CHAS. R. MILLER, OF THE PSYCHOMETRIC CIRCULAR.

From out the spirit bowers
Come the sweet children of earth—
Little buds and flowers
That bloom to heavenly birth,
And from the spirit-home attend
Angels forever bright and fair,
When they unto the earth descend,
Even these flowrets rare.
They flutter round your way,
Like birds in Summer time.
Warbling sweet songs alway
And give a gladsome chime.

A special gift was sent
When this sweet child was given,
Tokens of love-light lent,
A jewel bright from heaven,
And ministering ones
Attend her earthly way,
Guiding her tender feet,
Lest thorns shall near them stay,
And gifts like crystal stars
Hang 'round and o'er her brow,
As softest breath of Summer
Morning moves the bough.

Love bends around her way
Like rainbows overhead,

And forms of little ones
In heaven above her tread,
Moving ever to and fro,
Giving tokens of their love.
Each added year shall give
Added light and power to prove
That beings from above
Pass ever near your sight,
Anew unfold their love,
Like blossoms in sun-light.

Oh, as roses are the words
Of childhood folded here,
As gladsome as young birds,
As full of loving cheer;
Sweet gifts of grace shall come,
And 'round her mind shall weave
Their ministering powers,
The glad earth shall receive
New brightness from her dowers,
And all the glorious thought,
Transfigured, shall become
In words of beauty wrought
To bless her earthly home.
Oh, take this gift divine,
A token from above,
As bright as stars that shine,
'Tis the Ruby Flower of love.



YERMAH,

CHIEF OF THE ATLANTIANS.

[Engraved from the painting by the Spirit-artists, Wella and Pet Anderson.]

Lived on earth 16,000 years ago. The continent of Atlantis was situated between the western coast of America and the eastern shore of Asia. It was 2,500 miles in extreme length from north to south, and 2,000 in its greatest breadth. It stretched for a considerable distance south of the Equator into the north temperate zone.

For biographical sketch of Yermah, see *Winchester's Descriptive Catalogue*.



HIRAM ABIFF.

APPOINTED DEPUTY GRAND MASTER OF FREE MASONRY BY SOLOMON.

[Engraved from the painting by the Spirit-artists, Wella and Pet Anderson.]

[FROM WINCHESTER'S DESCRIPTIVE CATALOGUE, 1874.]

HIRAM ABIFF.

The claim of antiquity for Masonry, carries the institution far back into the traditionary, or mythical history of the human race: When Solomon succeeded to the throne of his father, David, Masonry was old and well understood in India and Egypt, both in its *speculative* and *operative* features. Hiram, King of Tyre, was at this time Grand Master of his own dominions, and had been the firm friend of David. On his accession to the throne, Solomon sent a letter to Hiram of Tyre, in which—after mentioning his purpose to build a Temple—he said: "Send me now a man cunning to work in gold and silver, and in brass, and in iron, and in purple, and crimson, and blue," etc. To this Hiram replied, "I have sent a cunning man, endowed with understanding, skillful to work in gold, son of a woman of the daughters of Dan, whose father was a man of Tyre," or, as the Scripture states, "*a widow's son of the tribe of Naphtali.*"

Hiram Abiff was this extraordinary man, whose cunning, skill and genius exceeded the wisest and most cultivated person who had ever appeared in that or preceding ages. Before receiving his commission as superintendent of the Temple, he had already displayed the superiority of his masonic attainments in the planning and building of the famous city whose ruins have created so much speculation and research in all subsequent ages—viz.: Palmyra, or "Tadmor in the Wilderness."

Hiram Abiff was appointed Deputy Grand Master by King Solomon, and, as such, had entire charge of the building, and furnished to the craft all the designs for the work; not only in the ornamentation, but in the quarries and the forests of Lebanon. Under him were employed 3,300 overseers in the various departments of labor, who were Master Masons; 80,000 men who were stone-cutters, hewers, and workers in wood, polishers in metals, etc. These were the Fellow Crafts. In addition, there were 30,000 men levied from the nation at large, who were employed at Lebanon, and in floating the rafts of timber to

Joppa, etc., working one month in three. These were the Entered Apprentices, from whose numbers the ranks above were filled in cases of vacancy by death or otherwise.

The Temple was a small building, compared with many others of that day, being only 105 by 150 feet, yet with its profuse adornments in gold, silver and fine work, and its tessellated court and surrounding cloisters, its cost is variously estimated. * * * * It was seven years and seven months in building.

The fame that followed the completion of the Temple—of which Hiram Abiff was the controlling genius—and the great number of finished craftsmen educated under him, gave an immense impetus to "operative masonry" in all other countries, but no one, so far as history records, showed the wonderful cunning and skill—the transcendent genius—of Hiram, as displayed in the construction and ornamentation of the Temple at Jerusalem.

Hiram Abiff was an *older* mason than Solomon, or Hiram of Tyre, having been initiated into the mysteries of the Order by Brahmin priests, in India, where he resided for many years, and received the higher degrees, subsequently, from Egyptian priests. On his return to his native city of Tyre, he introduced Masonry into that little kingdom—a narrow strip of a few miles in width along the Mediterranean Sea. Hiram of Tyre and Hiram Abiff were firm friends—one a king, and the other an artisan. It was doubtless this great friendship between the two exalted Masons that influenced the King to send Hiram Abiff to King Solomon. It was, therefore, by the Tyrian, that Masonry was first established at Jerusalem, Solomon being made Grand Master.

The fame of these three Grand Masters—King Solomon, Hiram, King of Tyre, and Hiram Abiff—is cherished with the profoundest reverence by the "brethren of the mystic tie" all over the world, and will be to the latest generations. SO NOTE IT BE.



JESUS OF NAZARETH,

THE GREATEST OF THE HEBREW SEERS.

[Engraved from the painting by the Spirit-artists, Wella and Pet Anderson.]

[REPORTED FOR GALLERY BY MR. S. W. JEWETT.]

PSYCHOMETRIC INTERPRETATION OF THE PHOTOGRAPHIC PICTURE OF JESUS.

BY MRS. H. A. CATE.

I wish to give you an account of an interview held recently with Mrs. H. A. Cate, of 439 Fulton street, Brooklyn. I have had a very fine example of this lady's superior powers, as a psychometer. I had enclosed in an envelope, a photographic copy of a picture of Jesus, executed for me by Wella Anderson, under spirit control, on May 16, 1869. Handing this picture, thus enclosed, to Mrs. Cate, on the instant that she touched it, a loud knock was heard on the organ, which stood in the room. Holding the sealed envelope in her hand, she said:

READING.

"This spirit had a deep brain and a gentle nature, clothed with fine inspirational forces—a quiet organism, combining the male and female principles. Oh! when this spirit lived on the earth, he was far in advance of his time—he had a place in history. He would

gather flocks of people around him, and talk to them. A brain and aura of such spirituality commands power. This person lived at a time when people were less spiritual than they are now. He seemed to grow in stature, in perceptive force and power. (Oh! what a lumination.) This character has been debased, exalted and hated, by the world, yet still is a light and a principle. Many have doubted that such a person ever lived on earth, *but there was and is such a being now in spirit-life.* That peaceful, quiet atmosphere in which he lived seemed to generate power very forcibly in his nature. I seem to feel like representing this man as THE SHEPHERD."

N. B.—I was a perfect stranger to Mrs. Cate, and she had no means of knowing what was enclosed in the envelope.

SOLOMON W. JEWETT.

PSYCHOMETRIC INTERPRETATION OF THE CHARACTER OF JESUS.

BY DR. JAMES COOPER, OF BELLEFONTAINE, OHIO.

The following "reading" is a translation psychometrically made, by Dr. Cooper, from character-writing, made by the ANCIENT HISTORICAL BAND, through the medial instrumentality of Dr. L. H. Nason, of Chicago. We copy from Dr. Nason's *History of the Pre-historic Ages*:

"But in the case of Jesus, exalted spirits—angels—had been for centuries preparing for his coming. They presided at the conception and birth of his father and mother, as well as of himself, having thus prepared him for the exalted mission he so grandly filled, and now this same loving and noble spirit is presiding over and directing the spiritualistic movement, which is his second coming, as was prophesied.

"But he came unto his own, as the churches call themselves, and they received him not, thus doing just as the Jews did. For the most

part, he was received by the poor and ignorant, then by unbelievers and scoffers at religion, converting them to a belief in the immortality of the soul, thus doing for thousands what all the teachings of the churches had failed to do. Yet, with this evidence before them, they still remain so perverse that they either deny or cry, 'It is the devil,' if they admit that the manifestations are really of a super-mundane origin.

"Despite all their efforts, however, the invisibles are invading their sanctuaries, and many a minister and many a layman finds floating through his brain liberal thoughts which the spirits have impressed upon his mind, and are liberalized in degree thereby. The result of this is, that their preaching has less of the terrors of the law in them; the fires of the theological hell are burning low, except in exceptional cases, and more of love and less fear of God is the order of the day in the churches.

"This will go on until the senseless dogmas and foolish ceremonies which now constitute religious worship, will, one by one, be abandoned, the two last being, probably, the trinity and atonement, both of which, in our eyes, are monstrous, the atonement particularly, for looked at in the proper light, it is nothing more or less than a license to sin, and has, with dishonest persons, done a vast amount of harm, they believing that they could go through life, or the greater part of it, accumulating wealth by oppressing the poor and dealing dishonestly, then at the eleventh hour call on Jesus to save them, and they would be saved.

"Others, of more perverse natures, who believed in this doctrine, would be guilty of the most monstrous crimes, and still expect that Jesus would save them from punishment, forgetting that man cannot save man, and that Jesus was a brother man, who had a mission which he fulfilled to the letter, and laid down his life a martyr to his principles, which were far in advance of the age in which he lived.

But was he not a Saviour? you ask. In one sense he was.—Those who follow his example, living lives of purity and self-sacrifice, that others may be benefited thereby, will be saved from much suffering in the life to come, and will be prepared to commence climbing the green and flowery hills of progress, in the life to come.—Their progress will be more rapid,

and their happiness enhanced by investigating Spiritualism, and learning, as far as they can, to understand the laws controlling in spirit life.

"The reader may ask the question, Was Jesus the only mortal who was prepared for reform work of the same or similar character? We answer emphatically, No! Every transition period of time, prior to his, had its angel-inspired individual, and each one taught in advance of his time, though few suffered martyrdom as he did.

"Occasionally, two or more of these men would appear, in different nations, almost contemporaneously, as was the case with Confucius and Pythagoras, names well known to students of ancient history; also Jesus and Apolonius of Tyana, the latter doing many wonderful works similar to those done by Jesus.

"Many ages prior to your historic period, similar individuals had their advent on continents which now only in part exist, but notably in India and a continent which existed west of it. This continent sunk beneath the ocean's waves nearly twenty thousand years ago, and to it were the peoples living east and west of it indebted for their first knowledge of the sciences, as well as for most of their civilization. It was Atlantis, and will be fully treated of in the proper place in these writings."

PHRENOLOGICAL INTERPRETATION OF THE JESUS PORTRAIT.

BY DR. C. S. WEEKS, OF NEW YORK CITY.

We sent the photograph of the Anderson painting of the greatest of the Hebrew seers, to Dr. C. S. Weeks, asking him to give to the portrait a phrenological examination and interpretation. Dr. Weeks, who is a clear-headed and intelligent investigator in all that relates to psychological laws, and one of the most capable of phrenological adepts and experts, responded to our request with an able and elaborate description of the character and personality represented in the photographic copy of Anderson's painting. Dr. Weeks says:

"The picture represents a character well approximating toward a balanced or harmonious condition of the related physical, mental and spiritual characteristics, with a dominance of the spiritual—but not a greatly excessive dominance—as lofty spiritual characters are usually found to be in our actual life. The head is high, but of good proportional width and length, wider in the regions named by phrenology as ideality, sublimity, intuition, etc., with benevolence, the basic centre of the fraternal spiritual loves, sufficiently large to give all the spiritual faculties a fraternal

self-centering; but they are not so predominant over the other fraternal loves as to bring out this self-centering one in chief activity—as mere personal friendship, as benevolence, not supported by a due proportion of these side associate powers, becomes. Benevolence, so-called, is really but one element of the compound affection generally meant by that name. It is large here, but less so than its associate powers—intuition, ideality, etc.; therefore, this character, with its fine temperamental organization, would be expansive in benevolence—a general philanthropist—though of a spiritual type—rather than one of exclusive special friendships. Veneration is large in connection with a generally large spiritual region of brain, but less large than the faculties before named; consequently, it would not be a leading influence—would neither enslave the mind to old ideas, nor yet intensify the selfish energies into a sense of mere personal greatness. Firmness and conscientiousness are well developed, but not so large as to make an austere and censorious character—would not easily be enslaved by conventional ideas of right and duty.

The top of front of head — Veneration, etc.



OMAR I.

[Engraved from the painting by the Spirit-artists, Wella and Pet Anderson.]

The second Caliph of the Oriental (Arabian) dynasty, and third cousin of Abdallah, father of Mohammed, was born at Mecca, A. D. 581. Originally the bitter enemy of the Prophet, he set out for Medina, with the intent of murdering him; but, on the way, chancing to read the 20th chapter of the Koran, he was converted. Henceforth he became the most zealous supporter of the Moslem faith; and when Mohammed died, in 632, Omar resigned his claim to the succession in favor of Abubekr.

Two years after, when on his death-bed, Abubekr appointed Omar his successor.

"I have no occasion for the place," said Omar. "But the place has occasion for you," replied the dying Caliph.

During the reign of Omar I the Moslem arms were successful everywhere. While one army prosecuted the conquest of Syria, capturing Damascus in 635, defeating the Greeks in the bloody battle of Termuk, and compelling the capitulation of Jerusalem in 637, another army, under Amru, invaded Egypt, reduced Alexandria (at which time the great library founded by Ptolemy Philadelphus was destroyed) and overrun Africa, as far as the deserts of Tripoli. In Persia and Armenia the Moslems were also successful. A Mohammedan historian sums up the conquests of Omar in these words: "He took from the infidels 36,000 cities or castles, destroyed 4,000 temples and churches, and founded or endowed 1,400 mosques."

In November, 644, while performing his devotions in the Mosque at Medina, he was stabbed three times by a Persian slave, named Firiez, in revenge for being denied a request for reduction of tribute. Omar lingered five days. He refused to name his son as his successor, saying: "It is enough that out of my family one has been forced to bear this burden, and render an account to God of the justice of his government."

Omar was a very abstemious man. His only food was barley bread and dates, his only drink, water; and his garment, when not attending to matters of State, was an old coat, torn in a dozen places. He regularly distributed the contents of his treasury among his soldiers and followers, and supported himself by the work of his own hands, in the manufacture and sale of leather belts. In Omar's Caliphate the Era of the *Hegira*, or flight of the Prophet from Mecca, was established. It is the opinion of many historians that Omar did more to advance the cause of Mohammedanism than the Prophet himself. — *Winchester's Descriptive Catalogue.*



WHITE-FEATHER.

