

Gallery of Spirit Art.

AN ILLUSTRATED MAGAZINE

DEVOTED TO AND ILLUSTRATIVE OF

*Spirit Photography, Spirit Painting,
The Photographing of Materialized Forms and
Every Form of Spirit Art.*



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SPIRIT CARRIE MILLER.

BY WELLA P. ANDERSON, SPIRIT ARTIST.

(a)

Gallery of Spirit Art.

INTRODUCTION

The chief obstacles to a proper presentation of Spirit-Art are the limited number of persons having the requisite mediumistic qualifications, and their unwillingness to dedicate their power to this phase of mediumship. This reluctance, or, to speak more plainly and accurately, this general and downright refusal of our mediumistic artists to dedicate their powers to the work, grows out of the inadequate, nay, beggarly compensation which they—with very rare exceptions—have hitherto received, and the storm of detraction and abuse which has attended the performance of their public and mediumistic labors.

Serious as are these obstacles to the progress of our work, they are not insurmountable. From the outset we anticipated that any journal devoted to Spirit-Art would have to create the public opinion to sustain it. Spirit-Art is so meritorious and attractive—is so indispensable an instrumentality in the progress of Spiritualism—that, when fairly presented, its friends and patrons are certain (as soon as public prejudice can be enlightened or overcome) not only of a hearing, but of adequate and liberal support. But, while we are writing thus encouragingly of the *elements* of strength that can be rallied to the support of Spirit-Art, we find ourselves confronted with obstacles of a different and unforeseen character. We certainly expected that among the mediumistic artists some few would be found who would rejoice at the public presentation of their claims and of the claims of Spirit-Art, and rally to our support, so far at least as to place at our disposal the best specimens of their mediumistic and artistic skill. But in this important particular the result has not justified our expectations, and we now find the necessity imposed upon us of organizing, in connection with our publication office, an ART-DEPARTMENT, or SCHOOL OF SPIRIT-ART, which shall assume the responsibility of employment and adequate remuneration of a certain number of mediumistic artists, selecting only such as can give in spirit photography and spirit painting the highest expression to these sublime manifestations of spirit power.

In consulting with spirit friends we are told that there are many medium artists, unknown to the public, or known only to their immediate friends, who are in a forward state of development, and who are only waiting for the friendly hand of encouragement and recognition to come forward to the work.

Spirit friends, with whom we are in co-operation, and under whose advice and prompting we started the GALLERY OF SPIRIT ART, express a decided determination that the work shall go on, promising effective support. We cannot doubt—not even a shadow of *doubt* ever crossed our mind—as to the complete success of SPIRIT-ART as a phase of mediumistic manifestation, or as an honorable, remunerative profession to those who are qualified to fill it.

All will admit that there is no phase of mediumship more demonstrative or convincing than Spirit photography. Why then are not spirit photographers encouraged and sustained? Nothing is more certain than that the Spirit world will develop mediumistic instruments for Spirit art in all its forms and phases just as fast as the Spiritualist public will sustain them; and, so impressed are we with the importance of the work, and so well satisfied are we that there are ample resources for carrying it on, that we should be derelict in our duty if we failed to give the matter proper public presentation. SPIRIT ART has languished wholly and solely for the reason that no adequate encouragement has been given to mediumistic artists.

BIOGRAPHICAL SKETCH OF CARRIE MILLER, WRITTEN BY MRS. M. A. GRIDLEY, THROUGH THE PSYCHOMET- RIC INTERPRETATION OF HER WRITING.

I had the pleasure of attending several of the materializing seances of William and Horatio Eddy, while these distinguished mediums were holding seances in New York City in the early spring months of 1880.

Spirit Carrie Miller was a frequent attendant at the Eddy seances. Coming in materialized form, and standing at the table, in presence of the whole circle, she would write communications of less or greater length as the power at her disposal enabled her to do. Following is one of Carrie Miller's communications written in the manner I have stated.

My beloved father! I am here to-night to illumine myself as promised. I find I have more power to-night than ever, and the work I am doing is progressing nobly. My spirit overflows with love and pleasure in my noble work, and the Celestial City (A) soon will be heard of by all progressive minds. Fear not! I will bring my guides to sustain the noble work which has been laid out for you. I am your affectionate daughter.

CARRIE MILLER.

The above communication was folded in an envelope and handed by me to Mrs. M. A. Gridley who gave the following psychometrization and I recorded the same as the words were spoken by Mrs. G. C. R. M.

MRS. GRIDLEY'S READING OF THE CARRIE
MILLER WRITING.

Oh, what an influence! It is all pervading. The emanations are very strong. Great deal of fervor and power. I am forcibly impressed that this influence, from its subtleness, emanates from a spirit—emanates from a medium for physical manifestations.

The medium through whom this is given represents physical power whose forces are utilized for physical manifestations, but whose brain is dormant.

This writing is given independent of the medium, by a spirit utilizing the forcees of the medium for independent writing. The

spirit is in sympathy with you in your work. Interested in perfecting your work: co-operating with you to present it—these physical manifestations—to the world.

The spirit desires to make use of every avenue that is opened, through the papers, through mediumship, and, through the vindication of spirit phenomena—through such instrumentality as your own, and through every one that is thorough and fearless. You feel it to be a truth and you will proclaim it.

The nature of the communication is to stimulate and encourage you in your own work irrespective of obstacles or public opinion.

Intellectually the spirit is so much stronger than the medium, it would correspond with a male development of intelligence. The spirit is as powerful intellectually as many of our representative men.

I have to come into rapport with the medium so as to come into the sphere of the lady. Thought is involved here. The spirit in advance of the medium. Coming into relations with the earth conditions, she has to assume the positive element in order to overpower the physical and more undeveloped forces of the medium. She wants to adapt herself to your condition, that her own force as a spirit may be utilized for materialization and the physical phenomena in all its phases.

The spirit represents a great power. She is used as a medium in spirit life, and comes into sympathetic relations with you in order to co-operate with you. Every avenue of communication, every opportunity in which she can communicate, is improved, so that there can be perfect co-operation, and that she may establish a battery and such relations between you and her as will help you.

I am brought this morning more within her sphere in her relations with you and the

work she is doing, than with her characteristics or personalities. In other words, the desires, suggestions, and the relations of her sympathies with you, I come into sympathy with more than the person herself.

In the aspirations and desires of your spirit toward the cause that you represent, her spirit is in perfect accord. She is in full sympathy with all your aspirations and desires in the cause of Spiritualism.

As a conscientious spirit she sees that justice demands that aid be brought to you. Your spirit is such a propelling power—you are so courageous and brave—the motives that prompt you are so disinterested, that this spirit of like proclivities appreciates your labors. She comes to defend you in the right, in the cause of justice.

Why does she seek opportunities and reach you through channels that would seem crude? She has the law of adaptation, and through the law of adaptation she can utilize every force, every condition that will bring her in rapport with you, without detracting from her sphere and conditions. In other words, however crude the instrument that she uses or through which she may manifest, she still retains the spirituality of a high order that encircles her. She simply utilizes the instrument to communicate with you, to convey to you the desired intelligence. Whatever force she uses, it will be an impregnable one, or whatever instrument necessary for the co-operation of her work; and all her powers are utilized for the work you are undertaking. She will come to you thro' every open door whether it be a darkened or illumined one.

She is instructed and educated in the law of spiritual phenomena, so that she can use any form of mediumship and every instrument to reach you, and she will thus adapt herself in order to reach you and give you the necessary support in the work you are doing and in the more important work you are soon to do.

She has materialized in spirit life, and is thoroughly educated for the work of co-operating with you in all the conflicting conditions of earth life. Here is the most beautiful

and harmonious co-operation of ideas and aspirations between a spirit and a mortal for the presentation of the facts to the world that I have ever witnessed.

You are gaining strength all the time through the battery that she and you represent. She is gaining great power through you and the force that centres round you, and the time is drawing near when this spirit, independent of cabinet (and darkness) will appear in the light and use the organs of speech; and in the event of materialization, now near at hand, this spirit will be heard of on the platform where you preside. When you sit upon the platform she will be with you, sitting near. In other words, you are the important battery for the manifestations that are coming. You are the battery which this spirit must use even if the medium is present. You are prepared for this by your spiritual unfoldment and development.

This battery is so perfect and powerful! Now I see that the spirit of so much beauty and power is your own spirit daughter. It is one of the most perfect unions and sympathetic attachments that I have ever witnessed. A spirit of great power! Parental relations supplement and cement the sympathetic relations. There is a complete blending of moral, intellectual and affectional forces, and the union is of such a nature that you cannot refuse.

Your daughter can come into communication with you at any time, no matter whether you are in the presence of a medium or not. The crudest material can be utilized by her through all instrumentalities. She can come into rapport with you, to aid you. These relations have been perfected within the last three months.

She impels me to say: "There is a purpose in every suggestion and in every expression that is given you."

I am impressed with the fact that you will not leave the earth sphere until the cause is vindicated.

The triumph will be complete, and you will be a great instrumentality therein. Your work lies in the public presentation of the phenomena of spirit power,

You are blessed among men to have such a daughter and to sustain such trusted relations with spirits.

Now the spirit says ;

" But don't think, father, that all your strength, emanates from my sphere, but mother's forces are utilized, they are subtle forces. I have discovered another medium in whose presence phenomena will be given to you more tangible proof of the importance of materialization than anything you have yet seen."

When the influence that she has thrown upon me to explain the nature of her relations and mission of a spirit with you, is thrown off, I am brought into the character sphere of the spirit, which embraces love, conscientiousness, principles of justice and truth. She is gentle and womanly, representing a beautiful character.

And in the relation of daughter and father she comes in the sympathy of the child having perfect faith and trust in parent, and further that she owes them a duty to assist each one in their earth-life career.

" Tell mother that I know her aspirations and desires for that which would promote the welfare of my dear ones in material things and the external conditions of earth life, and tell dear mother, that I will be instrumental in harmonizing those conditions with the spiritual and bring about happier results than it is possible for her to anticipate in her present condition of anxiety; and to be of good cheer for I will be the messenger of light, and the sunbeam of truth, bringing you all that will make you happy in this life, and blessed in the life immortal.

This writing comes as an encouragement to you, and is instructive as to the methods for the advancement of the cause.

From Banner of Light.

PHOTOGRAPHS OF SPIRITS AT COUNT DE BULLET'S SEANCES.

BY J. L. O'SULLIVAN.

Formerly United States Minister to Portugal

Referring to my account in last week's *Banner of Light* of entire busts of spirits molded in paraffine, I proceed to notice the photographs of spirits taken in the dark, together with some taken by magnesium light, at the same seances. The accompanying engraving is copied from one of the latter class. They are of large size, averaging about nine inches by seven. They were taken by Count de Bullet, in the presence of the American gentleman referred to in my former communication, and of myself, with the exception that they were continued after my departure from Paris, but in precisely the same manner as during my own personal presence, as both those gentlemen have since assured me. The Count used to buy plates, a dozen at a time, from the manufacturers. The camera was his own. He himself developed them on the spot, with the exception of about the first half dozen, which we would take down to the

photographer Fontaine, for development, going ourselves with the photographer into the developing chamber to witness the development. No professional photographer had anything to do with them, except for the printing after development of the negatives. At the outset the Count used to put a private mark on the plates, for further proof of the identity of the plates ; but after a while he dropped this practice as superfluous. The medium was always heavily asleep in trance. The Count himself would insert into the empty camera one of his own plates, brought daily by him to the seance, and after the *pose* proceed immediately to develop the plate, and "fix" the picture. Moreover, on some of these would appear flowers or other objects brought by ourselves at the time to the seance room, with a view to that use. So that there was no possibility of fraud through any dexterous substitution of other prepared

plates, by the medium in lieu of our own. And, further, in regard to some of the pictures, experts in photography have declared them to be in themselves self-evidence of their abnormal (spiritual) origin, since they could not possibly have been produced by the mortal photographer, with the fullest license and opportunity for the use of all the resources of his art in the preparation of fraudulent plates. So that even if any of the most bigoted enemies of Spiritualism, unacquainted, personally or by reputation, with any of us, should choose (rather than believe in such photographs taken in the dark) to imagine the three gentlemen present and participating to have been a confederation of knaves and liars, and the Count such a fool as to spend about twenty-five thousand francs a year for mere self-deception in those psychological experiments and researches, there would still remain the insuperable absurdity, in the way of any theory of previous preparation of fraudulent plates by some photographer in the flesh, that the photographer's art knows no means of producing some of the effects apparent on the face of some of the plates.

Our photographing of the spirits whom we had seen materialized hundreds of times, grew out of the moulding of them in paraffine related in my preceeding communication. We had been promised some half dozen more busts; but the controlling spirit one day said that we would now suspend the moulding in paraffine, and, since we took so much pleasure in having their portraits, that we should bring a photographic apparatus. Accordingly, the next day we had a small scenographic camera, supported on a tripod, with a dozen sensitive plates of the dry collodion, as used by travelers. We erected it at one end of the small oblong room, at its single window, opposite to the cabinet at the other end; the cabinet being formed simply by a curtain hung across the other end, behind which the medium sat asleep in trance, magnetized by the Count. We placed a plate in the camera, and seated ourselves by it, prepared to obey the directions to be given us by the voice of the controlling spirit.

We were frequently surprised to hear his

well-known voice directing us to close the window and darken the room. After this was done the voice called our attention to a little white light on the floor under the door, and told us to shut it off, which was done, and we sat in absolutely black darkness. Presently the voice said, to our amazement, "*Now uncap it.*" After a certain time of waiting we were told to recap it—that it was done. We obeyed, and then took out the plate, on which of course nothing was visible, the developing process being still wanting. We were directed to put in a second plate, and the same operations were repeated as before. I had expected to see a strong spirit-light produced by which the photograph should be taken, but the whole was conducted in the blackest of darkness. We then carried the two plates, properly shielded from light, in a box covered with black cloth, to the photographer Fontaine, and accompanied his operator into the developing chamber, where we were delighted to see two photographs of John King himself come out under the developing process. The one was a front face, the other in profile. Both had on, hanging from the neck, two photographs (of the Count and Countess de Bullet) which had before been given to him at his request, with silk ribbons to hang them round the neck, and which were never seen again except thus on his person when materialized. The one in profile had, raised to his lips, a mariner's trumpet which used to hang in the cabinet, and which he employed in speaking, in lieu of the paste-board tubes commonly present at materializing sèances when spirits speak, which seem to be of service to them in collecting the voice. These photographs are now before me. (I have also photographs of two other spirits in the same way, wearing photographs we had given them, one of those spirits being my mother.) These two photographs of John King thus obtained by ourselves in the dark, are of cabinet size. This first success led the Count to furnish, the next morning a large camera, and then began the long series of our nine-by-seven-inch pictures, all taken in the black dark.

John King explained to us that there was



A GROUP OF SPIRITS.

PHOTOGRAPHED WHILE IN MATERIALIZED FORM, IN THE PRESENCE
OF HON. J. L. O'SULLIVAN AND OTHERS, AT
COUNT DE BULLET'S, PARIS.

nothing wonderful in their being *taken in the dark*.

"Do you not know," he said, "that the chemical light, which accompanies the luminous part but is distinct from it, is not visible but is dark?" We happened to know something about the actinic or chemical light, the spectrum of which begins at the bottom of the solar spectrum (the violet color) and extends downward in what may be called black light *i. e.*, colorless. He told us, in answer to our questions, that he collected it from the atmosphere, but chiefly from the medium's brain, and cast it on the spirit form to be photographed. He said it was a troublesome and difficult operation, because he had to do two distinct things—first to construct the form and then to collect the light; and that unless

the "conditions" were favorable, the form had a great tendency to dissolve.

Of course none of these photographs thus taken in the dark could be *focussed*, the operation indispensable to fine and sharp pictures. The camera being erected at one end of the small room, the spirits posed at the other end in what was the dark to us, at about the proper distance. But some were afterwards taken (this was after I had left Paris) under a strong magnesium light. These the Count could and did focus, and the resulting picture, as a specimen of them, copied in the accompanying engraving, speaks for itself. It represents Angela, the mother of the Countess, and a sister of our American friend who had died in infancy. I have a number of pictures of this class, containing from one to four figures. They are all of extreme beauty.

[From PSYCHOMETRIC CIRCULAR.]

PSYCHOMETRY AND THE TERRE HAUTE PHOTOGRAPHY

We find in *Medium's Friend* an article on the subject of the "Mary and Jesus photographs," and the psychometric interpretation of the same, from the pen of Mrs. Jane T. Frohock (Jean Story,) of Cambridge, Mass.

Mrs. Frohock is a severely critical writer, and we are glad to see her brilliant pen employed in the discussion of a subject of such interest and commanding importance as the one about which the lady has written to *Medium's Friend*. The fact that there is a certain amount of obscurity and *seeming* contradiction in the "Jesus and Mary photographs" makes it all the more necessary that the subject should be discussed in a candid and fearless manner, with a freedom from all traditional influence and beliefs, and with a sole and supreme devotion to the elucidation of truth. We know of no writer for the spiritual or secular press who, from the serene heights of spiritual perception and logical acumen—a rare combination of mediumistic and normal powers—has stronger claims to the attention of the reading public than Mrs. Frohock. * * *

We give the concluding portion of the Frohock article:

"As regards the psychometric readings of these photographs, it must be borne in mind that every person or thing that has in any way become celebrated, has a public as well as a private reputation. Although statues, portraits and landscapes are embodiments of ideal images which pre-exist in the minds of the artists who design them, yet in all cases aside from personal knowledge, these ideals are conceptively created from *reputed* characteristics, from their *public reputation*, whether their prototypes be real or imaginary, or their reputed characters true or false. If as asserted, the materialized form at Terre Haute, from which the so-called Jesus photograph was taken, actually claimed to be the Jesus of the New Testament, he must needs attribute to himself some of the reputed characteristics of the assumed founder of Christianity, otherwise he could not claim to be that personage. And he must needs express his thoughts regarding himself, which thoughts would become photographed upon the plate as truly as the out-

lines of the form or any of the features. These thoughts are the soul of the photograph which were read by the psychometrist. This is the order of nature. Every person and thing—nature's embodied thoughts—is continually photographing his or her or its thoughts upon every other person and thing within range of their radiant essences, whose different forms of motion express their different abstract qualities ; and which by general circulation become universally diffused as nature's abstract thoughts, these in turn becoming expressed as nature's later embodied thoughts, the offspring of the earlier ; thus on and on in endless succession. Admitting that so-called profane history presents less proof of the real existence of Jesus than of Appolonius, of Tyana, yet the evidence that Appolonius did live at or about that time ; and that he possessed wonderful gifts, and had disciples who regarded him as a god, is presumptive evidence that other men similarly endowed would be regarded as gods by *their* followers in that superstitious age. The acceptance of the godhood of Jesus and the rejection of that of Appolonius were purely matters of physical strength. The kings and priests who used the godhood of Jesus as a means of establishing their power as such, predominated ; after which its acceptance was forced upon their subjects by unbearable tortures. But neither do these facts, nor the testimony of the spirits said to have lived in that region at or about the time of its rise, that they had no knowledge of Jesus, disprove the existence of a religious teacher whose doctrines became the basis of the Christian religion. And his name may

have been Jesus or Joshua, which signifies lord or savior ; and he may have been crucified—ostensibly for treason—as recorded in the New Testament. And he may have had a fellow laborer named John. The fact that these designing rulers attributed to Jesus, called the Christ or Messiah, and to John, the Baptizer, relative traits corresponding with those attributed to the Egyptian gods, Osiris and Horus (father and son), the former said to have been born at the end of the winter solstice (25th of December), when the days began to increase ; and the latter at the end of the Summer solstice (24th of June), when the days began to decrease, does not disprove their existence as men or as teachers. No one doubts the real existence of Cæsar Augustus who was emperor of Rome about this time, because he assumed to be the son of the god Apollo. And there is no reason why these long ago departed spirits cannot take on material bodies and talk as well as other ancient spirits. If, as asserted, the materialized form from which the Jesus photograph was taken, when questioned on these points answered that he was the son of earthly parents like other men, with no atoning or redeeming powers, then there is nothing improbable in the psychometric readings of the photograph, and there is no reason why Mary, his mother, cannot present her form and her thoughts. And as the statue of Highland Mary is publicly regarded as an expression of the artists' deal of womanly purity and virginal affection, there could be no better position in which to express the ideal purity of woman's ever virginal affections, which the mother of Jesus undoubtedly possesses, than that of this statue. It was well chosen.

