





NEW BOOK.

**SPIRIT
MEDIUMS
EXPOSED**

By PROF. S. S. BALDWIN,
The Celebrated Original Spiritual Exposer.

Written and Compiled by F. C. FLORENCE, with
the aid and sanction of Prof. BALDWIN.

**ILLUSTRATED WITH CUTS AND DIAGRAMMS,
AND EXPLAINS EVERYTHING CLEARLY.**



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Melbourne:

M'CARRON, BIRD & CO., PRINTERS, 37 FLINDERS LANE WEST.

1879.

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PREFACE.

THE object of this little work is to give an account of the "manifestations" of a large number of prominent spiritual mediums, and TO EXPLAIN how they produce their spiritual wonders (?). It also gives a short sketch of the lives of Professor S. S. and Clara Baldwin, the greatest and only original Spiritual Exposers. Lack of space prevents mention of all mediums, but the performances of those mentioned ARE EXPLAINED in a clear, concise manner. By very little practice anyone can do all the most marvellous manifestations. Spiritual tricks are usually but very poor sleight-of-hand, and the assumption of spiritual force alone makes them mysterious; the writer has, therefore, appended an explanation of quite a number of very good tricks that in themselves are better than the best mediumistic performances. All the explanations are thoroughly illustrated with cuts and diagrams, so as to be easily understood.

Professor Baldwin's Exposures have been endorsed by hundreds of prominent literary and scientific gentlemen; and while he may not always convert old and confirmed spiritualists, yet he surely kills spiritualism by preventing new converts. His challenge to mediums is surely broad enough, and embraces all. It is:—

"I will stake any amount of money—from \$100 to \$1000—that I can explain and expose the performance of any medium, "if I am allowed to see the performance."

F. C. FLORENCE,

EDITOR.

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SPIRIT MEDIUMS EXPOSED.

Anna Eva Fay's London Sensation.

ANNA EVA FAY is one of the most noted of spirit mediums. She has been endorsed by leading spiritualists everywhere. An exposure of her performances also results in an exposure of all so-called mediums, or, as Judge Edwards and Professor Hare call them, "psychics," who produce similar phenomena.

Mrs. Fay, or Miss Fay, as she calls herself even in the presence of Mr. Fay, her husband, has been before the public several years as a "physical medium." She made the tour of Europe, performed before the Queen and Royal Family in England, the Czar of Russia, Lord Raleigh, and many titled personages, and received a diamond locket from the Prince of Wales, which she wears conspicuously at all her *séances*. She was taken in hand by Professor William Crookes, and subjected to his closest scrutiny, but she stood the most rigid tests that he applied—even a galvanometer—and he was at last convinced of the genuineness of her performance, and gave her a letter of credence as a spiritual medium. With Professor Crooke's published letter, announcing his belief in Spiritualism, Mrs. Fay gave public exhibitions in London, with extraordinary success. She appeared in the Queen's Concert Rooms, in the Crystal Palace, and other places, charging \$2.50 for single tickets of admission, and making money rapidly. She re-appeared in the United States some two years ago. While travelling she advertised that the programme would commence with fastening her feet, hands, and neck to solid iron staples, with strips of cotton cloth, which could be sewn with thread and further secured with court-plaster. While in this helpless condition

"a series of bewildering effects" would be produced, including "floating extraordinary, the life-like guitar, the mysterious bell-ringing, the curiously-knotted cloth, the spirit carpenter, marvellous nail, and flying hammer, the animated violin, the circular hoop and its extraordinary power, the babes in paper, the tambourine's flight, the working scissors, the mouth organ in its travels, the great goblet and water mystery," and "the great pail sensation."

In this, it will be seen, there is no claim that effects are produced by any supernatural agency, and this omission will be readily understood by lawyers and all who observe that it is an advertisement calling on people to spend their money. But when the people are assembled, the claim of spirit presence and agency is boldly proclaimed. The medium describes angelic beings, and gives their names, and calls on her audience to recognise and claim as their own the dear departed.

Professor Baldwin sought and obtained the "open sesame" of the Annie Eva Fay *séances*. She was giving public receptions every Sunday evening at a handsome residence up town, in New York City, and there were sometimes a hundred persons present, who paid each \$2. On each week-day evening she received \$50 for a performance in the parlors of some private house, and these meetings were frequently given and attended by some of the most prominent families in the City, and took the character of full-dress receptions.

Professor Baldwin being frequently present, ^{he} obtained a clue to the mystic performances, and soon learned exactly how they were done. No assistance was derived from the angels. He tried the programme, and found that he could do everything that Mrs. Fay had done. Then, providing himself with musical instruments, rings, strings, and things exactly similar to those used by Mrs. Fay, he went before some of the best known scientists and careful observers in the City, and showed them how all the results were produced.

The complete exposure will be better understood if we take the reader hurriedly through one of Mrs. Fay's *séances*, two of which the writer has attended. Fifty people are present—believers and sceptics of all grades. The house is a magnificent one. The *World* has given several column-long notices of these

séances, from one of which we copy the following descriptive bit:—

The parlor which she has is a vast place with damask curtains, gilded mirrors, and frescoed cupids on the ceiling. With her success she has secured a number of retainers. One of these opens the pink-curtained door just as a visitor puts his foot on the top step and before he has taken the trouble to reach out to find the bell. Another stands at the carved entrance to the parlor, snaps a neat little bundle of green tickets secured by a rubber band, and, bowing, murmurs "Two dollars" with a suavity that is as irresistible as it is well-bred. Mr. Fay, with a swallow-tail coat and an excess of elocution, stands neatly by. He enters the parlor with his guests, and begs them to take seats in the front row, even when these are all full. Last night about eight o'clock the chairs filled up very rapidly. It was a good class of people seemingly, at least a well-to-do class, hidden in sealskin cloaks and lavender gloves, radiant with jewels, and not lacking the aristocratic finish of tortoise-shell eye-glasses.

Mr. Fay calls them to order and requests the appointment of a committee of three to supervise the mysterious doings and prevent the possibility of fraud. Three are appointed and accepted in good faith, *but they presently discover that they are so limited by the conditions as to be practically powerless for any supervision.*

Then the audience, being requested, seat themselves closely in two or three semicircles facing the end of the room where are gathered Mr. and Mrs. Fay and the committee around a table on which are a drum, guitar, tambourine, dulcimer, trumpet, flageolet, harmonicon and several hand-bells. There are also a hammer and nails. It is to be a light *séance*, and everybody is glad, because the gas-flame brightly burning is an assurance that no fraud can possibly succeed.

Two staples are screwed into the door-jamb, one about two feet above the floor and the other about eighteen inches higher, from each of which hangs an iron ring. The lower one two and a half inches in diameter. Mr. Fay produces several strips of cotton cloth, two feet long and two inches wide, and requests the committee to tie the medium. There is an old sailor on the committee and he indulges in some of his inexplicable knots. The cloth is strong and inelastic ; when drawn and tied it forms a tough cord

that cannot easily be broken or got out of. One of these strips is tied tightly around each of the medium's wrists so as to cut into the flesh and almost to impede circulation, and is tied with a double square knot. The ends of the strips on one wrist are tied to those on the other, so as to bring the two wrists closely together behind the medium's back. In addition to these precautions the knots are all sewed together firmly, and frequently stuck together with strips of court-plaster or sealed with sealing-wax and a private seal. Mrs. Fay seats herself on a camp-stool with her back against the two rings, and is fastened to them; her wrists being drawn tightly to the lower ring and tied there by a strip of cloth run through the ring and around the ligature that binds the wrists, and her head being prevented from bending by a strip drawn closely around her neck and tied to the upper staple. The sailor declares that she "can't get away," and it is evident to everybody that she is there to stay. Her hands are tied behind her and to the staple; they do not seem capable of moving half an inch; her body is rigid, and her head is bound closely to the partition. The committee announce that they are satisfied she cannot move.

Now several musical instruments are placed in her lap—a guitar, whistle, and bells; the gas-jet is turned down to a gentle twilight so as to obscure nothing and mystify everything; and now, all being ready, a green-baize curtain 7 feet high is held up by Mr. Fay across the corner of the room, between the medium and the waiting spectators, so as to conceal them from each other. The bells are immediately rung, whispers are heard, the guitar is intelligently thrummed, the whistle is blown in a long and painful monotone, the guitar is lifted up so as to be seen over the curtain, the tambourine is flung over to the audience, and in response to a muffled cry from within the curtain is drawn back, and the medium sits with one bell in her mouth and the other instruments are scattered over the floor. The committee hurry forward and find her tied as before. The knots are as firm as ever, and it is impossible to believe that she has been out of them during the brief lifting of the curtain.

It is now proposed to subject the medium to other tests. A certain number of shots are counted out and crowded into each of the hands that are cramped behind the medium, a nickel

cent is laid upon each shoe, so that it would fall off with change of position, and a rope is tied to each ankle, extended under the curtain, and held tightly by one of the audience. An iron hoop a foot in diameter is laid in her lap, the curtain is again drawn so as to conceal the medium. In two seconds it is drawn back and the ring is found around her neck. Under the same circumstances a water-pail is inverted on her head, a goblet of water is placed to her lips and drunk from, a nail is driven with a hammer into a piece of wood involving the use of both hands, images are cut out of paper, a ring is put in her ear, and another strip of cloth is tied around her neck. After each "manifestation" the committee examine the knots and find them intact, and announce that she "has not stirred." As an additional guarantee of fair-play one or two men are allowed to go behind the curtain and hold the medium; but they must be blindfolded. And they may place their hands on her lap and head, but may not touch her hands or arms: that would destroy the "conditions." While the blindfolded men are at her side the music and kindred manifestations go on and everybody is astonished, and some occult theory is resorted to explain it.

In exposing these tricks, for they are tricks, Professor Baldwin submits to be tied in precisely the same manner and in the same way, and he does precisely the same things and does them just as well. He is firmly tied to the wall and the curtain drawn, when the bells ring, "the phantom guitar" is seen, the tambourine is flung about, and the water-pail is inverted on his head. He apparently has not moved. His arms are rigidly pinioned behind him. The ropes are firmly tied, and the sealed knots have not been disturbed. Now see how simple an explanation destroys the mystery and the illusion.

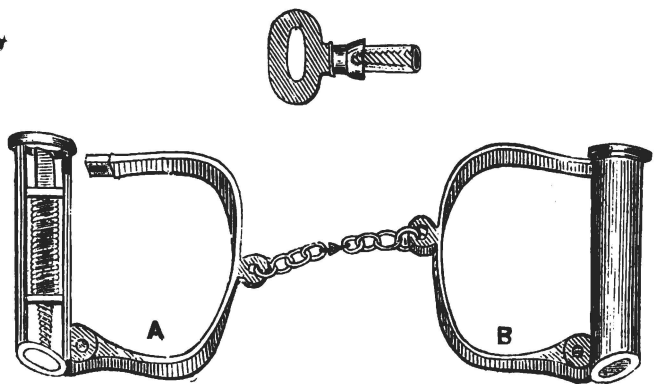
It is a fact that he has not been untied. The knots are the same knots. But the hands tied with cords, which in turn are tied to a loose ring, have a certain amount of "play," and this enables the "medium" to get one hand around in front of him. The ring gives two inches of swing, and the cord, though tied ever so tight, will yield two or three inches more. This enables the medium to get the hands around upon the left side very quickly. Both Mrs. Fay and Professor Baldwin are slight and small, and have very long hands. Prof. Baldwin shows that, when the most

expert sailor has tied him as tight as possible, he can still get his hands around upon his left side, and with his left hand can reach all over his lap and up to his head by merely bending it over without stooping the body. Some of the experiments, however, require great strength as well as dexterity, both of which are attained by practice.¶¶

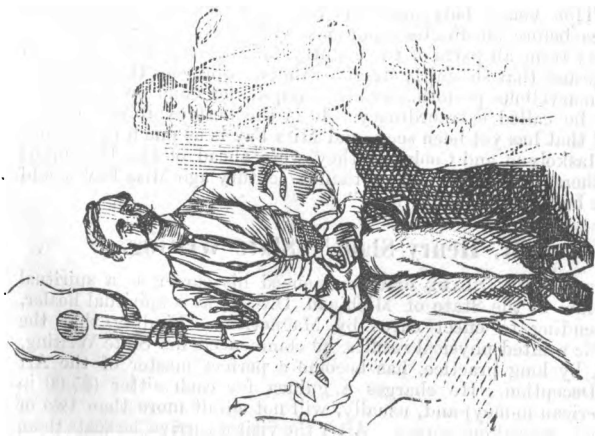
Figure No. 1 shows the position of the hands, when tied, and the ring attached to the wall.

Figures Nos. 2, 3, 4, represent a lady in the position held by Mrs. Fay, the Davenports, and all other similar mediums during "manifestations" behind a curtain or in a cabinet.