(See Editorial pages.)

[Engraved from the painting by the Spirit-artists, Wella and Pet Anderson.]

[FOR THE GALLERY OF SPIRIT ART.]

A TRADITION.

TRANSLATION BY JAMES COOPER, M. D., OF ANCIENT CHARACTER-WRITING, THROUGH
DR. L. H. NASON.

In the ancient city of Tlatatzin, near the temple, which stood on rising ground, was a small house surrounded by fruit trees and flowers. In this house dwelt Vitezu, the beautiful. She was far more beautiful than any other maiden, and it was believed that the priests would select her, as soon as she was sixteen, as one of the sacrifices of the Deity. It lacked but a few months of that period in her existence, when Yetum, a young worker in stone, met her in the sacred grove, and assisted her in gathering fruits and flowers.

When they met, their souls intermingled, the fire of a pure and unselfish love was lit on the altars of their hearts, and each recognized the other as a soul mate. The first meeting was followed by others, and Yetum proposed asking the widowed mother for her daughter. Vitezu then told him that her father was dead, and she feared her mother would refuse him; "For," said she, "my father, though a great warrior, was not slain in battle, and my mother thinks, if I am not offered as a sacrifice in the temple, my father will not be happy in the spirit-land. Said Yetum: "Let us fast for three days, and, then, as the Golden God sinks beneath the waters of the West, we will visit the Silent Valley of Dreams, and consult with your father, and mine, who is also beyond the clouds.

The Valley of Dreams was an almost circular depression in the mountain side, the entrance being through a narrow gulch scarce wide enough to admit two persons. Yetum and Vitezu met at the opening of the valley just as the sun was disappearing, passing among the rocks and bushes until they came out of the valley, which was clear and carpeted with grass and flowers. A strong spring of pearly water gushed from the mountain side, and musically rippled over the white stones in its bed. They each drank of the water, and, hand in hand, sat down on the grass and flowers. Sleep soon overcame them, and they did not wake until the returning sun was gilding the trees and mountains with golden glory; then they arose, and silently, hand in hand, left the valley, for no one was allowed to disturb the silence of that sacred place by speaking in it. When they reached the grove, Yetum asked Vitezu, with a bright smile, what she had seen? She answered: "I first saw a great bird, with plum-

age as white as snow. It hovered over the place where I lay, and I seemed to be alone. The bird was so large that I was afraid, until I saw that it carried flowers in its beak, and it looked kindly upon me. It took me in its talons, and carried me over the tops of the trees and mountains, far to the north, and set me down by a stream of water, and there I found you building a house, assisted by my father, and I was very happy."

Then Yetum spoke: "When slumber's chain was loosened, so that I could dream, my father stood before me. He was clothed in white, and, in his hands, he carried the flowers of peace and love. You were standing by my side, and, joining our hands, he said: 'Make your preparations secretly, and fly to the northward, on the eve of next Temple day. Travel all night, under our guidance, and in the morning danger will be passed, for a great storm will destroy every trace you you leave in your flight; but the storm will not harm you, for you are to originate a great nation.' Then, blessing us, he disappeared." Pleased with their dreams, they agreed to meet on the eve of Temple day, and separated.

Among the many youths who loved Vitezu was Moquan, a dark-browed, ill-natured fellow, who, having seen Yetum and her together, became at once jealous and watchful; but he had not seen them go to, or return from, the Valley of Dreams, though almost constantly on the watch. He became very suspicious, however, when he saw the girl busily engaged in preparations which he did not understand, and he secretly watched every movement she made without finding a clue to her purpose. In the meantime, the Secret Order of United Workers,* to which Yetum belonged, met, and he, knowing that he would have their sympathy and aid, told his story, and related the visions of Vitezu and himself. The members of the lodge, after discussion, agreed that the matter should be kept secret: that the spirit must be obeyed, and that each member, so disposed, should contribute something toward starting the couple in a new house. Contributions were to be given into the hands of one of the brothers, who was to convey and secrete them

* The original Free Masons of Yucatan.

at a certain point on the route to be pursued by the lovers.

It was the eve of Temple day. The sun was setting behind a heavy bank of clouds, and the gentle breeze was lazily moving the leaves of bush and tree, as Vitezu lightly tripped through the sacred grove, toward the wood, beyond which she well knew Yetum awaited her coming, to commence the journey.

Moquan, half an hour later, sought her at her home, but found her not. He visited the home of Yetum, and found him also absent. He then flew to the Temple, and informed the priests in attendance, who told him to wait until morning, when they would investigate. Said Moquan: "When morning is here, they will be beyond our reach."

"The servants of the Temple have long arms," said the priest.

Moquan armed himself, and sped to the secret grove, where he soon found the trail of Vitezu, and followed it into the wood, where it joined that of another, which Moquan knew was that of Yetum. He hurried forward, but night was approaching, and a storm with it. He was determined to overtake and slay Yetum at least. Swift as the deer, and silent as the cat, he pursued his way until night shut out the light. Then the heavens were black with clouds; the angry flashes of the Great Spirit's eye were frequent, and the deep-toned thunderings of His voice were heard. Still onward ran Moquan, each flash of light giving him a glimpse of the trail. Presently the rain began to fall in torrents, and Moquan sought shelter under a neighboring tree, his face toward the north. A prolonged and vivid flash illumined the scene, and seated within easy bow-shot under a sheltering tree, he saw Yetum and Vitezu, but was not seen by them. He strung his bow, and fitted an arrow in

readiness for the next flash. It came, and with it an awful crash. The great tree, under which Moquan stood, was shattered into fragments, and he, with bow and arrow still in hand, was hurled almost at the feet of the fugitives, who were unharmed. Yetum embraced Vitezu, and, pointing to the body of Moquan, he said: "The Great Spirit blesses us, He has slain our enemy; the rain no longer falls, and the flashes of His eye give us light; let us pursue our journey." On they went, he bearing her across streams in his arms, and lifting her over rocks and prostrate trees.

The storm raged behind them during the night, and the morning dawned bright and beautiful, just as they reached the valley beyond the mountains. With the dawn of the day the priests missed the fugitives, and immediate search was made in all directions. Near night, a party returned with the body of Moquan, his bow and arrow still grasped in his cold hands. The story of the riven tree, and of the traces of the young man and maiden, under the shelving rock, was told, and the priests at once said, "The Great Spirit is with them, let them go," while brothers of the Order rejoiced for them.

The journey was continued for days and weeks, until they arrived at the valley and stream, which was recognized by Vitezu as that of her dream. There they built their house and made their home, and established a village, which grew into a great city, and was the capital of the great tribe Vitezityu, which in after ages carved dwellings in the rocks, on what is now called the Colorado River. The Vitezityu has, as a tribe or nation, long been extinct, but among the mountains of the Southwest, some of their traditions and a few of their descendants still live.

AWEELE, the Story-Teller, or Historian.

[FROM BANNER OF LIGHT, APRIL 29TH.]

CHRONICLES OF THE PHOTOGRAPHS OF SPIRITUAL BEINGS,

AND PHENOMENA INVISIBLE TO THE MATERIAL EYE.

BY MISS HOUGHTON,

Author of "Evenings at Home in Spiritual Seance."

Illustrated by Six Plates, containing Fifty-four Miniature Reproductions from the Original Photographs. 12 mo., cloth, pp. 273. London: E. W. Allen, Ave Maria Lane.

It was in the early part of March, 1872,

that the author of this volume was shown three photographs as the results of the first successful attempt in London to obtain portraits of spirits. The subject was not a new one. Many years prior to that date, pictures said to be of that character had been received from this country, and experiments with me-

diums had been frequently made, but nothing to compare with the success now apparent had rewarded those efforts. Upon seeing these it was at once arranged that Mr. and Mrs. Guppy and Miss Houghton should visit Mr. Hudson, the artist, who had been instrumental in producing them, for the purpose of ascertaining what could be done. Mr. Guppy and Miss Houghton went at once to Mr. Hudson's. Mrs. Guppy, who was not very well, remained at home, intending to follow them later. Upon arriving, Mr. H. complied with their request to try and see what could be done, and while the plate was being prepared by Mr. H. in the dark room, Mrs. Guppy arrived, and told Miss Houghton that after she and Mr. Guppy left home, she received a message from the mother of Miss H. to the effect that she would try to impress her picture on the plate, and to place her hand on her shoulder. The plate being ready, Miss Houghton sat, and the result was as shown in No. 1 of the photos with which this volume is illustrated—Miss H. seated, a veiled figure standing behind her with its hand advanced toward and nearly touching her shoulder.

Another plate was prepared, and upon developing the picture, Miss Houghton and the busts of two figures were seen. After that, at the request of her spirit guide, she visited the studio of Mr. Hudson regularly once a week, for the purpose of developing the new form of manifestations. It was during this early stage of proceedings that a singular proof of the genuineness of the pictures, as well as of the strange power of the unseen artists, was received. It is described as follows:

"On the 4th of April, instead of going into the cabinet, Mrs. Guppy was to sit in the studio, about midway between Mr. Hudson and me, and I took a place on a round stool. As soon as the negative was done, *before it was taken out of the camera*, we hurried into the dark room to see the development, when, to our great surprise, there was no me at all; I was completely obliterated, and in my place was seated a veiled figure, clad in white, with some flowers—not resembling any I know—in her lap. The position is the reverse of what mine was, the *left* side being forward instead of the right, the drapery is beautifully transparent, and flows very gracefully, so that as an artistic specimen it is charming. See plate I., No. 2."

(Is there not in this incident a clue that may lead to a solution of occasional experiences at materializing seances?) The pictures were remarkably clear and distinct in their outlines, and were for the most part recognized. This was done in many instances not only by the form and features, but also by minor details, emblematical of peculiar characteristics or illustrative of incidents in the earth-life of the spirit—that, though of no

special meaning to the public, were significant to relatives and friends, and served to fully identify the individual.

Miss Houghton was not a novice in photography. As far back as 1856-7, she had engaged with much interest in it as an amateur, and became practically conversant with its details, hence was amply qualified to judge of the correctness of this artist's proceedings; and it may be mentioned here, that she was invariably at the side of Mr. Hudson during the whole process of preparing and developing the plates, and that no other person was present when she had her own pictures taken. It further appears that her experience with Mr. Hudson was in fulfillment of a prediction made twelve years previous, for in December, 1859, her spirit friends told her that the time was approaching when they would be able to impress their portraits on the photographic plate, and that she would be one of the workers in that phase of manifestation.

The genuineness of the pictures are vouched for as evidences and testimonies the most unimpeachable, and the fairness of the artist, who had nothing to conceal, and was as much interested as any one else in the results, was manifest at every stage of the proceedings. But, notwithstanding all this, there were those who questioned his integrity, and sought to drive him from his field of labor. Persecution seemed to be his, as it has been the fate of all mediums, in all ages, and doubtless will be so long as ignorance and bigotry exist among men.

The evidence given on the pages of this book is overwhelmingly conclusive in support of the assertion, that, under suitable conditions, photograph pictures of spiritual beings have been taken—and if they have been they can be again. In May, 1872, Mr. Slater, an optician, of London, published an account of the strict test conditions under which he received pictures of his spirit friends. He says:

"Having read in the *British Journal of Photography* that the editor thought it very unlikely that he would get any spirit-pictures if he took his own instruments and plates, I took the hint, and did as he suggested, not that I doubted the artist or the spirits, in the least. I accordingly made a new combination of lenses, and took also a new camera and several glass plates. I did, in Mr. Hudson's room, all the looking on, and I focussed the instrument to the sitter, and obtained, in the same manner as before, a fine spirit-picture."

Many experiments of the same nature of the above were made by various persons, all of them with successful results. Mr. Taylor, editor of the *Journal of Photography*, followed his own suggestion. He carried to the studio his own plates, chemicals, etc., prepared the plates and conducted the whole operations, Mr. Hudson taking his place among the sitters, not even entering the dark-room, where

Mr. Taylor alone was the operator. Under such conditions—than which there could not possibly be better for a strictly test experiment—draped figures and distinct spirit-forms appeared on the plates.

No. 40 in this book is called a "test picture," for the following reason: After Mr. Ivimey had taken his seat and the lenses had been focussed, just as Mr. H., with his hand on the cap of the lenses, was about to remove them, Mr. Ivimey suddenly sprang up and told him he would have the plate's position reversed. Mr. Hudson did not hesitate a moment, but complied with the request. Mr. I. then resealed himself without being newly focussed, the cap was taken from the lens, and a fine picture taken of Mr. Ivimey, with a spirit-form standing at his side. If Mr. H. had used prepared plates, as some declared to be the case, the spirit would have appeared in this instance with the head downward.

It was no uncommon thing for clairvoyants to see spirit-forms preparing to have their pictures taken. At one time a lady friend of Miss Houghton came in at the moment a gentleman had seated himself for a picture, and she said to Miss H., "I see a young girl about eighteen years of age standing by the side of that gentleman." After the picture had been taken, the young girl was seen upon it standing beside him as she had beheld her.

Among those who experimented, and became satisfied of the genuineness of the photographs, was "M. A. (Oxon). He selected a plate from a package of new ones, examined it, and saw it cleaned; examined the camera, by turning it inside out; saw it put in the camera, and took his seat. He says: "The exposure over, I followed it into the dark room again, and watched the process of developing. The result is a very good spirit-picture. I never lost sight of Hudson, nor of the plate, throughout, and I believe impossible to be impossible under such conditions." A copy of this picture is given at No. 48 of the collection in this volume.

It was frequently the case that spirits in private homes promised to give their pictures if some one, whom they designated, would go to Mr. Hudson and sit. This occurred with William Howitt; two sons of his, who passed to the spirit-world many years previous, prom-

ised thus to show themselves, and portraits were obtained under circumstances which did not admit of deception. Plates were taken by Mr. Howitt, haphazard, from a dusty heap; he followed Mr. Hudson, who did not know who he was, through all the process, and no likeness of one of his sons existed in any form. Of after events, Mr. Howitt says: "On sending these photographs to Mrs. Howitt, in Rome, she instantly, and with the greatest delight, recognized the truths of the portraits. The same was the case with a lady who had known these boys most intimately for years. A celebrated and most reliable lady medium recognized them perfectly, and as resembling a spirit-sister, whom *they told her* had died in infancy long before themselves."