MATERIALIZATION.

I know of no subject more appropriate for the GALLERY OF SPIRIT ART than the above. It is that upon which depends the possibility of producing spirit pictures, as far as photography goes, and is connected with other departments of such art to a greater or less extent. But, to begin with, what do we really

mean by materialization as the culminating phenomenon of Modern Spiritualism ? It is the clothing of the spirit form in a material garment of sufficient density to make it tangible to objective vision. The *base* is already there. What we want to do is to attract such particles from the sitters as are needed, strain

them, as it were, through the medium, and then use these fine material atoms to coat the form of the spirit or "spiritual body," as the chemist coats a simple pill with sugar.

Such materializations are so real, so life-like, that doubters are not to be blamed if they cry fraud; and the Eddy brothers too day are *doubted* by some as much as they are *believed* by others.

In no one phase of spiritual manifestation is so much patient investigation necessary, so much charity due, so much careful judgment called for.

This whole movement comes to man to educate him, to teach him *to know himself* and his relations to the hereafter.

If everything were presented to his mind, that there could be no doubt as to the genuineness of the manifestations, it would provoke less thought upon the subject, agitate less, and so fall short of its object.

For this have we cabinets and various styles of curtains, to make it possible to attribute all to the medium and so have a positive and negative side to the question—a dual principle, a law which holds good throughout all nature, even reaching to divinity itself. Mediums have purposely been placed in a very unsatisfactory light before men, simply to carry out this idea in the divine plan of salvation—the making of man wise, considerate of his fellow man and a law unto himself in all things.

Sometimes the spirit form resembles the medium and a cry of fraud is raised among the sitters. If we look through a poor pane of glass at objects outside they become distorted; if we look through a blue pane they appear blue; so the particles coming from the medium to make "this form of clay," this "phenomena of matter," as the editor of *The Brooklyn Eagle* once expressed it in the columns of that paper, may take on the appearance of the medium, and even lead men to go so far as to seize upon such a one, believing it an imposture.

Sometimes their suppositions are correct; for mediums, failing to satisfy the demands of an eager public through spirit aid, have resorted to other means to keep good their

credit in one way, while they ran the risk of losing it in another.

Again, I say it is possible for the medium to be no more responsible for such an exposure, than a mirror for the image it reflects. It may be brought about purposely by spirit agency to agitate the general question of Spiritualism, and so spread a knowledge of it, even though in an unfavorable light. But to understand that we really have a spirit form to clothe with this thin visible covering, one that resembles the form borne by the spirit in earth life—a recognizable one—allow me to present my views of body, spirit and soul in as simple and plain a manner as possible. Soul is individualized intelligence; it comes into earth life a spiritual unit of the great ocean of an infinite intelligence to be incarnated in matter, and so, through the experience of daily life individualized. That it may become conscious of a *separate* existence mind is necessary, in order that it may reflect upon itself. Now what is mind?

We have, as a part of the body, that wonderful organ we call the brain; physiologists wonder how it is that a simple mass of gray matter, formed in a series of convolutions, can produce such wonderful results. The truth is that it is simply designed to receive impressions through the external senses of sight, hearing, smell, taste and touch, together with those intuitive projections of thought from the realms of spirit life. These impressions are stored up according to the degree of attention given in the one case, and the amount of receptivity in the other—much as sound is stored up in the tin foil phonograph of Edison, but not promiscuously; for the brain is divided into separate organs or faculties, each of which receives its own appropriate impressions, and it is the harmonious action of all these parts which makes the well-balanced mind. When Elihu rebukes Job he says: "There is a spirit in man, etc." That this brain may act (for without power it is no more than an engine without steam) it must have a working power. This force is magnetism, and the action of it through the brain as a special organ of the body we call mind.

The nerves are so many bridges or wires to connect mind and matter ; electricity is generated chemically within us, and does not become magnetism until passing along the nerves it electrifies the iron particles in the blood.

This is the inner spirit or force ; that which lives after death is an *outer* one, and formed from the physical and spiritual emanations of the body—the finer distillations of the processes of life. The soul itself—the divine intelligence—is the will ; and when we die this soul passes out from the earthly body into the spiritual one, and soars aloft by virtue of its own specific gravity—an immortal individualized entity. As we make our lives here below so build we this spiritual body ; if we lead gross, sensual, selfish lives we make it of so heavy and earthly a nature that

we are weighed down by our very sinfulness in the hereafter, even earth bound. As these emanations are part and parcel of our very being, they take on naturally our likeness ; so that you see it is only necessary to clothe such a spiritual body with sufficient matter to make it become visible to mortal eyes, as in full form materialization.

The spirit, being naturally magnetic, can, by an effort of will, draw these necessary particles from the sitters, through the medium as an intervening magnet. Now hoping with these explanations to have made the matter clearer to the minds of my readers, I will go deeper into the subject at some later time, and not weary you with a further elucidation at present.

W. J. CUSHING.

Brooklyn, N. Y., March 28, 1883.

[FOR THE GALLERY OF SPIRIT ART.]

DREAMS.

Are they *all* but dreams that come to light
Our souls on their onward way.
With visions of beauty that often blight
And fall by the wayside, aye ?

Are they *all* but dreams in their beauty rare
That gleam through our hearts with power,
To soothe our senses with scenes so fair
From some far angelic bower ?

Is there nothing of real meaning there
In the ideal castle within the mind,
Nothing of promise rich and rare,
Nothing of pleasures we hope to find ?

Nothing of joy, sweet in its store,
Of treasures more rich than Golanda's mine,
Nothing of light from the ocean floor
That lies in a world refined ?

Shall we dream through life of what ne'er
can be,

Shall we reach for the undefined,
And ever feel it a will-o-the-wisp
That is leaving us behind ?

Ah ! no we believe the soul doth know
Of what we most truly need ;
And although there are dreams unrealized,
Which are nothing but dreams indeed,

Still out of the store-house mind of thought
There are wrought by latent powers,
Dreams of whose truth in after life
Will make for us sunny hours.

Dreams which will give us more of life
In all its deepest tones,
Dreams which will dispel all strife
And make for us Heaven's own.

MRS. S. L. MECRACKEN.

794 W. Madison St., Chicago.



SPIRIT QUEEN MERCEDES.

(FIRST WIFE OF KING ALPHONSO, OF SPAIN.)

BY MRS. LUCY H. MCKENZIE, SPIRIT ARTIST, WILLOUGHBY, O.

(h)

ART MEDIUMSHIP.

MRS. LUCY H. MCKENZIE, OF WILLOUGHBY, LAKE COUNTY, OHIO.

"I will give you my portrait!" The words were a message from my sister Mary, who has been in spirit life more than 25 years. Like many of the precious promises given to me I thought it too good to be ever fulfilled, and let it pass from my thoughts. One year afterwards I looked upon a most beautiful spirit portrait in the house of a friend at Cleveland, Ohio. I inquired about it, and was told that it was a faithful picture of the daughter of the friend, and was also informed that it was sketched by Mrs. L. H. McKenzie, the medium artist. I wrote to the medium, stating what I saw and would be most happy to obtain a portrait of some spirit relative, and that I would call in to see her at the end of the week. When I arrived at Willoughby I sought out the medium. At my first entrance into the little cottage my eyes fell upon five elegantly drawn portraits hanging upon the wall. The middle portrait attracted my attention to a remarkable degree. There was something in it that had a fascinating influence upon me, and like a magnet drew my intense interest to it. Finally I asked the medium to sell it to me. She modestly declined, saying that it was sketched for a Mr. Oakley, who promised to call. I then acknowledged that I was Mr. O. and that the portrait was a fine likeness of my spirit sister Mary.

The missing link of affection was now in my possession, and I parted from the medium a grateful and a happy man. I prized it the more because there was no other picture of my sister in existence. The cost of such a treasure was a mere trifle, and I never tired feasting eyes, soul and vision on such a gift from the spirit world.

I asked the gifted young medium "how long it took to sketch such a lovely portrait." "Ten minutes," was the reply.

"And what is your condition while sketching spirit portraits?" "I am in a deep trance in a dark room, and have no conscious

knowledge of anything transpiring." "And do you do all that fine toning and marking and exquisite drapery adorning in that short period?" "No; it may take me an extra hour afterwards to do that part of the work." "You must have taken a great many lessons in the art to be so skillful an artist." "No, sir, I never have taken a drawing lesson in my life." "Well, I am perfectly satisfied with the portrait of my sister, and the world should know something of your mediumship."

A week afterwards I received a letter from Mrs. McKenzie, informing me that she was controlled to sketch a portrait of my spirit daughter and that she would send it to me at once. On receipt of the portrait I was greatly surprised to look upon the face of my child, who passed away from earth life while in her infancy, eighteen years previously. Another precious gift from the angel world. She is shown by the portrait to be a young lady of about that age.

The sister and daughter have materialized at several seances, and especially to a remarkable and soul satisfying manner at Mrs. Hurst's seances at Terre Haute, Indiana, quite recently; as palpable to sight and touch and individuality as any mortal.

These spirit portraits are executed solely with lead pencils; and in finish, beauty and artistic merit far excel crayon, India Ink or photograph portraits. Every Spiritualist throughout the world should endeavor to arrange with Mrs. McKenzie to obtain a portrait of some dear spirit friend or relative. The price is so small that they are within the means of all. And in giving publicity to the facts I feel that I am only doing an act of justice to the young medium artist in her glorious mission, as well as love and kindness to the spirit world, who are anxious to give such beautiful tokens of immortality, and to mortals who are waiting for and wanting the sweet and tangible proofs. During the past winter, while I was in the city of Milwaukee,

I received a letter from Mrs. McKenzie stating that she had sketched another spirit portrait for me. Indeed I was taken by surprise. I felt highly honored, and upon looking upon the beautiful features of the spirit so finely sketched I began to think and study out the original. "The Spirit Bride!" A Young Queen! Where did I ever see her? Yes, I remembered at a seance in one of the Eastern cities two years previously. On that auspicious occasion Queen Mercedes of Spain, wife of the young King Alfonso, came to me, and with her angel presence and sweet influence bestowed a blessing on me. The scene will never fade from my memory.

I placed the lovely portrait on the wall of Dr. Shea's seance room in Chicago, whilst I

was tarrying there and enjoying the wonderful visitations of the spirits.

"Papa, Queen Mercedes is here now standing by you: her portrait is on the wall."

This my daughter said at one of Dr. Shea's seances.

"That is a faithful likeness of Queen Mercedes lying on the table," said Queen Isabel of Spain at a subsequent seance.

The young Queen Mercedes has lately given me certain instructions in regard to her portrait, which I propose to carry out at the proper time. I feel gratified and highly honored by these evidences of their love and friendship, and esteem it as one of the highest gifts from their bounty to hold in possession such precious memorials. JNO. OAKLEY.

[FOR GALLERY OF SPIRIT ART.

THE REFINEMENT OF ART BY DEVELOPMENT OF THE SPIRIT.

GIVEN THROUGH MRS. VICTORIA DILLON.

It will scarcely be understood at the present date in the world's history that evidence of an immortal existence can or may be given through the lens of the camera. It will scarcely be credited by many who have the light of the new teaching, those decipherers of the past who seek for knowledge, who delve into the mine to bring forth rich treasure, hoping thus to make man happier, more contented with his existence as a sentient being, as one a part of the Godhead. Taking for our text the development of spirit as it affects Art we must, to bring a clear and lucid exposition of the theme given, range our ideas with some regularity or system.

We will commence by dealing with the spirit of man as it has existed in all ages, as it will exist so long as God the Father holds power over that existence. To bring before the readers of this article the process necessary for the development of spirit for a full recognition of the power of God in every human life would consume more space than allowable in so short a compendium as this; there-

fore we must conform to the limit allowed and give only that needed to exemplify in a measure the facts we propose to give relating to that divine faculty of man's being, spirit.

Aught that can elevate, aught that can develop a sense of beauty, of refinement, of high thought, of aspirational emotion, of desire to emulate that which is noble gives room for spirit to grow and become a perfect life, giving force to the activities of man.

So closely allied are all the finer faculties, the possibilities of man's being with that of spirit, that one act, one thought with such motive for thought, for act, can accomplish all that the soul may desire, all that the soul may aspire to, all that the soul may love.

We have seen and do see evidence of this in every mechanical invention; we see it in every stroke of the sculptor's chisel; we see it rounding out the life of every human being; we see it gleam from out the artisan's handicraft; we see it in pictures of beauty limned by the pencil of the artist.

As the shades of ignorance depart from off

the face of materialistic life, as the dull leaden color is replaced by those brighter tints, ever giving more life and beauty to any picture, real or fanciful, spirit shines forth perhaps in starlight at first, preparing the eye for the broader, more effulgent brightness of the coming day. To pause and look back we see how even in art has this been the process; how genius, but with imperfect expression for want of a proper cultivation was shadowed with the gloom and darkness of an undeveloped age in the spiritual. How little man could conceive and give evidence of the beauty possible to be forthcoming from higher thought, from grander inspiration, by reason of greater receptivity; by reason of clearer and stronger determination to acquire perfection in whatsoever direction his mind might have led him.

Every age partakes of the development of the spirit in each and every manifestation of art, culture of the mental, aspirational effort to bring to the life a higher standard of morals, of living, of mechanical action, in fact, all tending to and necessary for the breathing of man in a healthful and well adapted atmosphere for his existence. So it was that piercing through the heavy gloom of an age when all of art wore the badge of a grotesqueness not palatable to the tastes of a coming age of greater unfoldment, man ridiculed and smiled in contempt at the smallness, as he considered, of an attempt at the beautiful, in comparison with his own more enlightened period. He wondered that any could have been so bound in ignorance as to have found beauty in these, to him, coarse manifestations placed under the head of art culture, not seeing in his conceit that his own development would perhaps create the same thought in an age following his own creative power, when his effort would stand in inferior light by the side of a greater expansion in effort on the same plane.

The rough and unseemly experiments being made by photographer and artist for the manifestation of spirit form in picture is, as it were, the primary department in this line of art; is but the stroke of the child's pencil

in comparison with the finished touch of the accomplished artist. A beginning had to be made. It must come to the world this demonstration of a possible existence beyond the confines of earth, the preparatory stage of a much grander development, one in time coming to the perfection of softness and beauty, with all the perfect shading and graceful contour of a well finished picture. It is possible this may not for cycles arrive at a much higher form than at present exists, for we find that among those who possess the necessary power to bring to the world this development not sufficient talent in other directions. As we require brain material to give our thought through different channels for the sending of inspiration to enlighten the world, so do we require material of suitable quality to give expression to the highest in art.

Rounded periods, beautiful thought can alone come through a brain affording scope or material for such thought. Softened tone of color, perfection of anatomical beauty require a soil equally productive of all effect in such direction. Therefore we say it may be long ere greater perfection in the art of spirit delineation may be forthcoming. The greater portion of those able to bring the demonstration to the present age are hampered, as it were, through possessing in a measure the requisite qualities for the furtherance of this power. Circumstances confine them to the plodding life of the external. They have but little time to devote to that life of the ideal, the atmosphere in which is born all of artistic beauty. The hour is ripe with attempt at bringing greater and more perfect demonstration of the power of spirit over matter, no avenue passed by through which ever so small a share of this power may come for the enlightenment of the period. All that is desired is that men should live so they may incite stronger manifestation, open their souls that the light of inspiration may beam out in rays of living light, may glorify their works, may bring a grander day, and thus show the wonderful power spirit does and may exert over every life breathing in the atmosphere of a higher development.

Brooklyn, April 29, 1883.

[From PSYCHOMETRIC CIRCULAR, Nov., 1882.]

BIOGRAPHICAL SKETCH OF MRS. ANNA M. STEWART AND VINDICATION OF HER MEDIUMSHIP.

BY JUDGE EDWARD LAWRENCE.

C. R. MILLER ESQ :

Dear Sir.—In the EXTRA CIRCULAR of September, is contained your editorial comments on the address of the Pence Hall committee, in vindication of the mediumship and character of Mrs. Annie M. Stewart. I read that editorial with the greatest interest and pleasure. The bold and manly expressions, as well as the just and humane sentiments, that characterize and adorn the entire article, entitle its author to the gratitude and veneration not only of the friends of Spiritualism, but the lovers of humanity. It was a just and manly tribute of respect to Mrs. Stewart, as a woman, and a medium, and a high and deserved compliment to her committee. It is gratifying and consoling, to find one editor at least, who is not afraid to publicly and powerfully vindicate the truth, notwithstanding the slander and abuse for years, heaped gratuitously and recklessly if not wantonly and maliciously, upon the best and most brilliant materializing mediums the world ever saw. The grander and more magnificent the exhibitions of spirit power through this wonderful and unsurpassed medium, the fiercer and more malignant have been the attacks upon her character. It would seem that the more splendid and wonderful have been the manifestations, the more vituperation and calumny have been elicited, not only from the ignorant and superstitious, but from the leaders and expounders of modern spiritualism. Whether jealousy, or ambition, or ignorance and meanness have prompted these assaults upon an innocent and conscientious medium, it may be difficult to determine, but one thing is sure, that neither of these causes can justify a common defamer, or public libeller. Your strictures on the utterances of such distinguished leaders of spiritualism were just

and deserved. What vindication is ignorance for defamation? If a man does not know, he had better hold his tongue. His ignorance can be no apology for his libels. The ambition to be a public accuser, without knowledge, generally brings defeat and disgrace to its authors, without lasting injury to the assailed. So it is, with Mrs. Stewart. She will triumph, she has triumphed over her calumniators, and stands, to-day, as one of the grandest and noblest mediums the world ever saw.