The dark circle is radically different from the light circle, except in the matter of fraud, which is a constant quantity. This usually takes place at the close of the light-curtained *séance*. The audience are requested to select fifteen persons to act as a committee. These seat themselves around the medium, about an arm's length from her, Mr. Fay sitting in the circle. Mrs. Fay is not tied, but in order to make it certain that she does not produce the phenomena it is announced that she will constantly clap her hands. The instruments and some fans are then placed in the laps of the persons in the circle, all join hands, and the lights are turned completely out. Immediately there is a musical pandemonium. The guitar is thrummed, the whistle is blown, the circle is rapidly fanned from within, rings are exchanged by magic, people are touched on the cheek, and all the while the clapping goes on, proving, of course, that she doesn't do it. The gas is lighted. There she is, clapping her hands and looking innocent. She now announces that a person may hold her hands; but when this is done it makes no apparent difference—the musical instruments are whirled around and played on, and many pranks are performed by the spirits. Mr. Baldwin explains this. Before she is held, Mrs. Fay is the performer; she uses one hand to manipulate the instruments, while she slaps with one hand on her exposed knee, to produce the impression of clapping her hands! Then, when a man comes into the circle and cuts off her performance by holding her hands, her husband manages to release one of his hands by saying: "This gentleman wants to take both of my hands," and thereupon boldly joining the other two hands with one of his own and releasing the other! This



Cut No. 10.—The Handcuffs.



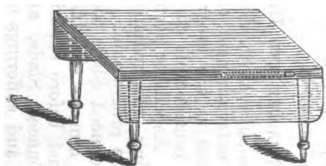
Cut No. 5.
The Dark Seance.

trick is shown in figure No. 5, one sceptic thinking he has the whole of one of Mr. Fay's hands and a part of the other. The cut does not quite accurately represent this "sleight-of-hand" performance, but it will enable the reader to comprehend how it is done. They never allow more than fifteen persons present in this dark circle— for the obvious reason that a larger circle would be beyond the reach of Mrs. Fay's arm. Sometimes Mr. Fay gets between two intractable people, who insist on holding his wrists or keeping his hand in their laps, and then there is no music after Mrs. Fay is held. The "conditions" are interrupted. In cases of this kind Mr. Fay generally changes around the circle till he gets between a couple of gulls who can be managed. Expertness and shrewdness are as indispensable to success in the dark circle as a small waist, a long hand, and muscular strength are in the light circle behind the curtain. This is the person whose deft legerdemain the *London Post* last spoke of as "an extraordinary and incomprehensible entertainment," and of whom the *London Times* of July 17, 1875, said :—

"This young lady, who has the most attractive appearance, comes before an English audience with high credentials of her ability from all parts of the country, and it is but little to say in her praise that she fairly deserves them. She goes through with her marvellous performances with a quickness and precision that may be called extraordinary. It is the best exhibition of the kind that has yet been seen, and Miss Fay is as much in advance of Maskelyne and Cooke as they were ahead of the Davenport Brothers. Not much more than a century ago Miss Fay would have been burned as a witch."

Dr. Henry Slade's Slate Writing.

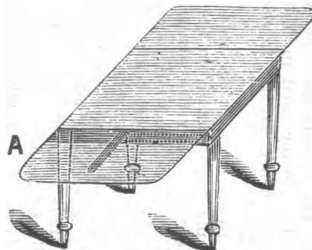
DR. HENRY SLADE first commenced his career as a spiritual medium in the State of Michigan, U.S.A., as a spiritual healer, pretending to effect cures by Magnetism. Finding that the public wanted physical results, he commenced his Slate Writing, and, by long practice, has become a perfect master of the Art of Deception. He charges a guinea for each sitter (\$5.00 in American money) and, usually, will not admit more than two or three sitters at one *séance*. After the visitors arrive, he seats them



A

Cut No. 6A.

SLADE'S TABLE, LEAVES CLOSED.



A

Cut No. 6 B.

SLADE'S TABLE OPEN.

In this cut the leaf is supposed to be transparent, showing the fixed arms.

at a table from four to six feet square, with flat leaves supported by an arm. Sometimes this arm is movable and allows the leaves to close. The table the doctor used in America had movable arms. The table the doctor used in Melbourne had leaves fastened to permanent arms, so the leaves could not close. See cut No. 6 A and 6 B.

The sitters are directed to sit close to the table, with their feet under the table, and to place their hands on the table. The table can be examined before and after the sitting, but during the time the manifestations are going on, *no one is allowed to look under the table*. Mr. Baldwin, however, contrived two small convex mirrors, and placed them in a locket attached to his watch-chain, which was purposely made to hang under the table. The locket opened and closed with a spring, just as hunting-watches do. After being seated at the table, Mr. Baldwin made some trivial excuse, as if adjusting some of his clothing, and sprung open this locket, which, hanging under the table, and out of Dr. Slade's sight, reflected all that was going on, and Mr. Baldwin was enabled to see all the work done by the spirits, or by Slade.

The following extracts, taken from an account written for the "DAILY HERALD," of Melbourne, by its reporter, are a fair description of Dr. Slade's *séances* :—

"PROFESSOR BALDWIN AND DR. SLADE.

"There was a large attendance at St. George's Hall last evening, to witness the clever entertainment of Professor and Mrs. Baldwin. One of the items in the programme was the slate-writing of Dr. Slade, and considerable curiosity was manifested as to how this was done. As will be seen later on, during the *exposé* of the Slade writing, the audience were treated to a sensational item not on the programme. Professor Baldwin, on Saturday night, had denounced Slade as an impostor and a humbug, and challenged him to a public test of his slate-writing. Last evening, just before exposing the slate-writing, Mr. Baldwin again denounced Slade, and others like him, who prey on the sorrows and sufferings of poor, weak women. Professor Baldwin declared that he discovered Slade's *modus operandi* by means of a mirror in a locket, and that when

in America he used a table similar to that now on the stage. The table was not unlike that used by Slade, but something smaller. The leaves were, however, supported by an arm, which, when they are let down, fits into a slot; and when the leaves are up, the place into which the arm fits presents an opening of about four inches, into which a small slate can be placed, and held while the writing is done. Mr. Baldwin states that tables of a similar kind are much used in America, but that the slot or opening was not necessary for the performance of the trick. Mr. A. P. Martin sat at the table, and the audience saw how easily the slate-writing was done. The sound as of a pencil writing was produced, as the "HERALD" stated some time since it could be, by the finger-nail. *The illusion was complete, and the sitter at the table with the professor was much puzzled, while the audience were thoroughly enlightened.* After the operation Mr. Terry, at whose premises Dr. Slade performed, and who was on the stage as one of the committee, rose, and said that the earlier part of the entertainment was a fair representation of the Davenport séance, but that the slate-writing was but an imitation of Dr. Slade's séances, and that Mr. Baldwin had made misstatements about Dr. Slade; further, that there was no slot in Dr. Slade's table; that he had a larger slate, which was covered with writing. Mr. Winter, who sat in the body of the hall, said that he and another pressman had attended Slade's performances on three occasions, and had arrived at the conclusion, published at the time, that the whole affair was a clever trick; *that Professor Baldwin's exposé was a fair duplication of the slate-writing which he (the speaker) witnessed at Slade's.* That there was no slot in Slade's table, *but that Mr. Baldwin had just stated, and had demonstrated to him in private, that a slot was not necessary;* that the slates he brought to Slade were small, and that at two séances only two or three words were written on the slate, such as "We will try;" "We cannot;" that these words were very indistinctly written; but that at the third séance, in the evening, at which three persons besides Dr. Slade were present, *a long message was given on a slate picked up by Dr. Slade from behind him, and that it was the unanimous opinion of the three investigators that that message, which was a general one, and written clearly and well, was on the slate before it was used by Dr. Slade.*

After Mr. Winter sat down, Mr. Baldwin said the discussion could not then be continued, but that he would be glad to pay half the expenses of that or any other hall for Sunday evening, and would discuss spiritualistic phenomena with Mr. Terry or any one else. He then took from his pocket a roll of notes and said, "I have here about £25 or £30. I will place this sum in the hands of any respectable man, and if Dr. Slade will give a sitting to Mr. Winter, Mr. Terry and myself, I will give him £5 for every word he writes on a slate. My manager will give Dr. Slade, or any other medium, £20 to come on the stage and get any manifestations." Further, the Professor said he would give £50 to every medium who would do anything which he could not do and explain after witnessing it three times. Turning to Mr. Terry he said, "We have a simple way of doing these things in our country. When any money is at stake, we say, 'Put up, or shut up.'" The performance then went on, some persons chaffing Mr. Terry, when Mr. Baldwin at once interfered, and reminded his audience that Mr. Terry was his guest on that stage, and should be treated like a gentleman. During the evening Mr. Baldwin indicated how mediums got their feet free, and stated that he had shown to two gentlemen from the "HERALD" how by means of a pair of "box" shoes he could get his feet out, and yet the shoes remain as firm as though his feet were in them; *so that any person who kept his feet on top of such shoes would believe that the medium's feet were in them, while they were out producing manifestations all the time.*

After the performance, Mr. Winter asked Mr. Terry whether he had any objection to allow him to again examine Dr. Slade's table. The table was examined, and found to be larger than that used by Mr. Baldwin. There was, however, no slot in it. The arm, which in Baldwin's table, is movable, so that the leaves of the table may be let down, is in Slade's table a fixture, so that there is no need of a slot for it to fall into, as the leaves cannot be closed. Baldwin, however, pointed out at once that this fixed arm formed an excellent support to place a slate against; and while it was *held there by the little finger of the right hand a few words can be readily and quickly written by the thumb and forefinger* with a small piece of pencil—the smaller the

better. *He further declared that to-night he would not use the slot in his table, but would do the trick without it, as the slot was not at all necessary. He said, moreover, that he would make a declaration, before any magistrate, that he discovered how Slade did the writing by means of a locket mirror, and that it was a trick, and that the table used by Slade in New York was similar to that which he (Baldwin) had used that evening at St. George's Hall. The seance exposé then repeated his previous offer to put up £25 or £30, and pay Slade twice the usual fee, if he would give a sitting to Mr. Winter, Mr. Terry, and himself; and also to give Mr. Slade five pounds per word for every word he wrote upon a slate while held by him (Baldwin). Further, to tie two slates together with a bit of string, and to give Slade five pounds for every word he wrote within the two slates. Baldwin pointed out that as Slade worked for money—so much per sitting—he was afforded an opportunity of making a considerable sum, if his manifestations are not the results of trickery and fraud. One of the spiritualists present, a thorough believer in Slade, thought this a fair offer, and considered that the seance should be arranged for.* The question of Dr. Slade's manifestations now narrows itself down to a very small point. Baldwin declares that the writing can be done by pressing the slate against the arm of Slade's table, *and we have ascertained by experiment that this can be done.* To do this, however, it would be necessary that Slade's hand, with the slate on it, and a portion of his arm, should be under the table. The believers in Slade, of whom there were two present, declared that at no time is his hand out of sight. *Our representatives, one and all, aver that, at every seance at which they attended, Slade's hand and arm were under the table for some seconds, under pretence of asking the spirits, if they "would write for the gentlemen," and that, during this time, there was noticeable a peculiar gurgling and coughing noise in Slade's throat, which was no doubt adopted partly to drown any sound raised by the pencil writing, and partly to distract the attention of the sitters.* As Slade is still giving sittings, there should be no difficulty in ascertaining whether or not his hand, with a slate in it, is ever under the table, even for a second. If it be, then the trick is very easy, as any one can write a few words in the manner shown by Baldwin. *If long messages*

are wanted, a pin, spirits of wine, or sleight-of-hand, and cheek are all that are necessary to produce them. These are only attempted when believers are present. Our representatives say they were not favoured with a slate full of writing.

In order to call to mind the view which our representatives took of Slade's performances at the time, we publish condensed reports of the *seances*, which appeared in the "HERALD." Let it be remembered that the articles were written before the arrival of the Baldwins in Melbourne, and if the suggestions as to the mode of doing the trick made therein are similar to those now publicly made by Professor Baldwin, the coincidence arises from the fact that these were the rational solutions of the so-called phenomena, and that where these could be accounted for by natural means, our representatives preferred accepting that solution of the mystery to rushing off for an explanation to the supernatural.

On the 30th August, we published an account of our first *seance* with Slade, from which we extract the following:—

"In response to an invitation from Mr., or, as he is known to the spiritists, 'Dr.' Slade, the writer and another member of the *Herald* staff attended at the establishment of Mr. Terry, bookseller, &c., in Russell-street, at ten o'clock on the morning of the 21st inst. We found Mr. Slade to be a young man of some thirty years of age, an American, but muscular and powerfully built. We were duly ushered in a small, neatly-furnished, well-lighted room upstairs, with one large window in it. In the centre of the room was a table of rather peculiar make, inasmuch as the legs were close together in the centre, *the sides extending beyond the supports*. The table was not unlike an ordinary dressing table, on the frame of which a cover much too large had been fixed. A careful examination failed to show any concealed works.

"In answer to an inquiry, Mr. Slade stated that he did not promulgate any theory as to how the manifestations which took place in his presence were accounted for. He said, however, that they were not produced by him. At a subsequent sitting he intimated that he employed his talents as a medium in obtaining messages from deceased friends and relatives of those who chose to consult him.