And this is the first and only volume published upon spirit-photography; it cannot fail to be perused with feelings of deep interest by all whose minds are attracted by the various phases under which spirits are making their presence and power known to mortals. It gives the experience of its author, in this line of phenomena, from March, 1872, to January, 1877, during which time she visited Mr. Hudson's studio two hundred and fifty times; received many pictures of her own spirit-friends, and witnessed to the production of others. The specimens—fifty-four—given are of remarkable clearness, and when one fully senses whom they represent, and reads the description accompanying them, they become invaluable to every Spiritualist, and marvels to every person who is not. Among them are, in addition to those we have named, William Howitt and daughter, with spirit of his son; Alfred Russell Wallace, with spirit of his mother; Capt. Fawcett, R. N., and spirit of his son; Mrs. Tebb, Mrs. Guppy, and the author; Alexander Calder, Esq., and two spirits; Mrs. Tebb and the spirit of her sister; Arthur Vacher, Esq., his cousin, and a spirit said to be Apelles, a celebrated painter, who lived on earth in the time of Alexander the Great.

In the preface is a letter from George, Prince de Solms, dated Baden-Baden, Oct. 11th, 1881, in which he says: "I entertain no doubt that Mr. Hudson was perfectly truthful to me, and the spirit-photographs obtained by me through his means were not produced by any tricks or contrivances of his."

[FROM KANSAS CITY JOURNAL, MARCH 12TH.]

SPIRIT PHOTOGRAPHY.

ACTUAL EXPERIENCE WITH AN ARTIST IN KANSAS CITY.

I desire to state briefly my experience lately had relative to the phenomenon known as spirit photography given through Mrs. Lizzie Carter at the photographic gallery of Mr. Julius Ploetz, No. 618 Main street, this city.

The subject having elicited much interest among investigators in this city and vicinity, many of those who set for a photograph, with the lady, claiming to recognize in the spirit faces produced in their pictures the familiar faces of departed friends, it was proposed to Mrs. Carter to give a photograph under test conditions, to which she cheerfully consented. Consequently, on the 4th inst., Mr W. W. Judson, Mrs. Fred Meyers, Mrs. H. M. Johnson, Mr. John E. Flemming, and your humble servant, constituted ourselves a committee to investigate this phase of mediumship, and we lay herewith before your readers the details of our investigation and its results.

We first procured a plate holder in Mr. Ploetz's gallery, fitting the camera through which Mr. Carter operated, and with it proceeded to the photographic gallery of Messrs. Williams & Thomson, 612 Main street, and requested Mr. Thomson, one of the proprietors, to place in that plate holder, in our presence, a prepared plate for taking a photograph, stating to him that we desired him to go with us, as we wanted the photograph taken by another photographer at another gallery in his presence for scientific investigation. The plate was prepared by the operator at the gallery of Williams & Thomson in our presence, placed in the plate holder; the plate was then wrapped in a covering by Mr. Thomson to exclude the light, and carried by Mr. Thomson—thus we returned together to the gallery of Mr. Ploetz. Mr. Thomson was here introduced to Mrs. Carter, and requested to hand to her the plate holder, the background in Mr. Ploetz's gallery having been covered over with a plain white curtain. Mrs. Carter requested that the camera in which she intended to place the plate holder be examined, which was accordingly done by D. P. Thomson, as expert in photography. Next your humble servant was invited to set for a photograph. There were present at the time in the room the following named persons: Mrs. Virginia J. Judson, Mrs. W. W. Judson, Mr. H. M. Johnson, Mr. J. Robinson, Mr. John E. Flemming, Mr. Fred Meyers, Mr. D. P. Thompson, photographer, all of Kansas City, Mo., and Mr. Jacob Sher-

man, of Astoria, Long Island. Mrs. Carter, who had not for a moment left the room, now placed the camera in position, removed the covering from the plate holder, placed it in the camera without having opened it, and after the relapse of eight seconds, during which time she placed her hands on the camera, removed the plate holder, and without opening it handed it back to Mr. Thomson, with the request to go to his own gallery to develop the plate.

The committee followed Mr. Thomson to his gallery in the dark room, where Mr. Thomson handed the plate holder to his operator, to develop in our presence. The operator admitted that this was the same plate he had placed in that plate holder a few minutes before, and that it was there just as he placed it.

He applied the necessary chemicals generally used by photographers to develop the plate, only this and nothing more; and on presenting the negative to the light, the outlines of five human faces were, and are now, distinctly impressed upon the negative, in addition to the face of the sitter. These are the facts and the result of our investigation, and we lay them before your readers as they occurred in our presence. Respectfully,

H. F. BUNGARDT.

We, the undersigned members of the committee and spectators present at the time of taking the photograph as above stated, having carefully perused the forgoing statement of the proceedings, acknowledge the same to be correct in every particular.

MRS. VIRGINIA J. JUDSON.
WILLIAM W. JUDSON.
JACOB SHERMAN.
H. M. JOHNSON.
JUSTIN ROBINSON.
FRED MEYERS.
JOHN E. FLEMMING.
D. P. THOMPSON, Photographer.

KANSAS CITY, MO., March 11, 1882.

[Julius Ploetz, Photographer on Spirit Photography.]

Although I am not what is termed a spirit-u-alist, I deem it but just and right to state that while Mrs. Lizzie Carter was taking spirit photographs at my gallery she prepared

her plates in my presence and the presence of my operators, and over two-thirds of all the plates she used were prepared and developed by myself, or my operators, all in the same manner, with the same chemicals as used by myself. In taking other photographs, she used the same camera and the same furniture which I used daily, and which has been used at my gallery for over ten years; but, on all the photographs she took, appeared from two to eight human faces in addition to that of the sitter, and I desire to further state that during the time that Mrs. Carter operated at my gallery, my operators and myself have frequently, without the knowledge of Mrs. Carter, tested in various ways her so-called mediumship, by exchanging plates which she had handled and prepared from the plate holders, placing new plates prepared by ourselves in the same, such as she had never seen nor handled before, but still it did not change the result; human faces, in addition to faces of sitters, would appear on every photograph she took. I will further state that she has

taken a number of photographs of persons, strangers to her, known to me to be, not spiritualists, but skeptics, still the result was the same.

I have been a practical photographer for over twenty years; am well acquainted with all the details of the business, and declare there is no chemical process known by which the phenomenon, such as produced by Mrs. Carter, can be duplicated. The only observable difference I have been able to discover, in her operations, from other photographers, during the time she operated at my gallery, is that Mrs. Carter generally lays her hands on the camera when she takes the photograph. Of course, myself, assisted by other experts in photography, among other experiments made, did not fail to lay our hands on the camera, stood on the same spot, in the same position generally occupied by herself, but of no avail, the spirits would not, and did not, come for any or either of us.

JULIUS PLOETZ,
Photographer, 618 Main street.

SPIRIT PHOTOGRAPHY.

A RELIC OF THE FIRST NAPOLEON.

I am in possession of a tortoise-shell snuff-box. It is circular, three and a half inches in diameter. Upon the lid is a miniature of the Empress Josephine, exquisitely painted on ivory, by the celebrated French artist, Isabey. This portrait is set in a gold rim, and covered with crystal.

The box was taken from Napoleon's traveling carriage at the battle of Waterloo, and has been in the possession of my family from that period to the present time. The carriage for many years formed part of the collection at Madame Toussand & Son's exhibition, in London, and is at present in the South Kensington Museum.

When Mrs. L. Carter-Hedley, the spirit-photographer, last visited Omaha, the box in question was entrusted to her, to photograph, but without any intimation being given as to

the nature of the relic. A cabinet-size photograph of the box was produced, with the following spirit-accompaniments—that is to say, The portrait of Josephine occupies the central position, with the addition of two full-length figures, as in heraldry, supporting the box, that to the right being a male, in the costume of the first French Republic, and the one on the left, a female fully draped. The portraits or personages I do not recognize. Above the box are excellent portraits of the two Flemish artists, Rubens and Vandyck, whilst below the whole group, is the head of a personage unknown to me. Thus, there are five portraits of spirit-personages accompanying and all bearing the same relative size or proportion as the material representation of Josephine.

E. T. COOPER.

Omaha, Neb.

SPIRIT PHOTOGRAPHY.

THE SPIRITS IN SEARCH OF A PHOTOGRAPHER—MRS. L. H. CARTER AND HER MEDIUMISTIC DEVELOPMENT.

BY ISAAC E. EATON.

Immediately after the spirit-wedding of Bennie Pierce to my daughter, Sarah Catherine Eaton; which was celebrated in both the spiritual and natural worlds, on the 20th of June, 1879, I asked my daughter, through the mediumship of Dr. J. V. Mansfield, of New York, if she could not find some medium through whose mediumship I could obtain likenesses of herself and husband. She replied that she could find a number who could paint their portraits from spirit-sight, instancing among the number N. B. Starr, of Port Huron, Michigan—who was then living on earth—A. H. Straight, of Denver, Colorado, and some few others, but added, that she would prefer giving me their photographs. Upon my asking her where I could find a photographer who could take them, she replied, she could not inform me then, but promised to find one in due time. For a good portion of a year, she at different times reported her inability to find a photographer, but assuring me that I should not be disappointed in the promise she made me. On the 1st day of February, 1880, whilst having a sitting with Mrs. R. Simpson, the celebrated flower and test medium, at Chicago, "Skiwakie," the spirit of a Hatchee Indian—as he reports himself to be—who frequently controls her, said to me, "Chief, your papoose and her brave have been hunting for some time for one who could take their photographs; if you will go to No. 288 West Madison street, you will get them." Upon my expressing that he was fooling me, he said: "Me no fool you—you will get them." Nothing was known by the medium of my desire to obtain photographs of my spirit-daughter and her mate, or that she had ever promised to search for a photographer by whom they could be taken. This was my first sitting with Mrs. Simpson, and nothing was said that would lead to the suggestion. It was the first time I had met her, and I had not even given her my name, but as soon as I went into the seance-room, she wrote my name on the slate lying on the table, and remarked that "Skiwakie" told her my name. As soon as the sitting terminated with Mrs. Simpson, I went to the number indicated, and found an ordinary photograph gallery. Seeing no photographs other than is usually found in galleries of the

kind, I asked the lady in charge if any spirit-photographs had ever been taken there? She replied in the negative—that she had only taken possession of the gallery but two weeks previous, and had not taken any since her arrival in Chicago, but that she has taken a few in Rochester, N. Y., where she formerly resided, which she exhibited to me. She added, that she was but developing as a spirit artist—that she had been directed by "Skiwakie," an Indian spirit, to come to Chicago and lease the gallery. Without informing her who I was, I asked her for a sitting, and stated I was satisfied I could obtain a spirit-photograph if any one could. There being no one but the photographer and myself present, we walked into the operating-room, she directing her assistant to prepare a negative. After sitting the usual time necessary to take an ordinary photograph, a negative was produced on which appeared, immediately behind me, an exact likeness of Bennie Pierce and my daughter, as they had appeared when materialized in my presence, and also four other faces, three of whom I did not recognize, the fourth being the photograph of the medium, she at the time standing with her hand on the camera, her face being twice as large as that of any other faces appearing on the negative, less distinct than that of my own, but partaking of the same degree of distinctness as that of the other faces appearing on the negative, clearly establishing in my mind a fact—of which I have been repeatedly informed—that when a spirit takes possession of the body of any medium, the medium's spirit vacates for the time being, and which is shown in this case by the medium's natural body being located at the camera, and her spirit-body behind the sitter, in a different part of the room. At another sitting, the likenesses of the spirits, Mr. and Mrs. Bennie Pierce, appear with me standing in an entirely different position than on the first one taken, and, at another sitting, in accordance with a promise made to me by my daughter, she appears alone on the negative with me, of which promise the medium taking the photograph was entirely ignorant. Upon several other occasions, through the same medium, I have the photographs of other spirit-faces taken on the negatives with me, some of whom I recognized, and some I

did not. The photographer having removed from Chicago to San Francisco, I wrote to her to ascertain if I could obtain the different negatives which she had taken for me. She replied she could not furnish them, as she had left them in Chicago, but stated that she was directed by her control to say to me, that if I would send to her a lock of my hair, I would obtain a remarkable picture, which, when I received it, would remove from me the desire to obtain the negatives taken at the sittings in Chicago. In a few weeks after sending the lock of hair, I received a photograph upon which appears the full-length likenesses of Mr. and Mrs. Bennie Pierce, in their bridal costume, as described by Dr. Mansfield, in his description of the "spirit-wedding," with the head of Swedenborg immediately above them, and to their left, the likeness of a little boy, whose identity was made known to me in a strange and startling manner, and whose identification, if it were politic to reveal the facts connected with his earth-existence, would be conclusive proof of the truth of Spirit Photography, but I refrain from stating them, as the establishment of his identity is foreign from the end in view—viz.: *to show the relation of the sexes here and hereafter*, and to demonstrate that there is *no such thing as death*, but that all that occurs in the *universal infinite whole* is but a change in the relations of matter to spirit.

To place the genuineness of Spirit Photography, as manifested through the mediumship of Mrs. Lizzie Carter, beyond successful dispute, I annex the following statement as to the tests to which she submitted in San Francisco, in April, 1880, as published in the *Light for All*, in that city, and also to the statement published in the *Kansas City Journal*, of March 19, 1882:

A TEST OF SPIRIT PHOTOGRAPHY.

SAN FRANCISCO, April 28, 1880.

Editors Light for All:

Believing that the facts herein set forth will be of general interest to the majority of the readers of your journal, I desire to state briefly my experiences during the past two weeks relative to the phenomena known as spirit photography, given through the mediumship of Mrs. L. H. Carter, at No. 675 Mission street. On the 14th inst., H. C. Wilson, Esq., Dr. E. W. Stevens, and your humble servant, constituted ourselves a committee to investigate this peculiar phase of mediumship, which has elicited so much interest and inquiry among the Spiritualists of San Francisco and elsewhere, and I now lay before your readers the details of our investigation and its results.

We first borrowed from Mrs. Carter the plate-holder fitting her camera, and, without any knowledge on her part as to the use we intended to make of it, we proceeded to the

New York Photographic Gallery, No. 25 Third street, and requested the proprietor of the gallery to furnish us with a prepared plate for taking an ordinary photograph, explaining to them at the same time that the plate—or glass—when prepared, would be taken to another photographer, where it would be used for scientific investigation. The plate was accordingly prepared for us and placed in the plate-holder by the proprietors or their operators.

It was then closed and covered, so as to exclude the light, when it was taken to the operating-room of Mrs. Carter, who removed the cover, and, without opening the plate-holder, placed it in the camera, and Dr. Stevens sat for his photograph. After a period of one minute and fifteen seconds, the plate-holder was removed from the camera and taken to the "dark-room," by Mrs. Carter, closely followed by the committee. This dark-room, so-called, was made sufficiently light by means of a colored-glass lantern, to enable us to observe distinctly every movement of the lady, and the committee—one on each side and the other directly behind her—carefully watched her as she opened the plate-holder and removed the plate—or glass—which she held in the left hand, while with the other she applied the chemicals generally used by photographers to develop the negative—"only this, and nothing more." On presenting the negative to the light, the outline of three human faces were and are distinctly impressed upon it, in addition to the face of the sitter.

