

*International
Psychic
Gazette*

EXPOSURE OF H. DENNIS BRADLEY

Being an Account of his Efforts to Discredit a
Famous Voice Medium and "Smash Spiritualism."
With GEORGE VALIANTINE'S REPLY



THE HEBREW PROPHET.

Tom Charman's Pen and Ink Impression of the Psychic
Picture on the smoked paper. See pages 11 and 13.

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THE PICTURES BRADLEY FAILED TO SEE.



TOM CHARMAN'S IMPRESSIONS OF THE PSYCHIC PICTURES ON SMOKED PAPERS.

No. 1.—The Lanky-haired Fellow. No. 2.—The Antiquated Lean Lady. No. 3.—The Swan. No. 4.—The Laughing Lady. No. 5.—The Old Man. No. 6.—The British Officer. No. 7.—Mr. Lloyd George. No. 8.—The Comical Cat. No. 9.—The Old Turk. No. 10.—The Donkey's Head. No. 11.—The Lady's Profile (between 5 and 8).

Nos. 1, 2 and 8 represent what Mr. Bradley calls "The Alleged Doyle Imprints," and No. 7 represents what he calls the "Alleged Lord Dewar Imprint." And all four he suggests were made by George Valiantine's toe in the dark! Could absurdity go further?

Dennis Bradley's "Exposure" of George Valiantine and His Efforts to Smash Spiritualism.

*Reprinted by special request from THE INTERNATIONAL
PSYCHIC GAZETTE for November and December.*

Chapter I.

MR. H. DENNIS BRADLEY, author of "The Wisdom of the Gods," "Towards the Stars" and other notable works, has just launched a new book bearing the enigmatic title of " . . . And After " (T. Werner Laurie, Ltd., 10/6).

A NEWSPAPER'S PRELIMINARY PUFF.

Even before its publication its sensational character was proclaimed by a " *Daily Express* Special Representative " in an article, based on an interview with Mr. Bradley himself, which had the following scare headings :—

- " Tricks of a Famous Spiritualist Medium Exposed."
- " Finger-prints of the Dead Faked."
- " Big Toe used as ' Spirit ' at a Seance."
- " Medium Caught in Act of Fraud."
- " Mr. D. Bradley's Exposures."

The writer of the article is probably the same scribe who a few days before had made a virulent anti-Spiritualist stunt for the *Express* out of an alleged medium's alleged confession with the following attractive titles :—

- " Medium's Amazing Confession."
- " Hundreds Duped by Pretence of Spirit Guide."
- " Seance Frauds."
- " His Own Voice in the Trumpet."
- " Seance Quackery Revelations."

Our contemporary *Light* promptly and cleverly identified the subject of this article, a man named Beare, with an unnamed medium who had already made a similar " confession " in the *Catholic Times*, which paper described him as " a Catholic who strayed and now repents," wishing " to return to the faith of my fathers, trusting God will forgive me for being an arch-deceiver for thirteen years ! " The Catholic connection with this virulent attack on Spiritualism should not be overlooked.

Similarly Mr. Dennis Bradley reveals in his new book :—
" I am on intimate terms with several of the leaders of the Catholic Church," who " have discussed my psychical studies with me at considerable length." He says further that " to seek to replace such artistry and beauties (as those of the Catholic Church) by banal services conducted by ignorant and illiterate mediums and preachers, with confused ideas and a smattering

of knowledge, is absurd." His leanings, therefore, like Beare's, are at present distinctly away from Spiritualism and towards "a return to the faith of my fathers."

THE PURPOSE OF THE BOOK.

The *Express's* flattering recommendation of Mr. Bradley's book reveals its intention thus :—

"Spiritualists the world over will find their faith shaken to its roots by disclosures which are made in a book to be published in England at the beginning of next month. The author is Mr. H. Dennis Bradley, one of the leaders of the Spiritualist movement in this country" (*sic*).

But was he ever a Spiritualist leader? We have never heard of his following. He was not, however, denied an ornamental place at the tail of the movement.

The article continues :—

"George Valiantine, an American, hitherto regarded by Spiritualists as the greatest medium of all—a man beyond reproach—is exposed as a trickster."

Few Spiritualists in this country have ever seen Valiantine, who was always strictly reserved by Mr. Bradley for the entertainment of himself and his distinguished friends. Other Spiritualists had no chance of witnessing his phenomena, but they had no reason to believe that Mr. Bradley's glowing descriptions of his superlative gifts and personal honesty were untrue.

A SIMILAR "EXPOSURE" RECALLED.

As for his now being "exposed as a trickster" by Mr. Bradley and his two clever confederates, Noel Jaquin and Charles Sykes, we believe that is probably no more true than that honest William Hope, the famous psychic photographer, was "exposed as a trickster" by Harry Price, with the assistance of Eric Dingwall and James Seymour. Just as Hope's character was triumphantly vindicated by a critical analysis of the crafty one-sided story of his accusers, so we predict will Valiantine's, when Bradley's bold assertion of guesses as facts, and his own admitted guile and craft during the experiments, are subjected to the same process. It strikes us that this whole story of Valiantine's "decline and fall," when carefully read in the book, smacks much more of the nature of a cunning Jesuitical plot than of a fair-minded and impartial inquiry.