For six successive years, I have had the pleasure and satisfaction of attending the seances of Mrs. Stewart, from two to three weeks, at each visit. I have seen her in the seance room, in the picture gallery, and in her private parlor, and in my intercourse with her, the most cordial and friendly for this length of time, claiming, at least, ordinary scrutiny and acumen, in the judgment of character and human conduct, there has never appeared to me, the least indication of fraud, deception, or impropriety, in her conversation or conduct; but on the contrary, everywhere and all times, her appearance has been marked by the characteristics of an honest, high-minded and noble woman. Her medial powers are unsurpassed, and in the exercise of them she has exhibited, always, the same regard to truth and honesty, that has been so conspicuous in her normal condition. Through her I have witnessed the most wonderful and magnificent materializations ever exhibited to mortals, and it would be strange, indeed, if with such opportunities to form a correct opinion of her character I should be mistaken in my estimation of her worth, while others who, never saw her face, or beheld a single materialization through her medial powers, should by the comprehensiveness of their philosophy, and

power of their logic, be able to form the only correct judgment of the personal and medial character of this remarkable woman. They may, indeed, be satisfied with a judgment, which ignorance alone can give, and with an assurance, that want of knowledge alone can dictate, publish to the world their scandalous and defamatory opinions of Mrs. Stewart, who, in truth is one of the most remarkable women of the nineteenth century. And while these calumniators of her honesty and worth, may be buried in oblivion, Mrs. Stewart will be recognized as one of the

bright and beautiful angels who had the power to open the gates of Heavenly knowledge to the children of men. The value of such a character in the exercise of her medial powers, cannot be over estimated, and your most sanguine and enthusiastic encomiums of her character and usefulness cannot exceed the reality. You have my thanks, and deserve those of the whole world, for your generous and manly defense of Mrs. Stewart and her committee.

Yours Truly.

E. LAWRENCE.

[FOR GALLERY OF SPIRIT ART.]

CASTLES IN THE AIR.

I built me a castle with turrets and dome,
A beautiful castle my fanciful home ;
I lighted each window with tenderest care,
The gleam of their brightness was shed on
the air.
I furnished complete with furniture rare
This beautiful castle built in the air,
But it crumbled at last in dust at my feet,
For this beautiful castle it was not complete.
Again, though the day dreams of hope seemed
to say,
You build but the castles that crumble away,
I reared me another and sought to invest
That beautiful castle with all of the best.
I brought from the store house of thought
within,
And again to erect a castle begin ;
I garnished and swept with a royal pride,
While whispering voices seemed by my side.
But my castle grew slowly as day by day,
I walked in its halls of brilliant array.
Bright pictures of beauty I hung on its walls,
And voices of melody answered my calls;
Rich carpets all glowing with flowers divine
And a light that was pure upon them to shine.
I tread on it softly and seek to ascend
A beautiful stairway that skyward did tend.

When, lo, on my ear a crashing was heard
Of dome and of turret ; I said not a word ;
But trying to rescue the pictures so rare
I rushed me away from the beautiful stair,
When out in the cold of a wintry night,
I gathered around me a garment of light,
And hugged to my bosom a treasure more
rare

Than all that lay ruined in castle of air.

Would you know of this treasure far richer
than gold,
Or all that the wealth of Golconda can hold ?
'Tis the beautiful consciousness coming to say
The ideal castle can ne'er fade away,
For the *soul* it will *measure* of all that's its
own
And time it will bring from its own mystic
zone.
A beautiful castle that's coming to stay
With turrets and dome that will ne'er fade
away ;
And fairer by far the proportion shall be
Than the castles of air that are fading from
me.

MRS. S. L. MECRACKEN.

Chicago, Ill.

TERRE HAUTE SPIRITUALISM—GRAND MATERIALIZING MANIFESTATIONS IN PRESENCE OF MRS. S. E. HURST.

"THE SCHOOLMASTER ABROAD."

REPORTED FOR GALLERY OF SPIRIT ART BY JOHN OAKLEY.

TERRE HAUTE, IND., April 4.

I was invited to attend on the above evening, a seance given by the medium, Mrs. S. E. Hurst, at her residence. The party present consisted of two ladies and three gentlemen. The first spirit that presented herself was Miss Eva L. Burbank. She passed to spirit life about two years ago by drowning in the surf at Astoria, Oregon. Her age was 19. I was invited to approach the cabinet and shake hands with the beautiful young spirit. For several minutes we stood thus; with her left hand placed upon my forehead, she told me of her happy spirit home, and of her mission to spread the tidings of immortality throughout the world. My soul was thrilled with joy. The spirits here as well as at Mrs. Stewart's seances control the light from the cabinet, and after gaining sufficient strength they tone the light to suit their purposes. Then this beautiful spirit after adjusting the light, came out and seated herself in our midst to talk with us. She stayed in the form over ten minutes, away from the medium. After retiring to the cabinet she flung open the door and showed both herself and Mrs. Hurst at the same time, taking the medium by the hand, both stood there side by side in a light sufficiently strong to read by.

An article in the *Banner of Light* Message department was given through its medium, shortly after Miss Burbank's death by drowning, announcing the fact. I will now say that this was a private seance for the benefit of Mr. O. B. Lisher, a citizen of Terre Haute, and through whose courtesy I was present to enjoy one of the most memorable seances of my life.

The next spirit was his Grandmother Smith who died at the age of 90. I was also introduced to this aged one, but was somewhat

surprised to observe that there were but slight indications of weakness or infirmity palpable. She showed to us the medium likewise with herself, and before closing the door she was seen slowly dematerializing from view.

On account of the pleasant surroundings of the medium, as well as the harmonious conditions existing, this seance was truly a heavenly feast. It was like unto a happy evening sociable or a grand drawing room reception. But the angels were our guests and entertainers.

Miss Blanche Lisher was the next to come; both her father and mother left their seats and went to welcome their daughter. Then when the spirit came from the cabinet and stood in the centre of the room, she was introduced to each one. After which she sat by her parents and talked with them for at least five minutes. She, too, showed us the medium sitting in the cabinet and once more invited all to come and shake hands before departing.

An Indian Squaw named Prairie Flower came next from the cabinet; her appearance was the signal for all of us to leave our chairs and gather around her in the middle of the room. Pushing the others aside she approached me and took my hand, saying "Me like Brave! Me like Brave!" Then placing her left hand on my head she sopped it thoroughly with perfumery of the most exquisite odor. I placed my hands up to keep it from running into my eyes, which the Squaw observing, she said "*No go in your eyes!*" and then bathing my face and beard most satisfactorily, she said "*That's nice, good for brave!*" She now went to the cabinet and materialized a drum which she beat on and threw open the door to show both herself and medium. She toned the light down after

this and walked about the room, exhibiting spirit light, having several that floated about the room as discs about six inches in diameter.

The Squaw's husband, Antelope by name, came after she had disappeared. Before he left the cabinet, he invited me to come and examine his dress. This consisted of fringed leggins and a fur coat. The fur was soft like otter skin. Whilst I was examining the coat, he guided my hands over his person, saying "Don't be afraid, me no hurt you. You see nice fur, soft, very warm blanket." He now came from the cabinet and approached Mr. Lisher who is a large and powerfully built man, and while in the act of shaking hands he made the house tremble. He next attempted the shake of power with me and caused me to groan with pain. For this he got a scolding from the control, "White Dove." She sharply saying "You Antelope chief, what for you hurt my white Brave!"

The Indian stroking my arm and patting my shoulder, begged pardon for the rudeness and in gentlest tones saying "Me no mean hurt white brother, no hurt now I hope!"

"Never mind Antelope, it's all over now." I said and at the same time gave him a big lump of maple sugar which I had placed in my coat pocket to feast on after the seance. The Indian was not slow in tasting the sweet morsel and as he went to the cabinet I reminded him to give a portion of it to his Squaw. This was his first materialization.

Now, after this, we were introduced to spirit James Lisher, aged 29, son of Mr. O. B. Lisher. The spirit like the one who preceded him, looked very natural. The ordinary salutations were given on the part of spirit and mortals, and mutual happiness sprung therefrom.

Louis K., his brother, next came and as usual, all hands were called up for an introduction. He is now in spirit life, aged 19. His appearance on opening the cabinet was a pleasant surprise to his parents, as he exclaimed "Here I am, father, mustache and all." In a few moments he came forth and sat by his mother, talking in an easy and familiar way and then said "If you sing

something, I will play on the organ." "Coronation" was sung and the spirit not only played the tune on the organ but also joined in the singing.

He now said "I will go and give others an opportunity to come and see you, as there are quite a number who are anxious." He went to the cabinet and showing the medium to us, this splendid young spirit was seen gradually sinking out of sight.

Our dear and worthy ex-President, Lincoln, was the next to show himself. He requested us to come and see him and shake hands. He said "Friends, I do not wish to use up much of the medium's power, as others are coming whom you wish to see; so I'll content myself and stay in the cabinet. Go on with this glorious work; you aid so much in our efforts to spread the Truth."

Miss Annie Lisher was the next to appear and all gathered around to get acquainted with the young spirit. As I was being introduced to her, her mother called my attention to a lace scarf which the spirit wore. The mother informed me that she made it and presented the same to this daughter two years ago at her first materialization. This scarf is always worn when she comes to show herself.

I said to the spirit, I hope that you will get acquainted with my daughter.

She replied, "She is here and also Carrie Miller."

"My daughter, like you, passed to spirit life when only an infant, poor child."

"Oh, indeed, sir, she is not a poor child, but a bright and beautiful spirit and you may feel proud of such a daughter," was the spirit's reply.

Next came Miss Carrie Miller. How happy every one was in that seance room. The spirit requested me to come to the cabinet, and extended her right hand to me. She now said "Mr. O., let me take both of your hands," saying, "This is glorious! We are so happy to be able to come with so much power. I am working all the time, early and late, in different places. It seems my work for humanity will never end." Each word uttered by the spirit was emphasized by a hearty pres-

sure of her angelic hands. "Go and place a chair for me and I'll come and sit by you." This I did and this bright and pure spirit sat by my side for several minutes and we talked together as friends in deepest sympathy. She arose and shook hands with the others and then retiring to the cabinet still holding my hands said "Thou dearest of friends, won't you kiss Carrie?" "Yes; thou sweet angel a hundred times." She now waved her hand in parting and flung open both parts of the cabinet door and this bright angelic messenger and the medium were both visible at the same time.

Carrie was elegantly robed in white and a shawl of gossamer texture, lace like in appearance but as soft as eider down was gracefully thrown over her form. A portion of this was enfolded in my hands when I first saluted the spirit, but she quickly disengaged it to permit me to hold her soft and plump little hands pulsating with magnetic tenderness and articulating with undisguised affection. I was fairly rooted to the spot and contemplated with thrilling emotions the lovely vision and exclaimed "Carrie, it is worth travelling a thousand miles to see such a happy, beauteous being as thou art; can't you stay with us forever, you look so natural, so life-like, so beautiful."

"Oh, Mr. O., I appreciate your kindness and the interest which you feel in me and for those who are near and dear to me. I cannot stay longer, but believe me I will throw around you sweet influences and angel protection and you will have Carrie's guardianship as well as that of other bright and pure spirits. Give my love to the dear ones at home, to Father, to Mother, to all. Good night." The scene was big with meaning, fraught with joy; Heaven was there. A weary, plodding child of humanity, and yet holding communion with angels. My spirit is melted into tenderness.

"As my earth-worn soul rejoices,
And my weary heart grows light,
With those thrilling angel voices
And those angel faces bright,
That shall welcome us in Heaven,
Are the loved of long ago,
For to them 'tis sweetly given,
All their earthly friends to know."

Mozart, the great music composer was the next to make his appearance. I was also introduced formally to him and a hearty hand-shaking was kindly afforded to me by this illustrious spirit. I studied his features attentively, to compare with his spirit picture in the city of Brooklyn, and I observed a striking similarity. I remarked to him that if I could have my choice of spiritual gifts I would prefer the musical.

The spirit answered "There is wondrous power in music, and the main reason of so much strength given to us to-night is, that you are producing the best of harmony by your singing, for angels as well as mortals are deeply affected by it. It gives us as much happiness to come to you as it does for you to receive us. It is a mutual pleasure and privilege. We hope to have the happiness to come soon again. Good night."

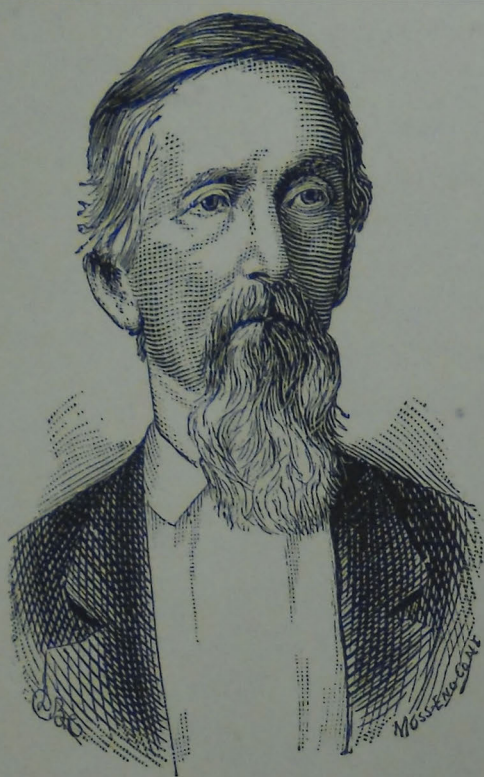
Miss Louise Lisher was the next of that bright galaxy of lovely spirits to come, and like the others she remained standing in the cabinet till all of the mortals were introduced to her. Then she stepped forth and stood by her mother, who was seated, and began to magnetize her head for the headache.

"The Sweet By-and-Bye" was sung and the young spirit joined most heartily with us in the singing and at the same time was chafing her mother's temples. After the piece was sung, Louise went to the organ and played and sang for us one of her favorite spirit songs. The incident filled us all with rapture. After which, she said "Mother, I guess I've stayed long enough, I'll go now and let Cora come." And Miss Cora, her twin sister, came forth to greet us all with as much blooming grace as any young lady of mortal status. She greeted her father with the most hearty affection and twined herself so fondly around her mother. Every scene in that circle room was a picture of beauty, a drama of heavenly love.

"For hope may here her talisman employ
To snatch from Heaven anticipated joy;
And all her bounteous sympathies impart
To burn the brightest in those loving hearts."

Louise Lisher presented to her mother an ounce bottle filled with the most exquisite

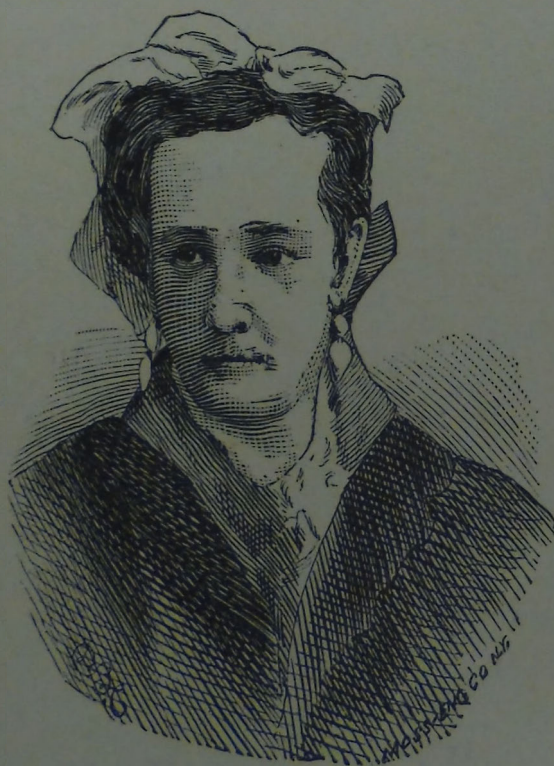
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PHOTOGRAPHIC LIKENESS OF SPIRITS.

TAKEN AT MRS. ANNA STEWART'S SEANCE, IN PENCE HALL, TERRE
HAUTE, IND.

perfume. She seemed to extract it from the atmosphere in the presence of all. Now last, but not least of these, comes that graceful, that ever welcome one, Miss Katie King.

Before she announced her name one of the ladies said it was Cleopatra. She was arrayed in the most brilliant drapery, and there appeared on certain portions of her dress a peculiar brightness that waved and scintillated like an Aureola flame. The regal splendor of her presence caused the exclamation, Cleopatra! The spirit shook her head and waited for recognition. She never appeared there before and was not known. Finally the spirit announced her name—"Katie King!"

Then indeed were there many favorable comments of surprise at such an appearance of youthful and dazzling beauty. She informed me, through the young writing medium, James M. Vandeburgh, of Chicago, that she showed herself to me at Terre Haute, and Carrie Miller also informed me during her

materialization that this beautiful spirit was present, coming down from the higher spheres to give to mortals once more an opportunity to look upon her angelic person.

She says that hand in hand with a band of young spirits like herself she goes forth on a mission of love and mercy and instruction to the children of earth. As I take her hand she speaks words of burning import that thrill my being. "Be not weary in thy labor of truth. Toil on, brother; and although thy pathway seems oft hedged up by thorns, and thy efforts futile, and thy success doubtful, still struggle on, for thy reward is sure and great in the spirit world." As I gaze upon that lovely form it seems more like a pleasing dream than a reality.

She smiles, she speaks! O raptured hour!
Her soft eyes seem a purer gem
Than sparkles on the brow of power,
Or glory's wealthy diadem!

JNO. OAKLEY.

THE GLASGOW PAINTING MEDIUM.

[REPRINTED FROM "HUMAN NATURE."]

Scotland, to the astonishment of many who thought they knew her well, has gone in with considerable spirit to the investigation of Modern Spiritualism.

Foremost among its students are the enterprising people of Glasgow, who for some years past have had a vigorous Spiritual Association; and during the course of their inquiries they have witnessed some very extraordinary phenomena, embracing nearly every phase of the manifestations. Perhaps the most striking and interesting result of their labors has been the development of a Painting Medium of more than ordinary merit. Many of our readers have either seen some of the paintings produced, or witnessed the medium himself actually at work; while many more have had their curiosity aroused by reading a stray notice of his doings. We have resolved, at the request of several who are deeply interested, to give a somewhat detailed account of the present position and history of the medium and his work. For the sake of those who have no

opportunity of seeing such peculiar manifestations, we shall give a picture of

THE MEDIUM AT WORK.