On the 21st inst., the committee decided to repeat the experiment, and again called upon the proprietors of the New York Gallery, and requested them to prepare for us another plate, which was done; when it was taken to Mrs. Carter, when the same tests were applied as on the previous investigation, and which were attended with similar results, three faces appearing on the negative which were not visible at the time of the sitting.

The proprietors of the New York Gallery then made to us the following proposition—viz.: that they would prepare another plate, take it to the operating-room of Mrs. Carter, and be present at the sitting, when they would take the plate and develop the negatives themselves, at their own gallery. Mrs. Carter having consented to this arrangement, the programme was faithfully carried out. The committee, accompanied by Mr. D. Sewall, one of the proprietors of the New York Gallery, and Mr. L. Richardson, their chief operator, proceeded to their operating-rooms on Third street, where the plate was manipulated by Mr. Richardson aforesaid, in the presence of the committee, and on this negative is to be seen the sitter, H. C. Wilson, and three other human faces, a wreath—apparently evergreen—and a branch or twig of leaves. Mr. Richardson, whose name has already been mentioned, carefully examined the

camera, plate-holder, screens, etc., at the rooms of Mrs. Carter, and pronounced them all right. The matter is now before your readers. We offer no comments; we have given a brief, truthful statement of the facts as they occurred in our presence.

Yours truly,

J. F. MILLER.

We, the undersigned, members of the committee, above referred to, having carefully perused the foregoing statement of facts, pronounce the same to be true of our own knowledge.

H. C. WILSON,

DR. E. W. STEVENS.

MARY, THE MOTHER OF JESUS.

SHE COMES TO EARTH "LADEN WITH WONDROUS POWER."

PSYCHOMETRIC READINGS, BY MRS. ANNA KIMBALL.

Mrs. Anna Kimball, formerly of Dunkirk, now of New York City, is a lady distinguished for her mediumistic and psychometric powers. I availed myself of the opportunity furnished me, during the last week of October, 1880, when Mrs. Kimball was visiting Mrs. Miller, at my residence, to ask her for a "reading." Mrs. Cook, my eldest daughter, Mrs. Miller, Mrs. Kimball, and myself, were the sitters, and I was the reporter. As I gave the psychometrist the photograph, she placed it on her forehead, where she held it during the whole "reading." It is the same photograph which was sent me by Judge Lawrence, being the picture of Mary, the Mother of Jesus, exactly as this exalted spirit appeared in materialized form at Mrs. Stewart's—Terre Haute—seance. Mrs. Kimball could have had no knowledge whatever—except what came to her through the psychometric process—of the subject of the photograph. Following is the "reading," my report having been sent to Mrs. Kimball for revision.

C. R. M.

This is a materialized spirit who comes to earth laden with wondrous power.

It is a woman, and she seems to express in her whole being the divinity of Motherhood.

She would take all womanhood by the hand, and point them to the great central source of all life, as a fountain they should gather from during the sacred period of gestation.

This is one of the greatest and most exalted influences I have ever met; she comes through a perfect sea of unbelief and skepticism, but many spirits returning have made the way open for her. This is not a principle, but an embodied individuality. Oh, how bright and beautiful is this mother!

Her materialization here seems to me the dawn of a new day for all womanhood. What floods of golden light flow into the darkened spheres in all conditions of life, through this gentle, loving influence! (I see your lovely daughter coming with her.)

She will manifest her presence in many circles, and come ever with great power to bless women. The love and adoration that is given her, even though flowing from the souls of thoughtless and ignorant earth-bound mortals, seems to be a great power to her. Through this love, she is acted upon by the wise minds of all ages who seem to stand behind her demonstrating to earth the beauty of the higher law of incarnation.

She has materialized but imperfectly as yet. Earth's people do not generate the refined forces that enable her to come with all her radiant band, but the day is unfolding so brightly now that such spirits will be able to come in many circles, and teach all womanhood how Divine a work they are called to when the angel of the soul woos them into the spheres of Motherhood. It is a solemn thing to become incarnate in human form, even though the soul surroundings be of the poor, poorest and grossest.

This is the Virgin Mother. And I see her coming into the dense magnetic auras of human life all over the planet, making magnets of spirit-power, or touching all with the sacred flame of soul-communion, many accompany-



MARY, THE MOTHER OF JESUS,
As she appeared in materialized form at Mrs. Stewart's seance, at Terre Haute, Ind.

ing her that lived centuries before she did. What love and harmony they bring to our storm-tossed freight of embodied life! How rapid the transitions into better conditions for all!

A perfect shower of soft, silvery magnetism falls upon all the earth, and every listening ear and receptive mind, sense the sweet presence of all such evangel spirits.

I see many ancient spirits sending rays of light to you, and tender, loving messages of appreciative recognition. You will see this spirit, with many others, in radiant materialized form, in the not-distant future. Your fair daughter is such a powerful magnet of pure forces that this spirit can approach you.

MRS. DECKER'S READING OF THE MARY PHOTOGRAPH.

"A different influence; has a different effect; carries me back into the past; it seems to me it belongs to the same age as the other (St. Peter), a distant period.

"Lovely, calm and serene as the Summer's evening! Lovely! Oh, how lovely! It takes me into a serious, pensive mood; not combative; takes me back—very far back. This character is not like the other; a distinct character.

"This is a female, trusting, lovely! More love in this character than mortals could contain.

"I feel that this character is the Mother of Jesus. I feel just as if I were in her place. Such fullness of love and grandeur! Nothing like it except the grandeur of creation!

"I feel as if I was sitting with the child Jesus in my arms."

MISS RUSSELL'S READING OF THE MARY PHOTOGRAPH.

"Mary, the Mother of Jesus! Woman of sorrow and acquainted with grief! She is interested in the redemption of humanity; humanity is the burden of her thoughts.

"This person has never been satisfied with her love relations; her heart's longings have never been satisfied; she has received more of reverence than of love; has given more love than she has received; she has given herself away, but some day she will get all back again.

"This spirit is the sphere of compassion and reverence. Her generosity and charity are wonderful! She yearns to do more for humanity; she needs love. Her sphere is very broad. Her foundation in life is inexhaustible in the way of giving out; she doesn't receive in love, but gives out more than she receives.

"Oh! I have a feeling of great motherhood! I am reminded of the influence of Jesus. A powerful influence acts upon me—so powerful that I cannot give out all that comes. This is a very broad intellect. This woman would not have to pore over books; inclines to the needy and lowly; the lambs of the flock. She seeks more the dark corners, where they are unhappy; heals the sick; heals the body through the soul.

"Nearly related to Jesus; no difference except that she is a woman and he is a man. Mother love! I guess it is Mary!

[FOR THE GALLERY OF SPIRIT ART.]

TO C. R. MILLER.

WRITTEN THROUGH THE MEDIAL INSTRUMENTALITY OF MISS SARA WILLIAMSON.

The subtle soul of high creative art
Within the brain and artist fingers move;
All of the same great law a part,
Which Time, unfolding, well shall prove.

This all-compelling force, in many fields
Reveals its multiple of guiding power—
One is a painter, one the crayon wields,
Photography to one gives sun-like dower;

Or the bright spirit from the atoms clear,
Gathers the forces with divine control,
And pictures wrought before the eyes appear
With colors fresh and perfect as a whole.

Nor will it cease, but many a varying phase
Will aid the onward course of radiant Light

And Truth, whose error-conquering rays
Will bind thy brow with starry influence
Bright.

The records of a long-entombed age
Shall be uncovered to the wondering gaze,
And mysteries long foretold by seer and sage,
To this, the crowning time, shall be unfurled.

The peoples of the fair Atlantian shore
Once buried 'neath the swift, engulfing
wave,
Bring to your eyes the page of mystic lore,
The Planet and her sons to bless and save.

FORRESTER GORDON.

[illegible]

The translation and Dr. Cooper's letter to us accompanying the same will be found on following page.

SPIRITS OF THE REMOTE AGES WRITING FOR THE PSYCHOMETRIC CIRCULAR.

THE DRALLAHAS AND SHANATAS.

BROTHER MILLER—Yours of the 2d inst., with character writing, through the mediumship of Mrs. Frank Campbell, of 14 Indiana street, Boston, Mass., received, and below you will find translation of the same; but to give your readers an idea of who the writers were, will require a few explanatory words.

In 1874, I first became aware of the fact that spirits more ancient than I then supposed the Atlantians to be, had found a medium in Mrs. Campbell, and that they had been using her hand to write their strange and beautiful characters since about 1857, just the time that Arbaces, the Egyptian, came first to me and intimated that the fabled Atlantis had a real existence, and that I would be one of the agents to give his history to the world.

I was not aware of the presence of any Atlantan spirit until a year later, when glimpses of that beautiful country were given to me after I retired at night. Nothing was given publicly, however, until February, 1859, when I delivered a public lecture, under Atlantan influence, at Adrian, Michigan, giving an idea of that country and its people; but I knew no Atlantan, by name, until Yer-mah came for Gen. Winchester, as before published in the CIRCULAR.

When Mrs. Campbell first heard of the portraits of the members of the "Ancient Band," she wrote to Gen. W., sending some Drallaha writing, written for him, and it was sent to me for translation, the result being that they were able to make themselves known, and state that they had lived in India 50,000 years ago.

Sometime after this, the Shanatas, who 4,000 years later, occupied the same section of country, and were partly descended from the Drallahans, made themselves known to us, and have manifested their presence by writing on all suitable occasions.

Mrs. Campbell, who is an excellent medical medium—much better, indeed, than many who push themselves, persistently, before the public—did not know, I believe, what class of spirits were warning her to write the strange characters, whenever she gave opportunity, until I psychometrized the first writing sent to me, then confirmation came from several directions; Mrs. Conant, the excellent medium of the *Banner of Light*, stating, in an-

swer to a question, that such a people as the Drallahas lived at the time stated, she being under influence, in the circle-room at the time.

Yours, for Truth,

JAMES COOPER, M. D.

Bellefontaine, O., March 5, 1881.

[The character writing of which the following is a translation, is beautifully executed, and we have given a *fac simile* copy on preceding page.]

TRANSLATION BY DR. COOPER OF DRALLAHA
AND SHANATA CHARACTER WRITING,
THROUGH MRS. F. CAMPBELL, OF
BOSTON, MASS.

1. To our Earth Brother, Chas. R. Miller.
2. Can you, O scientist, gaze sunward, and with undimmed eye, pierce the depth of its atmosphere, and reveal the secrets hidden thereby, to earth's children?
3. Can you, mounted up on the pinions of imagination, wing your flight to the azure vault, and pluck its sparkling gems to increase your knowledge?
4. Can you dive into ocean's depths, and rescue the treasures buried there, or descend through earth's crust to the laboratory of the precious metals?
5. Failing in these, O scientist, burst your barriers, give woman and child* their place, and watch the starry heavens for the beauties they will display from the present *until* the end of 1883.
6. As the prophecy of the flower is contained in the tiny seed, so, in the advent of your paper, oh, brother, are those promises of much truth from the dust-covered past.
7. Truth is as the perfume of a flower—error, like the east wind, withers all it touches.
8. Forge Truth in iron, carve it on stone, engrave it on copper, but trust it not to fools, for they understand it not.
9. May you, O brother, meet friends beneath the shade of every palm tree, during life's journey?

MAZRA,

Drallaha.

ATALABY,

Shanata.

* The Drallahas used the crescent moon to represent woman; a star, a child; and the sun, man. See precepts in a late number of CIRCULAR.—Translator.

WHITE FEATHER AND HER MEDIUM, MRS. KATIE B. ROBINSON.

PHILADELPHIA, June 24th, 1882.

Charles R. Miller, Esq.:

DEAR SIR—Some weeks since, while having a private sitting with Mrs. Katie B. Robinson, of 2,123 Brandywine street, Philadelphia, her wonderful spirit guide "White Feather," informed me that Dr. Solomon Jewett had had an engraved copy of her picture, as drawn by Wella Anderson, the spirit artist, engraved for insertion in the Spirit Art Gallery; and that he, Dr. Jewett, hath requested her to give him a sketch of her life, as well while on earth, as since she passed to the world of Spirit. She said she could not comply at the time Dr. Jewett had made the request, but promised that she would do so at some future time. She then asked the writer if he would have a sitting with her medium for the purpose of taking down what she had to say, in response to Dr. J's request. This he promised her to do. After considerable delay, and a further reminder of my promise, on the seventh of June I visited the medium to fulfill my promise. I then obtained what is contained in the following communications. Not wishing to send them to you without the approval of the spirit, I had to await an opportunity to read the prepared communications to her, which I eventually succeeded in doing, I reading the communications while she held her medium entranced. She having approved of the same with one unimportant correction, at her request I send them to you. If you publish the communications any time soon, I shall be glad to copy them from your publication.

I am, respectfully,

J. M. ROBERTS.

As preliminary to the communications, it is proper to state that on the medium becoming entranced, she was at first controlled by a spirit who claimed to be none other than one of the Montezumas who was once King of the Aztec race, which so wonderfully flourished in Mexico and Central America. He spoke the English language fluently, and devoted his remarks to the history and work of "White Feather" as a mortal and a spirit. His remarks were quite eloquent and his narrative calculated to make a deep impression upon a thoughtful mind. The control desired to speak without interruption, and as he spoke rapidly I was compelled to limit myself to making copious notes, which I did. He claimed to have co-operated with "White Feather" in her grand and useful work

throughout her labors, and not only claimed that they were of the same nation, but plainly intimated that they had inherited the same ancestral blood. He said that many hundreds of years had elapsed since "White Feather" became a spirit; that owing to her peculiar earthly training and occupation, she had passed to spirit life with a knowledge of the fact that there was a grander work for her to do, as a spirit, then she had been engaged in while on earth; that her earthly career had been glorious in the extreme, and that she had been loved to adoration by her people, among whom she held a royal rank; that for many hundreds of years "White Feather" had followed the inclinations and tendencies that had characterized her earthly career, and had sought to bless and benefit mankind through those whose lot in life had been to hold positions of queenly influence over the sovereigns of Europe, and had been the spirit attendant and guide of many of Europe's most remarkable queens; that among those thus influenced or controlled was the wife of Peter the Great of Russia (whether Eudoxia or Catharine was not stated), Marie Antoinette of France, and Mary, Queen of Scots; that those distinguished women were mediums, and were largely influenced by the spirit who was so well known to thousands as "White Feather"; that the name "White Feather" was assumed by her at a very recent period, comparatively, and that her earthly name and history were not matters of known record, and could not be authenticated if given; that she, therefore, preferred to be still known as "White Feather," the guide of Mrs. Robinson; that although "White Feather" and her influence had been with her medium from the tenderest infancy of the latter, it was not until about the breaking out of the late rebellion in this country, that she had determined to make an especial use of her medium in carrying on an especially appointed spirit work; that owing to the very high and advanced condition of her spirit, it was a physical impossibility, for a time, for her to take immediate control of the medium; that in order to do so at all she was compelled to use a spirit intermediary through whom she could effect her purpose; that she found such an intermediary in the spirit of a Seminole Indian girl, the daughter of a Seminole Chief named White Feather; that this Indian girl was a very remarkable and revered member of her tribe; that her name was not White Feather, but was equiv-

alent to "Lone Mountain" in the Seminole tongue; that she was beautiful, and delighted in silence and meditation; that she was in the habit of retiring from her people, and alone spent days upon the mountains, conferring with her spirit friends; that upon the death of her father, she took his name, and for a time ruled her tribe as if her father was living; that the Aztec spirit, to better perform her mission, took the name of the Indian spirit maiden, and for the past twenty-one years has been performing a vast spirit work under that spirit name.