"On being seated, Mr. Slade was at one end of the table opposite the window, and just in front of the legs of the table. As a rule, he sat sideways on the chair, so that his legs were not under the table; but their position was frequently changed. It may be mentioned, *en passant*, that he wore slippers, which could, if necessary, be slipped off and on easily. One of us sat at the side of the table on his right hand, in such a position that his feet could be occasionally seen. The other sat with his back to the window, opposite the medium.

"Our hands were placed on the table, touching. Soon raps, of a muffled and somewhat peculiar nature, were heard, which were accepted as evidence that spirits were about. We had brought with us two new slates, one a small folding slate, the other an ordinary child's slate. On the face of the slate was placed a small piece of slate pencil, about the size of a grain of wheat. The slate was then placed under the table, and there held by Mr. Slade with his right hand, his left being on the table, touching ours. Soon after, the sound as of a pencil writing on a slate was heard, and on the slate being produced an indistinct written message was found upon it. We were informed that the writing would improve, and subsequent messages, of which there were several, were somewhat more legible. *Mr. Slade then handed the slate to us to hold, but no writing was effected on it*, and the mysterious power intimated, on another slate held by the medium, that it could not write for us. Meanwhile, Mr. Slade informed us of the wonderful feats occasionally performed in his presence, keeping up what sceptics irreverently term 'conjurer's patter.' The one nearest to Mr. Slade then held the slate in his right hand under the table, but there was no writing, though, on one occasion, the slate was jerked in a violent manner from the table. A piece of pencil was next placed in the folded slate, the covers of which were closed by the medium, and the slate placed on the shoulder of the person sitting next to Mr. Slade. A sound as of writing was heard, and on opening the slate a few words, in answer to a query by the medium, were found written. A small slate was placed under the table, Mr. Slade holding it in his right hand, and the person sitting next to him pressing it close to the under side of the table with his left hand; sounds

of writing were again heard, and on the slate being produced, a message was written upon it. The chair of the person next to Mr. Slade was suddenly and violently pushed back a few inches, and, *so far as any manifestations to us were concerned, they were invariably vouchsafed to the one sitting close to the medium*; whether it was because of his proximity, or in consequence of his greater disposition to believe and praise, rather than to sneer or scoff, neither of us has yet determined.

"A small mark was then made on the slate, and the piece of pencil placed on this mark. A full-sized wooden pencil was then laid on the slate, which was held under the table in one hand by Dr. Slade. In a few seconds the large pencil was seen flying across the room, and on the slate being produced, the small pencil was found on the mark where it had been placed, the inference being that it was impossible for Mr. Slade to have thrown the other pencil without disturbing the smaller one, which, by-the-way, does not follow.

"One of us asked if the power would not move the pencil slowly, so that we might see it moving about the room; and although the medium informed us that this was sometimes done, the pencil moving so slowly that it might be caught in the hand, no such convincing proof of mysterious power was afforded us. At some small distance away was an ordinary toilet table, and we were told that the power occasionally levitated articles of furniture. We asked that this table might be moved. Mr. Slade then asked the power if this could be done, and placed the slate under the table with the small piece of pencil on it for an answer. On being produced, the words 'We will do all we can,' were found written on the face of it. The table was not moved, nor was the pencil levitated slowly, as requested. We were, however, informed that these manifestations would be given on some future occasion, as the power increased with repeated sittings. We frankly admitted that we were unbelievers, and asked that some unmistakeable demonstration of a mysterious power should be granted to us, but it came not. So ended the first *séance*.

"At the second *séance*, looking at the conditions to ascertain if one of us would be permitted to sit away from the table, we found it distinctly set out that all present must join hands. Shortly after being seated at the table, raps were heard, and Mr. Slade

informed us that the force was strong. Soon after the table behind was thrown over with great force. Very little writing was done, the power not being propitious. Both of us again held the slate, but were, as before, informed on the slate held by Mr. Slade that no writing could be done for us. The chair, close to one of us, now turned suddenly over. We asked to have the gymnastic movement repeated, and though the power, as at the previous sitting, promised to do all that he, she, or it could, the chair was not again moved. Shortly after, a slate held by Mr. Slade under the table seemed to dart suddenly forward. The slate, indeed often did this, the medium declaring that it was pulled by some invisible power and that he could not retain it. On the present occasion the slate moved with great violence, but did not leave Mr. Slade's hands. A loud crash was heard, and the slate, on being again produced, was found with a large hole punched in its centre. An accordion was now produced and placed under the table, and while waiting for some music, celestial or infernal—it mattered not—Mr. Slade's cane suddenly fell into the room from an opposite corner to that at which he was sitting. The medium had placed his hat, coat and cane in a corner of the room, from which the cane appeared to have travelled unbidden, and in a most demonstrative manner. Altogether, the spirits on this occasion were boisterous in their manifestations. The force was unmistakably strong, and the medium appeared from time to time much agitated. A bell was now placed on the floor under the table. Mr. Slade sat sideways, one foot away from the table, and on the other one of us placed his foot. The power had promised us to play the accordion, but did not keep his word. While the instrument was under the table the sliding top was wrenched off and jerked across the room. Some few notes were touched, but no tune was played. The bell here suddenly made its appearance, coming up between Mr. Slade and the person who sat next to him, striking the latter on the shoulder, and falling on the table. Here the *séance* ended, Mr. Slade inviting each of us to drop in some evening, when he would be more at liberty than in the daytime, and when he believed we should witness the manifestations which we so much desired.

“On 6th September we published the following account, which is condensed for the present issue:—

"After partaking of, or, perhaps more correctly speaking, undergoing, three *séances* with Dr. Slade as principal performer, the results of our experiences will not be unwelcome to the public.

"At our first interview, as mentioned in a previous paper on this subject, Dr. Slade invited our attention to his manifestations, but explicitly declined to assign any cause for them. He told us to witness the manifestations and then endeavour to account for them. He hinted, however, that he had a belief of his own on the subject, which he did not state. At the second *séance* Dr. Slade admitted that he attributed the phenomena exhibited to supernatural agency, and also stated that it was part of his business to obtain messages for the living from deceased friends.

"The phenomena witnessed by us at the first sitting were table-rapping, slate-writing, pencil-flying, table-lifting, chairs shoved by invisible agency, and slates touched by unseen hands or feet. *All of these performances took place under the table, and out of our sight.*

"At the second *séance* we had more slate-writing; a table, a chair and a walking-stick were, though away from the table, upset; a slate was smashed, an accordion played, and a bell brought from under the table and placed on the top. *Again all these phenomena took place out of sight.* It is true that the chair and table were within sight, but as Dr. Slade invariably intimated that he could not control the mysterious power, and never could predict what would take place, and as we usually found that it was what we least expected which occurred, *and as the medium from time to time excitedly engaged our attention in another direction when any table or chair was to be upset, we cannot affirm that a single phenomenon occurred under our eyes and ordinary watchfulness.* Indeed, so far was this the case, that whenever Dr. Slade was invited to move the smallest article whilst under our vision—though apparently he tried to do so by some occult influence—he invariably failed, and always produced an apologetic message from the spirits to account for the failure, such as, 'We cannot.'

"At the third *séance* matters seemed extremely unsatisfactory. Dr. Slade had informed us that the manifestations would increase in power at each sitting with the same person. As, however, we had to-night with us another member of our staff, we were told that we could expect little else but spirit writing. He also ex-

postulated with us for having mentioned in our previous articles that he wore thin slippers, which could at any moment be cast on or off. He said that the publication of such a fact had caused him considerable annoyance, and that from boyhood he had been accustomed to wear nothing but thin shoes.

"The medium, however, seemed anxious to convince us that he had no machinery in his shoes. We did not convey any such idea, nor had we had the slightest suspicion that such was the case. What we did and do aver is, that some of the medium's work is done with his feet, and that this portion of his performance can be best managed in stockinged feet, and that, therefore, shoes which slip on and off easily are part of the appurtenances required to give effective manifestations. Dr. Slade declares that when he wore boots, statements were made that he had machinery in them, and in future he would please himself as to what he wore. Dr. Slade's feet covering is a matter of no moment to us, but we advise him, if he desires to ring the changes on the knocks, and to cause soft raps to be felt by his visitors, to keep to the shoes, which can be slipped on and off easily. Boots might spoil the effect.

"At the third *séance*, which was arranged for nine o'clock in the evening, some mistake had been made, the medium mis-reading the name at the foot of our note and taking it to be that of another pressman. However, as we had attended, Dr. Slade gave us the *séance*. Muffled raps were soon heard on the table, and indicated that spirits were present. After a little delay, short messages were written on the slate. *The spirits, as before, declared that they could not write on the slate if held by any of us.* As we had anticipated more advanced manifestations, we had not brought slates with us. After several small messages had been written on the slate, the medium took up from a table behind him a slate, and carefully cleaned it. He then put the slate he had been using on the top of the other slate, putting the small piece of pencil in between them. Soon, the sound as of writing was heard, and on the slates being opened, what might be called a 'text' message was found written. We did not take a note of the exact words, but they are nearly as possible as follows :—'Dear friends,—The spirits of loved ones are ever near you to console you in suffering and sorrow.' The

table was also lifted as before, but not till after two or three attempts. The spirits here indicated that they could do no more, and we left.

“Lest it might be thought that we have omitted some of the more extraordinary manifestations at the above-mentioned *séances*, it is only fair to state that Dr. Slade on each occasion declared that he could see lights, sparks, and phosphorescent appearances, which none of us could ever perceive. *If however, we followed Dr. Slade's finger, or rather the direction which was supposed to point out these spiritual flames, we always found that, our attention being thus distracted, some marvel behind us was to take place.*

“We now come to consider the phenomena we have witnessed, and to answer the questions whether they are the results of spirit work or of jugglery; and lastly, of what good they are when performed.

“We state then, unhesitatingly (and on this the three are agreed), that there is not the smallest particle of proof that the performances are the work of spirits; and further, that no phenomenon witnessed by us is not capable of being produced by ordinary clever jugglery. The flying pencil trick, described in our last notice, can be readily performed by anyone as follows:—As the slate is being placed under the table, cant a portion of the pencil over the side, and then the thumb of the hand by which the slate is held can give a sudden pull, and the pencil flies. *One of us performed this trick immediately after we left Dr. Slade, and there is no spirits in the business, not even a nip.* With respect to the slate-writing, all the messages given to us, with one exception, that of the text message at the third *séance*, were very short, consisting of two or three words at most, evidently hurriedly written. These words could be written by any clever professor of legerdemain who practised it. The one long message was not on our slate, and was one of those general messages which would do for any sitters, and would undoubtedly “fetch” any person predisposed to believe in spiritual manifestations. This can be done as follows:—Let a message written on a slate be sponged out with spirits of wine, and when the slate dries the message will appear as plain as ever. Hence, a text message of the ‘dear friends’ kind can be kept all ready for use. The sound as of a pencil writing can be easily imitated by anyone

scratching with his nail on a slate, the sound so produced being a perfect imitation. The lifting of the bell can be done in the same manner, and by the same agency, as the capsizing of the tables and chairs. The playing of the accordion is, we think, not difficult, even if it had been played for us, which it was not. As regards the upsetting of chairs and tables, this can all be done by easy mechanical contrivances. A simple piece of elastic, judiciously applied, will do all the spirits do.

"The slate-writing is Dr. Slade's strong point. It is this trick which has gained him his reputation as a medium, and we will do him the credit to say that he is a very skilful performer at it. He has had some years of practice at it in America, and has undergone a prosecution for it in London, and therefore should be tolerably adroit. He possesses several different ways of producing the slate-writing. One is by means of chemicals, which bring out writing which, without their application, cannot be seen. This is chiefly used with credulous ladies, who, having paid their guinea for the message, like to hold the slate for the dear departed to scratch upon. Another method is mechanical, and worked under the table.

"We have each of us come to one conclusion, and one only, viz., that Dr. Slade is a very clever conjuror in his own line, but that as a medium, holding communication *with the spirits of the dead*, *he is as rank a humbug and impostor as the world has ever witnessed.*

"During our intercourse with Dr. Slade, we repeatedly asked him to perform one solitary act in our sight which could not be done by human agency. Among the tests proposed to him was: Place a match on the table, and raise this small body an inch upwards by spirit influence. But, no. He declared that spirits always wrote under the table, and brought bells out from under the table, and that they could not reverse the operation.

"In reply to our inquiries as to what Dr. Slade thought of Mr. Foster and the Davenportes, he declared his belief that they were excellent mediums. As one of our party was perfectly possessed of the fact that one of these performers admitted that his manifestations were produced by 'hocus pocus,' this did not tend to alter our views as to the agency by which Dr.

Slade produced his manifestations. The medium expressed his horror of dark *séances*, which he regarded as a sneaking way of obtaining proof of spirit presence and power, and declared that he never took part in a dark *séance* without feeling mean and contemptible, a feeling, by-the-way, which we thoroughly understood, as we invariably experienced it whenever we emerged from Mr. Slade's presence, and thought of the number of men and women who are daily imposed upon by the shallow devices attempted on us. *Dr. Slade's séances are invariably performed in the daylight, but the manifestations are as much out of sight as they would be were the room darkened.*"

EXPLANATIONS.