By the kind invitation of Mr. H. Nisbet (who acts as medium between the public and Mr. David Duguid, the Painter), we paid a visit recently, accompanied by an old mesmeric friend, to see how matters were progressing. We may here state that we have been personally acquainted with Mr. Duguid, Mr. Nisbet, and all the parties now immediately concerned for some years, and can testify to their thorough honesty of purpose and gentlemanly conduct in giving every reasonable facility to those interested in the investigation of such phenomena. Having had the novelty of the matter brushed off by previous examination, we were the more able to examine and watch critically the various movements of the medium.

On arrival we found several gentlemen before us, and ere long there was a company of six or seven to watch the proceedings—sever-

al of them for the first time, and somewhat sceptical. Our host had laid out for inspection several of the finished paintings, including some of the medium's first attempts, which enabled all present to judge of the progress that has been made. Having examined these carefully, and had a friendly chat on the subject, Mr. David Duguid now entered the room when we all sat down and kept quiet. The medium placed himself in a chair, and sat quietly for a few minutes when his eyes closed and he appeared like a person in a common sleep. Presently he rises from the chair, advances a step (his eyes still firmly closed), smiles, shakes hands with the invisibles (three in number), and bows politely, with an air of reality about the affair that is somewhat amusing to onlookers, realizing the picture of Ben Johnson.

"He's up and walks
And talks in his perfect sleep, with his eyes shut,
As sensibly as he were broad awake,
He'll tell us wonders!"

The introduction over, he walks up to the easel, which had been placed almost beneath the gasalier, for the benefit of the strangers. A small landscape, already half finished, was to be his work; but now that he is entranced we may take a good stare at him without being considered rude. He is of ordinary stature, and strongly built. His temperament seems principally what is known as bilious with a good dash of the fibrous, indicating a quiet, receptive, plodding character, with considerable muscular endurance. As usual with such temperaments, his face is sallow and dark, and well supplied with hirsute appendages. The head is large and well-shaped—in fact a good specimen of the national type; pretty strong in the reflective organs, and broad about caution; the perceptive somewhat prominent, the whole head high above the ears, which is said to give an æsthetic tone to the mind. He seems principally deficient in ideality, the head narrowing considerably in that direction; the appearance about the eyes, too, indicate a lack in the organ of language; and there is likewise a slight want in the region of self-esteem. Out of trance, he is quiet and retiring, and he retains his peculiarity while entranced, rarely speaking till the painting is over.

Lifting a chair to the easel, and taking a close look at the painting, he now proceeds to get his paints in order which are placed on a small table by his side, in a box. The required colors being mixed up, and the brushes prepared, he commences in right earnest. Here we may remind the reader that the medium's eyes are firmly closed, and that the closer he seems to look at the picture the

tighter his eyebrows are pressed. All present were surprised at the rapidity with which he worked—seemingly with as much freedom as if painting the panel of a door. He stops for a few seconds occasionally, and looks at the picture knowingly, sometimes rising from the chair and retiring a step or two. If not pleased with some part of the work he immediately covers it over with white paint, and reproduces it. We have seen him do this repeatedly. One gentleman knelt down at an angle before him, to make sure that his eyes were closed. To show that the light was of little consequence, except to enable us to see, the gas was turned out except one jet, which was lowered as far as possible; and even the glimmer from this peep was obscured by holding our hand between it and the canvas, so that it was impossible to tell what he was painting. We had carefully noted the appearance of the work before lowering the gas, and on turning it up suddenly in three minutes, found he had introduced several small boats on the water in the foreground, and had brought out now distinctly a castle which stood on the margin of the water. He then, to our astonishment, with what appeared to be a few careless daubs, inserted a pleasure boat, in which were several figures. He continued to paint in this manner for upwards of an hour, when he took a common card from his pocket and commenced a rough sketch of a landscape, for the purpose, apparently, of using up the paint on his brushes. He now carefully put the paints in order, wiped his brushes and palette, closed his box, and turned round his chair, as if done with painting for the night.

Having risen from his chair, he appears from the lively expression on his face to have some pleasant banter with one of the spirit-painters who influence him (Jan Stein, we are told); then sitting down again, the spirit, through the medium, says he is ready to answer any question from those present. It was here explained that the medium did not hear the questions himself, but the spirits hearing them, impressed Mr. Duguid, to answer them. Various questions were put, and generally answered to the satisfaction of inquirers; but as they were mostly of a common-place character, we shall not trouble the reader further with them. The questioning over, the medium now rose, shook hands with the invisibles, bade them good-night, bowed politely and sat down. To prevent the light hurting his eyes when he awoke, the gas was lowered. In less than five minutes he awoke, rubbed his eyes, and looked as human as any one present. On questioning him, he said he had but a very faint

impression of anything that had transpired while he was entranced.

Such is a faithful report of the seance, described as it would strike a stranger. We shall now from authentic sources, give

A BRIEF HISTORY OF THE MANIFESTATIONS.

Mr. Duguid is about the thirty five years of age, and a working cabinet-maker by trade. He has had no education further than is common among the working classes. He is rather shy and retiring, speaks but little and finds considerable difficulty in expressing his ideas. He is in good health, and has none of the hysterical traits which are thought by many to be the origin or result of such peculiar powers. He never studied or attempted drawing or painting before he was "influenced" while investigating spiritualism.

At the beginning of 1866, he was led by curiosity to witness some of the table-tipping manifestations at the house of his friend Mr. Nisbet. He was sceptical at first as to the agency of spirits in the matter. At one of these sittings he began to experience curious sensations, such as shaking of the arms, accompanied by a cold current running down his spine—particularly when touched by Mr. Nisbet. Violent movements of the table soon followed, and on asking who was the medium, it was rapped out Mr. Duguid. Upon this all left the table but Mr. D., who sat with his fingers lightly placed on the surface. The movement soon became so violent that he had to rise from his seat, and follow the table in its perambulations through the room. At another time distinct raps were heard, like the dropping of beads on the surface of the table.

Becoming deeply interested, he pursued the investigations at home in company with a young friend, when both he and his companion were developed as *seeing mediums*. While sitting in a darkened room, they could perceive shadowy forms passing to and fro, as if floating through the air. Some of the forms had a luminous appearance, while the aspect of others was dark. Mr. Duguid's little boy being present on one of these occasions, he suddenly called out that some one was lifting him up and on putting out their hands they felt him distinctly suspended in the air, his feet being at least eighteen inches from the floor.

His first attempt at drawing took place at the house of Mr. Nisbet, under the following circumstances: While sitting at a table, he was mentally impressed to call in the aid of a young lady, a writing and trance medium. After sitting for some time her hands feeling

cold, she put her right hand on Mr. Duguid's left to let him feel how cold it was when at once his left hand began to move. Thinking he was about to be developed as a writing medium, a pencil and paper were laid down when the pencil was picked up, and various figures were drawn on the paper. Though very rude, the design of a vase with flowers could be made out. In the same awkward position, viz, with his left hand, on which the right hand of the lady rested, he drew the section of an archway. The guiding "influence" gave the name of "Marcus Baker" and promised to return.

Two days afterwards they held another seance, when the hand of the medium was controlled to draw with colored pencils a basket of flowers and fruit, a portrait of the spirit, and several heads. He still used his left hand, encumbered with that of the lady medium, which was done, they were told, that it might the more readily convince skeptics. At the next sitting they were allowed to provide water colors, with which he painted an elaborate symbolical picture; but by this time he was using his right hand, while the aid of the young lady was dispensed with. He now worked with closed eyes, and appeared so deeply entranced as not to hear them speak. It was found that though he could not hear them the spirit could, and was able to reply to them through the medium, although unknown to him. Through inquiries they learned that the spirit was that of a Dutch painter; that he was born in 1636 and died in 1681; that "Marcus Baker" was not his real name, which he declined to give; but that he would furnish them with the means of learning his name, viz., by reproducing through the medium one of his principal pictures.

This promise he began to fulfil at a subsequent sitting by sketching the outline of a waterfall—a wild scene of rock and crag, with pines growing from their clefts; a hill crowned by an ancient fort towards the right: on the left a hermit's hut, with a rustic bridge leading to it over the foaming water. The medium, when awake, said that while entranced he could see and converse with the spirit, and described him as a man of melancholy aspect, wearing a strange, old-fashioned dress. He always came accompanied by a beautiful female spirit, who, along with the painter, shook hands with the medium. He also gave an account of the hardships he endured while on earth, which brought tears to the eyes of the medium.

This painting was begun on the 18th of April and finished on the 21st, four hours being the time actually employed on it. When

completed the initials "J. R." were observed in the left hand corner. None of the party could recognize it as like anything they had seen before, and they had no idea how to prosecute the inquiry when fortunately an artist having called to see it, he thought he recognized the picture as one he had seen before, or at least an engraving of it. On looking over Cassell's Art Treasures Exhibitor, at page 301, he found an engraving entitled the "Waterfall," by "Jacob Ruysdael," acknowledged to be his *chef d'oeuvre*. On comparing the engraving with the picture it was found to resemble it so closely as to be almost a *facsimile*; the only difference being that in the engraving there were two or three figures on the rustic bridge which were absent in the painting. On being questioned as to the difference, at the following seance, the spirit replied that the figures were not by himself, but were put in by his friend Berghem, which, upon reference to the biography of Ruysdael, was found to be correct. In the same biography were found many facts corroborating the history previously given to the medium. Up to this time Mr. Duguid had not been made aware of the discovery, but on awaking from the trance he was shown the engraving and a portrait of Ruysdael which accompanied it, when he at once recognized the likeness as that of the spirit painter.

At subsequent sittings the spirit artist was accompanied by Jan Stein, a celebrated Dutch painter and a contemporary of his own. The requisites for painting in oil were now procured, and the medium commenced at once to put them in use, painting a number of small sketches under the combined influence of Ruysdael and Stein. Up to the present time he has painted between forty and fifty different pictures of all sizes. They show a steady progress in the manipulative department. He was told at the beginning that he would gradually improve, and that ultimately he would be able to paint out of trance, without being controlled by the spirits. He has attempted more than once to work a little at the painting while in his normal state, but only succeeded in spoiling them, and had to be entranced before his blunders could be remedied.

The subjects of many of the paintings are scenes which Mr. Duguid has personally visited, while others are compositions, the images of which are brought before his mind's eye by the spirit-artists. Mr. Duguid has been entranced frequently while out in the country in the open air, and in that state taken rough sketches, which were afterwards elaborated at home. He has now perfect command over the trance condition, and can

go into it at any time he pleases and under any circumstances. While in his normal condition he is occasionally visited by his spirit friends, whose presence he perceives (though he cannot see them) by a peculiar cold current passing through his body, and often seems to hear his name being called out by some one behind him.

It is proper to add that at the suggestion of his (to us) invisible guides, he went to the Government School of Art in the city for four months, where he made rapid progress. The head master of this school being at one of the seances inquired of Ruysdael, after the painting was over, how the painters of his day prepared their paints and canvass that they remained so long fresh. A long and elaborate answer was given, through Mr. Duguid, of such a nature, the teacher said, that no one but an educated and professional painter could have given.

We might add a great many interesting details, several of them tending to prove the identity of the spirit-painter, but space forbids at present. The painting seances have now been visited by several hundred persons, many of them eminent in science and art, including clergymen and University professors, but though the closest scrutiny was observed and all sorts of tests applied, nothing in the shape of fraud or deception has ever been discovered. No one, as yet, has broached a theory that will cover a tithe of the phenomena, but all are agreed that it is "wonderful," "extraordinary" "no' canny," and so on.

THOUGHTS FOR THINKERS.

In the above narrative we have written as *Spiritualists*, using their nomenclature to save circumlocution. The views given are those held by Mr. Duguid himself, and those more immediately connected with him in the study of the phenomena. Can any of our philosophical friends favor us with a more rational view? It is too late in the day now for the bare facts to be disputed. The mere fact of the medium's ignorance of painting, and the peculiar conditions under which he works by no means prove the spiritual influences. We who are Mesmerists and have seen some of the wonders of clairvoyance could nearly parallel them in point of marvel. We had a clairvoyant ourselves, who could describe a steel engraving by passing her fingers over it while asleep; and another little girl who could read a book with her eyes closed, and bandaged over with several plies of a handkerchief. The troublesome part of the matter is the painting of that "Waterfall," and the after discovery of its being the *fac simile* of a previous one, as well as the initials and

dates happening to correspond, while the medium and his friends were quite ignorant of the existence both of the painter and his work.

The ingenious theories of Mr. Bray in his "Force and its Mental Correlates," account readily for many of the phenomena believed to be spiritual, but they do not get over such peculiarities in the intelligence as are displayed in the above case. Would Mr. Bray assert that Mr. Duguid got an influx from the "mental or thought atmosphere" of the appearance of the "Waterfall," and at the same time the ability to paint it? And if so, how account rationally for his asserting that it was the individual spirit of Jacob Ruysdael that was operating through him.

Clairvoyance or Lucidity, in its various forms, is the sheet anchor of the philosophical opponents of Spiritualism. Unfortunately for the general public the one is about as little believed in as the other. But our friends on the opposition benches, we think, "blow hot and cold" very frequently on their hobby. "Clairvoyant" and "medium" are generally recognized as convertible terms. Here, on the one hand, we have our friends extolling beyond measure the endless powers of a good Lucid, and often placing implicit faith in their sayings; but as soon as the same Lucid tells them they have had ocular demonstration of the presence and power of disembodied spirits, and that they are indebted to the said spirits for some of the information given;—no; they *won't* believe *that*. This is the "unkindest cut of all," to be turned on, and betrayed by those whom they thought would afford a means of escape. Our materialistic Cæsar is "wounded in the house of his friends." So far as we can learn, the majority of clairvoyants are mediums, and have ultimate communion with those in higher states. We find this, too, in clairvoyants whose operators are disbelievers. It was so in many cases before the spiritualistic movement could have influenced their minds; and the very portion of the public best able to regard spiritualistic phenomena with a rational eye, and best likely to be led away by its merely wonderful character, viz., the Mesmerists, are those from whom it is receiving its best recruits.

No one who knew the real facts of the case could be blamed for laughing at Faraday's explanation of the movements of the tables a few years ago, involuntary muscular action. But look at the facts of the case; four persons, say, sit at a table, two on each side, and the table rises at either side, runs round about, or perhaps rises clear of the floor. Now, if two sat at one side only, it might eas-

ily account for the table either being pushed from them or rising at the opposite side. Or even supposing, in the case of the two each side, the involuntary motion should be stronger at one side than at the other, this might account for the table rising on the side where the weaker couple sat: but how could it account for the table running round or rising off the floor? Involuntary muscular action!—we laugh quite involuntarily every time we think of it. But to our mind the attempt to account for the intelligence displayed, by the mystic term "unconscious cerebration," is not much better. Were this correct, we have witnessed a medium or a circle "unconsciously cerebrating" answers which they were not only unconscious of, but consciously disbelieved when they heard them, and yet these answers were correct after all. We are quite aware that this does not logically prove the spiritual hypothesis; when we have the positive assertion of the "Intelligence" for the one, and nothing but an unsupported negative theory for the other, we think that *unprejudiced* minds will accept the spiritualists' view of the matter.

The disbelievers in spiritualism range themselves into three classes. In the first place, we have the Positivists (vulgarly called Materialists) represented by H. G. Atkinson and Charles Bray, who disbelieve in the existence of a spiritual world or man's immortality. They believe that all our varied and wonderful powers are simply the result of organized vitalized matter. Were spiritualism proved true, they would of course require to give up many of their cherished notions, and mingle with the "great unwashed" at the "theological stage." The second class have their champion in J. W. Jackson, and believe in the immortality and identity of the human soul; they likewise believe in spiritual influx. They do not positively deny the *spiritual influence* in the phenomena, but think that we do not know enough of Nature's laws to warrant that conclusion. They talk ominously of the "possibilities of ecstatic lucidity" and "unconscious cerebration"—when will they be satisfied that they have arrived at the ultimatum of these *possibilities*? We are afraid at this rate, that they wait till they hear the "crack of doom" before they "*pronounce*" on the subject. There is more hope for this class than for the first. The third and great class are the "Religious" Bigots. They cannot bring science or the Bible to bear against the facts of spirit-communion, but they hear that nearly all the (so called) spirits teach doctrines at variance with their cherished rendering of "*the holy bible*", and that if they believe in

spiritualism, they cannot conscientiously remain in the orthodox churches ; so they easily arrive at the conclusion that it must be either of the Devil, or all Humbug and Impos-

ture. They will come round in a crowd some day when it becomes *respectable*. We have all need to cry with Goethe, "More Light."
WM. ANDERSON.

[FROM PSYCHOMETRIC CIRCULAR.]

SPIRIT MESSAGE FROM ALFONSO FIRST, OF SPAIN.

THROUGH JAMES M. VANDEBURGH, SLATE-WRITING MEDIUM.

CHICAGO, Feb. 28.

Dear Friend :

Did I not tell you at the last sitting, there was trouble brewing in Spain ? There is to be more serious trouble than you expect.

It is too bad that the people there cannot assemble together in peace and harmony. I wish that the light of spiritualism could be seen by them, and they know something of this beautiful truth. They would be better, happier, and know the right path of duty to take. I desire to have a printed copy of this message sent to the King of Spain. It no doubt would open his eyes and his heart to see things in a different sense and meaning. I believe that he would accept the truth, this sublime truth of immortal life. The young King of Spain is much worked up with the political troubles of his realm. He is in great danger, and is liable to lose his life in the fermented condition of things, if he does not keep his eyes open to the danger of his situation. I shall be with him to aid and assist him to pull through the terrible state of affairs that surround and threaten his safety and the country. The people there at present do not know which way to turn, nor which course to pursue in the midst of the excitement of sentiment, and revolutionary agitation.

My heart is in deep sympathy with them all. The rich possessing the lands, hold it for their avarice and do not give the poor a chance to get along. This is wrong ; the poor have but a feeble opportunity compared to this country to live in comfort and plenty. The peasantry of Spain are warm-hearted and generous, and they are ready at all times to

say to their fellow-man. "Come to my home, to eat of my bread, and drink of my wine, and share of my bounty." They would even say, "I have more land than I need ; come and build you a house for yourself, your wife and your children. God has blessed me with more than my needs require, and expects me in the spirit of love and charity to divide a portion thereof to my needy neighbor." The hoarding of money and of land is the source of the present trouble in Spain. O, ye mortals, if the principle of justice to your fellow-man was the high and ruling power of action, what a glorious world it would be. You would not then need the teachings of the spirit world to show the way of doing right, and of dispensing blessings to all. The Bible, with God's command therein, saying, "Honor thy father and thy mother, that thy days may be long in the land, and thy neighbor as thy self,"—if obeyed, would banish war, strife and crime of every grade and character. I hope what I write may reach those for whom it was intended, as well as to enlighten the world, that the spirits of the departed feel much concern for mortals on the earthly plane. As far as that which pertains to myself, I will say that I will not speak anything of my history, except to say, that I was known as Alfonso 1st, King of Spain. I rejoice to write this message, and trust it may be accepted as one of love and friendship.