Such was in substance the narrative of "Montezuma." When he had concluded, White Feather took control and dictated the following, verbatim:

WHITE FEATHER'S COMMUNICATION.

"I assumed the name of 'White Feather' on becoming the entrancing control of Katie B. Robinson, at or about the time of the breaking out of the rebellion. I then took control of her, but I had been her guide from her birth. Her mother had had eight children. She was the youngest and the ninth. While anticipating the birth of her child, the mother was in almost constant prayer that it would be a daughter to comfort her in her old age. At that time there were important councils being held in the spirit-world, and scientific spirits were making preparations to give the spiritual light of the 19th century to the people of earth. Mediums were being chosen at that time and being prepared for the work the spirit-workers for human enlightenment had in contemplation. I was a peculiar spirit, and well known to the circles in which I moved in spirit life. I had lived in splendor while in the physical body, and was a favorite with all my people. I was haughty and proud, yet I had a wonderful magnetic power and I had attracted to myself in the spirit-world many prominent spirits who had figured historically on the earth. When these influential spirits said to me, 'Would you be willing to do a great work in a humble way and through a humble form?' I answered, 'No.'

"At that moment an angel appeared to me, who had left the earth long before myself, and said: 'Comply. Your crown will be greater, your garments richer, your soul brighter. You will win many hearts, you will be blessed by the poor as well as the rich, you will be a prophetess and teacher, who will be remembered by all people, when the new light is fully comprehended in the coming years on earth.' On hearing this I assented.

"The spirits who sought my co-operation then said: 'On an island in the sea will be born a little maiden. Go with us to that child. You will find that you will have

charge of her until she arrives at womanhood. If you find her light-hearted and happy—throwing off cares and anxieties quickly, and that she is a child of mirth and of love, then prepare for your work on earth. But it must be in a humble way. You must even assume the name and character of an Indian maiden, and thus you will clasp hands with people of every nation. Your work may be thirty or forty or more years on the earth; but, when your medium comes to the spirit-world, your reward shall be great and glorious. If through that work you keep your instrument humble and true, and you yourself ever defend the humble and the poor, and teach all earth's children whom you may meet or reach, that it is better to suffer in the earth-life, so that in heaven they may wear the crown of reward, truly great will be your own attainments.

"I began my public work through the control of this medium about the outbreak of the rebellion (as I stated), since which-time, with the Indian maiden who is ever with us, we have given light and comfort to thousands of people. Few have left our circle room who have not received some power and proof that showed that she who is known as 'White Feather' was a prophetess and seeress who was making converts to the truth of Modern Spiritualism in a quiet, unobtrusive way, that will in future years lead people out of darkness into light, and out of superstition to understand a glorious truth; thus preparing all people to see God and feel his power in everything. I lived in the days of the Montezumas and was the high priestess in the Temple of the Sun. My people worshipped the Sun as the fittest expression of creative power and beneficence."

Such was "White Feather's" communication as she gave it without interruption. As she was about to close it, I called her attention to the remarkable communication given by a spirit who gave the name of Bochica, about one year ago through the mediumship of Alfred James; and asked her if she knew aught of Bochica and his career. She replied that she did and that the statement he had made as a spirit was known to her and her people. "White Feather" spoke of the Incas of Peru as sharing with the ruling caste of the Aztecs a common origin and civilization, their ancestors having come to those regions of the world from South Eastern Asia.—She further said that among the Aztec ruins of the temples of her country would yet be found monuments that would show who she was and what her earthly career.—She said the civilization of the Sun worshippers of Mexico, Central America and South America was the nearest approach to perfect national prosperity and happiness that the world has ever known.

Mrs. Robinson, "White Feather's" medium, was born a few years before the advent of Modern Spiritualism, on Prince Edward's Island, where she lived with her parents until she was in her tenth year. Her father, whose profession was that of a shipbuilder, then removed his family to Newburyport, Mass. Mrs. Robinson's maiden name was Frazier, and on her mother's side was related to a noble Scottish family. It is from her mother that she inherited her rare mediumistic gifts, and has frequently been controlled by the spirit of Sir William Wallace, the great patriot of her ancestral land. At the age of fifteen she was left an orphan, without immediate relatives, to make her way through the world. Before reaching mature womanhood she became developed as a medium, and was for several years the medium for spirits who

had been distinguished themselves while on earth as performers of vocal and instrumental music. This continued until "White Feather" began her work through her, when her former musical guides surrendered her for a more useful and important work. For eight years and a half I have known of the faithful spiritual labors of "White Feather," and her most worthy medium, and we feel it a duty to say, that during that time the success that has attended their efforts cannot be properly estimated on account of its magnitude. Long may the medium live to co-operate with her queenly spirit guide, as grand a spirit intelligence and power as ever blessed a mortal with her loving care. "White Feather's" affection for her medium is a study in itself.

J. M. ROBERTS.

[See White Feather engraving, page 27.]

[FROM THE KANSAS CITY JOURNAL, MARCH 6, 1882.]

— SPIRIT PHOTOGRAPHY.

ANSWER TO "SKEPTIC'S" CRITICISM.

A writer, who styles himself "Skeptic," to the criticism published in the *Journal* of Sunday, March 26, on the phenomena known as "Spirit Photography," investigation of which was made by a committee, as published in the *Journal* of March 19, assumes to explain the phenomena by the statement that Mrs. Carter is an adept, and the result of a sleight of hand performance. He makes the assertion that Mrs. Carter used a peculiar and particular camera, and that during the eight seconds, while taking the photograph, moved the camera six times, thus making six copies of the sitter's face on the same negative. "Skeptic" makes a wonderful attempt in the sunrise of his knowledge with his trained imagination, to suppress inconvenient facts with assumptions and misstatements.

I would invite him to again read the statement of Mr. Julius Ploetz, where he will find that Mrs. Carter used no other camera than the one used by Mr. Ploetz daily, and which has been used at his gallery for ten years, and as this was the only camera at the gallery, and Mrs. Carter left it there as she found it, he has the privilege of examining, as expert skeptic, the camera and all its peculiarities. This much settled, I will proceed to the other important (?) point made by "Skeptic" concerning the peculiarity of the muscular force

of the hands laid on the camera during the eight seconds of taking the photograph.

"Skeptic," after admitting that the plate and the chemicals were all right, says: "Had Mrs. Carter omitted to manipulate the camera, a single image would have appeared, but in those eight seconds this skillful prestidigitator moved six times the camera, and the sitter was presented in six attitudes, and the outlines of a figure, which, in point of fact, was the sitter's figure, were given six times. In answer to this, I would advise "Skeptic" to consult any expert photographer, who will at once tell him that the slightest move of either the camera or the sitter while taking any photograph will blur the figure, and as the figure of the sitter as well as the other faces on the negative are not blurred but distinctly outlined, his theory of the muscular force is also disposed of. While "Skeptic" may be a Latin scholar, he evidently proves by his criticism his ignorance in photography. Consequently the readers of the *Journal* must come to the conclusion that all other statements and assertions made by him are equally false.

This is not an old story, but a new one given by "Skeptic," and while I leave it to the readers to decide which of the two, the story teller or the spirit photographer, is the fittest subject for judicial investigation, and which

of the two ought to be burned first, I will invite "Skeptic" to give a more satisfactory explanation of the phenomena.

There are many thinking minds who would gladly receive more light on the subject, and, in behalf of these, I would ask him to also explain how it comes that on several dozen of photographs now before me, belonging to different citizens of this city, none of the so-called spirit faces resemble the sitters in any respect, nor each other on any particular photograph. There are on these photographs a variety of faces and forms; some look like the images of children, young people, grown persons and old persons; in fact, spirit people, so-called, of all ages and both sexes; some with happy and others with sad expressions on their faces, and where full forms appear the costumes worn by them differ from that of the sitter and each other in every respect; and further, to explain why on some photographs merely hands appear holding bouquets of flowers, and why it comes that Mrs. Carter

can, by making a photograph of a lock of hair, make numerous faces appear on the negative when there was no sitter at all; and finally I would ask of "Skeptic," as a special favor, since I have shown that it was not muscular power by which the adept produces the phenomena, and while he may find it more convenient, also to please explain the mental powers of an adept, and how he applies them to produce the result in question. The proceedings of the committee and result obtained thereby were published for the purpose of obtaining light on the subject, and notwithstanding "Skeptic's" criticism, I assure him that there is sufficient faith left in my heart to admit light even should it come from him, and that this desire for light is the only object of my answer to his criticism.

H. F. BUNGARDT.

[This article should have followed other articles on pages 32-36, and should be read in connection with those articles.—ED.]

[FROM PSYCHOMETRIC CIRCULAR, FEBRUARY, 1881.]

SALUTATIONS AND GREETINGS TO PSYCHOMETRIC CIRCULAR FROM THE ANCIENTS, THROUGH DR. L. H. NASON.

Dr. L. H. Nason, of Chicago, under date of January 22, 1881, writes us:

My spirit bands, severally and collectively, send greeting to you! asking you to set apart one corner of your valuable paper for them; they will try to add to the interest and attractiveness of the CIRCULAR. Please excuse our interest in asking such liberty. Our object is to do all the good possible, and help on the great work you have so well begun. We thank you for the interest you are taking in the cause of Progression; also the interest you are taking in our mediums, and in our book, "History of the Prehistoric Ages." You will be rewarded for all this, and powerful spirit bands will make your work successful.

We joyfully and promptly respond to the foregoing request from The Ancient Historic Band and The Ancient Band—two distinct bodies of spirits—for space in our paper for their communications. We regard it as a most important announcement that these powerful spirit bands permit us to make, that they will become constant contributors to our

columns, and we have no doubt but their promise (speaking through Dr. Nason) "to add to the interest and attractiveness of the CIRCULAR" will be more than made good.

The following from The Ancient Historic Band will show the character and importance of the communications that are coming to us through the medial instrumentalities of Drs. Nason and Cooper:

[Translation by Dr. James Cooper of ancient writings on the back of six different business cards, written by The Ancient Historic Band of Spirits, through the hand of Dr. L. H. Nason:]

CARD 1. "No one is entirely lost (depraved), for be he or she ever so low in the moral scale, it is but the HOUSE *that is dilapidated*—the tenant (the SOUL) is white and pure, for it came from God."

CARD 2. "Condemn no one because he does not do as you think he should, for remember, no two persons see the same thing alike, and no two have the same ideas of right."

CARD 3. "Equal and exact justice to all, not excepting animals, is what God demands of you, and no more."

CARD 4. "Meet adversity with cheerfulness, and its lessons will be profitable, even though suffering result therefrom."

CARD 5. "Be ever kind to children, for they are uncut jewels that the careful lapidary can cause to reflect the light."

CARD 6. "Be kind to all, and thus plant flower-seeds along your pathway, that they who follow in after-years, may enjoy the perfume, and be encouraged to do likewise."

THE ANCIENT BAND.

Following is a translation by Dr. Cooper of Dr. Nason's character-writing. This is the first direct communication from the Ancient Historic Band to the PSYCHOMETRIC CIRCULAR. We sent the character-writing to Dr. Cooper, Bellfontaine, Ohio, as soon as received from Dr. Nason.

Below is a fac-simile copy of character-writing, of which the following is the translation, Dr. Cooper being the medial instrument for the translation:

[TRANSLATION.]

PSYCHOMETRY.

Editor of the Circular. Greeting:

BROTHER—We address you on the subject of Psychometry, believing that a few words from us will not be devoid of interest to your readers.

Spiritualists, until recently, have not given Psychometry the attention which it deserved, and it may be truly said that the various other phases of mediumship have pushed it to the wall. The father (discoverer) of this young science, which is really the master science of all, has been left to fight its battles almost alone, while its votaries have been classed among the impracticables.

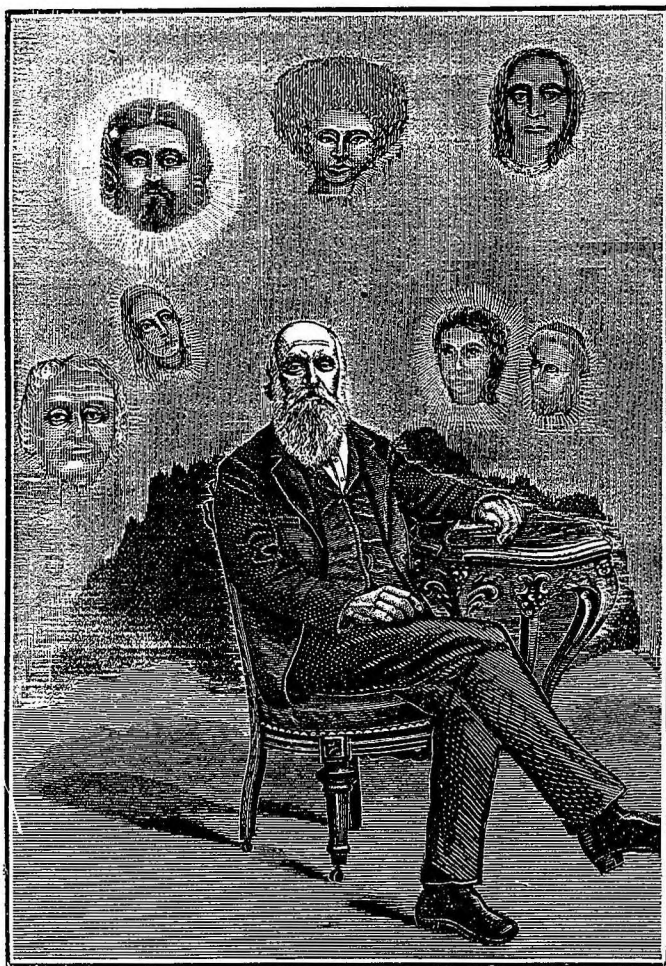
Now Psychometry is a phase of mediumship that can be developed as other phases are, but it requires a very peculiar organization to unearth the secrets of past history, for the reason that the Psychometer must have a large development of clairvoyance, and be highly susceptible to the influences of Ancient Spirits.