DR. SLADE always, with some excuse or other, puts the slate under the table, generally to ask the spirits, "Will you write for this gentleman, etc." While it is under the table, entirely out of sight, he places it in the slot if he uses an American table, where it is held by its own weight, or he places it against the arm and holds it with his little finger, writing with his forefinger and thumb—(see cut No. 7)—and while asking the spirits to "tap for me if you are going to write," and by calling attention to his feet, etc., to prove that he could not use his feet, he takes the little bit of pencil and writes a few words, generally some short message. This can be done in a few seconds, and if done with a soft pencil the writing is not heard, for all this time the attention is attracted by his remarks, as explained by the *Herald* reporter in the article just quoted. After this message is written, he says: "Take hold of the slate and hold it yourself firmly against the leaf of the table."—(See cut No. 8). The sitter is holding one end, Dr. Slade is holding the other end. His thumb is on top of the table, but his fingers are underneath, and with his finger-nail he scratches on the slate. The nail is soft, and the sound is precisely like pencil writing. Of course, the sitter imagines that the writing is done then and there, and knowing that no human power can get at the pencil or the *upper* side of the slate, he is of course thunderstruck at seeing the writing when he takes out the slate. Slade again takes a clean slate, puts it under the table, and asks the spirits if they will write. Again he writes a few words, but this time he turns the slate over, and



Cut No. 7.
Slade's Slate Writing, first position.



Cut No. 8.
Slade's Slate Writing ; letter A represents
Dr. Slade, letter B the Sitter.

again says : "Spirits, are you going to write?" The spirits tap "Yes." He says : "Are you going to write under the table?" The reply is tapped "No." He instantly takes the slate out, places a small bit of pencil on the table, and lays the slate *on the pencil on top of the table*. This is done quickly. He then places his hands on the slate. All the sitters are of course watching the slate intently. He produces with his toe, on the table leg, the sound of faint writing, and turning the slate over the writing is of course plainly legible, and seems to have been written while the slate was on top of the table. The touches under the table are done with the naked foot or toe. Slade is very long in the legs and arms, and can reach much farther than anyone would imagine. [Mr. Baldwin saw all this in the small mirrors attached to his watch-chain.] When Slade was arrested in London, the way he was detected was by the sitter snatching the slate as soon as Slade requested it to write, and found the message already written. There are many other ways to produce slate writing, but this book is too small to state all the methods.

The above account is really a fair exposé of much if not all that Slade does. The day after the above account appeared, the following article was also published in the "HERALD." We shorten it somewhat:—

"St. George's Hall was well attended again last evening. Professor Baldwin, as announced, performed the Slade slate-writing trick in two ways—with and without the slot. He described the difference between Slade's table and his own, as set out in the 'HERALD' yesterday, and also alluded to the scene in Mr. Terry's room, described in our issue of yesterday. Mr. Baldwin again denounced Dr. Slade as a humbug and an impostor, and reiterated his offer to give Slade £5 per word for every word written on a slate while held by him (Baldwin), and to take ten words at that price. He pointed out that as Slade, according to some believers in him, gave a whole slateful of writing for a guinea, he would be well paid if he would only write for him. The slate-writing, as performed by Professor Baldwin last evening against the arm of a table, without the slot, is a good duplication of the writing as given by Slade to the representatives from this journal. It has been pointed out that the 'slates used by Baldwin are smaller than those used by Slade. The latter certainly made no

stipulation as to the size of the slates to be brought to him. Nor do we know that Baldwin cannot produce his writing just as readily on a large slate. Even if he could not, however, there is this difference between the two performers: The slate-writing is Slade's speciality: he has practised it daily for fifteen years, and receives a guinea per sitting for doing it. As it is not a good show trick on the stage, and does not impress people who have not seen or heard of Slade, the probability is that it is only occasionally produced by Professor Baldwin in places where Slade has been, and it is not therefore practised with anything like the attention or assiduity which he devotes to rope-tying and other, to his audiences, more imposing feats. It is not difficult to understand how persons in the audience, seeing how easily Baldwin produces the slate-writing, can scarcely credit the fact that they have been duped by Slade by so shallow a trick, but they forget the altered conditions under which they witnessed the performance. The representatives of the 'HERALD' who investigated Slade's performance indicated clearly enough how it was done. As showing how sitters at the table are impressed with the slate-writing, it may be mentioned that last night the Hon. Mr. Trench and Dr. Moloney were the sitters, and while they could gather from the giggling of the audience that the whole affair was a trick, they were evidently puzzled to know how the writing was produced, and eagerly watched the simple explanation given by the Professor. If the affair causes surprise and astonishment when performed on the open stage avowedly as a trick, midst the mirth of the audience, it is not difficult to understand how even sensible men are duped by it, when performed by so clever a professor as Slade in his own room and amidst conversation and surroundings calculated to excite the sitters' faculty of wonder. We again affirm on the authority of our representatives, that the slate-writing as performed by Baldwin is an excellent duplication of that given to them by Slade. What the medium did for others we know not. With respect to the Baldwin entertainment generally, we think that every clergyman, every teacher of men, every public man, and, indeed, every person who takes an interest in the well-being of his fellow-men, or in the social questions of the day, should visit it; and while witnessing the performance, and laughing at some and wondering at

other portions of it, should remember that there are many earnest men and women in various parts of the world who regard the shallow tricks so cleverly exposed by Mr. and Mrs. Baldwin as evidence of the great problem of immortality, which has puzzled the best and wisest of mankind. In the whole entertainment there is not one word which could offend the feelings of the most susceptible—professional mediums excepted; while, as a lesson in human credulity, gullibility, and duplicity, it is worth ten times the price charged for it, as it compresses into an hour or two the experiences of half a lifetime. As a practical disquisition on the susceptibility of mankind, and as an illustration of the manner in which so many rush to the supernatural for a solution of shallow trickery, the entertainment is invaluable, and should be well supported during the short time it is given in this city. Those who honestly believe in the genuineness of spiritual phenomena should attend St. George's Hall, and they will see the best tests of so-called spiritual manifestations duplicated by a clever lady and gentleman without any supernatural aid, and if the entertainment induces them to reason more clearly, and to examine future manifestations more carefully, their money will have been well expended. The Baldwins are doing good work, and they should receive the hearty support of all lovers of truth and justice. Those gentlemen who talked and wrote so glibly about a fourth dimension to space in connection with Slade's performance, should go and see how they were taken in, and should then—well, reflect on their folly, and mentally resolve never to write or speak such nonsense again."

The following editorial from the *Melbourne Telegraph* explains itself, and shows how the thinking men of Australia regard Dr. Slade:—

"The Victorian Association of Spiritualists are sorely distressed over the exposure of their supernatural professions, but they intend to cling to the doctrine with the tenacity of a limpet to a rock. This is a free country, and of course they are entitled to believe what they like, but they are not justified in palming off their faith upon others by deliberate assertions which they dare not test. The committee of the Spiritualists' Association announce in our issue of Monday last that, in the absence of Dr. Slade, 'they have considered certain advertised challenges,

and have requested him to ignore them as beneath the dignity of the cause he espouses.' But there was no necessity for all this concern about the worthy doctor. He would as soon think of putting his head into a noose as his hand upon such a challenge. Five days before the committee commenced their benevolent consideration of the case, Dr. Slade wrote:—'I do not purpose to accept of any proposition nor challenge, knowing, as I do, how difficult it is to obtain any manifestation under such conditions; therefore I beg most respectfully to announce that I decline having anything to do with the affair;' and this letter appeared in our issue of Friday last. Dr. Slade does not purpose having anything to do with the gentleman who offers to stake £100 that he will expose his tricks. Why should he? It is perfectly natural that he should avoid such risks; but it is not quite so clear what interest the Spiritualists' Association can have in declining to test the doctor's veracity. The more they believe in the doctrine of phantoms, the more ready should they be to prove its *bona fides*. If, on the other hand, they are sceptical as to its accuracy, they should at once avail themselves of the opportunity of removing their doubts. It is to be hoped that the advice of the association is not based upon Dr. Slade's own refusal to submit to a thorough investigation, though we must admit that the facts point to such a conclusion. Those who have truth and justice upon their side have no cause for apprehension. Why, then, do they shirk inquiry?

He either fears his fate too much,
Or his deserts are small,
That dares not put it to the touch,
To gain or lose it all.

However unpleasant it might be for Dr. Slade, the rank and file of the 'new religion' could very well afford to put their spiritual notions to the touch, and find out whether they are upon the high road to happiness, or whether they are simply being fooled by a conjuror. It is all very well for Dr. Slade to declare that 'sometimes the spirits will work, and sometimes they won't.' It is not necessary that they should distress themselves. If they would only work once a week it would be quite enough to put an extinguisher upon Professor Baldwin, and silence criticism once and for ever. Before leaving the subject, however, we may point

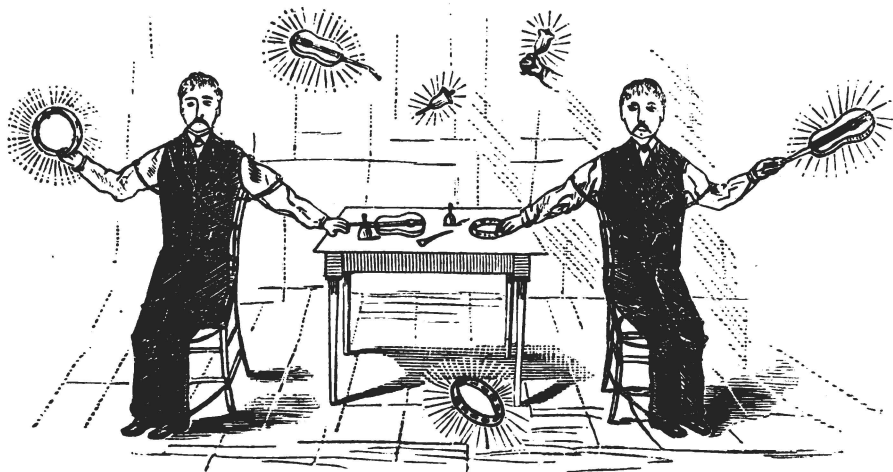
out that Professor Baldwin's challenge does not admit of a simple rejection. Dr. Slade is accused point blank of being 'a humbug and a swindler,' and he is challenged to enter an action in a court of law for slander. It is scarcely enough to reply to this: 'I beg most respectfully to decline to have anything to do with the affair.'

Rope Tying and Dark Seances.

THE DAVENPORT BROTHERS AND FAY.

THE rope-tying performances given by the Davenports are really the only clever spiritual performances outside of those of Slade and Foster, and yet after all the most simple when explained. The secret simply is to get as much slack rope as possible. Very often this is done (as in Professor Baldwin's own case) by severe pulling, and by cutting the rope in the flesh, so as to allow the performer to get his hand or hands free, then the knots are usually loosened a little, and the hands again inserted in the rope. In the spirit tie (?) the performer usually takes a rope of some eighteen or twenty feet long, and ties in the middle of the rope a "tom-fool's knot,"—(ask any sailor to make it)—then he puts his two hands in the two loops of the knot, having it all behind his back. He then pulls the knots down on the wrist, and then slips the knot, just enough to enable him to remove his two hands. Then he passes the two ends under the chair to his feet, and ties the feet firmly; now by inserting the hands and pulling up he tightens the knots so as to be painful, if he so desires. The hands may now be filled full of flour, and the outside of the knot sealed with wax; still they can be removed, and the flour emptied into a paper or handkerchief taken from the pocket. The ropes can now be untied, bells rung, horns blown, &c., and the flour again emptied back into the hands. The flour is not likely to spill, for good flour, if squeezed tightly in the hand, packs into a little ball, and the moisture of the hand helps to retain its shape.

THE COAT TRICK is done in a similar manner. It is generally done while the performer is tied by the spirits, but where he is tied by the committee with his two hands together behind his back, it is often done then.



Cut No. 9,

Showing method adopted by Davenport Bros. and others to produce Musical Manifestations
in their dark *seances*.

THE DARK SEANCE.—The Brothers are tied on the open stage. A table is placed between them containing the instruments. (See cut No. 9.) Freeing themselves from the rope, but generally only getting the hands loose (for that is all that is needful), they swing the guitars around. They are about six or eight feet apart, for the table is just as good as a third person to hand the instruments from one to the other. A guitar which is three feet long is taken in the *right* hand of the one on the *right* of the table ; he swings it as far as he can to his *right*, say two or three feet ; he also reaches it up in the air, and by standing up and reaching as far as he can he can reach a height of eight to twelve feet. In the dark, distances are deceptive, and the guitars really seem to go higher and farther than they do. Sometimes they are attached to the wrist by a strong loop of rubber elastic, and in this way may be swung out several feet. Now he changes it to his left hand, swings it around, and, laying it on the table, pushes it to the performer on his left, who, taking it, does the same with his left hand. It will be readily seen that a space fifteen to twenty feet or even more is traversed by the apparently flying instruments. The other hand is busy in the meantime raising a racket with the tambourine, horn, or bells, and, distracted by the unearthly clangour, and puzzled by the apparently unaccountable manifestations, the visitor goes away bewildered, and unconsciously gets mixed in his descriptions of what he did see, and exaggerates it all to a big degree.