Tell your kind and faithful editor, Chas. R. Miller, that I feel a deep interest in his paper, and also in his work. I desire that this be printed in the *Spirit Art Gallery*, and also in the PSYCHOMETRIC CIRCULAR.

I shall give him a happy greeting when he comes to our side of life. I know that he will rejoice to receive this message from me, and I feel assured that he is willing to share his joys with his fellow mortals. That is happiness born of honor, when your joys can be shared with others. We are glad to give, and we know that he is pleased to receive these tokens of friendship from the spirit spheres.

King Ferdinand is with me to-night, and desires to say that at his next materialization visit, he will allow you, friend Oakley to examine his crown. He is a very exalted spirit. We travel together throughout your world to do all the good we can for this cause of light, truth and knowledge. We shall yet appear with more grandeur and power to convince the world and to such of you who labor in the spirit of humility and faith, be encouraged, and assured that the overshadowing presence of pure, bright and exalted messengers from on high shall be your companionship in your journey of life, and your guardian protectors from the troubles and dangers that beset your pathway.

King Ferdinand thinks I did nobly in writing such a long message; so do I. *Well, that is personal*, and I mean by that, it gives me great pleasure to be able to write; to have the power, and to utilize it to the best advantage. Now I hope that I am understood. Ferdinand desires me also to say, that he will have the power at no distant day, to be able to materialize with his Queen Isabella at the same time. He is happy and rejoicing at the thought of such a glorious event. Say to friend Miller, that I shall come and write for him at his office, through his Brooklyn medium, and will take him by surprise. I shall try and write again for you in the future. Good night.

ALFONSO, King of Spain.

As soon as this very important message was concluded, Carrie Miller took control, and wrote the following:

"Tell father to have his writing medium

in good condition when King Alfonso comes to Brooklyn, as he may have something important to communicate."

CARRIE MILLER.

During the writing of King Alfonso's message, both sides of the slate was used by the spirit. When the upper side of the slate was filled with writing, the writing was continued on the under side, and that too without changing or turning the slate over. The slate was held simply by the medium on the palm of his hand, against and underneath the table. And at times, when the unfinished message was being read by the medium, another slate was held in position under the table, and the spirit writing thereon. It was certainly an occasion of unusual and powerful interest to your correspondent. The spirit hand being observed by the medium gliding as it were over the table, above the place where the slate was being held.

Three days after the message was written by spirit King Alfonso, the following telegram was sent to New York from London, stating:

"That societies to destroy rights of property, and to exterminate Bourgeoise land owners, have been discovered in Andalusia, Spain. The Spanish government has resolved to suppress the organizations. They number a thousand members and include many persons of good standing. The societies were organized by internationalists. The arrests at Jarez, Cadiz, and Seville, exceed 500. Several informers in different places completely exposed the organization."

In conclusion, we append a short sketch of this Monarch. Alfonso 1st, of Castile, surnamed El Batteldor, or Warrior, was a son of Ferdinand 1st, and ascended the throne of Leon in 1065. On the death of his brother Sancho, in 1073, the kingdoms of Galicia, Asturias and Castile were added to his sway. He acquired great renown in his wars against the Moors. His reign may be considered as the dawn of Christian prosperity. He died in the year 1109, at 79 years of age.

JNO. OAKLEY

PSYCHOMETRIC READING BY MRS. M. A. GRIDLEY OF A
PHOTOGRAPH OF PLANETARY SPIRITS MATERIALIZED AT TERRE HAUTE, MRS. ANNA
STEWART, MEDIUM.

REPORTED BY MISS SARA WILLIAMSON.

This seems like a personation; does not seem to belong to the earth.

I seem to be in a cabinet where the medium is in a trance condition. There is a band of eight spirits who represent the immediate band of the medium in the mundane sphere. These are overshadowed by another and higher band of the same number, who have only controlled through intermediaries. These eight represent those who are interested in Mineralogy and Archæology, and in the operations of natural laws. The purposes of these eight spirits, being overshadowed by the higher band, is to demonstrate new phenomena, more pertaining to science, which will be demonstrated by this medium by the close of the present year. It will develop

startling revelations in connection with planetary influence relative to the earth, and also to chemical phenomena, taking place in the caverns and recesses of the earth's interior, which will restore the lost arts and the scientific knowledge pertaining to them. Inasmuch as all history repeats itself, the time is coming when those arts will be made known again through the return of those who practiced them in the past.

The lost arts will be restored and the planet will be overshadowed by these ancient spirits working through the mundane sphere of media on this planet. The appearance of this group given to the public is a revelator of wonderful results in the near future.

[FOR GALLERY OF SPIRIT ART.]

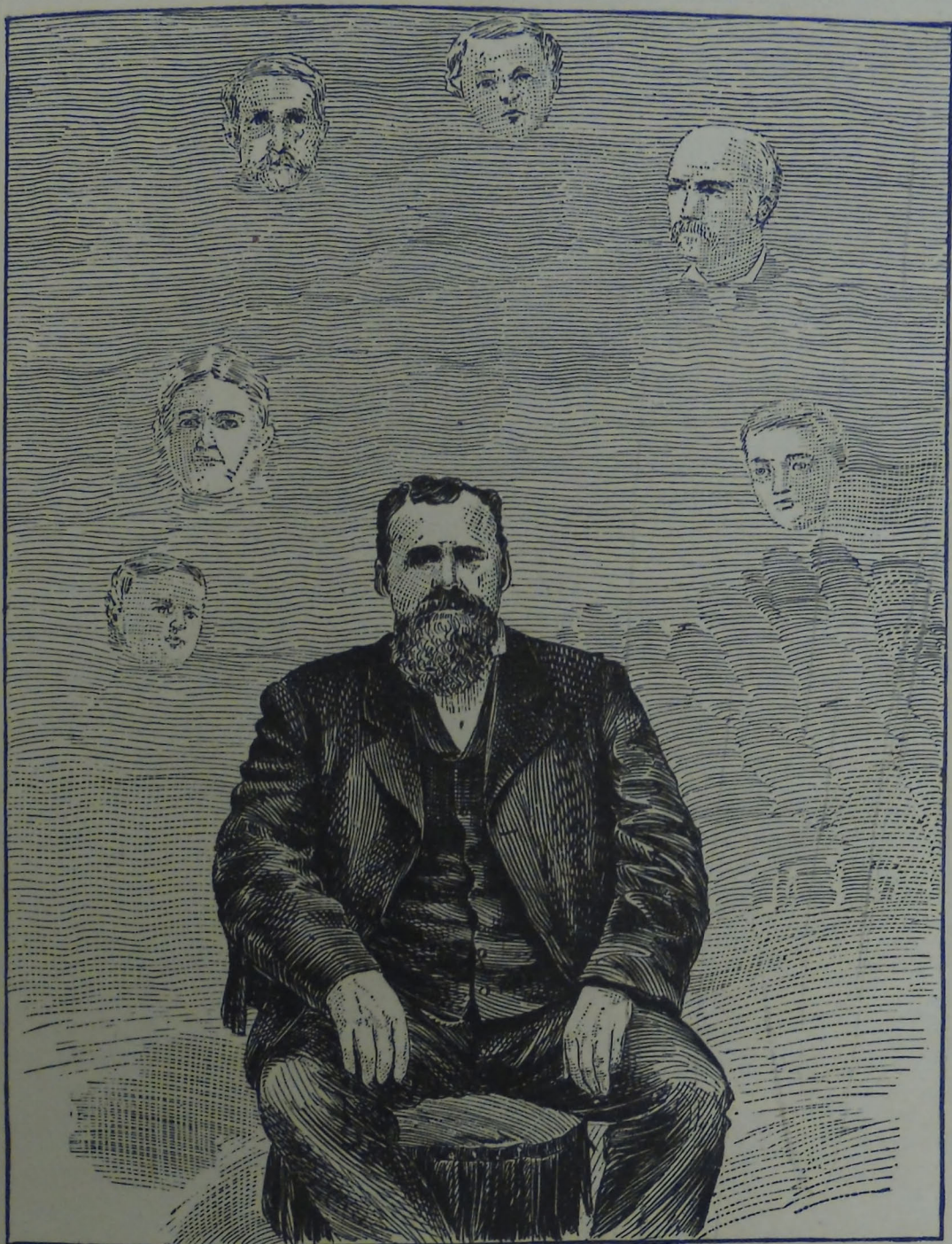
POSSIBILITIES OF SPIRIT ART.

COMMUNICATION FROM OWONTO, SPIRIT ARTIST OF THE ANCIENT BAND.

This wonderful and strange spiritual manifestation—especially to those of materialistic ideas, and surpassing the belief and comprehension of the ordinary and unprogressive mind—will accomplish more for the Spiritual Philosophy than any other of the recent efforts to develop this modern infant giant. Can we comprehend the height, breadth and immensity of this vast unfoldment, Spirit Art? Can we measure its importance, position and influence, or relative advantages? Can we see its possibilities and future development? Just allow the spiritual telescope, clairvoyance, to scan the horizon and view the distant prospect. Allow us to use our higher gifts to digest the beauties of the scene.

We see our spirit friends, our loved ones, our absent companions returning to the earth plane, and through a hundred different modes impressing their forms, their faces, their thoughts upon canvass, the negative plate, or the magnetized paper in a variety of ways, surpassing our undeveloped comprehension of its immensity.

We see mediums yet unborn, in the incipient state, that will sit in the theatre or temple of spirit art, with angel hands on the canvass portraying the life of spiritual realms, with its homes and landscape; our photo galleries with artists that will have their studios crowded with spiritual beings ready to have their heavenly forms pictured upon the sensitive plate; our portrait artists, with angelic messen-



COL. MATT CLARY AND ATTENDANT SPIRITS.

TAKEN BY MRS. L. CARTER, SPIRIT PHOTOGRAPHER, KANSAS CITY,
MARCH, 1883.



GROUP OF PLANETARY SPIRITS,

AS THEY PRESENTED THEMSELVES IN MATERIALIZED FORM (EIGHT IN NUMBER), AT ONE
OF MRS. STEWART'S SEANCES, TERRE HAUTE, IND.

gers and teachers giving lessons in the divine art of painting the human form divine. The spirit art will instruct the masses with the greatest truth ever given to man—immortality of life. Some are converted to spiritual belief by raps, some by lights, some by readings, others by argument; but millions will

be convinced of the realities of the hereafter through Spirit Art.

Psychography, let your light shine; go on! May the angel world have your complete attention!—Owonto, spirit artist of the ancient band.

MRS. DR. CLARK.

[FOR GALLERY OF SPIRIT ART.]

THE GHOST OF VETSCHAU, OR THE SPIRIT OF THE QUEEN OF THE VANDALS OR WENDENS.

BY G. F. W. RICHES.

In the spring of the year 1841, quite an excitement was created in the little town of Vetschau, R. B. Frankfurth, Prussia.

One evening the daughter of the linen-weaver Poschke went out in the yard, when she saw a few steps from the back door a woman robed in white, who motioned to her to come nearer. Miss Poschke was frightened at first, but seeing plainly the pretty face of the woman, who bore a young child in her arms (the moon was shining brightly), she went closer to her. The spirit form then spoke thus, "Don't fear, I will not hurt you, I have come to ask a great favor of you. I am the Queen of the Wendens, who formerly lived in these parts. After many hard battles we were overpowered and our forces scattered. The king and I found good hiding places in the woods until our enemies, the Swedes under King Gustav Adolph gave up the search for us.

"Here where Vetschau now stands, the Wendens welcomed one another (the Wendisch name is Wittoschowa, a place of welcome), and found a place of safety in the Spreewald, where the village of Burg was built in after years. Between the river Spree and Bluschnietza was built a fort or earth-work. The surrounding country was soft and miry, so that they could not come near us on horseback. My husband built one

road in a zig-zag style for our own use, but even here we were not safe, one of our own people betrayed us, and gave the Swedes the information they desired, for gold. Our enemies were not discovered until they were quite near us. My husband came hurriedly to me and said, 'Take our child and flee, here you are not safe any longer.' He kissed us good-bye and pressed two rolls of gold into my hand, saying 'Take good care of the child.' This I promised faithfully, and departed, hardly knowing which direction to take. After running for some time I found that I could not escape with the child through the thick underbrush of willows and briars, so I determined to kill it, and at least save myself. As soon as I got to a resting place and had time to reflect, I felt terribly; there was no more peace for me from that day to this. Now you know all that is necessary. You are the only person that can redeem me, will you do it?"

"If I can, I will."

Spirit.—"Go down in the cellar, there you will see a man sitting at the table, a light burning and a sword lying across the table; that take in your hand and cut the man's head off; a jewel will drop out of it, that take for your reward."

The girl went down and found everything as the queen had stated; she went quite near

the table but could not take the sword, and turned and went back. The spirit met her, weeping and saying, "O why did you not do it when you could have performed it so easily? Come to me again to-morrow night."

The girl had agreed to come, and did go out again between 7 and 8, P M.

THE SECOND NIGHT'S PERFORMANCE.

Miss Poschke found the spirit form waiting her at the same place; she looked more troubled as she gave directions how to operate.

"Go down the cellar again, you will find two men sitting at the table, cut both their heads off, a jewel will drop out of each; take them both, they are yours; but do not fail; there is only one chance left, and it will be harder to accomplish."

The girl went to the table but had not the courage to do what was required of her, so returned again. The spirit met her and said, "O you foolish girl, why did you not do it? Nothing would have harmed you. I would have protected you. Will you come once more to-morrow night, about 8 o'clock? I will be here to meet you." She promised.

The third night about eight o'clock, the young girl went out and found the spirit true to her appointment. She spoke: "Now my dear friend, go down once more; you will find three men sitting at the table, take the sword and cut their heads off; a jewel will drop out of each, take them and hasten back to me, but do not fail me this last time; if you do I will have to wait a hundred years more before anyone is born to redeem my restless spirit and give me peace."

Miss Poschke went about half way down the cellar stairs; the three men were resting their heads on the table, she imagined that one of them moved, so she broke and ran. As soon as she turned she heard a great noise in the cellar, like many mill-works running, and a shower of a substance like ashes and charcoal was thrown on her. She screamed aloud and her parents came to her assistance, took her into a room and brushed off the

ashes. Wherever they touched was caused a burning sensation like acid.

The next day the minister was sent for to drive the evil spirits away. He came, but said that Miss Poschke was feverish and most likely imagined that she saw something. He nevertheless started to pray, when the young girl cried out, "here she is now;" and to prove it, the spirit picked up the bedstead in which the girl was lying and set it violently in the middle of the room, to the astonishment of all.

After the girl got well, she saw the spirit of the queen once more in the yard. She had one more favor to ask. She wished that Miss Poschke would plant a Linden tree (*Tilia*) in front of the space between the house and stable, and when it would be large enough, to have boards sawed out of it for a cradle. The child that would be rocked in it could redeem her. "If you do not do that, I will have to wait one hundred years more. Farewell. God bless you." With these words she shook hands and disappeared.

I, the undersigned, saw the house of the Poschke family, with the yard and the Linden tree. I lived at the time in Burg, about four miles from Vetschau. The story was told me by Mrs. Wittman who went to see the Poschke family shortly after all the foregoing occurred.

G. F. W. RICHTER, San Diego.

March 6, 1883.

NOTES.

There is no doubt about the King of the Vandals having existed, though there is no more history (as some have it) than there is about Jesus. The earth-work is there yet, about one mile from Burg. It is a hill about twenty feet high on the outer rim, gradually inclining toward the centre. It has been levelled on the top, and is now cultivated, producing good rye every season. I think it contains about fifteen acres of land.

Where they obtained so much earth is a mystery to many. Some of it came out of the ditches around the fort, but three-quarters of it must have been hauled—but how?

I think in small, flat boats, carrying about a ton each. Wagons could not be used in that swampy ground. The labor of it must have cost, and then it did not serve them as it should have done. Now the land is all firm, canals and ditches have been dug that drain all the water into the river. Wheat, flax, millet, barley, and other grains, as wells as

fine vegetables, grow now where there was willow-brush, alder, etc. The useless wet land is now a fine farming country. The houses are scattered, each one surrounded by its own land, excepting the village proper, which is about one hundred houses.

G. F. W. RICHTER.

San Diego, Cal., Feb. 25, 1883.

PSYCHOMETRY, SPIRIT ART, AND THE FUTURE OF SPIRITUALISM.

BY J. A. BARTLETT.

In an essay which I wrote for the PSYCHOMETRIC CIRCULAR, I undertook to explain how the spirit of one who had passed over could be manifest to a medium, and how its picture might be photographed on the sensitive plate of the camera, as I have premised; that all spirit is tangible to all who are in conditions to perceive it, and only because our normal faculties are too obtuse we are not able to take cognizance of it.

We have stated that all ideas are embodied in the brain as soon as they impinge upon it. We are not always conscious of these embodiments; for did we analyze the workings of the mind, we would trace these embodiments through all their combinations. In certain conditions we see a pile of lumber; the mind immediately traces its transformations through the saw-mill and back to the tree and the acorn or the cone. If we see a barrel of flour we trace it through the grist mill, the wheat field and the seed. These processes are instantaneous, but all are not able to realize these results, owing to peculiarities of organization. The psychometrist can come *en rapport* with objects, can see them in all their stages of development; can describe their localities; and, if not directed into other channels, can follow them through every step of their transformations. Now these embodiments are as real to the psychometrist as physical embodiments are to us. As I have said before, were our normal senses sufficient-

ly acute, we should see the mental embodiments as really as we now see ponderable objects. The seeing medium can see and describe spirits which we in our normal state cannot perceive; and were all mediums artists they could portray the forms of the spirits of the departed, so that we could recognize them as we now do the portraits of our friends. We believe—nay, we know—that we are surrounded by spirit forms, and they become tangible to us in some relations when we are in proper conditions to receive them. Some recognize them impressionally. We feel their thoughts and we feel their presence. Others see them as really as we see each other, and can describe their forms even to the most minute particulars. The sensitive plate is more receptive than our sight, and objects are depicted on it which are not discerned by us, only as they are portrayed upon the plate. We are too apt to reject all which appears contrary to our own experience. Many familiar manifestations were once scoffed at by even the most learned; but now we are beginning to realize that there are wonderful discoveries yet to be revealed. We can already converse audibly with our friends hundreds of miles away; can light our cities by the subtle essence of electricity; and are already beginning to bottle up the sun's rays. The sun has become our artist, the lightning our messenger, the spirits our orators, our poets and our revelators. We have made great im-

provements in the art of transmitting our thought through the medium of the press, but the labor of preparation is great. The process of transcribing is but slow. We have to convey our ideas letter by letter, sentence by sentence, word by word, and it requires a multiplicity of words and letters to convey a single thought. We do not think we have reached the ultimate; we believe that our thoughts will yet be transmitted as instantaneously as our simple words are now; that the spirits will be our transmitters and flash intelligence from land to land as rapidly as the wire can flash a single character. They have already given us the initiatory demonstration. Spirit art consists not only in depicting forms upon the plate, but it also portrays objects on the mind. We believe it will yet enable us not only to communicate with our departed friends, but also with the distant worlds. We do not expect that all will be able of themselves to hold personal communion; but as now we are obliged to employ agents in every department of life, to have our engines, our artists and our artisans, so we will have our mediums in every department to utilize our discoveries. This may seem visionary to many, but to us it is not any more visionary than were most of the discoveries of the present to the wise ones of the past. We believe that thought can yet be made concrete; or that the senses can be intensified so that we can see it, as we now see objects with the microscope and the telescope which are not perceived by our unassisted sight. We have already shown the readers of the GALLERY many specimens of spirit art, both as photographs and Crayon portraits. We have not been able to do justice to these delineations, as they had to be copied from the originals and are not as fine as the original pictures. You may have heard of the Brahman who prided himself on the idea that he had never partaken of food that involved the destruction of life. A gentleman gave him a microscope and asked him to examine some figs which he was eating, and when he saw that the dust on the figs were living animalculæ, he broke the instrument in pieces because it had destroyed an

illusion, and revealed to him the fact that he had sacrificed life in every fig he had eaten. We, like him, have been all unconscious of the life that surrounds us on every hand. We have thought that what we did not perceive did not exist; but our new philosophy has been the microscope that has revealed to us the finer essences which surround us, and has demonstrated the fact that the spirit can not only impress our mental, but can also manifest itself to our physical sight. I believe that we shall yet have clearer perceptions of spirit presence, and that the spirits of the departed will yet visit the earth as, according to Bible records, they did in ancient times, and will converse with us, and even eat and drink with men.