Every footstep made by the human race, since the first of them appeared on earth—the history of every tribe and nation—will be given to the world at the proper time, for nothing can be hidden that Psychometry will not make plain. So brother, you may depend upon our aid in the noble work you are engaged in.—*The Ancient Historic Band.*

The image shows a fac-simile of ancient character-writing. It features a central figure, Dr. Nason, whose portrait is the central figure of the engraving on page 46. Surrounding him is a band of spirits, represented by a large, ornate, cursive script that fills the upper half of the page. The script is highly stylized and appears to be a form of character-writing used in the context of psychometry.

FAC SIMILE COPY OF ANCIENT CHARACTER-WRITING, THROUGH DR. NASON, OF CHICAGO, WHOSE PORTRAIT IS THE CENTRAL FIGURE OF THE ENGRAVING ON PAGE 46.

PORTRAIT OF DR. L. H. NASON, OF CHICAGO, THE
MEDIUM OF THE "ANCIENT BAND" AND
ATTENDANT SPIRITS.



ENGRAVING OF A SPIRIT PHOTOGRAPH, TAKEN AT THE PHOTO-
GRAPHIC GALLERY OF MRS. L. CARTER, CHICAGO, ILL.

[Full particulars of Mrs. Carter's mediumistic powers will be found in this number.
See editorial page.]

THE "MARY" AND THE "HIGHLAND MARY"
PHOTOGRAPHS.

ARTISTIC MANIFESTATIONS IN MATERIALIZATIONS.

BY THE EDITOR.

The engraving of the Mary photograph on page 37 is a faithful representation of the materialized form, as that form appeared in the presence of Judge Lawrence, Dr. Pence, and others, at one of the Pence Hall seances (Mrs. Anna Stewart, medium), at Terre Haute, Ind. Accompanying the engraving are several psychometric readings which fully authenticate and identify the picture. By *authentication and identification*, we mean



MARY.

that through the psychometric process of interpretation (a process of ascertaining facts and reaching results totally different from that of observation and contact), the testimony of Judge Lawrence, Dr. Pence, and others is paralleled—fully and completely corroborated. The Lawrence-Pence statement being a narrative of occurrences, of actual observations and events, with which they were personally familiar, did not need and

does not need any supplementing evidence or corroboration; but it is exceedingly gratifying to us to be able to present to the public the readings of Mrs. Decker, Mrs. Gridley and others, as we are thus enabled to show how completely the matchless science of Psychometry can penetrate mysteries and bring out disclosures far beyond the boundary of the external senses.



HIGHLAND MARY.

We are now referring to the materialization of spirit forms, to the photographic representation of the same, the events and the psychometric interpretation of them, occurring some three years since.

Recently—some four months since—we were indebted to Mr. J. M. Roberts for an engraved copy of Spence's statue of "High-

land Mary," which, as will be seen, is a very near—almost an exact—resemblance of the Mary photograph. We place these engravings side by side, that our readers may have the same opportunity that we have and all the aid we can give them in forming a judgment upon occurrences so coincident and remarkable as those to which we are now calling public attention.

We submitted the "Mary" photograph (Judge Lawrence's copy of the Terre Haute materialization) to psychometric interpretation through Mr. George Cole. Placing the photograph in an envelope, we handed the sealed envelope to Mr. C., with the following result:

"READING"

Comes from a spirit, and, I judge, from the sensation it is a spirit in high standing or a representative spirit. Seems not to have come direct from the spirit; in another way—a little confusion. Spirit had not expressed itself fully or said all it wanted to say."

Inclosing Mr. Roberts' photograph copy of the "Highland Mary" statue, and sealing the envelope, we handed the same to Mr. Cole, and the following is the

READING:

"This is not a communication at all. I take this to be a spirit photograph of a female character. *Strange that you bring the same into my hands again.* The spirit of which this is a portrait occupies a most eminent position. My impression is that the person has been dead many years. Person widely known in the place where she lived and was brought up.

"I get also that there was a tremendous event connected with this person. Seems to me it had the effect of overturning old and establishing new things. I also see that the new order of things established during her life has been going on ever since and increasing. The name of the person is not given me to utter."

[FROM PSYCHOMETRIC CIRCULAR.]

CARRIE MILLER'S INTERPRETATION OF THE "MARY" PHOTOGRAPH.

On receipt from Mr. J. M. Roberts of a letter (subject elsewhere referred to) inclosing the photographs "Mary" and "Highland Mary," we wrote to the spirit editor, inquiring: "What are the facts in reference to the photographs?"

This writing we concealed in a half-dozen

folds of the paper on which it was written, and handed it to Mr. Cole, who was controlled to write as follows:

If flowers fade and moments fly,
Should mortal life forever die?
There still would be the germ remain
To die and die, to live again.

Have I not said that truth is vain,
Unless held up by honest brain?
And yet you ask if truth is truth;
Can you deny your former youth?

Sweet Mary's picture you should know
Is spirit photograph; and so
Are those you have from art,
Of those who came and hence depart.

Apply to the medium from whom you received the photograph, and I will direct information. This is all I can do in the matter without interfering with others.

Your affectionate daughter,
CARRIE MILLER.

We read the foregoing communication in the hearing of Miss Williamson and others, and immediately Miss Williamson was controlled to write the following:

"There is more to be unfolded concerning that Mary and her identity with the youthful love of Robert Burns. This belongs to one of the mysteries which are yet to be revealed.
FORESTER GORDON.

"If flowers fade and moments fly,
Should mortal life forever die?"

No, but under the law of spirit-control—the absolute control of spirit over matter—"mortal life" may be re-embodied, as is shown in materialization, and every human soul must fulfill its destiny, which is,

"To die and die, and live again."

Not only has the "Mary" photograph given us a brilliant manifestation of spirit-art, but it has brought us in the presence of a *great truth* relating to spirit and mortal life, showing the interblended and interchangeable relations of each, which truth hereafter and henceforth cannot be obscured or ignored.

PSYCHOMETRIZATION OF THE "HIGHLAND MARY" PHOTOGRAPH BY MRS. CARRIE TRYON.

"The same flow of magnetism, but stronger. There is a connection, a link that binds them together. I feel as though I would like to look up to one stronger than I. But this holy, calm, earnest supplicating influence pervades it. I feel like saying our

work is connected in the spirit; let us work together on earth.

"This draws a combination of influences, the powerful and the gentle, and all working together. 'There are more of us yet to come.' This work of the Art Gallery is one of the greatest that has ever yet been attempted, and one which will be successful. — There is a large band all combined."

To our perception of things, it is evident that the lives of these two spirits were blended by the co-operative and affectional relations existing between them; that the dominating spirit (Mary, the Mother of Jesus) could as easily and instantly take on the form of the "Highland Mary" statue as could Spence, the artist-sculptor, conceive of the ideal which he afterwards formed, and produced as an objective reality in stone or marble.

Mr. Roberts gives us, copied from Dr. Currie's "Life of Burns," the following explanation of the origin of the "Highland Mary" statue:

"In Dr. Currie's 'Life of Burns,' the incident is related which Mr. Spence has made the subject of his figure. He says that on one occasion the two lovers met in a secluded spot near the banks of the Ayr, one standing on each side of a small brook, in which they laved their hands, and holding a Bible between them, they swore to be faithful to each other. The Bible was given to Mary by Burns, and is still carefully preserved. The meeting took place on the eve of Burns' quitting the neighborhood for a time. The sculptor's object has been to represent Mary in an attitude of subdued grief, musing on his departure, and lamenting the absence of one whom she did not live to meet again."

On this *purely ideal* creation of the sculptor, Spence, Mr. Roberts bases his theory, that the Terre Haute materialization is a simulated one, and that it is not Mary the Mother of Jesus, but some other spirit falsely representing herself to be what she was not.

Referring to all the facts in the case, and to the numerous psychometric interpretations of the "Mary" photograph—all speaking in one voice, and all completely identifying and authenticating the picture—we are of the opinion that the materialized form was that of the distinguished historical character she represented herself to be.

May not spirits out of the form, as well as spirits in the form, be *artistic* in their tastes?

Does Mr. Roberts suppose that a residence of two thousand years in spirit-land is to extinguish the love of the beautiful, either in sculpture, painting, or in any other artistic representation? What is the Spence statue of "Highland Mary" but the expression of the thought of the sculptor? Though a statue stands before us in bronze or marble, and personates, it may be, greatness, beauty or power, trace it to its last analysis, and you find its source in the genius and mentality of whatever mortal brain has thrown out this objective reality. Is the will-power—the mentality—of a disembodied spirit less potential than that of a mortal? What Spiritualist, worthy of the name, will dare say that it is so?

We know that through materialization, artistic representations may be made of surpassing beauty. On repeated occasions, we have witnessed such. Three years ago, in Philadelphia, we were one of thirteen sitters who were permitted to witness an artistic materialization, the manifestation continuing for fifteen minutes. The spirit took on the form of a statue, which was of exceeding beauty, and brilliantly illuminated. After a brief interval, *this same spirit came into our presence, wearing her well-known form and features*, talking with the sitters, and saluting them.

—The grand law of materialization is yet but in the early stages of its expression or unfolding. Presently—just as soon as we furnish our spirit-friends with the requisite conditions—the grand and beautiful artistic manifestations that have been witnessed by Judge Lawrence, Dr. Pence, and many others, at Terre Haute, and similar ones that we have witnessed at Philadelphia and elsewhere, will be repeated, will be multiplied, and will be surpassed.

The psychometric interpretation of the "Mary" and the "Highland Mary" photographs, by Mrs. Carrie Tryon and Mr. Geo. Cole, point to the fact that there is a link—a golden chain—connecting the lives of the two spirits. Whether the relation of Mary the Mother of Jesus to the later Mary, is that of guide or spirit control, or whether their lives are so blended that they are one in purpose, living in the same sphere of activity, loving ministrations and devotion to duty, it is not at all important, to the question at issue, to consider.



MRS. ANNA STEWART AND AN ATTENDANT SPIRIT.

(See page 57.)



ENGRAVING FROM A SPIRIT PHOTOGRAPH PRODUCED FROM A LOCK OF
C. R. MILLER'S HAIR, AT MRS. L. CARTER'S PHOTOGRAPHIC
GALLERY, KANSAS CITY, APRIL, 1882.

(See page 57.)



MRS. WM. MUMLER ENTRANCED AND UNDER THE SPIRIT CONTROL
OF DR. BENJ. RUSH.

One day Mrs. Mumler entered her husband's art gallery for the purpose of obtaining a photographic likeness of herself. She, being a medium, as well as her husband, soon fell into the trance condition, while seated before the camera. The result was that upon the plate not only her own person was represented, but also a spirit-form, standing back of her with the fingers of the right hand outspread and lying flat upon her head, as seen in the above engraving. This spirit-form has been recognized by clairvoyants as old Dr. Benjamin Rush. This is one of the earliest spirit photographs taken by Wm. Mumler, the pioneer spirit artist in that line.

SOLOMON W. JEWETT.

Shepherd's Home, Rutland, Vt.

The first spirit photograph was taken in the art-rooms of Wm. Mumler, since widely known as a spirit artist in Boston and New York. As he states to me, one day he prepared some new chemicals, and to test their effect prepared a negative in the usual way, and attaching a string to the lid of the camera so that he could raise and drop it at pleasure, he took his position in front of the camera, with one hand on the back of a chair and the string in the other. Having stood before the camera the requisite time (a few seconds), he closed the camera, and on examining the plate found, to his utter astonishment, the misty outlines of a female figure seated in the chair on which he had rested his hand. The upper portion of this form appeared quite distinct; but as it descended it grew more transparent, until the legs of the chair could be seen through it, and one arm appeared like that of a skeleton. This picture was given to me by another person, who assured me that it was the identical picture, stating that Mumler himself had said that this was the first photograph of a spirit taken by him.

S. W. JEWETT.

Shepherd's Home, Rutland, Vt.



PHOTOGRAPHIC LIKENESS OF CAPT. WM. MONTGOMERY AND HIS SPIRIT DAUGHTER.

In the early days of spirit photography I ordered from Mr. Wm. Mumler, of Boston, the first artist in that line, several of his photographs of individuals in the form accompanied by spirits. Among others forwarded to me was that of Captain Montgomery, of Maine, and his spirit daughter, who is presenting a rose to his lips, as represented in the engraving. Captain Montgomery fully identified the form as that of his departed daughter. Mr. Mumler sent with the pictures printed slips giving the history of each, but I have mislaid them and I am unable to learn the whereabouts of the artist. I understand that his treatment by the public—especially those of the Orthodox persuasion—and his imprisonment in New York City (from which he was released unconditionally) caused him to leave the work of photography and enter some other business for a livelihood.

S. W. JEWETT.

[Such is the public prejudice against mediumistic manifestations—especially is this true of those phases like spirit art and materialization that are overwhelmingly demonstrative in their character—that without the numerous and friendly local organizations that have sprung up in vindication and defence of mediumship, these faithful instruments of the spirit world would have been driven from the field—as was Mr. Mumler—by the storm of abuse that has been heaped upon them. There are two conditions essential for the success of spirit manifestations: (1) The medium must receive adequate compensation for his services, and (2) the mediumistic profession should be, like all other useful professions and employments, duly honored.—Ed.]



HERBERT WILSON AND "ELLA." HOLDING AN ANCHOR OF FLOWERS.

Herbert Wilson was impressed to visit Wm. Mumler's Gallery of Art, to see if he might obtain the picture of a dear friend, who had passed on to spirit-life. As the result of the sitting, he was gratified to find upon the plate the shadowy form of a lady who appeared as though standing just behind him, with one arm extended in front of him, in the hand of which she held an anchor of flowers. On the cross-bar of this emblem of hope, can be seen in the original the name of "Ella," by the aid of a magnifying-glass, the form he recognized as one whom he had loved dearly in earth-life. This engraving is a faithful copy of the original, and should satisfy any honest inquirer of the reality of spirit-return, after having left its earthly tenement—a more pleasing thought than that of lying dormant until the last trump shall be sounded for the resurrection. S. W. JEWETT.

Shepherd's Home, Rutland, Vt.

[In connection with the above and the "Capt. Montgomery" engravings we would call attention to some comments on these pictures, in a communication from J. A. Bartlett, on pages 15 and 16. Mr. Bartlett takes notice of certain speculative theories, which have been put forth to discredit spirit photography, and shows that the several photographs, *where objects are presented in front of the sitter*, are absolutely contradictory to the theories set forth. Don't fail to read the Bartlett article in connection with "Herbert Wilson," "Moses Dow" and "Capt. Montgomery" pictures.—Ed.]