Clairvoyancy of Charles Foster.

FOSTER is the most widely known for his so-called mental tests. Some of Foster's tests are given without any ordinary trickery, but none of his tests are the result of spirit power. He, undoubtedly, has a mind reading power, and thus gets most of his information from the sitters themselves. This power, of course, is not a trick. Professor Baldwin has this power in a large degree. The following account is descriptive of his power in that line:—

FROM "THE DAILY AGE," MELBOURNE.

"* * Mr. Baldwin gave our reporter a private *séance* at the Oriental Hotel on Saturday last, for the purpose of exhibiting

some mental phenomena. The representative of *The Age* was accompanied by a medical man, who was introduced to Professor B. by the fictitious name of Brown. The room was a large and well-lighted apartment, containing only the furniture in ordinary use, and having in the centre a large dining table, at one side of which sat the professor, and opposite to him the two visitors. Small slips of white paper were then supplied to them, on which each was requested to write the name of some dead person, and a written question of any kind to the dead, Baldwin turning his back during the writing. These slips were folded separately into very small pellets, and placed in a heap upon the table, where it was impossible for Mr. Baldwin to touch them without being seen. After each sitter had written five or six, the writer was then requested by Mr. Baldwin to take them all in his hands, and thoroughly mix the pellets, and it was done as requested. As soon as this had been done, Mr. Baldwin, apparently, became absorbed in deep thought, and presently informed the medical man that his name had not been correctly stated. *He then gave the correct name, with a fac simile of his ordinary signature, and correctly stated his University degree.* Mr. Baldwin then said to him, "Your brother Charles will communicate with you," and having correctly described his brother's peculiar temperament and disposition, he proceeded to write a message, purporting to be from the deceased brother, and concluded it by giving his signature as he wrote it when alive. Bear in mind, Professor Baldwin had never met the doctor, did not know his name, and could not have known anything about the doctor's dead brother. The doctor was requested to select one of the pellets from the heap in the middle of the table. He did so, and found it was a question he had written to his brother Charles, and that the answer given by Professor Baldwin was correct. A number of other questions were answered in the same way. The answers were in every case direct replies to the questions asked; and most of the questions were of such a nature that, *if they had been opened, they would not have given the Professor any clue to the answer, which was in all cases correctly given.*" * * *

The *Chicago Times*, in describing a *séance*, says :—* * * He then finished the letter and signed the name of the gentleman's

mother, the signature being an exact *fac simile* of her handwriting, and so natural as to cause the gentleman (who reveres his mother's memory above all things else) to burst into tears, the writing was so perfect. The Professor says spirits have nothing to do with it, and we don't propose to say that they have or not. But we do say that, when he tells an entire stranger his full and middle name; when he tells to a person almost forgotten facts in their past life; when he writes *fac similes* of the handwriting of dead people he never could have heard of, and does a hundred equally other astonishing things, he does something the mysteries of which are worth investigating."

The *St. Louis Journal* says:—"In our *séance* five people were present. The answers were long and to the point, and always characteristic of the dead. They gave names, dates, scraps of forgotten family affairs, and with one man told a terrible family secret, which the sitter in vain attempted to deny—the cold sweat that broke out on his forehead evinced the truth of the communication."

The above extracts are sufficient proof to any person that Professor Baldwin can do all that Foster does, and yet Professor Baldwin positively says the spirits have nothing at all to do with it.

FOSTER'S BLOOD WRITING is a cheap trick. Having found out by his mind-reading power the name of the dead, he takes a small stick sharpened to a point like a sharpened lead pencil, and as he steps away from the table to light his cigar (for he is constantly smoking), or as his hands are laying carelessly in his lap, he writes upon the arm or hand the initial or name of the dead person. He bears down very hard while writing. In a second or two he shows his hand to the sitter. No mark is visible. He now merely dampens his fingers slightly with his mouth, and violently rubs the spot where he has written with his moistened fingers. The letter or name instantly appears in a bright pink writing. To make it disappear hold the hand upward over the head, make a few passes, open the hand rigidly, and the letter soon is gone. To make it appear again, dampen it and resume the rubbing process. The mental process of getting the names, facts, etc., is too long to explain in a work like this. Suffice it to say it is all human, and nothing spiritual about it. Prof,

Baldwin could teach much of it to any quick-witted person, if they have a natural aptitude for things of this kind. But it would require a very large volume to explain this one item, and even then it could hardly be made plain without actual illustrations, and some could not be taught at all.

Explanation.

FROM THE "BOSTON HERALD."

"Mr. Baldwin attributes his power to abnormal activity of the brain, which in his case, he says, is like a blotting pad, on which the lightest impressions leave an indelible trace; it is sensitive to influences not usually felt, or, if felt, not understood. He says that his powers became especially intensified after a protracted and dangerous illness of brain fever. In speaking of this the cause of the fever was related, and as it constituted a personal reminiscence of a thrilling nature, our readers may be interested in hearing it. A drummer boy at the age of fifteen, the subject of the sketch had the rare good fortune to save and secrete the regimental colours, endangered in a disastrous fight for the Union side at Vicksburg. The boy was rewarded by a letter of thanks from Abraham Lincoln, and the commission of a lieutenant. No vacancy existing in his regiment he was detailed for duty in the secret service corps, and while acting in that capacity was caught by the rebels, tried, and condemned as a spy. Death on the field of battle, where at least some chances for escape from leaden hail exist, coming when the blood is hot and enthusiasm runs high, has been met without terror, but for a mere boy to face the grim monster, being marched to the scaffold with the rope about his neck, to feel that life with all its fond anticipations of joy and honour, the eagerly hoped-for meeting with loved ones at home, are fast fading away as the gallows are neared, who can imagine the horror of such moments, the despairing misery crowded into such a brief space of life. The fatal drop itself was reached, when a sudden alarm was sounded, shots and yells of charging men were heard in the distance, in came the pickets from their posts, and close on their heels the gallant blue coats of Wilson's cavalry, putting all to rout before them, and rescuing from the brink of the grave the lad who, as he supposed, had looked his last on earth and sky. No wonder that the revulsion

of feeling threw him raving on a sick bed, from which he arose only after weeks of delirium. Older nerves than his would have given way under the terrible tension and shock received.

SPIRIT PHOTOGRAPHS.—There are several ways of taking spirit pictures. One is to take a negative, and bleach it out till it is not visible to the naked eye. Then use this plate, and take an ordinary photo upon it, and when the pictures are printed, both images are developed upon the paper. Another way is to take a solution of sulphate of quinine, and paint on the background screen a picture of any one; when it dries, it is not at all visible to the naked eye. Still, when the picture is taken, the painted picture is very plainly seen in the glass negative. In some cases small pictures are taken on thin plates of mica, and then gummed on the front lens of the camera, and when the photo is taken the pictures appear.

HANDCUFF TRICK.—The British police handcuffs are like the cut No. 10. The key is round like a lead pencil, with a hollow screw in one end that fits over the screw in the cuff (see cut). Take a bit of flexible, fine steel or brass spring wire, say a foot long, push the end in the key hole, twist it round the screw till it catches firmly, then pull hard, and it opens the spring, for all handcuffs are spring locks. To keep from hurting the hand, have a small stick as large round as a lead pencil, and an inch or two long, wrap the wire around it and use it as a handle. The only safe handcuff is the newly patented American Combination Handcuff; it fits any one, and the lock cannot be picked.

Life of Professor Baldwin.

INCIDENTS AND ANECDOTES.

PROF. S. S. BALDWIN was born in Cincinnati, Ohio, Jan. 21, 1848. When but six or seven years of age he showed a peculiar taste for unravelling and ferreting out things weird and mysterious. He attended all the performances of the eminent professors of legerdemain and seemed to acquire an intuitive knowledge as to the means used to produce the most mysterious results.

At the age of eight he fitted up his play-room as a hall and gave a series of Saturday afternoon entertainments to his school friends.

The admission was one cent; reserved seats, two cents; children in arms not admitted.

His rising genius, however, was put under a cloud by his mother, who soundly thrashed him for cutting holes and traps in her best dinner table, and the last entertainment was only a partial success.

At the age of fourteen he entered the army as a drummer, and was in many of the battles in the late war. At the close of the war Mr. Baldwin went to New Orleans, and while there gave a few private entertainments in the parlors of his friends. The subject of spiritualism being much discussed at this time, Mr. B. practised and performed most of the tests given by prominent physical mediums. These tests he did not explain, as he knew that when the mystery was explained the interest would be gone, but he always said candidly that spirits took no part in his manifestations. One of his *séances* was reported in the *N. O. Times* and created so much discussion that the reporters from many papers asked Mr. B. to give a *séance* in the presence of the press and a number of scientific gentlemen. Prof. B. did so, and the papers were filled with long and sensational accounts of the performance; spiritualists claimed that he was a medium, and tendered him the free use of their hall if he would give public entertainments. Prof. B. gave a series of six public *séances*, but claimed that no credit should be given the spirits. The spiritualists, however, claimed that he was a medium, and Prof. B. found that in spite of his denials, many people believed him a medium, and were converted to spiritualism. He then decided to expose his tests, but he met with much opposition from the lower class of spiritualists. He was vilified, called a rogue, a recreant medium, and scurrilous falsehoods of all kinds were set afloat and promulgated by the spiritual papers.

This finally decided Baldwin to make the Exposition of Spiritualism a life-time work. He visited every medium of note in the world, has spent thousands of dollars, has travelled many thousand miles in pursuit of the mediums, and can now duplicate any and all manifestations given by any medium.

In person the Professor is small, well built, with an easy, graceful stage presence and pleasing address. He is a ready conversationalist, keenly alive to a sense of the ridiculous, and his present occupation affords an unlimited field for his sharp, good-humoured wit. He has the endorsement of press and public everywhere he has exhibited.

He has received long and flattering reports from papers and magazines in New York, Albany, Troy, Chicago, Brooklyn, Cincinnati, St. Louis, New Orleans, Cleveland, Pittsburg, Indianapolis, San Francisco, Boston, Toronto, Montreal, Quebec, and Sydney, Melbourne, &c., in Australia and all other places he has visited. He is endorsed by Professors and Scientists in many Colleges, east and west. He has letters of recommendation from many prominent Clergymen, Editors of Religious Papers, Superintendents of Public Schools, &c. In most places the Clergy have deemed it a duty to assist him in breaking up Spiritualism, and they have announced his exposition from their pulpits.

Baldwin Wins.

A FIVE HUNDRED DOLLAR WAGER.

WHILE Professor Baldwin was performing at Brownsville, a young man named Scott offered to bet Baldwin that he (Scott) could tie him with a rope so that he could not disengage himself. Baldwin instantly accepted the challenge, and proposed to wager one thousand dollars against the proposition of Scott. The latter gentleman did not feel like betting so much, but put up a wager of five hundred dollars. The affair caused great excitement. Yesterday afternoon, by a special telegram, we learn that Scott called on Baldwin, and was tied with six feet of rope, and acknowledged that he could not loose himself from the rope. Then, after explanations from Professor Baldwin, Scott also acknowledged that he could not tie Baldwin so that he (the professor) could not get loose. And thus did Mr. Scott lose the wager.—*Sedalia (Mo.) Democrat*, 28th January, 1876.

Clara Baldwin's Clairvoyancy.

THE mind-reading of Mrs. Baldwin fairly staggered the most sceptical, and when she gave the very words written by Mr. Cheever upon the paper stowed away in one corner of his pocket,

and answered the question he asked of his departed father, the dropping of a pin could have been heard. The deep gravity of Mr. Cheever when he most impressively declared the question to be just as he had written it, added to the effect, and created a sensation not soon to be forgotten. But even more wonderful was the accuracy of the answer to Col. Case's question, Mrs. Baldwin not only answering the first question that the Colonel was prompted to ask, that of Col. Milt M'Gee, and which he subsequently erased, but telling the very question he asked of his daughter, long ago deceased, and, beside this, giving her name and her age. The professor explained every test, so that any boy ten years old could do it all.—*Kansas City Times*, 20th November, 1875.

Wrecked by his Religion.

MELANCHOLY EFFECTS OF AN EXPOSE UPON AN INTELLIGENT BELIEVER IN SPIRITUALISM—PARTICULARS OF THE MENTAL DERANGEMENT OF MR. DALY, OF HOUSTON, TEXAS. FROM "GALVESTON NEWS," APRIL 4, 1876.

"LAWRENCE N. DALY, who now occupies an insane cell at the infirmary and hospital of Doctors Stuart, Larendon, and Baylis, was one of the best citizens of Bayou City, and a gentleman both in mental characteristics and outward appearance. Well educated, and possessing a literary taste as well as an inquiring mind, he ransacked every department of learning, and was at home in matters of history and the philosophy of the day alike. Finally, the subject of Spiritualism came in his way. He studied the latest and most extensive writers on the 'new science,' and devoured all sensational accounts of Northern reporters, relative to the alleged wonders of the revelations by mediums, and revelled in the lengthy descriptions portrayed in the *Banner of Light*.