To the materialist this may seem absurd; but he who believes the Bible statements will, if he is consistent with his own belief, be compelled to admit that this can be true. We have seen a large number of spirit pictures, taken under different circumstances. Some are representations of materialized forms standing in plain sight in the broad light, in view of all persons in the room; others are representations of spirits who were not perceived by the sitter, but were depicted on the plate; spirits who, although not perceived by those present, were so perfectly delineated on the photograph that they were recognized by their friends and fathers, mothers, brothers, sisters, or dear friends; others were drawn by spirit artists in the trance state and in the dark—pictures so perfect that one would suppose that their friends had actually sat for them.

We are too apt to deride what we do not understand. There are forces which we have not yet comprehended; but each day is giving us new revelations, and we cannot tell what discoveries will yet be made. Who can say that thought will not be photographed as readily as our pictures are now portrayed on the photographic plate. Scoffers may deride, bigots may denounce and churches may persecute; but they never can stay the progress of the philosophy which is to enlighten the world, and to open up to man more astounding phenomena than has yet been conceived.



APOTHEOSIS, OR THE PASSAGE OF THE SPIRIT FROM
EARTH TO SPIRIT LIFE.

THE ABOVE IS AN ENGRAVING FROM A SPIRIT PICTURE (REDUCED
SIZE), MR. S. MILLESON, SPIRIT ARTIST.

PSYCHOMETRIC READING BY MRS M. A. GRIDLEY OF
THE COPY OF A PICTURE BY S. MILLESON,
SPIRIT ARTIST.

REPORTED BY MISS SARA WILLIAMSON.

This is very significant in its import to mortals, such a power comes with this ; it is a grand and uplifting influence. The vision this picture presents was photographed upon the clairvoyant's vision, and through him reflected upon the camera. This is a revelation from the spheres above. It represents a new birth, and in the faces pictured here are symbols, each face symbolizing different types of spiritual power and spiritual development. Innocence, youth and age are here ; innocence and wisdom typified in different phases of unfoldment, through natural and spiritual causes.

This reveals a new era in the spiritual life on this planet.

The spirit floating with arms extended, and typifying innocence and the new birth is a messenger from the sphere of causes, heralding the new era of the new life and the forces now overshadowing the earth planet from the sphere of love. Innocence, in the form of a child, represents the force through which sages, philosophers and those of advanced unfoldment are enabled to reach the minds and hearts of mortals, the intermediary of those minds which in the higher life represent the Spiritual congress and comes as a divine revelation for the future.

This influence is so exalting, so ecstatic, it seems to lift me up into the celestial spheres.

It represents what is called the second coming of Christ in the spiritualized form to humanity.

Language fails to describe the grandeur of the truth which is revealed to my spirit through the emanations of the influence proceeding from this vision as shadowed forth in the picture. I am moved to the innermost depths of my being ; mortal language cannot express this divine spiritual revelation, nor can the average mind receive it ; only the unfolded and receptive soul can comprehend it.

Woman, being the most intuitive of the sexes, representing the spiritual side of humanity, bears in embryo the resurrective force and power as the mother, and here she is represented as the *nucleus power* which is bearing the whole earth onward and upward. I am overwhelmed with the force of the influence which this embodies.

So much more is unfolding to my perception that I must look into it again. Ever are new revelations being opened up in its emanations.

In connection with the medium, his retirement is only temporary. He will be forced back into his mediumship, and a higher unfoldment from the artistic spheres will give him greater power than ever before.

March 21, 1883.

[For the GALLERY.]

PRESCIENCE OF SPIRIT.

PHILADELPHIA MEDIUMS, F. O. MATTHEWS AND HENRY C. GORDON.

Some few weeks ago (April 22, 1883) as I was on my way to Mr. F. O. Matthews, 223 South Sixth street, Philadelphia, an excellent trance medium but recently from England, I stopped for a short time at the corner of Walnut and Sixth streets waiting for a horse car. While standing there my mind was occupied with thoughts of my uncle, Joseph Peace's family, consisting of a wife and ten children, all of whom, both parents and children, had passed to the spirit world. For twenty years or more, commencing in the year eighteen hundred and seven (1807), I had been a frequent visitor at my uncle's (who resided in the corner house I was near), and of course was well acquainted with every member of the family. When a car came along I entered it and thought no more about the bygone times that had for a short time so absorbed my thoughts, and proceeded on in a car for a mile or more to the medium's home, who could not possibly have even heard of my uncle's family, much less of the house they had vacated more than a quarter of a century ago.

The entranced medium was soon controlled by a spirit friend, who used the medium's hand automatically in giving me a written communication. Suddenly the medium said, "I see a spirit standing by your side who gives the name of *William Peace*." Said I, "Wm. Peace was a first cousin of mine who died in early manhood. After a while, whilst still writing, the medium said: "Wm. Peace says that Mary is with him." "Mary Peace was a sister of William who died in girlhood," I said.

After two or more other spirits had written messages to me, a new control took possession of the medium and wrote as follows: "You were unable to see us as we stood at your side this morning. We have followed

you here and wish to say that we have been much helped and instructed by your mind and the thoughts that have passed therefrom, for thoughts to the spirit are real entities, and we are quite able to hold upon them. I also wish to give you greeting and say that your home is here made beautiful by the acts of earth, and each spirit's life depends upon their past acts. All is well and I am much blessed by these surroundings of peace, love and true happiness. I and brother are together this morning with father and mother.

WILLIAM AND MARY PEACE.

Again, last Monday I passed the evening at a friend's house, when the conversation turned upon Henry C. Gordon's wonderful materializing powers, and the vast variety of convincing manifestations that occur in his presence, which I remarked one would think would forever put to rest the wide-spread accusation of fraud that had been charged against him in the minds of any observers who were capable of estimating testimony aright. While I admitted (as Gordon does himself) that transfigurations instead of materializations sometime occur at his seances when conditions are unfavorable, I dwelt upon the fact of spirits following each other so rapidly at his circles, clothed in different colored and varied kinds of garment, male and female, children and adults promiscuously, should of itself convince unprejudiced minds of the reality of the materializations. The next evening (Tuesday, the 15th inst.) I attended one of Gordon's seances, there being nine sitters present. Some eighteen or more spirits manifested. Just as the circle was about to close a full-formed materialized female spirit, clothed throughout in white garments, walked out of the cabinet, and while the spirit was in the very act of returning Gordon himself passed her at the entrance of the cabinet and stood before us in his usual dark coat, pants and vest. Query—Was this manifestation suggested to the spirits by the conversation that took place on the previous evening?

THOMAS R. HAZARD.



BOUQUET OF FLOWERS.

PAINTED BY MRS. BLAIR, FLOWER MEDIUM.

[From *The Voice of Angels.*]

TO DR. J. V. MANSFIELD.

THROUGH THE MEDIUMSHIP OF J. A. S.

I see a man with silvery hair,
 A noble, thoughtful brow !
 A face that's marked by time and care,
 A worker even now
 When age should bring repose and peace,
 And from life's busy cares release.

Thou hast a form from Nature's mould,
 Perfect and full of grace,
 Wherein the spirit ne'er grows old
 And time can leave no trace
 Upon that inner self of thine,
 Approximating the divine.

For thou hast passed through many a change,
 And many a life hast lived,
 To give the soul that broad, free range
 Which only is achieved
 Through various phases of earth-life—
 Love, hatred, envy, peace and strife.

And though I may not trace them all,
 This much now comes to me ;
 The Spirits growth through rise and fall,
 Repeated oft in thee,
 By peasant's garb and kingly crown,
 Progression of the soul is shown.

I see the first robed as a priest,
 Lighting the altar fires ;
 Then joining in the solemn feast,
 With holy, pure desires
 To rise above the rabble rude,
 Whose lives and thoughts are low and crude.

A slave thou toilest with the meek
 Beneath the Master's lash,
 Content no higher good to seek
 Than to perform thy task ;
 Feeling thy greatest earthly gain
 Was food and shelter to obtain.

A warrior brave thou goest forth
 Unmindful of the cost ;
 Regarding life as little worth
 When liberty is lost ;

Preferring death upon thy sword
 Than such a life thy soul abhorred.

Again a nobleman art thou,
 Of station, wealth and rank,
 To whom the multitude doth bow,
 Whose health is often drank
 By those who emulate thy fame,
 Thy noble qualities and name.

A teacher thou of ancient lore
 In Egypt's palmiest days,
 When nations gave her of their store
 And poets sung her praise ;
 When the proud Ptolmies ruled the land
 With selfish and unsparing hand.

Upon the low banks of the Nile,
 Where the sand waves stretched away,
 Thou often didst the hours beguile
 Of the warm, slumbrous day
 With softly sweet, enchanting lays
 In Isis and Osiris' praise.

From out these lives of joy and pain,
 Thy soul of priceless worth
 Re-incarnated once again
 Hast come to bless the earth,
 To teach mankind of angel lore,
 From thy full treasure-house and store.

The faith that raises man above
 This world of petty cares,
 And fills all human hearts with love,
 And heeds the humblest prayer
 Of those who plead with streaming eyes
 For one faint gleam from Paradise.

This thou wert sent to prove and teach,
 That all may surely know
 That arms of loving angels reach
 And shelter all below—
 That none are lost to heaven's call,
 For God's great love is over all.

Oakland, California, May 9, 1883.

MEDIUMSHIP AND THE SPIRIT CIRCLE.

BY THE EDITOR.

It is a great mistake to suppose that the multiplied manifestations from the spirit side of life are given solely for the purpose of teaching the doctrine of immortality or the continuity of human existence. True it is that spirit manifestations in each and all of their phases demonstrate the immortality of man, but this—mighty and grand as is the disclosure—is but the incident, not the ultimate. Nor is mere intellectual assent to the reality of spirit manifestations, Spiritualism ; it is only a single step in that direction. When you find yourself in the presence of phenomena, and even when you realize the dominance and universality of the law of spirit control, your relations to Spiritualism (as we interpret that word), are only preliminary and introductory. You are just prepared for the inquiry, and, if you are a person of resolute purpose and earnest convictions, you will inquire *what these phenomena mean*, what their origin, what their uses and methods, and what their ultimate. Your answer to these questions determines whether or not you may rightfully be called a Spiritualist—whether you are deserving of so worthy and so honorable a designation.

Our answer to the questions, what are the uses, objects and ultimate of Spiritualism, is the establishment of the most intimate and co-operative relations between spirits and mortals, between the denizens of the two worlds. The spirit world is the world of causes ; we live in the world of effects. Hence, it is a strictly logical conclusion that the highest educational influences can come to us only through the open door of spirit return and intercourse.

Any definition of Spiritualism less comprehensive than we have stated, is not only incomplete but of fatal tendency ; and we all know that feebleness and misconception on

this vital subject—the objects and aims of Spiritualism—have resulted in divisions in our ranks, and in much misdirection of effort. We see no way out of existing difficulties than by a clear, bold and persistent statement of the aims and objects of spirit manifestations, that all who are true and loyal to the cause may see their way clear to unite in more effective measures for its advancement.

Mr. A. J. Davis declares that spirit manifestations are not only useless but positively hurtful to those who witness them, beyond the point of obtaining the evidence that life is continuous or that man is immortal. We refer to Mr. Davis in this connection, as this gentleman and his association of intellectual paralytics furnish the evidence that sentimental Spiritualism, or a Spiritualism that gives *only* assent to the reality of the phenomena is an aimless and misdirected affair, no better indeed than “a sounding brass or a tinkling symbol.”

We are the advocates, supporters and defenders of all forms of spirit manifestations, because we recognize in all, the evidence of the dominance and universality of the law of spirit control ; and because, further, we gratefully recognize that these mighty spiritual forces are given, and made accessible to mortals for the purpose of their utilization.

This subject comes home very near to us in this : that in our labors in presenting to the public spirit manifestations in art, we find so much of neglect and indifference even among so-called Spiritualists, that we find the task imposed us upon of *creating the public opinion*, that is to sustain our publication, and without which (a wider scope and a more enlightened public opinion on the subject of spirit manifestations), no adequate encouragement can be given to our medium artists.

We advocate the necessity—we declare it

to be the duty of all Spiritualists worthy the name—to associate and combine their efforts more effectually than has ever yet been done, to encourage and sustain the medial instrumentality of spirit power in all and every phase of mediumship.

We find statements and views which we presented to the public in an address delivered before the E. D. Spiritualist Conference in December, 1880, and we here reproduce extracts from that address :

"While modern Spiritualism is so transcendent a theme that it is incapable of definition, and will accept of none that implies limitations, there are periods when its objects and purposes for the time being may be and ought to be stated. This is more especially necessary at a transitional period like the present, when Spiritualism is emerging from a chrysalis condition of sentimentalism, or a condition of mere intellectual assent, to that of a practical, working, governing force in society.

"I will state as I understand them, the basis, the purposes, methods and objects of Spiritualism."

1. "That Modern Spiritualism is a force that has come into society to rule and govern it.

2. "That this power is Spiritual, but mighty through God to the tearing down of the strongholds of superstition and error.

3. "Its processes are educational, and for the Spiritual enlightenment of the people.

4. "Its objects are humanitarian—intensely so—and the elevation of man to a condition of enlightenment and selfhood, such as has never before been attained, or deemed possible for the race, except by poets and dreamers.

5. "That Spiritualism is second and subordinate to no ecclesiastical system ; that it has an individuality of its own, which must at all times and under all circumstances be recognized by its true votaries.

6. "Spiritualism must have firm ground to stand upon, and that ground must be all its own ; and the sooner we recognize the various prefixes and affixes which are constantly be-

ing attached to Spiritualism as so many limitations or apologies for being a Spiritualist, the better it will be for the progress of our glorious cause.

7. "The reality and consciousness of immortal life, spirit communion and intercourse follow the law of Spiritual unfoldment. Spiritualism is the announcement and revelation of the law, which is that Spirit is the absolute master of matter. Everywhere and under all circumstances, where proper conditions are furnished, matter is moulded and shaped, aggregated and segregated, solidified and liquified at the good will and pleasure of this overmastering, intelligent force, which we call Spirit.

8. "The Spirit Circle and Mediumship are the centre and circumference of the Spiritual movement, and they must continue to be such until every doubter is convinced, and every assailant is vanquished. Hence are due to the Spirit-world, and its medial instruments, not only support and co-operation, but constant and vigilant protection against the existing ignorant and hostile public opinion, which has no more adequate conception of the beauty, power and reality of spirit communion than the nursing babe has of the source of its being.

9. "That progression is the law in the intellectual sphere, as all science declares it to be in the material universe. Hence as Spiritualists, acknowledging the divine law of progression, as the real saviour of the race, we are bound to follow its lead in whatever path of discovery it may take us.

10. "In its brilliant and triumphant progress, Spiritualism has passed the period when mere intellectual assent entitles a person to call himself a Spiritualist. The evidence of the reality of spirit communion will never be more complete or demonstrative than it now is. Hence I see that Spiritualism has entered a second or advanced stage of its beneficent and glorious career ; organized effort in the direction of practical, humanitarian and educational work, on the basis of the Spiritual Philosophy, is the new and advanced phase which Spiritualism has so triumphantly entered. All hail to the new dispensation ! and to the Spirit Intelligences that have inaugurated it ! Again their jubilant song is heard : "Peace on earth, good will toward men."

SPIRIT ART IN LONDON—AN EXHIBITION OF MEDIUM-ISTIC DRAWINGS.

We find the following in a recent number of the *London Medium and Daybreak* :

"A very interesting evening will be given at Goswell Hall on Sunday. A.T.T.P. will read controls from a spirit artist, illustrated by a large number of portraits of persons in spirit life, done by the medium when completely under spirit influence. The manner of their production will no doubt be explained. It was just alluded to in a lecture published in these columns in December. The portraits are about life size and are colored. They bear a striking resemblance to the persons, when in earth life, they are intended to represent. We could recommend all readers

within reasonable distance to visit Goswell Hall on Sunday evening. We have seen many of the portraits and can testify to the interest attached to them. They form one of the most striking instances of spiritual phenomena, and speak emphatically of the truths of spiritual existence and manifestation."

It will thus be seen that Spirit Art is commanding attention in England as well as in this country. "We have seen," says the editor of the *Medium and Daybreak*, "the spirit portraits and they form one of the most striking instances of spiritual phenomena, and speak emphatically of the truth of spiritual existence and manifestation."

PSYCHOMETRIC READING OF PICTURE NO. 1, BY V. P. SLOCUM, MARCH 6, 1883.

REPORTED BY MISS SARA WILLIAMSON.

I feel a metallic substance. I hear something say, "Spirit, spirit photography, delineating a spirit face, the face of a materialized spirit." The theory is that the spirits are materialized. The facts are that the spirit is individualized, not by substance as matter, but by a condensation of thought and action, of life so woven together, so compact in its nature that forms are brought out, forms as perfect as the ideal in the mind of a person with whom you are familiar, as you with your condensation of thought idealize them and bring them out in form so perfect that you can see them with your mind. These are forms brought out and condensed by the individuals themselves, with form and substance sufficiently tangible to be projected and retained upon the polished surface by the aid of chemicals used by man.

It is a mistaken idea that what we call matter is used to make these forms. It is the substance of the spirit condensed by the aura of the individual, extracted from the medium and members of the circle, and held and solidified by the individuality of spirit thought in sufficient density to cause what we term substance to be held together a sufficient length of time to make the impression of a tangible form.