MOSES A. DOW, EDITOR AND PROPRIETOR OF WAVERLY MAGAZINE,
AND MABEL WARREN, A FORMER EDITRESS
OF THAT JOURNAL.

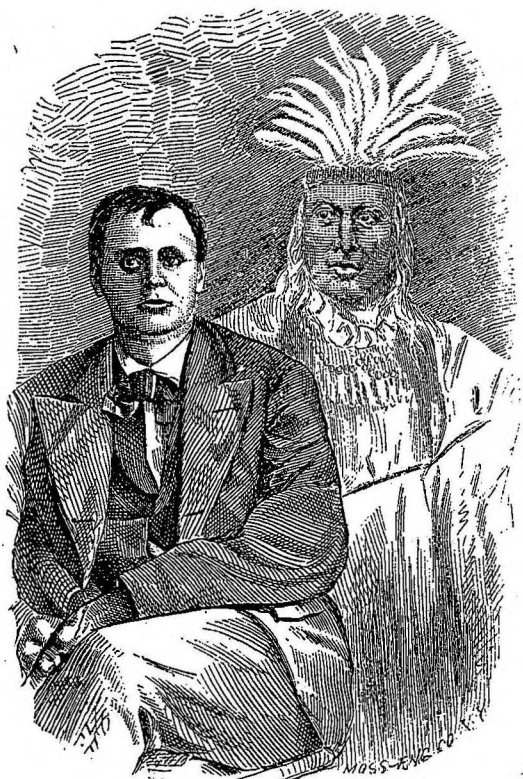
Moses A. Dow, of the Waverly House, Charlestown, near Boston, editor and proprietor of the *Waverly Magazine*, together with his son, visited Wm. Mumler's gallery, in 1870, for the purpose of obtaining a spirit-picture. After the usual sitting, there appeared upon the plate the figure of a lady which he at once recognized as that of Mabel Warren, his old friend and the editress of his journal. The spirit appeared crowned with a beautiful wreath of flowers from the Summer Land.

Mr. Dow very kindly presented me with photographic copies, both of the spirit-picture and also one of Mabel Warren, taken while still in the earth-form, so that comparison could be made between them.

S. W. JEWETT.

Shepherd's Home.

[Mr. Dow, being well known in business and editorial circles can be appealed to for any further information than Bro. Jewett has given, as to the details of the photographic picture of which he is the central figure. A former editor of the *Waverly Magazine*—Mabel Warren—comes back and gives friendly greeting to her former friend and co-worker (as is shown in the photograph), but, judging from our experiences, we venture to say that grand as is this manifestation it is not the *limit* of this spirit's power. Why may not Mabel Warren come to the materializing seance, and, standing at a desk or standing at a table, write editorials for the *Waverly*? Give the spirit conditions and try the experiment, Bro. Dow. On repeated occasions Carrie Miller has come to materializing circles, when no preparation has been made for her, and written editorials for the *Circular*. This has been done at the materializing circles of Wm. and Horatio Eddy, Mrs. Hull, and Henry C. Gordon, and Carrie promises, if we will make proper conditions at *Circular* office, she will visit us in materialized form and write for the *Circular* as regularly and as frequently as she shall find that the medium and all other required conditions are provided.—Ed.]



WM. EDDY AND "SANTUM," ONE OF THE MEDIUM'S GUIDES,

This spirit-picture represents "Santum," one of the guides of Wm. Eddy, of Chittenden, Vt., one of the earliest and most renowned materializing mediums known, the son and great-grandson of prophets whose lineage extends two hundred years back, to the "witchcraft" days of Salem, who were condemned to death because they gave evidence of spirit-manifestation. A great multitude of people, pilgrims from all parts of the world, have visited the Eddy family in Vermont, at their homestead, known as "Spirit Dale," to investigate the phenomena of materialization and other physical manifestations, and to witness the return of spirit-friends. Many marvellous scenes have been witnessed there which have never been made known to the public. William Eddy, the subject of this sketch, is the second son and fourth child of this family of mediums. T. R. Evans, photographer and materializing medium, while staying with the Eddys, in 1875, took pictures of members of the family, accompanied by their spirit-guides. This engraving is a faithful copy of the original photograph, and hundreds who have seen the materialized form of "Santum" will recognize it at a glance. As I had a long intimacy with the Eddy family, and great experience in their materializations, having lived almost in the neighborhood (Rutland, Vt.), I can give testimony to the genuineness of these pictures, which I purchased of Mr. Evans, at 403 Vine street, Philadelphia, in May, 1876.

S. W. JEWETT.

MRS. ANNA STEWART AND AN ATTENDANT SPIRIT.

BY THE EDITOR.

On page 50 will be seen the reproduction of a photographic likeness of Mrs. Anna Stewart and an attendant spirit. This photograph was taken at one of Mrs. Stewart's materializing seances, in the presence of Judge Lawrence, Dr. Pence and others. The photograph from which the engraving was taken was sent to us by Dr. Pence. The materialized form came out of the cabinet leading the medium (entranced and unconscious) into the light and into the circle room. Mrs. Stewart and the attendant spirit were photographed at the same instant of time, and as photography is a strictly scientific process of identification, this picture furnishes the evidence, not only that Mrs. Stewart is a genuine medium, but that spirit communication, through the materialization of spirit forms, is a blessed reality. Had the GALLERY OF SPIRIT ART no other claims to the support of Spiritualists than the public presentation of this one engraving—this single spirit picture—that alone would justify its existence.

So important, from the outset, did we regard this photographic endorsement of Spiritualism, that we subjected the picture to psychometric interpretation through a number of our best psychometric instruments, among whom were Mrs. M. A. Gridley, Mrs. H. A. Cate and Mrs. E. Mills. We have space only for one reading, and we select that of Mrs. Gridley, though on the score of definiteness of statement and a complete identification of the photograph and authentication of the facts, as stated by Dr. Pence and Judge Lawrence, the readings of Mrs. Cate and Mrs. Mills are as meritorious and as worthy of publication as Mrs. Gridley's.

MRS. GRIDLEY'S READING OF THE PHOTOGRAPH OF THE MEDIUM AND AN ATTENDING SPIRIT.

"This is a dual influence, two in one; the two merge into one. I am brought into rapport with a mortal and a disembodied spirit—either a medium, overshadowed by the spirit of another, or pictures of a person in the form or out of the form—two pictures and two influences; they represent ladies; I come under the female influence.

"This person is very mediumistic; possesses great magnetic power, very conscientious, very practical in everything, very much interested in humanity. She would develop into a very fine medium, or may be such; if already developed, it would be in the phase of physical mediumship. This person could obtain materializations.

"The other is a more spiritual nature; more refined and exalted influence. A beautiful influence emanates from her sphere; she passed away a young lady. She now comes in a gentle manner, passive and harmonious in her sphere; nothing at all crude or conflicting in her sphere. She seems to come in the element of love, as if she wanted to manifest in the way of love and affection.

"This spirit is grateful to the one in the form for her instrumentality in enabling her to manifest. This spirit is one that could never approach a sphere where there is fraud or collusion mixed; she can only manifest where there is perfect harmony and sincerity of purpose on the part of the medium that she controls for the benefit of humanity."

Both Mrs. Cate's and Mills' readings—given at different periods of time, and without any knowledge, on the part of either of the ladies, of the contents of the envelopes they held in their hands—describe the attendant spirit as Joan of Arc.

CARRIE MILLER AND UNKNOWN SPIRITS.

Learning that through Mrs. L. Carter's mediumship a lock of hair was a link, or a sufficient attraction to bring around it, and to bring out spirit manifestations, through the photographic process of identification, I sent a lock of my hair to Mrs. Carter, who was then (March last) in Kansas City, Mo. The picture on page 51, with the lock of

hair in the centre of a halo and surrounded with attendant spirits, is the photograph taken at Mrs. Carter's gallery and which the lady sent to me by mail.

The youthful and full-form likeness (right hand, as the reader faces the picture) is Carrie Miller. Carrie, when she appears at materializing circles, presents herself, as she

really is, a full-grown woman, though rather under the average height. But at Mrs. Carter's photographic seance she presents a girlish appearance—probably as she appeared at six or eight years of age. She has, I presume, taken on this youthful and girlish appearance for the purpose of showing how nearly she could, in form and features, personate her niece, little Carrie Cook, whom we call "Carrie Miller 2d." The resemblance is most striking.

I have subjected this picture to psychometric interpretation, and, comparing the different readings, some discrepancies are disclosed. *All the readings, however, are concurrent, and*

distinct in the statement that the youthful, full-form figure is Carrie Miller, as that spirit presented herself at Mrs. Carter's photographic seance.

One of the psychometric readings (Mr. Geo. Cole's) states:

"The hand between the two forms is that of Flora; her real character, however, is a personification of purity (artistic representation) by flowers."

We point to the spirit photograph on page 51 as a most significant and suggestive indication of the possibilities of SPIRIT ART.

C. R. M.

ELOQUENT GREETING FROM FORRESTER GORDEN TO CARRIE MILLER.

(Written through the medial instrumentality of Miss Sara Williamson.)

Angel from celestial spheres,
Clothed upon with purest light,
All the bloom of maiden years
Shineth in thy aspect bright.

Power thou bringest from above
To the children of the earth;
All the radiant force of Love
Stands revealed in glorious birth.

Rare and radiant seeming maid,
To thy parents thou dost bear
Blossoms from the verdant glades,
Blessing all the perfumed air.

And thy forces gathering power
From the great all-bounteous Source,
Shall be given in glorious dower
To sustain Parental force.

From the radiant wisdom sphere
Thou dost gather effluent light,
With its luminous ray, to cheer
Those that wander in the night.

Crowned with dewy, fragrant flowers
Roses like thy blooming youth,
Wreathing thy celestial bowers,
Emblems of thy Love and Truth.

December 14th, 1881.

FORRESTER GORDEN.



MRS. 'SUSIE WILLIS FLETCHER, THE AMERICAN MEDIUM AND
MARTYR, RECENTLY LIBERATED FROM A BRITISH PRISON.

The spirits communicating at the CIRCULAR office have, from the outset of Mrs. Fletcher's imprisonment, manifested the utmost interest in the lady's welfare. On repeated occasions have we received spirit communications relating to Mrs. Fletcher, all of them speaking in her vindication and seeking to arouse sympathy in her behalf.

The most decisive manifestation of spirit sympathy and support for Mrs. Fletcher (then in a British prison) was given us at one of Mr. Rothermel's materializing seances in this city. In the presence of this medium materialized hands show themselves, and it is not an occasional or vanishing presence, but during the whole time of the seance—it may be a couple of hours—perfectly formed hands, as tangible as your own, stand in your presence; and sitters at the Rothermel seances are invited to approach the hand, to hold a pad (paper), and this materialized hand, to which you have given a lead pencil, will write messages which you will have good reason for believing could come from no other source than that of your spirit friend whose signature is attached to the writing. See following page.

WRITING BY A MATERIALIZED HAND AT THE ROTHERMEL CIRCLE.

THE SPIRIT WORLD VINDICATING AND HONORING MRS. FLETCHER.

JUDGE EDMONDS ENGAGED IN THE NOBLE TASK OF LIBERATING AN AMERICAN
CITIZEN FROM A BRITISH PRISON.

DEAR FRIEND MILLER :

We have been waiting to see you for some time. Now that we have the pleasure of your presence we wish to tell you of some goings on at present at the Great Tribunal where all physical mediums' control are formed. We are forming a delegation of powerful spirits that can demonstrate through mind as well as the physical.

We are about to send some of the best developed physical mediums, who are as well adapted for mental manifestations, to liberate one who has so faithfully worked for us in this grand and beautiful truth, as a medium, whom I have just left in her lonely cell, praying to God and the angels to use His power and their influence to free her from her undeserving position. How we are going to work this I am not allowed, as yet, to reveal to you.

We have written through two mediums only upon this subject, but have impressed many minds of noble workers, to open the way for the liberation of this noble lady who is suffering in (at) the hands of injustice—according to our view.

You may give this (preliminary statement) to the world, until we can give you the full facts of our next Convention. EDMONDS.

Little did we realize, when the materialized hand was writing the foregoing (all the particulars of which are stated in PSYCHOMETRIC CIRCULAR of June, 1881), that the Edmonds prediction was to have literal and complete fulfillment. Mark well the fact that the Edmonds communication, which was written in Brooklyn during the first or second month of Mrs. Fletcher's imprisonment, says: "*We (the spirits) are about to send some of the best developed physical mediums, who are as well adapted for mental manifestations, to liberate one who has so faithfully worked for us in this grand and beautiful truth, as a medium,*" etc. The instrumentalities and forces that were to be used to aid

in Mrs. Fletcher's liberation were to be not only "the best developed physical mediums," but those "who are as well adapted for mental manifestations." "How we are going to work this"—free her from her undeserving position—writes the materialized hand, "I am not at liberty, as yet, to reveal to you."

But though Judge Edmonds (writing with his own materialized hand at the Rothermel seance) would not "reveal" the signal and triumphant act of spirit intervention then in contemplation, the *revelment* has been made by Dr. S. L. Nichols, in Goswell Hall, a summary of which appeared in the *London Light*. Dr. Nichols says:

I am personally a witness of the fact of Mrs. Fletcher, during her imprisonment, appearing in materialized form, to a circle of her friends at my house. One of the gentlemen had seen her in prison. When he next visited her she said, "So you have been to see Dr. Nichols'."

"How did you know that?"

"I saw you there."

"Yes," he said, "I know you did; but I advise you next time to leave your prison cap at home."

She had worn her prison cap for better recognition, or as testimony.

Dr. Nichols, in the Goswell Hall address, from which we are quoting, further says: "It could be stated before that letters were taken from and brought to Mrs. S. Willis Fletcher while she was supposed to be cut off from all the world in her stone cell at Tothill Fields Prison. I am witness to the fact that such letters were brought from her cell to my house, two miles away—brought in at night, through locked doors," etc.—

The writing by the materialized hand, at the Rothermel seance, Brooklyn, and the fulfillment of the prediction—"We are about

to liberate one whom we have just left in her lonely cell in London, Eng., are corroborative events, testified to by many and wholly unimpeachable witnesses. Had we space at our disposal we would give the psychometric interpretations to which, through Mrs. Decker-Buchanan, Mrs. Gridley, Mrs. Cate, Mr. Geo. Cole and others, we have subjected the Edmonds writing. *All the psychometrizations point definitely and positively* to the reality of the events we are referring to, and on which we are briefly commenting. Though our comments, at this time, are brief, we will take up the subject in the August CIRCULAR. We will review the whole subject, and show that the spiritual phenomena, both in its mental and physical phases, were never more strikingly or triumphantly vindicated.