"Mr. Daly accepted Spiritualism as his faith, because he believed the genuineness of its manifestations. He believed, for instance, in the 'materialisation' of the spirits of the dead, and also in the doctrine of inspiration as taught by the spiritualists.

"But Mr. Daly was doomed to have the beautiful idol he had

set up for his admiration and homage suddenly thrown from its pedestal by the exposure of Spiritualism by Professor S. S. Baldwin at the Opera House, on Friday and Saturday nights. Mr. Daly attended both nights, and was first puzzled, then astonished and amazed, at the complete *fac similes* and duplication by Professor Baldwin of the *seances* of the most noted mediums—even their mind-reading. : He saw the whole beautiful fabric of the 'New Religion' vanish like the apparition of Katie King herself. His mind could not stand this crash. His mental excitement grew into a frantic wildness. At the conclusion of Professor Baldwin's performances on Saturday night, and about eleven o'clock, Mr. Daly followed the professor up to his room in the Hutchins House, and while there it became apparent that the silver pitcher was broken at the fountain, and reason had fled. The victim became a raving maniac, asserted that he was the Messiah, and was sent to save the world, with power to cast out devils and perform miracles.

"At this juncture it appeared to friends the best course to convey him to Dr. Stuart's infirmary.

"Dr. Stuart, who was formerly President of the State Medical Association, and is now prominently connected with the Medical College at Galveston, said, yesterday, that the *exposé* of Professor Baldwin did so much good, that it probably saved many others from a like fate as his patient, Daly."

A Convert from Spiritualism.

COLONEL HARVEY MITCHELL, of Bryan, Texas, had for years been one of the commanding lights of the spiritualistic faith in that State. He had been led into the delusions of Spiritualism through the feats of Foster. Colonel Mitchell called upon Professor Baldwin and, after a discussion, was forced to acknowledge that if Baldwin could duplicate Foster's tests without the aid of spirits, Mitchell would be compelled to pronounce Foster a fraud, and be forced to regard Spiritualism a humbug.

Professor Baldwin appointed an hour for the *séance*, at which were present the Rev. J. C. Littlepage, of the Baptist Church, Colonel Mitchell, Captain Moore, the postmaster, and Judge Thomas, all prominent reliable citizens.

At this *séance* Professor Baldwin submitted to extraordinary conditions. Notwithstanding Colonel Mitchell enclosed his written questions in *silver foil*, the Professor, in answer to the secretly-written queries of Mitchell, immediately informed that gentleman that his daughter Ettie was present; that she had died of the spinal meningitis, just four years ago; that two younger sisters, aged seven and nine, were with her in spirit land. Professor Baldwin went on giving the minutest details of *almost forgotten family history* with an exactitude and celerity which compelled Colonel Fisher to exclaim: "*Sir, you outdo Foster! He never gave me half the evidence you have.*"

Colonel Mitchell was forced to acknowledge that he had been deluded, and confessed that he could no longer call himself a believer in Foster.

Of the accuracy of this conversation, any of the above-named gentlemen will gladly testify.—*Correspondence Kansas City Journal*.

The Baldwins.

THE writer, who has seen the Davenports and other mediums, very freely concedes that Baldwin can discount them at their game. He is an intelligent, well-educated gentleman, a fluent conversationalist, and appears perfectly at ease when talking or performing before the large audiences he has had here. Mrs. Baldwin is young and good-looking, and is a perfect lady. Her clairvoyancy was indescribable, and the materialisation was simply immense.—*Cin. Commercial*, July 6, 1874.

Not an Oath, though seemingly One.

WHILE in 'Frisco, when Professor Baldwin explained "The Great Katie King Mystery," a prominent minister was so surprised that he turned to a friend, and said, "Well, I'll be d—d, and so will any one else who ever allows such mummery and trickery to take the place of the religion of the Bible. Baldwin is doing a great work in exposing such a devilish and pernicious doctrine."

They all want One.

LAST night Professor Baldwin exhibited a wooden contrivance known as the stock, a machine into which scolding wives can be fastened by the neck and wrists, and to-day the carpenters have all quit work on the buildings down town at \$8 a day, and are endeavouring to fill orders from the married men who are desirous of adding these pieces of furniture to the household. Several men have sold their Steinway grand pianos to make room for these valuable articles of domestic utility and comfort.—*Virginia City Enterprise*.

Professor Baldwin among the Mormons.

THERE was a large audience at the Salt Lake Theatre last evening to witness Professor Baldwin's *exposé* of the tricks performed by spiritual mediums. It is the strongest endorsement that can be given to say that he performed with consummate skill all the "startling manifestations" which the great mediums claim are done by spirit agency, and then explained them. President Brigham Young and several of his wives and children occupied the two right-hand proscenium boxes, and expressed themselves as greatly delighted.—*From Salt Lake News, Official Organ Mormon Church, October 31, 1876.*

Baldwin Stumped by a Minister—He Loses 500 Dollars.

AT Nevada City, Cal., Professor Baldwin challenged any medium to produce a test he could not do or explain to be a trick. Rev. George Davis accepted Baldwin's challenge, and appointed an hour the next day. Baldwin and company were promptly on hand, and found that Mr. Davis was a practical joker. The "spiritual test" was a marriage ceremony, and of course Baldwin was stumped, and acknowledged he could not untie the knot or prove it a trick, and he handed over the money at once to Mr. Davis (?).

Anecdote.

IN New Orleans, Professor Baldwin visited a lady medium, who was said to "develöp" young mediums and make them able to enter into trance and clairvoyant states. She tried her power on a young gentleman present, who, in order to be amused, pretended to go into a trance and be possessed of the spirit of an Indian chief. He whooped and yelled, and created much merriment, and while all were so much amused, he suddenly turned the tables by using an ottoman as a war club, and scalped all the ladies by pulling off all their chignons, changing their laughter into shrieks of terror. In Terre Haute, Ind., he gave a joint *séance* with a number of their best mediums, and came off victorious, beating them all at their own game. In Chicago he visited all their mediums "incog.," and was much diverted at hearing them talk about him, some of them confidentially telling him of new tricks they intended to challenge him to duplicate.

A Challenge.

IN the *Banner of Light*, September 16, 1876, in an editorial is the following:—

"Select some one of the phenomena that we now know to take place in Dr. Slade's presence in the light. Let it be that of independent slate-writing, independent movement of objects, or the materialised hand, visible and tangible—all under the conditions accepted by Slade. If any one of these phenomena is produced by the 'exposer,' then call upon him to explain by what trick or effort of skill it can be done," intending to lead the public into the belief that Professor Baldwin either cannot duplicate certain spiritualistic tests, or that if he does duplicate them, that he cannot explain such on other grounds than of spiritual intervention. In reply, the attention of the *Banner* is called to this advertisement of Professor Baldwin:—

**\$500 REWARD FOR ANY SPIRITUAL MANIFESTATION I CANNOT
DUPLICATE OR EXPLAIN AFTER SEEING IT.**

S. S. BALDWIN.

MRS. CLARA BALDWIN, formerly Miss Julia Clara Mansfield, was born near Carthage, Mo., July 7th, 1852. When nearly three years of age, while playing in the prairie near the house, she wandered off in the tall grass and finally strayed several miles from home. She was found by an Indian squaw, belonging to one of the tribes then on the Indian reservation, and was taken to the wigwams of the tribe, and it was nearly eleven months before she was finally found by the whites and restored to her parents. This life with the Indians gave her a great love for out-door life. She is excessively fond of flowers. After her marriage to Professor Baldwin she at once went on the stage as a feature of his entertainments and is now an expert of great skill. Her natural clairvoyant powers have been developed by constant use, aided by Prof. Baldwin's magnetic and mesmeric assistance. During her travels with Prof. Baldwin she has at all times displayed a great deal of coolness and courage in times of danger or sudden accident. Once on Lake Superior, when the steamer struck a rock and went to the bottom, although ill at the time, Mrs. Baldwin was of great assistance in encouraging other ladies who were becoming hysterical, and took the sole care of a small baby of a lady who fainted through fright. When the rest of the ladies were crowding for the small boats, she was the last lady to enter. At Houston, Texas, a crazy man gained access to her room. He imagined he was Jesus Christ, and wanted all to worship him. He knocked Professor Baldwin insensible, and would have killed him but for the coolness of Mrs. Baldwin, who talked to him and persuaded him to desist from his murderous design, and finally managed to attract his attention and rang the electric call bell without being seen by him and thus managed to summon help and have the lunatic secured. During a trip from Joplin, Mo., to Columbus, Kansas, the mail coach, containing six passengers, was stopped and robbed by the celebrated highwaymen the James and Younger Brothers, remnants of the desperado Quantrills gang of "bushwhackers." While the gang were robbing the mail she dropped her purse, containing \$800, and her watch, on the floor of the stage, and with her feet covered them with the loose straw in the bottom of the vehicle, and thus saved her money and her watch. Professor Baldwin lost his watch and diamond studs and about \$200 in money. His wife in this case was certainly the "better half."

Clara Baldwin and Spotted Tail, the Indian Chief.

FROM THE "CHEYENNE NEWS."

MRS. BALDWIN don't like Cheyenne. During her Katie King *séance*, when the "spirits of just men made perfect" were materialising, the face of an Indian appeared at the cabinet window and gave an unearthly yell. The scream had hardly died away when a fierce war-whoop was heard in the back of the hall, and a maddened Indian danced down the aisle, knife in hand, uttering the yell and battle screech of the native Sioux. The ladies screamed with terror. Several strong men seized the Indian, who was bent on getting to the cabinet. It was Spotted Tail, the noted Sioux Chief. He had recognised in the spirit face an old enemy, and was bent on scalping him. To quiet him, Professor B. opened the cabinet doors. The Indian had gone. The lady was alone in the cabinet—rather fearful that S. Tail, Esq., might insist on scalping her. As soon as the noble red man saw that no one was in the cabinet, he slunk away, muttering "too much bad medicine, ugh!"

Brigham Young and Mrs. Baldwin's Pillory.

YOUNG MAKES A FOOL OF HIMSELF.

MR. YOUNG got free passes to Baldwin's show, and he generously took sixteen Mrs. Youngs along. The Professor brought out his pillory, locked his wife's head and hands in the holes made for the purpose, and then said: "Ladies and Gentlemen—This machine was invented in the year 1634, for the benefit of henpecked husbands. You see that it is quite impossible for a woman to move either head or hands when in the machine. In the old days when the wife let her tongue wag too freely for her husband's comfort, he just clapped her into the pillory, and she stayed there for six hours to be hooted at by the passing public." "Good! Hooray!" shouted Brigham in a burst of uncontrollable enthusiasm, and springing to his feet. The misguided man was brought to his senses by the cold stare of the more polite, and the

yells of laughter from the vulgar. The agony he suffered by being grinned at all the evening was nothing to what he will get for the next few days.—*Burlington Hawkeye*.

Mrs. Baldwin is a very great help to her husband, and a good part of his magnificent success is due to the earnest work of his good lady. Mrs. Baldwin's home is in Terre Haute, Indiana, U.S.A., where her mother also resides. During the hot season she usually spends four or six weeks at home arranging the many curiosities and reminiscences of travel, and renewing acquaintance with her numerous friends. She is light in build, clear complexion, and fair, blue eyes and auburn hair, a good talker, quick at repartee, a pleasant acquaintance, and a firm friend to all deserving people.

Trick Instructions for Amateurs.

FIRST.—Never inform your audience beforehand the trick you intend performing, or it will enable them to think out your method of doing it.

SECOND.—Endeavour, where it is possible, to have more than one method of performing the same trick, in case one of the audience should discover or know the way of doing it; you can thus arrive at the same conclusion in a different way, and thus demonstrate to your audience that the solution proposed is incorrect.

THIRD.—Do not, under any circumstances, perform the same trick twice to the same audience, for the reason laid down in the first rule. It may enable some ingenious one to discover the way of doing it.

FOURTH.—Should you be pressed to repeat a trick, do not refuse in a positive manner, but tell them you will perform the trick in a different way to arrive at the same results; then substitute one which bears some resemblance to it. If you refuse, they will think you are afraid to bear inspection.

FIFTH.—Vary your tricks; if you are continually occupied with tricks that depend on the agility of the fingers, your audience will soon accustom themselves to your gestures, and so divine your operations. Perform in succession tricks of sleight-of-hand, tricks with apparatus, and tricks in white magic, so that the

spectator may be confused in seeing many different causes produce the same effects.

SIXTH.—Divert the attention of the audience as much as possible from your operations, and endeavour to give the impression that you perform the tricks by a different action than you actually do. Thus, if you are exhibiting a trick with apparatus, endeavour to give the idea that it is done by dexterous manipulation; or, if it be a sleight-of-hand trick, use the hands as clumsily as possible.

SEVENTH.—If the audience is composed of persons who are indolent, or not given to investigation, you can introduce old tricks and be safe; but if the company be composed of well-read or speculative persons, be careful and christen with new names tricks that have been printed in books.

EIGHTH.—If you are unable to discover new tricks, by a little thought you can invent new modes of performing old ones, thus imparting a freshness to old, well-known tricks that will always make them acceptable.