An aura in the philosophic sense is the result of an effervescence or decomposition of elements from the human body that continually floats off from a person and is diffused through space to return to the elements. This aura, this waste, is what spirits use as a cement to hold themselves together in form to make tangible impressions. This impression has been made in that way.



COL. ISAAC E. EATON AND ATTENDANT SPIRITS.

BY MRS. L. CARTER, SPIRIT PHOTOGRAPHER.

[From PSYCHOMETRIC CIRCULAR, July 1881.]

PSYCHOMETRIC READING OF SPIRIT WRITING.

SPIRIT FORMS AT MRS. ELSIE CRINDLE'S BROOKLYN SEANCE.

MRS. C. H. DECKER'S READING OF SPIRIT LUCILLE WESTERN'S WRITING.

At one of Mrs. Elsie Crindle's materializing seances held at the residence of Mrs. Donnan, 198 Washington street, a spirit form, whom Mr. Gruff, the controlling spirit, told us was Lucille Western, signified her wish to write, and in response to the Spirit's request, she was furnished with pencil and paper. In her mortal life, Lucille Western was an actress, and now she is a frequent visitor at Mrs. Crindle's and other materializing seances, appearing in many of the different characters, which this accomplished actress was in the habit of personating when a denizen of earth.

Taking pencil from our hand the materialized form wrote, in the presence of a large company—LADY OF LYONS.

This writing, on the 17th of July, we took to Mrs. Decker, and before handing the writing to her, we folded the slip of paper, so that Mrs. D. could know nothing of the writing, except such intelligence as would come through psychometrization.

Following is Mrs. Decker's "reading," of which we made a *verbatim* report, as the words fell from the lips of the psychometrist :

So singular. With this comes a great power. It is an intellectual power. I seem to get into a realm of ideality, and, also, there is a grand and powerful spiritual influence, and there is also, a material influence—there are two, each one in its own distinct line. The author of this writing seems to me like a spirit, but whose brain was full of poetry and imagination. There seems a vein of womanly refinement, kindness and intelligence—a lovely character.

This person has passed away coupled with a greater mind still. Good deal of imagery depicted here, seems connected with a stronger mind, pupil and teacher; and it is the teacher that I first got in rapport with. Seems like a writer and thinker, a deeper character.

I think the spiritual predominates here. Seems like a female spirit, now revelling in her life or profession, and very anxious to re-

assure the world of her presence and work. This spirit seems, not to have lost the love of the line of life that she had pursued here, whatever it might have been.

But she was emotional, had fine sentiment. She took an interest in displaying her powers in that direction—fine elocutionary powers. Should not be surprised if she were an actress in her life.

The teacher is not Shakespeare. At first it seemed like him, but it is not him. There is a vividness in imagination, that you seldom see in writers of that character. Quite a good many characters come up, and all seem to be imbued with emotion, seem to have spiritual bearing—so much spiritual power. I think this class of spirits come to earth and live over their life again; here are artists, beautiful influences, harmony, song. (Here Mrs. Decker paused and seemed wholly lost to the external, but in an interval of two or three minutes coming to consciousness she said): I can almost get into that realm, where these people exist. It is so lovely! I feel such a presence of the Spirit world that I seemed to go off, and mingle with its scenes.

This writing brings me on the stage; they seem to be acting, acting! not exactly combatting, yes it is acting, and these are actors, one steps in after another. I am shown a scene where there is grief, harshness, perfidy, masked spirits, all that has a tendency to turbulence.

The author of the play that I am looking at desires to convey the idea, that it is not idealism or a mere pastime of pleasure to while away a few hours, but it was his desire to impress the study of the human emotions.

This character—this pupil—was an instrument for that author. Was made use of in her earth life, a medium or instrument for that display, and the powers of her mind were adapted for that phase. Her sufferings and disappointments had their meaning for her advancement.

I think this spirit was suddenly taken off, not far advanced in life, had not finished her career. Now her labor will be to find some mortal to finish up her work so well commenced. I don't say she is unhappy, but she is restless and anxious.

This is a beautiful spirit. She is ardent in her nature, not unprepared to pass over, but

regretted to go. She had great ambition to rise in life. She loved approbation, but, she understood her own merits, and never felt flattered. Her mind was well stored with reason and good judgment.

This spirit in her private life was very harmonious and blending in her nature. In her presence she made you feel her earnestness of love and truth. She had no false pride, very companionable and tender in her intentions toward another.

Have I some one's name here?

All the world's a stage.

This spirit has not yet gone to remain so very far from earth, she hovers here; some

requests have not been complied with; there is work for her yet to do, before she will pursue her studies vigorously in the other life. She would like to give you her picture for the GALLERY.

I am impressed to say the author of these plays and tragedies wishes to give you a written communication; will write his life and characteristics for your paper. It will be given in condensed form, and it will come without your asking it.

From the character of the woman, and recent time of departure, I am almost certain it is Lucille Western.

DR. V. P. SLOCUM'S PSYCHOMETRIC READING OF ONE OF THE TERRE HAUTE PHOTOGRAPHS

There is a paraphernalia foreign to anything I ever saw—very antiquated, away back. This is like my going into a new language—something that I don't know anything about—and the manners, customs, the flora, mechanics, everything belonging to the age and nationality in which the spirit existed is foreign to me.

I can't interpret it, but I think this person was a seer. I don't know why I say so, but it seems to me so.

I see the person as it were a great distance off, and it seems to me to be in front of me, yet I know that it is away, away back, back! in a far off age and clime, with which I am entirely unfamiliar. But this spirit must have been a large personage, for he stands out in bold relief like a figure head, yet, unlike that, it seems protected and throws out light like a reflector. This person had to do with the people and had a large following. I should judge that this person was a monarch, and that his theme or his powers (upon which he rested) have almost decayed, and the waters of eternity are washing over it and

will entirely obliterate it from the face of the

This person was a secularist: that, too, (*Secularism*) is dead or decaying. But this man is in our midst, is with us and is working with us. His power is three-fold. He has the power of the past, present, and he is a prophet. He tells of the things that are, that were and will be. At one time he might have properly been termed a wizard; to-day he is a philosopher, a sage and a seer. We might all of us be proud of his acquaintance. He certainly would be of great value to us as a friend and helper.

This person to-day is a leader and has a great following in the spirit world. He comes from the "vasty deep" of the past, brings with him innumerable hosts to do battle on this plane of our existence, and feels that he can wipe out the old time myths of the past (that have grown merely in the present) from the brow of mankind to-day.

His work will be upon the reasoning and philosophic plane of life. This is a great spirit, and he has been an autocrat. His autocratic power has faded, and to-day he is a philosopher at work.



CLAVDIVS APPIVS.VR

THE ABOVE IS A PICTURE DRAWN RAPIDLY (SKETCHED BY HE TCOLE
MEDIUM), WHILE UNDER CONTROL OF THE MANI-
FESTING SPIRIT, CLAUDIUS.

[For Gallery of Spirit Art.]
MEMORY BELLS.

BY MRS. F. E. ROGERS.

Sweet memory bells, when hopes ran high,
 And spring's rare flowers were blooming bright,
 We heeded not the gathering storms,
 That wrapped us in the gloom of night.

We struggled on, through hopes and fears,
 And laughed at fate in childish glee,
 Believing that through storm clouds dark,
 We should, the silver lining see.

With aspirations high and pure,
 We climbed the steeps in search of fame,
 With weary feet and care-worn brow,
 Discovered but an empty name.

Then, weaving garlands for the brows
 Of others we had timely met,
 At last beheld how jewels rare
 Are placed in life's bright coronet.

Dear memory bells, your grandest chimes
 Wake chords of blissful harmony,
 And all the shadows of the past
 Are nought to thy sweet melody.

For harmony is heaven's key note—
 No golden gates enwrought with pearls
 Can shut away harmonious strains
 Of melody, from a waiting world.

Oh, memory bells we hear your chimes,
 Wafted far down the gliding year,
 Sweet tones from youth's fair, rosy morn,
 Are mingled with bright hopes and fears.

Softly we lift the curtained past,
 Review sad lessons o'er and o'er,
 Until the heart has larger grown,
 The head far wiser than before.

Sad memory bells, though muffled still
 Comes echoing back this sweet refrain,
 The heart chords that so long were still,
 Will vibrate at love's touch again.

And sweeter strains of music thrill
 The waiting heart, the yearning soul—
 Just recompense, for loving deeds
 That shine on life's unwritten scroll.

Oh, joy bells, list, we hear you still,
 You've rung us many a merry chime,
 When hearts were light and cares were few,
 Our nimble feet kept perfect time.

With sweet accord we give to thee,
 The brightest spot on memory's page,
 Thy silv'ry chimes will help renew
 Our youthful freshness, to old age.

Sterling, Ill., March 11th, 1883.

IRON CLOUD, THE INDIAN CONTROL OF J. C. TAYLOR.

I asked Iron Cloud to write a history of himself for the *Ant Journal* to accompany his likeness that he gave me at my last visit at Terre Haute. In reply he said: "Chief Taylor asks too much now. Me knows all about Iron Cloud and his ancestors, but we don't get it all together in a right line, we will have to work it up. If all the pale faces who can read want to know about a brave chief who lived two hundred years ago, we will come some other time; don't run before you can walk, chief."

I then asked him to set a time when he would give me the desired information, to which, he replied:

"Me will tell all it is best to know, and that is not much. Me was a big brave; me did many things me don't like to think of now, me was only a savage who loved cruelty more than kindness, and me was so cruel to some of my tribe that they played the bear trick on me, and I came to the happy hunting ground sooner than I would but for the trick, they came so near me didn't know it till it was too late. But me did a great many brave deeds and me owned a great many miles of forest, and much people bowed to the will of Iron Cloud who was chief of the Oconees tribe, and can count my trophies of war by many hundreds. But now me is a peaceful chief and me don't care to talk about the savage life of so many years on earth."

I asked him to speak of his care over me. In reply he said, "If the chief will write it, I will tell him the most he ought to know, which is not much. Me has always been his true friend, because he has a will that is strong and a heart to do good, and he can depend upon Iron Cloud for a faithful friend and assistant, when he wants to undertake work that needs strength to carry it on. I like Chief Taylor and want to see him again at Terre Haute."

Question. "How long have you been with me?"

"Ever since you was a young chief and didn't know what to think of your strange feelings, sometimes pulling you two ways. Me laid my hand on your head and said, 'little chief you have a great power in you to do good. You are like a little stream of water now, that can be easily resisted, but by-and-bye your power will grow and swell in size and strength, till you will be like a big stream that turns a great mill and grinds lots of flour to feed the hungry.' So me was always with you, and helped you many times when you did not know it, and your work is not hardly begun yet."

"Chief, me will tend to all the machinery that can be run by the big stream that has so much power. Me will come and tell you more at Terre Haute."

"My wife, Shonohosko, is a nice squaw; she wants me to tell you that she was the daughter of a great chief and has true, pure blood in her veins, and a great heart that is not scared away by squirrels when she is in pursuit of a panther. She does not despise the field mice or the little red squirrel, but she don't waste time over them when there is bigger game just within her reach. Chief, her blankum ought to draw her to your seances, and then she can come out and show what a beautiful squaw she is, and can control squaw Pierce to materialize. She wants to make herself useful. Me is done now."

IRON CLOUD."

I have seen Iron Cloud materialized many times, clothed as seen in his picture. He is a powerful magnetic spirit; he has patted and rubbed me many times when materialized. I have also seen his beautiful wife, Shonohosko many times in materialized form. She has anointed my head with perfumery and rubbed it with her hand. She with a pair of shears cut four pieces from a silk dress she wore, and gave them to four of us; we have them now.

JAY C. TAYLOR,
Ann Arbor, Michigan.

PHRENOLOGICAL ANALYSIS OF PORTRAIT OF CARRIE MILLER.

BY PROF. BERTHOLLET.

First a mark of symmetry, this seems harmonious in temperament and development. There is high personality, aspiring earnestly to perfection; there is aspiration, rather than assumption. She appears a princess that would feel the responsibility of her position, endeavoring to acquit herself of responsibility, yet would not be vain of her insignia. High aspiration without vain manifestation, a very circumspect character whose impulses would not confuse her strict accountability to duty. She would have no enemies except through envy.

The perceptive attributes are symmetrical, quick to detect anything *outré*. She would observe data with accuracy and in reasoning therefrom would manifest logical consistency. She is very artistic, cannot help being artistic; her expression would be easy, free, and without undue enthusiasm, eloquent. She will be artistic in form, symmetry and music, poetry. It is an artistic character in every point. She would be reserved and discreet without treachery. She is what Dr. Buchanan would call a *full orb'd* symmetry of development. In social relations she would command respect; she would not be aggressive,

but her calm reserve would defend her without her manifesting offensive defense. Her emotional nature would seem to be always held under a balance wheel, yet susceptible of the deepest and finest emotion. She will not have more selfishness than accords with instinctive self-preservation, because her sympathy is so great that she could not be happy unless in making others happy. She would be charming in social life with congenial companionship; she would suggest, rather than assert reproof or criticism. She would show magnanimity toward the faults or weaknesses of others, being rather a living reproof, than accusing those who had erred. In short, her power would be felt beyond her own expression of it. While she is a sensitive plant yet she has a depth and strength of tone that would not be withered by winter and rough weather. I should think the moral power and intellectual strength would command and overpower all the lower susceptibilities. I notice a consciousness that would prevent any one getting the blind side of her. The traits are rather grouped than accentuated in particulars or single marked organs.

MRS. M. A. GRIDLEY'S PSYCHOMETRIZATION OF QUEEN MERCEDE'S SPIRIT PICTURE.

This is a photographic likeness of a spirit. I feel that it is one of an exalted character, makes frequent visits or manifestations with a view of demonstrating more than anything else the power spirits do have to return. Here is a female influence, more refined than the masculine, but I don't think this spirit has ever been to me. I get a sensation that this is far away, off in the distance—has to

do with time different from ours (I don't mean to say that it is an ancient spirit). Seems to be thrown in connection with spirits of another age. Now I see what it is. This spirit is to harmonize conditions between ancient and modern spirits and ancient and modern times. This is just what is now the association of this lady spirit.

printed from a negative, the spirit form appears to be printed from a positive, yet they were in each instance printed from a single glass plate, and I, myself witnessed the development of every one of the plates. I was led to visit Dr. Keeler from having seen a picture of a friend, by whose side and leaning upon his breast is a beautiful form (his spirit child).

Dr. Keeler evidently cares but little for money, since he charges only one dollar per sitting.

This is one of the rarest as well as most interesting and valuable phases of mediumship.

The spiritualists of Brooklyn ought to make him known to all their non-spiritualist friends. I, myself, will make a point of doing so.

J. L. O'SULLIVAN.

New York, 229 W. 34th st.

P. S. I understand that persons at a distance can generally obtain similar pictures by sending to Dr. Keeler a photograph of themselves, the presence of which will attract their spirit friends. The unquestioned integrity of Dr. Keeler afford a perfect guarantee of the genuineness of the results attained by him.

SPIRIT ART.

WRITTEN FOR GALLERY THROUGH THE MEDIAL INSTRUMENTALITY OF
MRS. JENNIE C. BLAKE.

The light as yet but dimly shines,
And yet how many see ;
Before another new year dawns,
More bright that light will be.

The work, yet in its infancy,
Shall have a rapid growth ;
And o'er the world, from East to West,
Truth with its light go forth.

The spirit artist always tries
To have his picture show
The lines of thought clear and distinct,
That everyone may know.

And when we bring our gems to you,
We try to have you see
The merit and the truth in them,
Whate'er the subject be.

From GALLERY OF SPIRIT ART
Bright rays of light come down,
And all around in every part
True merit may be found.

When spirit artists paint a thought
Of mortals in the form,
They try to have it pure and bright
And truth—the picture warm.

No shadows o'er those pictures flit
Their beauty to destroy ;
But truth in her simplicity
Stands firm—no light annoys.

Brooklyn, N. Y.

References and Explanations.

For fuller explanations and more complete references we call the reader's attention to the relations of different printed articles to the spirit portraits and spirit photographs, to which they are explanations and interpretations.

SPIRIT CARRIE MILLER's portrait was drawn by Wella P. Anderson, the best known and most distinguished of our Spirit artists about four years since, and the profile was drawn with a lead pencil (in Everett Hall), before a public audience. Mrs. Gridley's biographical sketch, psychometrization of Carrie's writing, will be found on pages 65-67. Never was the matchless power of psychometry more grandly illustrated than it has been in Mrs. Gridley's reading. In the intervening four years many of Mrs. Gridley's predictions have had fulfillment and others are ripening and maturing. While we were reading proof of the "Gridley sketch," Mr. George Cole standing near us, Carrie controlled the medium to write as follows :

Ah ! yes, dear father, well I know
The Gridley sketch is now in type,
And this has thus been ordered so
To show the fruit of truth is ripe.

All, all this fruit of life may taste,
And learn that Spirits are not dead,
Nor can long ages' forces waste,
Which to eternity are wed.

To say I'm pleased is not the fact,
I'm proud and happy, I can live—
To every mind which thus may act,
And homage to a world may give.

CARRIE MILLER.

Read, also, in connection with the Anderson picture of Carrie Miller, the "Phrenological Analysis" of the same to be found on page 103.

SPIRIT QUEEN MERCEDES is a crayon drawing executed by Mrs. Lucy H. McKenzie, Willoughby, Ohio, and explanations relating to this medium-artist will be found on pages 73-74, in a communication from Mr. John Oakley. Read "Mrs. M. A. Gridley's Psychometrization of Queen Mercedes' spirit picture" to be found on page 103.

PHOTOGRAPHIC LIKENESS OF SPIRITS were taken of the materialized forms at the Pence Hall seance (Mrs. Anna Stewart, medium), as represented below the figures 1, 2, 3, 4.

Dr. Slocum's psychometrization on page 98, relates to figure No. 1, and Mrs. Gridley's psychometrization on page 105, relates to figure No. 1. We shall hereafter procure and publish psychometric readings of each of the four forms. Dr. Slocum's psychometrization on page 98 relates to figure No. 2.

GROUP OF PLANETARY SPIRITS.—Judge Lawrence's communication, giving the particulars of this group of spirits (as they appeared in his presence) is mislaid or lost. We shall, however, be able to supply the deficiency, and we shall do so by applying to our correspondent for a duplicate report. Mrs. Gridley's psychometric reading of this picture, which will be found on page 88, relates to and should be read in connection with the GROUP OF PLANETARY SPIRITS.

APOTHEOSIS, or the Passage of the Spirit from Earth to Spirit Life is accurately and grandly interpreted by Mrs. M. A. Gridley's psychometrization of the same, to be found on page 93.