We must now content ourself with giving the second spirit communication relating to Mrs. Fletcher, which was written by the same materialized hand, on the evening of March 19th, at one of Mr. A. W. Rothermel's materializing seances, at the medium's residence in this city—184 Nassau street. The second communication, like the first one,

was written in a good light, was addressed to us, and was written in the presence of many sitters—the materialized hand being conspicuously in full view of all the sitters during the whole period of the writing.

SECOND SPIRIT MESSAGE, WRITTEN BY A MATERIALIZED HAND.

DEAR FRIEND: We, however, have been trying to tell you of the case (Mrs. Fletcher's) long before this, but not being able to come in contact with any one connected with you in this line of duty, I have suppressed my message; but she who will soon become free from the bondage of a cruel law, has developed as a most grand and noble medium, and will, in a short time, come before the public as a bright and shining star. We have done all in our power to keep her passive, so as to bring her out in perfect health. Go on with your good work, and let not the tongue of slander, or any public opinion, destroy your faith as an honest worker in the cause. We have but the A, B and C of the grand law of psychometry; but like all other things, first sow the seed; creep before you can walk. Excuse this imperfect writing. You see the conditions under which I am doing it. Some other time I shall give more.

Yours in truth,

J. EDMONDS.

THE GREAT JUDEAN REFORMER.

By reference to page 23, will be seen Anderson's painting of Jesus of Nazareth. Like all of Anderson's paintings, it was executed with a lead pencil, while the medium-artist was in a darkened room. We point to this portrait as one of the greatest triumphs of spirit-art.

Following the engraved portraits on pages 24 and 25, will be found psychometric interpretations of the same, by Mrs. H. A. Cate and Dr. James Cooper, also phrenological interpretation of the Nazarine's portrait, by Dr. C. S. Weeks.

Psychometry, Spirit-art and Phrenology—strictly scientific processes in determining results—*all agree* in their authentication and interpretation of the Anderson portrait of the great Judean Reformer. We have not, for want of space, printed the whole of Dr.

Weeks' phrenological interpretation of the Nazarine, but the entire article will be found in the March CIRCULAR. We think that the judgment of the candid and intelligent will sustain Dr. Weeks' summary:

"This picture comes nearer to representing his character, as there given, than my ideal of a perfectly-balanced man would. This has a slight tinge of what was excessive in him, according to the popular representation. It has not, however, that spiritually-weak, downcast, submissive, Catholic saint-like look, of lack of power and self-trust, that the general pictures of Jesus have. This weak, unmanly character of the popular pictures mainly disappears from his biographies, when they are read with rational senses open, thus leaving out, as not in accord with the general character presented, certain ridiculous stories there told of him. But in this picture those cringing, helpless expressions entirely disappear.

EDITORIAL DEPARTMENT.

RENEWAL OF COMMUNICATIONS WITH THE ANCIENT BANDS.

We have received two communications from the Ancient Bands—Drallahas and Shanatas through the mediumship of Mrs. F. Campbell, 14 Indiana street, Boston, Mass. The communications are written in beautiful characters, and they are *translated* by Dr. James Cooper, of Bellfontaine, Ohio. We shall give *fac-simile* copies of the character-writing in GALLERY OF SPIRIT ART. Following is Dr. Cooper's translation of a communication dated November 24, 1881.—*Circular*, Dec., 1881.

TRANSLATION OF DRALLAHA AND SHANATA CHARACTERS.

Written Through the Mediumship of Mrs. F. Campbell, of Boston, Mass.

(Translated by Dr. James Cooper, Nov. 30, 1881.)

To our Earth Worker and Bro. C. R. Miller:

We come greeting, we thank you, O Brother, for the interest you have taken in our cause, for the courage you have manifested in giving to us a hearing. Other publishers have declined to notice us, or have called us deceivers. You have discerned the star of promise, while others have been blind to its rays, and we bless you for the CIRCULAR and promise aid for the GALLERY OF SPIRIT ART, and assistance in all your undertakings. The old must become new, that the truth may be vindicated and made to prevail. All the advocates, spiritual and earthly, of the many false systems of religion cannot prevail against the combined forces we now bring. (Across 50,000 years we come to you).

ATALABA, Shanata Chief.

MAZZA, Drallaha King and Priest.

We reproduce from the December CIRCULAR the foregoing article, and we refer to and call the reader's attention to the character-writing, a *fac-simile* copy of which will be found on page 39.

As will be seen, we have redeemed our pledge, made December, 1881, to our Drallaha and Shanata correspondents, that we would give a *fac-simile* copy of their writing in the first number of the GALLERY OF SPIRIT ART.

With the presentation to the public of the

GALLERY, we shall anticipate—may we not expect?—a renewal of the correspondence between the Ancient Bands and the Editor of the twin publications—the CIRCULAR and GALLERY.

DR. J. H. NEWBROUGH AND SPIRIT-ART.

Dr. J. H. Newbrough is a superior spirit-artist. *When the spirit-world wants instruments it summons them*, says Mrs. Cora L. V. Richmond. Dr. Newbrough is a marked illustration of the grand truth spoken through Mrs. Richmond. Dr. Newbrough has been "summoned" to a great work, that of an author and artist. Though by profession a dentist, Dr. N., under spirit-control and guidance, is a splendid portrait painter. We have seen a cluster of heads—five in number—full size, which were painted by Dr. N. in an incredibly short period of time. The mediumistic painter uses both hands, a brush in each, and executes rapidly.

We shall call on Dr. Newbrough, with whom we only have a slight acquaintance, with the first number of the GALLERY, and invite him to become a contributor to its columns. Dr. Newbrough, like Dr. Nason, Mrs. F. Campbell and Dr. Cooper, is a medium for the Ancients and pre-historic spirits.

"CHRONICLES OF THE PHOTO- GRAPHS OF SPIRITUAL BEINGS."

Simultaneously with the advent of the GALLERY, other works relating to SPIRIT-ART are making their appearance. We call attention to the "Chronicles of the Photographs of Spiritual Beings," by Miss Houghton, for an admirable review of which important work we are indebted to the *Banner of Light*. The *Banner* article will be found on pages 29 to 31. We shall again refer to Miss Houghton's works,

DR. L. H. NASON.

Dr. L. H. Nason, of Chicago, is an honored instrument of the spirit-world, in giving expression to the thoughts of the ancient and pre-historic bands of spirits who are now communicating with and illumining the modern world of thought. Dr. Nason, by virtue of his admirable and exceptional mediumship, is an important contributor to the GALLERY OF SPIRIT ART. We give on page 46, an engraving from a spirit-photograph taken at Mrs. L. Carter's gallery. Dr. Nason is the central figure of this picture, and he is in glorious companionship with spirit associates, who have seized upon the occasion not only to make their presence known to their medium—Dr. Nason—but to give to the world the most indubitable evidence of their existence, and of continued interest in the world they once inhabited.

On page 45, we have given a *fac-simile* copy of the ancient character-writing, which Dr. Nason is the medial instrument for producing.

Let no one fail to read "A Tradition," which will be found on pages 28 and 29. "Aweele, the Story-teller, or Historian," wrote the "Tradition," through Dr. Nason, and the character-writing (*fac simile* of which we have given) was translated by Dr. Cooper.

MRS. SUSIE WILLIS FLETCHER.

This lady—whose portrait we give on a preceding page—by virtue of her mediumship, and her heroic services in the cause of Spiritualism, has become a centre of influence and power, such as inevitably accompanies the elevated standard of moral rectitude, by which her life and conduct have been so conspicuously governed.

We shall, in the August CIRCULAR, review the whole subject of this American lady's incarceration in a British prison, and we shall do so at sufficient length to make the whole subject clear to our readers, and especially shall we point out the import and significance of the marvellous and mighty manifestations of spirit-power, within and without the walls of Tothill Fields Prison, which have accompanied Mrs. Fletcher's imprisonment.

GALLERY—APPENDIX DEPARTMENT.

We have engraved, and ready for publication, the portraits of Dr. James Cooper, of Bellefontaine, Ohio; Gen. J. Winchester, of Columbia, Cal.; Judge Lawrence, of Ann Arbor, Mich.; Mrs. F. Campbell, of Boston, and Mrs. Anna Stewart, Terre Haute, Ind. All of these engravings will appear in GALLERY No. 2.

Recognizing the fact that the spirit-circle is "the centre and circumference of the Spiritual movement," we shall give, from time to time, in the "Appendix Department," portraits of such earth-life co-workers with Spirit Bands as have made honorable records, and have given disinterested service to our "one cause."

SPIRIT PHOTOGRAPHY AND MRS. L. CARTER.

We have given considerable space to Mrs. L. Carter's mediumship, as that lady now stands in the front ranks of spirit photography. We call attention to newspaper articles copied from the *Kansas City Journal*, which will be found on pages 32 and 33; to Col. Eaton's communication on pages 34 and 36, including communications in *Light for All*, and to H. E. Bungardt's communication on pages 43 and 44—all relating to the same subject. Mrs. Carter, it will be seen, was subjected to the severest criticism, and came out of the "crucial test" processes that were imposed, triumphantly. We refer our readers to the articles and communications named as furnishing a full and detailed account of spirit photography as it is practiced by one of its best instruments.

THE ANDERSON SPIRIT PICTURES.

Let it be remembered that Anderson's spirit pictures are executed with a lead-pencil and in the dark. In Gen. Winchester's communication, on pages 3 to 5; in Dr. Cooper's, on pages 6 and 7, together with the Editor's "interview with Anderson," on page 17, the powers and process of this medium will be found stated in a manner that will throw light on this phase of spirit-art, and greatly interest all readers.

"WHITE-FEATHER."

The Anderson painting of White-Feather, on page 27, represents the spirit precisely as she stood in the presence of the spirit artists, under whose control Anderson made the picture. By reference to pages 41-2 it will be seen (from a communication from Mr. J. M. Roberts) that this spirit has given her history and a sketch of her life. We cannot withhold the expression of our grateful acknowledgments to the editor of *Mind and Matter* for this most valuable contribution to our columns.

WE caution all readers to notice and discriminate between the two distinct forms of spirit-photography, conspicuous examples of each of which will be found in the GALLERY. The "Mary" photograph, and that of "Mrs. Anna Stewart, and her attendant spirit," are photographs of materialized forms, as the spirits stood before the camera, in the presence of many witnesses. All other spirit-photographs, engravings of which we have given, are taken while the spirit is invisible. The manifesting spirit, however, though invisible to mortal sight, is able to condense its forces, or to materialize sufficiently for the sensitive plate to take notice of and record its presence.

WE have engraved the portraits of Dr. James Cooper, Belfontaine, Ohio, Gen. J. Winchester, Columbia, Cal., and Mrs. Frank Campbell, Boston, Mass., which engravings will appear in GALLERY No. 2. Intimately associated as these persons are in the work of the ANCIENT BAND, we recognize it as a duty especially incumbent upon us to place side by side with the ancient and pre-historic spirits the likenesses of their mortal co-workers.

DR. S. W. JEWETT, of Rutland, Vt., is, and for many years has been, a generous patron of spirit art; and to this gentleman are we indebted for four of our spirit photographs and two of the Anderson paintings. We are also greatly indebted to Dr. Jewett for statements and biographical sketches that accompany the engravings.

WE are indebted to Gen. J. Winchester, of Columbia, Cal., for valuable contributions to GALLERY OF SPIRIT ART. It is through Gen. Winchester's courtesy that we have been permitted to engrave and use the first four Anderson paintings—to wit: Confucius, Orlando, Yermah and Hiram Abiff. The origin and history of these paintings are given in a communication from the pen of Gen. Winchester, which will be found on pages 3, 4 and 5. The Winchester communication should be read in connection with several of Dr. James Cooper's communications relating to the same subject.

WE are indebted to Judge Lawrence and Dr. Pence for photographic pictures and other contributions to the GALLERY. As the illumination of spirit forms is a common manifestation at the Pence Hall seances, we expect, in GALLERY No. 2, to give varied and multiplied evidence of the materializing manifestations occurring in the presence of Mrs. Stewart and Mrs. Hurst.

WITH the public appreciation of the value and importance of spirit-photography—so that mediums can be encouraged with adequate support—we anticipate that spirit-photography will become popular, and that the likenesses of spirit-friends will be generally sought for.

WE send out salutations and greetings to all spirit photographers and all spirit artists throughout the country, inviting them to correspond with us, and give us such information as will enable the GALLERY to give a proper presentation of their claims to the public.

AMONG the engravings which will grace the columns of GALLERY No. 2 will be those of spirits Sarah Catherine Eaton-Pierce and Benj. Pierce—bride and bridegroom—as the spirits presented themselves at one of Mrs. L. Carter's photographic seances.

ANDERSON'S portrait of spirit Carrie Miller will appear in GALLERY No. 2.

GALLERY OF SPIRIT ART.

PROSPECTUS.

In view of the variety and excellence of Spirit Art, and especially in view of the advantages to the cause of Spiritualism of a public presentation of these demonstrative evidences of Spirit presence, we issue a QUARTERLY JOURNAL.

In the midst of religious bigotry and materialistic assumptions, both of which are prevailing conditions, and both of which unite in discrediting the genuineness of all spirit phenomena, the conclusive, nay, the overwhelming evidence, that SPIRIT ART furnishes to the reality of spirit-return, co-operation and companionship, must no longer remain hidden out of sight, or remain accessible only to those to whom the spirit portraits, spirit photographs, etc., belong.

In our GALLERY OF SPIRIT ART we shall reproduce spirit photographs, spirit painting and photographic pictures of materialized forms. Under angel guidance other forms of SPIRIT ART are being introduced, to all of which we shall give due attention.

Our GALLERY will be an 8mo. pamphlet, 48 pages, printed on book paper. Each number will contain fifteen engravings (as a minimum number), all of which will be executed in the highest form of the Photo-Engraver's Art. So delicate and perfect are the spirit paintings (as all know who have seen Anderson's) that only the finest and most artistic workmanship will reproduce the paintings.

Biographical sketches will accompany the pictures, and many of the spirits, whose portraits will honor the GALLERY OF SPIRIT ART, will write their own biographies, through the mediumistic or psychometric process.

As the cost of the GALLERY considerably exceeds the original estimate, we have decided for the purpose of enabling us to continue the work on the liberal scale that it has been undertaken to make a moderate increase in the price from that originally stated.

Price of yearly subscription	\$1.50
Price of single copies50
Four copies CIRCULAR No. 1 will be sent to one address	1.50

C. R. MILLER & CO., 15 Willoughby Street, Brooklyn, N. Y.

August 1, 1882.

Our agreement is to furnish each yearly subscriber a quarterly magazine, 48 pages octavo, 15 engravings each. In reading matter and in number of engravings, GALLERY No. 1 considerably exceeds what we have promised. Finding that the enlarged space was necessary for a proper presentation of the subject of SPIRIT ART in the initial number, we give the public the benefit of so considerable an enlargement.

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