NINTH.—Be careful, when you have performed some very dexterous trick, not to ascribe it to supernatural power, as that which is remarkable and wonderful, in accordance with the laws of nature, will be as amusing and entertaining to the intelligent as the miraculous would be to the illiterate.

TENTH.—Before commencing a trick, be ready to answer any rational objection that may be made to it.

ELEVENTH.—Avail yourself of every opportunity to take advantage of the various phases of credulity that present themselves. Opportunities continually occur for the conjuror to impress and maintain his importance and significance, as in other professions: but it is only those who have sense and tact know how to profit by them.

Noted Illusions, and Good Tricks for an Evening Party.

ABOUT three years since, a gentleman connected with the Art of Legerdemain, performing at the Polytechnic Institute, in Melbourne, was pleased to style himself The Man of Miracles,

and one of the supposed miracles perpetrated by him was the so-called Spiritual Vision, or Second Sight, with this exception—his medium, instead of being on the stage, was out of sight. Upon his receiving the article for description, he returned it to the owner, and, placing a telescope to his eye for an instant, looked round the hall, as he asserted in search of the spirit that was to give the replies. He then proceeded to ask the question in a leading manner, so that the answer would be confined to the simple affirmative or negative of Yes or No, which was conveyed by sounds, sometimes produced by a blow from a hammer on the ground, or the striking of a glass tumbler or other article at hand; but each sound being distinct from the former, was to lead to the belief that a different spirit in each case replied. These means have been used for other purposes, such as table-rapping and bell-striking. The observer at any exhibition will notice that the medium is unable to reply to any other person without the operator in the first instance addresses the medium, and that too in reference to some article with which the operator is conversant himself, and which is capable of being examined. There have been instances, and they are still numerous enough, where visitors, by preconcerted action, will assist a performer. In that case they become confederates, and to the uninitiated in magical matters apparently marvellous things are the result. This brings us to the second consideration, namely,

Silent Second Sight,

WHERE THE RULE IS TO ASK NO QUESTIONS.

In this case recourse is had to a code of signals, and a third person is introduced, so that the communication is not in this instance between the operator and the medium, as in the former manner, but between the operator and the third party, who is so situated with respect to the audience that from a point at sight he can observe every article received by the operator, and by means of the signals referred to, such as taking the article in the left or right hand, or holding it for examination in both hands, or, if the object be money, tossing it in the air, or stooping at a given time, or turning round, and such other means as may be determined and agreed upon. The information is then conveyed by

means of a flexible speaking tube having a mouth-piece for the observer, wherever he or she may be stationed or located, and at the extreme end of such flexible tube a pipe is connected, which, upon the operator desiring the medium on the stage to turn his or her back, as the case may be, to the audience, as he or she sits on the stool with a shawl thrown over the head and shoulders (upon the pretext that the medium may previously have seen the articles shown by the operator through the handkerchief with which the eyes were bound) the pipe is passed to the medium through the aperture in the stage made for the purpose, and by the shawl carefully hid from the audience. Thus by this ingenious contrivance the audience is bewildered and amazed at the result of the supposed supernatural vision.

While the writer vouches for the accuracy of this information, he would also not omit to mention that, not only in reference to this phenomenon, but others that he purposes explaining, persons engaged in the magical world provide themselves with means peculiar to their own conveniences and wishes; but all are more or less based on the principles here laid down.

The Animated Marble.

FOR THIS ILLUSION

A table is necessary, having but three legs, placed in a triangular form. The legs should be turned legs, equidistant from each other, having grooves on the inner sides, so that two pieces of silvered glass, or looking-glass, placed in frames backed in with wood, will fit in them. Around this table is another framework, covered to the floor with curtains or calico, according to circumstances, but all of one colour, in order that they may be correctly reflected in the glass; the effect of which is made to appear that the looker-on can imagine and believe that he can see through the opening and between the legs under the table. On the top of the framework about the centre table may be placed several plaster busts or models, to distract for the instant the attention of the audience; and, in order that the contrast may be the greater between them and the living head that appears on the centre of the trick table, which is seen through a trap on the top of it—the body in connection with such head

being practically hidden by the backing of the glass beneath: the living head being, of course, prepared with bismuth, chalk, or other white substance resembling marble; the hair being hidden by folds of new calico placed round the forehead (resembling marble) and about the shoulders, which, hanging down, hides the edges of the trap through which the head appears. Upon the rising or drawing back of the curtains, the living head appears with the eyes closed and the whole face perfectly calm. The operator removes the gauze covering—which, being green, gives a delicate contrast to the white beneath. The operator having assumed the garb of a sculptor, becomes enraptured at the sight of his supposed work of art, which, upon close inspection, is found to have opened its eyes and to be looking at him. Having addressed it, he requests that it should sing, answer questions, drink, and perform such other acts of life that no speculation shall exist as to the object being an animated head, and the audience only left to wonder where the body can be secreted. These acts being done, the operator takes a large newspaper, places it in front of, and partly over the head, hiding it from the audience, and with the supposed intention of taking it from off the table and showing it to them, the head disappears, the trap is put up in the top of the table, which is quickly done; the operator fails to grasp the object, removes the newspaper, and, with feigned surprise, discovers the head has gone; the experiment is then complete. The principle upon which this is done is the same as that described by the *Builder* newspaper in London when Colonel Stodare was exhibiting the “Sphinx,” so far as the form and arrangements of the table are concerned, but the production of the head of

The Sphinx

IS AS FOLLOWS :

The person whom it is intended should represent the object, has a perfect cast of the head or face taken, or of the face and forehead only, from which cast, in plaster of Paris, another is taken in wax, and the face prepared according to the original, which must represent some recognised model of the sphinx as near as possible, such as Napoleon III., as re-

presented at the Sydenham Palace Exhibition, with a large pointed moustache and imperial chin piece. This being done, the human face and counterpart will be exactly alike. The cast is then suspended by a hook to the front of a box made for the purpose, such box being simply square, having a false bottom, and the front of which will let down from the top by means of hinges at the bottom edge; the inside of the front of such box is made in an oval form, so as to adapt itself to the form of the face as much as possible; round such oval part on the wood, must be painted and well shaded, the usual head-dress of the oriental sphinx. The operator then introduces the box with the cast, or, as is supposed, the human head, and describes to the uninformed in such matters the supposed origin and history of the object, where it originally existed, and such anecdotes as may be found novel and interesting. The operator then places the box with the cast upon the table immediately over the trap, the trap is then let down, the cast taken out, and the human head takes its place. In order that the transformation or change may take place, the operator may stand in front of the opening, that is between the box and the opening, or on completing his description and origin of the original sphinx, may close the front before placing it on the table. The living head at the request of the operator, then sings, drinks, smokes, proposes conundrums, and answers queries; upon the operator expressing his satisfaction at the manner in which the head has performed its several duties, he closes the front of the box once more, the living head disappears through the trap, the cast is replaced, the trap closed, and the operator once more brings down the box to the audience to satisfy them that the head is still there by opening the front for the last time, and the novelty is effected.

The Floating Head

Is again produced in a totally different manner, but which to produce would prove exceedingly expensive. Example: The back of the stage, or platform, is fitted with a framework, like an easel in an inclined position, on which is placed a large sheet of silvered glass with a backing of wood. On all sides the stage is enclosed with curtains, fastened at the bottom to prevent any

swinging or vibration, which would be reflected. (The effect of such glass is that of an open space.) In the centre of the glass a circular or semi-circular hole is cut, through which a living head is passed—the person standing on a raised platform or step behind; by this means all connection with the body is cut off from the view of the spectator, and the head appears suspended in mid-air. These illusions must not be regarded in the light of magical tricks, or sleight-of-hand deception, since they belong to, and have been brought about, by studious application and scientific investigation. These novelties, and the like, such as “Pepper’s Ghost” and the “Cherubs in the Air,” for years excited the curiosity of thousands of people of all countries and languages, at the Polytechnic Hall, in London, and secured for the inventors ample, if not princely incomes.

The Cherubs in the Air.

It dare not be questioned that this illusion, for beauty of design and elegance, far surpasses anything that has hitherto been introduced of the like character. The invention is beautifully descriptive and original. The apparatus for the production of this novelty is the same as that before described as used for the floating head, so far as relates to the glass arrangements at the back of the stage, and the curtains surrounding it. The design of the originator is—that a number of heads of the most beautiful children available, with white wings extending from the shoulders, shall be visible in mid-air, without any bodies being seen, the whole of the muscles of the faces and eyes being actively developed, and the whole of the voices engaged, in the presence of the audience, singing some supposed cherubic melody, as “Jubilate,” the heads varying in size according to the ages of the exhibitors. The following are the means employed:—The back of the stage, as fitted for the Floating Head, to be one clear sheet of silvered glass, backed in with wood, to prevent the silver, or any part of it, being removed by any parties coming into contact with it from behind; the curtains all round to be fastened to the floor, and the carpet, or green baize, with which the stage may be covered, to prevent any vibration, which would be reflected in the glass, as previously explained, and which

would destroy the illusion. Over the top of the glass and curtains, stretching away from the glass down to the front of the stage, and entirely covering in the whole, must be a frame covered with canvas, on which should be beautifully painted some choice sketch of Palestine or the Holy Land, having mountains in the background, and tropical trees and a warm sky, but clouded. This must be fixed above, at angles directly opposite, or nearly so, to the angles of the glass arranged below on the stage; the result being, that the whole of the oriental scene will be reflected in the glass below, showing a delightful country in the distance. At intervals between the reflected trees, clouds will be laid in on the glass (wool being used for the purpose, that being preferable to paint). Circular holes, or semicircular holes, will have previously been cut in the glass for the number of children to be used for the purpose. The wings, which will have to be made of wire, of shape and size as wanted, will be covered with white wool, and will, by means of gum, shellac, or common glue, be fastened on to the glass, one on each side of the different holes in the glass, in proportion to the size of the head that is used for the particular opening in the glass. Every care must be taken in the fitting of the glass that nothing about the hall or stage, except the surrounding curtains and the scenery above, be reflected, or the effect is destroyed. A platform must be so built behind the glass, on which the children will have to stand while their heads are through the openings of the glass, that they may be able to stand without any inconvenience, and a rail should be passed across, on which their hands should rest while the exhibition is going on. The kind of children, or description of children, best adapted are fair-complexioned, with light hair, made up, in some instances, in short crisp curls. Having effected all the arrangements, the operator will appear in front of the curtain to describe the exhibition, and will leave the stage previously to the curtains being drawn or raised, and which will be drawn or raised while some slow but grand music is being played on a grand harmonium. The discovery will then consist of the heads of a number of beautiful children, with wings like angels, among the clouds—no bodies being visible, but which are hid behind the glass, and all of them singing to the harmonium accompaniment; but the children's voices must be in tune, and

care taken that they sing in good time. To increase the effect, a number of trained voices (juvenile) may assist, as far back as they can get on the stage or building, so as to produce sounds in the distance. The curtain will slowly fall while the last strains of the voices are dying out. One of the greatest sensations ever produced in London by optical illusions was occasioned when this was produced for the first time; in fact, a great *furor* was created, and so far was curiosity excited, that eminent scientific men applied themselves to discover the means by which such effects were produced.

The Worsted Ball and the Marked Coin.

This little trick, which is very amusing when adroitly managed, may, with but trifling expense, be produced and performed in any drawing-room without fear of detection. First, have a flat tube made of tin sufficiently large to contain a shilling or a sixpence, or whatever coin the performer intends using for the purpose. Then get several skeins of red worsted or any other colour, but red is the most glaring and suited to the deception, which roll into a large ball having the tin tube in the centre. Being thus prepared, the performer will apply to the audience to supply him with a shilling or a sixpence, whichever is to be used. He will then request that it be marked in such a manner that it will be again distinguishable. During the time he is telling some little anecdote he gets possession of the worsted ball, which is lying on a shelf at the back, which is easily done by saying that for the trick he requires a tumbler. While getting the tumbler, and having the worsted ball in his hand, he passes the coin into the tin tube, which tube he draws out at the same time, leaving the coin in the centre of the worsted ball, which he squeezes in such a manner as to close the aperture through which the tube has previously passed. The ball of worsted is then shown, and thrown into the tumbler on the table. The operator then picks up a coin, which he substituted for the marked one, and which he left in the presence of the audience while he got the worsted ball and tumbler, and putting it in the trick pistol, which is loaded and capped in the presence of the audience (after saying two or three cabalistic sentences), fires at the tumbler,

and then removing the tumbler towards the audience, takes out the worsted ball, finds the end, and endeavours to get one of the persons present to unravel it, until the coin falls into the glass. The coin is then handed to the party who previously marked it, and to the audience for inspection, and the trick is finished.

General Directions for Card Tricks.

If you wish to puzzle and please your friends at an evening entertainment, nothing is better than an assortment of card tricks. The tricks given here require little or no previous practice, and can be given by anyone. We would advise those who like card tricks to go to a wholesale stationer's and buy a packet of a dozen or two packs of cheap cards with figured backs all alike, as it is often necessary in the most puzzling tricks to have two cards alike, as, for example, two kings of clubs. Again, it is often necessary to destroy a card entirely, and restore it, &c., &c.