BOUQUET OF FLOWERS.—Mrs. Blair, some years since, gained great distinction and a richly deserved popularity as the "Flower Medium." But, like all our Spirit artists, she has

long since retired from public view, doubtless for the reason that she received not only an inadequate but a mean and niggardly support. Mrs. Blair's splendid works were ordinarily, if not invariably, executed with her eyes bandaged. In our engraving we have not reproduced the exquisite coloring which the medium artist always gave to the flowers, or rather to the whole cluster including flower, leaf and stem. Though Mrs. Blair necessarily provided herself with coloring matter, arranged in small and separate saucers, it was no embarrassment to her for the sitter to change and reverse the order in which (before she went under control) the different colored paints were placed and arranged.

COL. ISAAC E. EATON and ATTENDANT SPIRITS.— This spirit photograph was executed in the presence of Mrs. L. Carter in Kansas City, some two or three years since. The photograph was given to us by our valued friend, Col. Eaton, only a few months before his passage to spirit life. There are most important incidents connected with this photograph, and another one given to us by Col. Eaton and executed in the presence of the same grand medium-artist, Mrs. L. Carter. In GALLERY No. 3, we will give the history, incidents and significance of both photographs.

Appendix Department.

This is a permanent department of GALLERY OF SPIRIT ART, in which we shall from time to time give the portraits of mortal workers in the spiritual cause.

There is an army of earnest, disinterested and able workers, from among whom we can give prominence and recognition to only a few ; but we shall discriminate according to the exigencies of the hour. In the present number we have selected those who have been most conspicuous as instruments and servants of the Ancients and Ancient Bands.

When in the fullness of time the ancient and pre-historic spirits made manifest their purpose to communicate to the modern world, they found but few—very few—willing listeners. Submitting to their control those peerless spirit artists and painters, Wella and Pet Anderson, their portraits were given to the public ; and availing themselves of the mediumistic and psychometric powers of Mrs. F. Campbell, of Boston, and Dr. James Cooper, of Bellefontaine, of Ohio, they became the historians and biographers of the old Atlantians, Drallahs, and other ancient bands.

As a necessary part of the work, co-operative relations were established with General J. Winchester, of California, who sustained the mediums (the Andersons) during the progress of their artistic work, making large pecuniary outlays in printing, engravings, and in elaborate presentation of the subject to the public.

This work was in progress from say 1872 to 1875, and though the ancients made their communications through the best of our medial instruments, and the portraits executed by the Andersons were the best specimens of spirit art ever given to the public, they were received with a coldness and indifference that has marked the progress of the spiritual phenomena in every other phase that has been presented.

Nothing could exceed the definiteness of the manifestations that came through the Andersons in the form of spirit paintings, and the minute and brilliant interpretations of the pictures that were given by Mrs. Campbell, Dr. Cooper and General Winchester. These demonstrations of spirit power ought to have been received with appreciation and applause by the Spiritualist public, but it was far otherwise ; and the labors and services of these mediums have remained for a whole decade comparatively unnoticed and wholly unrequited.

The primary impulse for the organization of THE PSYCHOMETRIC CIRCULAR and the added responsibility of THE GALLERY OF SPIRIT ART (enterprises that no one else would undertake) were given by ancient and pre-historic spirits that they might have a trusted organ of communication with the modern world. Having a full knowledge of these facts, we can have none other than a warm, grateful and appreciative regard for the great and wholly disinterested labors of the Andersons, General Winchester, Dr. Cooper and Mrs. Campbell.

The Appendix Department is honored with their portraits, and either in CIRCULAR or next number of GALLERY we shall give biographical sketches of each one.

In recognition of the efficient and brilliant services of Hon. E. Lawrence, of Ann Arbor, Mich., as the historian of the Pence Hall manifestations, we give his portrait. The Pence Hall seances have been made memorable by the presence in materialized form of ancient spirits, many of them of historical renown ; and on the most important occasions of manifestations Judge Lawrence has been summoned to be present and report the occurrences that he has been permitted to witness. Being a man of learning, of the first order of ability, and with a moral stamina that no clamor could influence or intimidate, he has been found admirably adapted to the work that the powerful and exalted spirits of the Pence Hall circle have assigned him.

We give also the portrait of Mrs. Anna Stewart. This lady has attained a distinction as a materializing medium that has placed her in the very front ranks of such phenomena. The illumination of spirit forms is an important feature of the Pence Hall manifestations, making spirit photography easy and practicable ; and as will be seen on page (8) Mrs. Stewart's sances have been visited by planetary spirits, and a group of eight in number were enabled to stay long enough to be photographed. Mrs. Stewart also enjoys the distinction of having been subjected to the most persistent and violent misrepresentation and abuse on account of her mediumship. The newspaper and other slanderous assaults upon this excellent medium were made on account of the demonstrativeness of her powers, which never failed to carry conviction with all honest and unprejudiced minds.

So popular had the Pence Hall manifestations become that a plan was formed, having its ramifications and treacherous allies in the spiritual ranks, to discredit Mrs. Stewart and drive her from the field of usefulness and success she had attained. The PSYCHOMETRIC CIRCULAR has heretofore given prominence to the discomfiture of the assailants and conspirators who met with so humiliating and disgraceful a failure in their assault upon one of the best mediums the spirit world has ever brought into its service. On the 76th page will be found a testimonial to Mrs. Stewart, written by Judge Lawrence, and we can discharge no more pleasant or imperative duty, that belongs to us as the editor of a Spiritualist journal, than to give in a future number a biographical sketch of so worthy and estimable a lady.

Our closing picture in this department is the likeness of Sol. W. Jewett, of Vermont. This gentleman is an earnest Spiritualist, and a friend and patron of spirit art. For a period of twenty-five years he has given friendly and pecuniary encouragement to spirit artists, gathering and preserving an extensive collection of spirit photographs and paintings.

Dr. Jewett has placed his fine collection at our disposal, some of which we have selected and presented in Galleries No. 1 and 2, and some we have reserved for future use and publication. Had Dr. Jewett's high and just appreciation of spirit art and his encouragement of spirit artists been more commonly imitated by Spiritualists and others, spirit art would not be languishing as it is to-day.



HON. EDWARD LAWRENCE, ANN ARBOR, MICH.

(d)



MRS. ANNA M. STEWART,
THE DISTINGUISHED MATERIALIZING MEDIUM (PENCE HALL)
TERRE HAUTE, INDIANA.



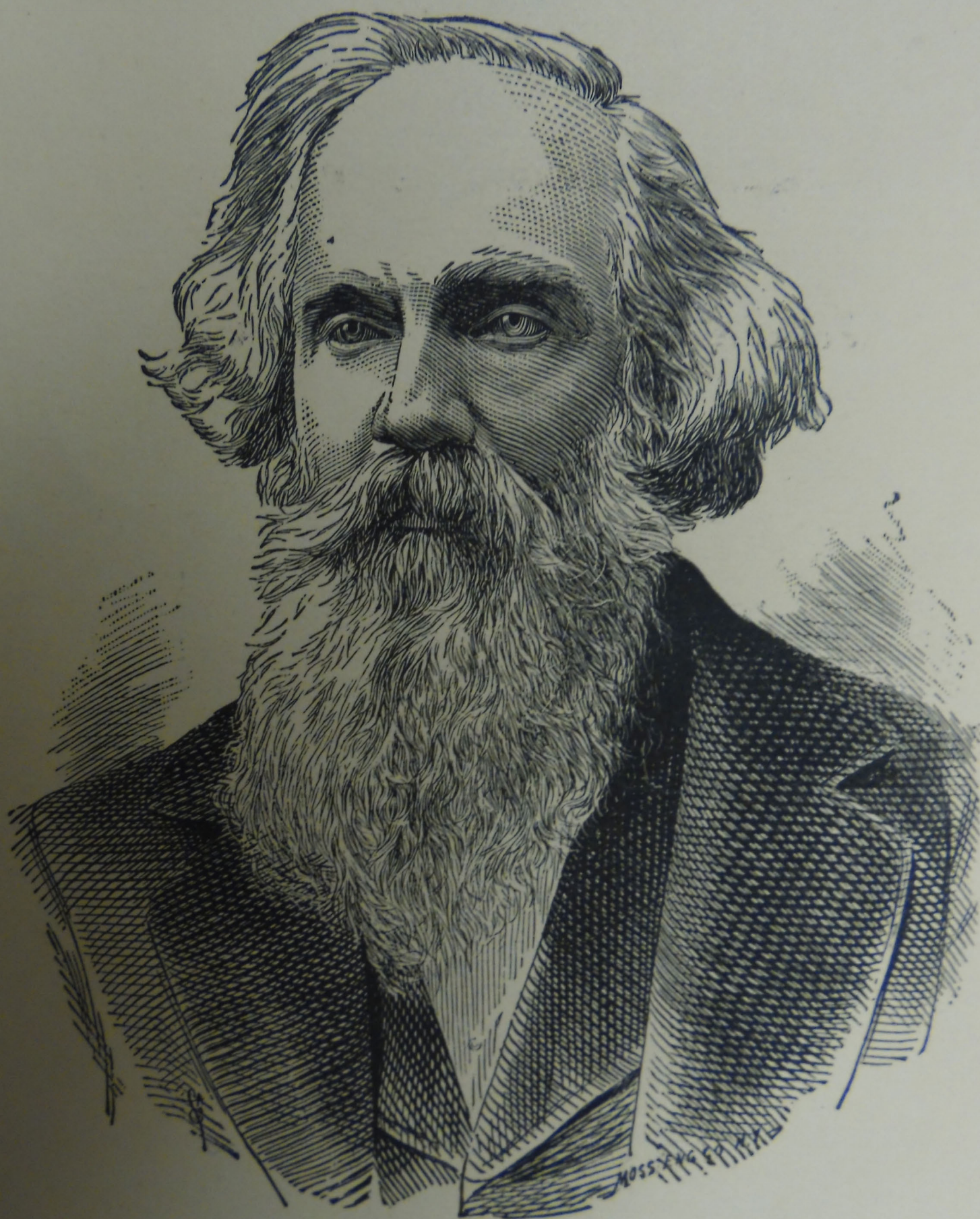
JAMES COOPER, M. D., BELLEFONTAINE, O.
THE DISTINGUISHED PSYCHOMETRIST AND MEDIUM OF THE
"ANCIENT BAND."



MRS. F. CAMPBELL, BOSTON, MASS.

DISTINGUISHED MEDIUM, AND MEDIUM OF THE ANCIENT SPIRIT BANDS

(b)



GEN. J. WINCHESTER, COLUMBIA, CAL.

(f)



DR. S. W. JEWETT (SHEPHERDS' HOME.)

RUTLAND, VT.

EDITORIAL DEPARTMENT.

THE TERRA HAUTE MATERIALIZATIONS.

Question—I would inquire of the controlling intelligence in reference to a phenomenon that is now occurring at Terra Haute, the report of which came from Judge Lawrence. The materialized forms not only came singly at Mrs. Stewart's circle, but in groups. He has sent me the photograph (which I am now having engraved to present to the public) of a group of eight materialized forms that appeared there and were daguerretyped. What I desire to know is, if you were acquainted with the law, or can explain to us this circumstance—of so large a number of materialized forms appearing at the same instant, when but one medium is present to furnish force?

Answer.—We consider you have somewhat overstepped the boundaries when you say there was only one medium present. There was only one recognized medium; but there were many highly mediumistic people in the circle, and these people were so highly mediumistic that a sufficient amount of force could be gathered from all these mediumistic people collectively for the production of this phenomenon.

Remember if you are mediumistic and do not know it, if you sit and are in sympathy with the medium who is acting as medium of the evening, that your mediumistic power will be employed by the spirits just as much as those of the medium whom you recognize as such. It must require a very large expenditure of force and a great many mediumistic people unless remarkably developed for the production of such a wonderful manifestation.

The foregoing questions were addressed to Mr. W. J. Colville, and were answered more at length than we have given of that most excellent medium's reply. The "group of eight materialized forms that appeared there (Terre Haute), and were daguerretyped," we reproduce in GALLERY No. 2, with Mrs. Gridley's and Mr. George Cole's psychometric readings of the photograph.

The following is George Cole's Psychometric Reading of the Group of Planetary Spirits:

"I get that there are several pictures of

spirits here, I should say seven or eight. They do not appear to be of the Caucasian, Mongolian, African or Indian races, nor in fact of any race of which I have seen pictures. I get that they do not belong to the planet at all, but of some other far removed. I get the name of Saturn and also that they are appearing here for the purpose of establishing relations between the two planets in a spiritual sense. I get that they were great men during their first life and are great spirits now, and much of importance is to be revealed through their manifestations."

As will be seen both the Gridley and Cole psychometrizations are complete authentications of the transcendent manifestations which the GALLERY, by strictly scientific processes—photography and psychometry—is able to present to the public.

Following is Geo. Cole's reading of the "Queen Mercedes" picture:

This is a spirit picture—another one that is exalted in spirit life. I get no name, but now I get the sensation of a lady. The present occupation of the spirit is to harmonize present phenomena so that it may be acceptable to those that can receive it. Now I get here that the same spirit has an idea of getting hold of a media, and influence a medium to contribute regularly to the CIRCULAR articles on affairs in spirit life.

PSYCHOMETRIZATION OF SPIRIT PICTURES.

All of the psychometrizations of spirit portraits and spirit photographs, which we here-in present to the public, were given from photographs which were inclosed in envelopes and wholly concealed from the sight of the psychometers reading the same. Keeping these facts in mind, all will see that the spirit art productions are tested and interpreted in a manner that is wholly conclusive as to their character and origin,

Hon. J. L. O'Sullivan is a student and devotee of Spirit Art, having a proper appreciation of its importance as a phase of spirit manifestations. In Paris and America Mr. O'Sullivan has experimented and investigated with a diligence and care that has resulted triumphantly, and from the rich store-house of information which several years of experience and study have given him, we invite our friend to make the GALLERY the medium of communicating with the public, and we will furnish all the engravings necessary for a proper presentation of the materializations that he has witnessed.

—o—
30 Worcester Sq., }
April 2, 1883. }

Mr. Miller—Rosa desired me to write a note for her, and inquire if you would put her spirit picture in your GALLERY if she sends it to you.

Rosa says, "Carrie comes and communicates: 'They have tried Uncle Miller by fire and water, and found he was not wanting; so they put the seal of progress and success upon him. Great and wonderful demonstrations of spirit power will be with him the later part of the year.'"

Given through Dr. D. E. C.

We give favorable response to Rosa's request communicated to us through her medium, Dr. Caswell, and whenever we are furnished with Rosa's picture it will give us great pleasure to engrave and print it in GALLERY.

—o—

The following we copy from *Banner of Light* of December 25, 1879. :

M. Milleson, medium; L. Judd Pardee, controlling spirit.

"The spheres are states of mentality, of intellectuality, of morality; that is all. And the artists in our life are endeavoring to portray to you here their mental and spiritual faces, I mean the spiritual faces or states of those persons whose likenesses they give you. They do not pretend to represent external physique, but the spiritual characteristics of the individual; and as you advance in spiritual knowledge you can determine where their sphere is in the spirit world, the same as a phrenologist can characterize here in earth life.

L. JUDD PARDEE.

[From Psychometric Circular, October, 1882.]
PSYCHOMETRIC INTERPRETATION
OF FLOWERS.

A friend of the PSYCHOMETRIC CIRCULAR, Mrs. F. E. Rogers, residing at Sterling, Illinois, who has sent us a dozen or more subscribers, accompanied the last remittance with a love offering, in the shape of a pressed bouquet to Carrie Miller. In a very short interval after Mrs. Decker had taken the floral offering in her hand, she went under control, and the spirit made the following response and acknowledgment to Mrs. Rogers:

Father, say to our sister, the donor of this beautiful memento to me, that I greet her with thanks. O! how grateful I am for this love-offering! This gift evinces the earnestness of her mind in blessing all around her, and in spreading the truths that she has treasured from the spirit world. Say to her it is a beautiful emblem of her external life. Yes, I see that she never fails to scatter flowers wherever she meets a spot where persistent weeds are springing. And say to her, that these sweet flowers, so beautifully pressed upon the little card, are to me of great value, and I shall daguerreotype them on the tablets of my memory, as typical of her love.

Say to her, for me, that I look with psychometric perception still further into the depth of her soul nature. And there I see more beauteous flowers, flowers immortal; no weeds to intercept their growth and beauty. Though these flowers may become somewhat withered still I see by the side of each one, a brilliant drop of heavenly dew, ready to restore and make green their first and earliest freshness. This dew I call by a simple name, the dew of purity and affection.

And, dear father, tell her, when she passes over the water and treads her steps toward the beauteous kingdom of the immortal realm of flowers I will meet her, and again renew my thanks for her especial favors to me.

And now, dear father, preserve these flowers as a link to bind the friendship of two strangers in the outward or external, but brother and sister in the cause of Truth.

—o—

Mr. S. T. Marchant, late from South Africa, made the remark, upon seeing the picture of the apotheosis, that the figure floating with arms extended was more advanced in unfoldment than the others and was bearing them all upward. Mr. Marchant is a fine medium.

Engravings and Illustrations.

SPIRIT CARRIE MILLER (Anderson's painting)	Frontispiece
PHOTOGRAPH OF A GROUP OF SPIRITS AT COUNT DE BULLET'S, PARIS.	68-J
SPIRIT DRAWING, QUEEN MERCEDES (Mrs. L. H. McKenzie, Spirit Artist)	73-H
PHOTOGRAPHS OF (4) SPIRITS TAKEN AT MRS. ANNA M. STEWART'S SEANCES, PENCE HALL, TERRE HAUTE, INDIANA.	80-K
PHOTOGRAPH OF A GROUP OF PLANETARY SPIRITS, TAKEN AT MRS. ANNA M. STEWART'S SEANCES AT PENCE HALL, TERRE HAUTE, INDIANA,	88-P
"APOTHEOSIS," OR THE PASSAGE OF THE SPIRIT FROM EARTH TO SPIRIT LIFE. Copy of a picture by M. Milleson, Artist.	92-O
BOUQUET OF FLOWERS. By Mrs. Blair, Flower Medium.	94-C
COL. ISAAC E. EATON AND ATTENDANT SPIRITS. By Mrs. L. Carter, Spirit Photographer.	98-E
CLAUDIUS APPIUS. By George Cole.	100 L
PHOTOGRAPHIC LIKENESS OF HON. E. LAWRENCE OF ANNE ARBOR, MICHIGAN.	
PHOTOGRAPHIC LIKENESS OF MRS. ANNA M. STEWART, OF TERRE HAUTE, INDIANA.	
PHOTOGRAPHIC LIKENESS OF JAMES COOPER, M. D., OF BELLEFONTAINE OHIO.	
PHOTOGRAPHIC LIKENESS OF MRS. F. CAMPBELL, BOSTON, MASS.	
PHOTOGRAPHIC LIKENESS OF GEN. J. WINCHESTER, OF CALIFORNIA.	
PHOTOGRAPHIC LIKENESS OF DR. S. W. JEWITT OF VERMONT.	

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.

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