TO BRING A CARD WHICH HAS BEEN THROWN OUT OF THE WINDOW INTO THE PACK AGAIN.—THE SAME TRICK IN ANOTHER MANNER.

After you have shuffled the pack, and placed it upon the table, you let any person draw forth the lowest card, of which there are two alike, at the bottom of the pack ; tear it in small pieces, and throw them out of the window, (or you can have 8 or 10 alike and have him draw one, apparently giving him his own choice).

You then assure the company that the pieces just thrown out will join themselves together again, and return as a whole card to the pack. You raise the window, call "Come, come, come !" Then approach the table, assuring the spectators that the mutilated card has returned complete to its old place in the pack ; and let them satisfy themselves that such is the fact.

THE SAME TRICK IN A STILL MORE SURPRISING MANNER.

After the person has drawn forth the bottom card as above, and has torn it into pieces, you beg him before he throws them out of the window, to give you one of them. For this piece you secretly substitute a piece torn out of the other similar card.

You now step to the open window, and call "Come, come, come!" Approach the table again, and declare that the torn card is again whole, and in its old place, except that it wants the piece which that person omitted to throw out of the window. You then invite the company to convince themselves of the fact, and to fit the torn piece into its place.

FORCING A CARD.—In card tricks, also, it is frequently necessary to "force a card," by which you compel a person to take such a card as you think fit, while he imagines he is taking one at haphazard. The following is perhaps the best method of performing this trick: Ascertain quietly, or whilst you are amusing yourself with the cards, what the card is which you are to force; but either keep it in sight, or place the little finger of your left hand, in which you hold the pack, upon it. Next desire a person to select a card from the pack, for which purpose you must open it quickly from left to right, spreading the cards backwards and forwards so as to perplex his choice, and when you see him about to take one, open the pack until you come to that one which you intend him to have, and, just at the moment his fingers are touching the pack, let its corner project invitingly a little forwards in front of the others; this will seem so fair that in nine cases out of ten he will take the one so offered, unless he is himself quite aware of the secret of forcing. Having by this method forced your card, you may request him to examine it, and then give him the pack to shuffle, which he may do as often as he likes, for you are of course always aware what card he has taken. A perfect knowledge of forcing is indispensably necessary before you attempt the more difficult tricks with cards.

THE "LONG CARD."—Another stratagem connected with the performance of many of the following tricks is what is termed the "Long Card"—that is, a card either a trifle longer or wider than the rest of the pack, so as not to be perceptible to the eye of the spectator, but easily distinguished by the touch of the operator. Good operators sometimes have both cards in the pack. Any bookbinder will shave the edges of your pack so as to leave you a long and a wide card.

Having laid down what we may be allowed to term the "leading principles" which rule the art of card conjuring, we now propose to explain the various tricks which may be performed with a pack of ordinary playing cards. They depend to some extent for success on manual dexterity, a knowledge of the science of numbers, and some simple apparatus, easily procured, or made by an ingenious youth.

TO PRODUCE A PARTICULAR CARD WITHOUT SEEING THE PACK.

Take a pack of cards with the corners cut off. Place them all one way and ask a person to draw a card; when he has done so, while he is looking at it, reverse the pack, so that when he returns the card to the pack, the corner of it will project from the rest; let him shuffle them; he will never observe the projecting card. Hold them behind your back. You can feel the projecting card—draw it out, and show it. Simple as this trick is, it will excite great astonishment.

THE CHANGEABLE ACE.

Take the Ace of Diamonds, and place over it with paste or soap, so as to slip off easily, a club cut out of thin paper, so as to entirely conceal it. After showing a person the card, you let him hold one end of it, and you hold the other, and while you amuse him with discourse, you slide off the club. Then laying the card on the table, you bid him cover it with his hand; you then knock under the table, and command the club to turn into the Ace of Diamonds.

THE CONVERTIBLE ACES.

This trick is similar to the foregoing. On the Ace of Spades fix a Heart, and on the Ace of Hearts a Spade, in the manner already described.

Show these two Aces, to the company; then taking the Ace of Spades, you desire a person to put his foot upon it, and as you place it on the ground draw away the Spade. In like manner you place the seeming Ace of Hearts under the foot of another person. You then command the two cards to change their places; and that they obey your command, the two persons, on taking up their cards, will have ocular demonstration.

MYSTERIOUS DISAPPEARANCE OF THE KNAVE OF SPADES.

FIXING your eye upon the stoutest looking man in the room, you ask him if he can hold a card tightly. Of course he will answer in the affirmative; but if he should not, you will have no difficulty in finding someone who does. You then desire him to stand in the middle of the room, and holding up the pack of cards you show him the bottom one and request him to state what card it is. He will tell you that it is the knave of spades. You then tell him to hold the card tightly and look up at the ceiling. While he is looking up, you ask him if he recollects his card; and if he answer, as he will be sure to do, the knave of spades, you will reply that he must have made a mistake, for if he look at the card he will find it to be the knave of hearts, which will be the case. Then, handing him the pack, you tell him that if he will look over it, he will find his knave of spades somewhere in the middle of the pack.

This trick is extremely simple and easy of accomplishment. You procure an extra knave of spades, and cut it in half, keeping the upper half and throwing away the lower. Before showing the bottom of the pack to the company, get the knave of hearts to the bottom, and lay over it, unperceived by the company, your half knave of spades, and under pretence of holding the pack very tight, put your thumb across the middle, so that the joining may not be seen, the legs of the two knaves being so similar that detection is impossible. You then give him the lower part of the knave of hearts to hold, and when he has drawn the card away, hold your hands so that the faces of the cards will be turned towards the floor. As early as possible you take an opportunity of removing the half-knave.

Mysteriana, or Secrets Exposed.

FIRE EATING.—Melt ten or twelve pounds of lead in a kettle, make it red hot, very hot. Wash the hands well in strong aqua ammonia; you can then dip them into the lead. If the lead cools it will burn; it must be red hot. Tufts of cotton batting when lit at a candle or match can be placed in the mouth, then close it instantly, it will go out. Wrap some dampened hemp around a small piece of amadou, or German tinder, which must

be lighted. Have this mixed with the cotton, placed in the mouth, blow through it; the sparks will fly ten feet. To walk on red hot iron, make a mixture of molasses and glue (by heat), smear the feet, then walk on pulverized rotten-stone, which will adhere to the feet. You can now walk on hot iron and not be burned.

GHOST ILLUSION.—WHEN GIVEN ON THE STAGE.—The stage on which the performance is given is divided from the audience by an upright sheet of thin and perfectly clear plate glass. The stage being darkened, the glass becomes in fact an unsilvered looking-glass. Through this screen a subdued light is made to pass so the stage beyond may be seen, yet not very distinctly. The ghost is the reflection in the glass of a person below the stage. Upon this person is thrown a strong light, so the reflection appears white and ghost-like. By suddenly shutting off the light, the figure disappears. This cannot be given in a parlor. To give it in a parlor or small room, get a plain pine box, three feet nine inches long, by three feet wide and three feet deep, with a lid fastened on by hinges. Cut an oblong piece three feet long by three feet six inches wide out of the lid. In this aperture fix a piece of clear glass. Line the box carefully with black paper, pasted round the inside over all. Now stand the box on one end, with the lid open and at right angles to the box. Cut a round hole, about two inches in diameter, in the centre of the side of the box—the same side the hinges are fastened to. In this hole fix a plain convex lens of about six focus power. Now cut a pasteboard skeleton, paint it white, or a doll dressed in white. Hang it on the wall of the box, directly opposite the lens. Get a small dark lantern, or any other covered light, place it against the back of the lens. Place the box on a table or stand, in a darkened room, and announce yourself ready to call up your ghosts. Move the figure by a wire worked through a small slit, cut in the side of the box. The skeleton will appear in the glass door, and all its movements are duplicated by the figure in the glass.

FOSTER'S BLOOD LETTER.—Have your hands clean. Take a slate pencil (sharpened), or a small stick, say a match, write a name on the hand or arm, bearing down hard; do this secretly.

It will not show. Now rub the hand or arm hard with the other hand, dampening it slightly with the mouth. The name appears in a bright red letter. Hold the hand up over the head to let the blood run out of the arm, and in a few seconds it has gone. On the other hand secretly write a name with a solution of chloride of copper. Place a few drops of hartshorn on your handkerchief, place it in your pocket. When you want the letter to appear, throw the handkerchief over the hand. The ammonia brings out the letter.

SECOND SIGHT.—Take two pill boxes ; sew one of them in the corner of a large calico handkerchief. The other box is filled with articles. The performer takes the box and places it under the handkerchief, and pretends to wrap it up and give it to some one to hold. They really hold the box that it sewed in the corner. The box with the articles is palmed by the performer, who while in another room, describes the articles. He now takes the handkerchief by the corner, tells the person holding it to let go, gives it a shake, drops the box in his hand, and puts the handkerchief in his pocket. If any one wants to examine the handkerchief he gives them a duplicate, one that is all right.

INDIAN BOX TRICK.—It is now sold by all makers of magic apparatus. It has in the end a panel, opened from the inside so the performer can get out.

ARCTIC FIRE.—Wrap in a piece of dry paper, a piece of the metalsodium or, better still, potassium, of the size of a buckshot, palm this. Have a small hole made in the ice. While making magnetic motions drop the paper in the hole unobserved by the audience. Step back six feet, and as soon as the water soaks through the paper, the metal catches on fire, and burns.

SAMSON'S BOX.—Get a square piece of steel, the size of the bottom of a soap box. Remove the bottom, and fasten this steel in its place ; paint it all. To the underside of a table fasten a very large electro magnet, having holes bored in the table so the ends of the magnet may come level with the top of the table. Over this throw a light calico cover. Connect the magnet with a small battery. Set the box on the magnet ; when the current is on, no one can lift it ; when it is off any one can lift it.

DEVIL'S WINE.—Fill a glass with water, in which has been placed a few drops of sulpho-cyanide of potassium. Wet two of your fingers with a solution of green copperas. Upon stirring the water with these fingers it at once changes to the colour of wine.

OBEDIENT SPIRIT.—Soak a few sheets of paper in a solution of prussiate of potash. They appear white by candle light. Mark them so you will know them. Your ink is made of pure rain water, to which you have added two or three crystals of green copperas and three drops of nitric acid. It appears pure water. Use a quill pen ; mix the paper with some ordinary writing paper ; hand a clean sheet and a pen to any one, and of course they can make no mark. Now you write, only get one of the pieces of prepared paper, and the writing appears at once.

WITCHES' AUGURY.—Write with a weak solution of chloride of copper. Hold paper in hand, throw a cloth over it, that is saturated with aqua ammonia, and writing appears ; or have the hand dampened with ammonia. The answers are written beforehand, and do not show. They are general answers to fit any question.

MYSTERIOUS BOTTLE.—In a clean black glass bottle put one ounce of copperas, a drachm of nitric acid and a pint of pure rain water that has been boiled and cooled. Have five glasses. Into No. 1 put three drops of a solution of prussiate of potash. In No. 2 put three drops of sulpho-cyanic acid. In No. 3 put six drops of the same. In No. 4 five drops of solution of nitrate of baryta. In No. 5 a piece of carbonate of ammonia, large as a pea. Then pour the liquid from the bottle in the glasses. Don't taste it, as it is deadly poison.

DEMON'S SMOKE.—Take two wide-mouthed empty bottles ; rinse one with ammonia ; rinse the other with muriatic acid. Place the mouths together ; dense fumes arise ; or tumblers can be used, a few drops of each is all that is needful.

DEVIL'S INK.—Boil 4 ounces nut-galls in diluted nitric acid ; add 2 ounces sulphate of iron, and a little chloride of ammonia. Writes black at first, but disappears in few days.

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What a prominent Australian paper says about
"THE BALDWINS."

THE attention of Clergymen, Professors in Colleges, and Scientific Men generally is called to the extract below, taken from a long account in the *Melbourne Herald*. The papers everywhere have given similar reports:—

"With respect to the Baldwin entertainment generally, *we think that every clergyman, every teacher of men, every public man, and indeed every person who takes an interest in the well-being of his fellow-men, or in the social questions of the day, should visit it; and while witnessing the performance, and laughing at some and wondering at other portions of it, should remember that there are many earnest men and women in various parts of the world who regard the tricks so cleverly exposed by Mr. and Mrs. Baldwin as evidence of the great problem of immortality, which has puzzled the best and wisest of mankind. In the whole entertainment there is not one word which could offend the feelings of the most susceptible—professional mediums excepted; while, as a lesson in human credulity, gullibility and duplicity, it is worth ten times the price charged for it, as it compresses into an hour or two the experiences of half a lifetime. As a practical disquisition on the susceptibility of mankind, and as an illustration of the manner in which so many rush to the supernatural for a solution of shallow trickery, the entertainment is invaluable, and should be well supported during the short time it is given in this city. Those who honestly believe in the genuineness of spiritual phenomena should attend, and they will see the best tests of so-called spiritual manifestations duplicated by a clever lady and gentleman without any supernatural aid; and if the entertainment induces them to reason more clearly, and to examine future manifestations more carefully, their money will have been well expended. The Baldwins are doing good work, and they should receive the hearty support of all lovers of truth and justice.*"

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