"SPIRIT IMPRESSIONS."

The *Express* report continues :—

"At a series of seances held at Mr. Dennis Bradley's house, with George Valiantine as the medium, a number of 'spirit impressions' were produced. These spirit impressions were found to have been produced by Valiantine himself."

Now it is not true to say that these impressions, whatever they were, "were found to have been produced by Valiantine." If they were actual "spirit impressions" he had, of course, nothing whatever to do with them, beyond providing (along

with the other mediums present) the essential element of his mediumistic organisation for their production by spirit entities. Dr. Alfred Russel Wallace once defined a medium as "a person in whose presence psychical phenomena happen." They do not happen without the presence of mediums, and when they do happen it is not because the mediums have indulged in pranks or conjuring tricks with hands or toes or elbow joints!

If, on the other hand, it is claimed that the imprints were "physical impressions" produced by George Valiantine's or anybody else's toes, Mr. Bradley must first prove that that was **physically possible** in the circumstances under which they were produced.

THE CIRCUMSTANCES OF THE EXPERIMENTS.

Let us try to visualise the scene from the particulars given in the book.

There is a small circle in Mr. Bradley's house on February 20, 1931, consisting of Mr. and Mrs. Bradley, Mr. and Mrs. Charles Sykes, Mr. Noel Jaquin, and Mr. Valiantine. (It is just as well to mention here that Valiantine was a guest in Mr. Bradley's house, and was giving his services in a long series of seances without a penny of reward):—

"The circle was a carefully chosen one," says the author, "because each of the sitters was experienced, and one could rely on meticulous observation, and also on expert knowledge of imprints.

"We all dined together, and immediately prior to the sitting, which began at 8.50 p.m., Mr. Jaquin carefully smoked two sheets of blank foolscap paper.

"One of these sheets was placed on top of a small, but heavy, old oak coffin stool, and the other on the carpet beneath the stool.

"The sheet on the top of the stool was placed on a blotting pad, measuring $14\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

"The coffin stool has four bars, 2 inches thick, at the bottom between each of the four legs, and standing $1\frac{1}{2}$ inches from the floor.

"The four legs are $2\frac{1}{2}$ inches square in thickness.

"The sheet of smoked paper on the floor was placed underneath two of the legs of the stool. . . .

"The sitting was, of course, held in darkness, with the exception of the distinct luminosity from the spots on the diagonal wires on the celluloid trumpet."

WERE PHYSICAL IMPRESSIONS POSSIBLE ?

No particulars are given as to the position in the room or the height of the coffin stool, and these may be of consequence.

Was the stool, for example, within easy reach of Valiantine's toes or not? That should have been stated.

Was there space for a man's foot to pass between the bars of the small stool and so reach the paper under the legs of the stool?

Assuming that there was, a barrier $3\frac{1}{2}$ inches from the floor all round the stool inhibited free access to the floor. Would it be possible for anyone to curve his foot over this $3\frac{1}{2}$ inches high barrier so as to enable him to reach the smoked paper lying on the carpet with his big toe, and make such an impression of its delicate lines and ridges that it could afterwards be identified?

A CHALLENGE TO MR. BRADLEY.

If Mr. Bradley thinks that feat is possible he ought to demonstrate it himself before independent witnesses. We challenge him to do it.

As for the paper on the blotting-pad on the top of the stool, to make a toe imprint on it would, it seems to us, be still more difficult. Even if the paper lay no higher than the seat of the medium's chair, he might perhaps get an impression of the back of his heel by stretching forth his foot, but it is difficult to see how he could curve round his big toe to the paper to make any sort of imprint at all. But again Mr. Bradley will perhaps oblige by himself showing its possibility?

Then, even if these feats could be successfully accomplished by some extraordinary mobility of foot, no skin impressions could be made unless the experimenter's shoes and socks were off, and there is no evidence at all that Valiantine's were ever off. He was carefully guarded by three meticulous observers, who were only too ready to pounce on him and catch him *flagrante delicto*, had he made the slightest suspicious movement.

Also, if his toes *had* been pressed on the smoked paper, surely some sign of the carbon would have been found when Valiantine was afterwards stripped and examined, but no trace of any carbon was found on his toes or anywhere else.

THE "ELBOW JOINT" EPISODE.

There is also a question of Valiantine having made an impression of his elbow joint in a tin of melted wax, though it is difficult to see what purpose there could be in doing so, for it would prove nothing. Had he wanted to do so he would have had to pull up the sleeves of his coat, shirt, and vest in the presence of his watchful guard, make his mark with his elbow joint, and pull them down again, without arousing suspicion, but there is not an atom of evidence that he did any of these things. It is true that a green stain was afterwards found on his elbow, but that can be perfectly explained in the light of psychic science without concluding that his elbow was ever near the wax.

Looked at from the purely physical point of view the misdeeds attributed to Valiantine by his accusers seem not only silly and purposeless but also impossible.

It is incumbent on Mr. Bradley to prove that they were physically possible in the circumstances under which they are supposed to have been done. If he fails to prove that possibility then his whole case falls to the ground.

He will then have to withdraw his book and his cruel aspersions,

which have been broadcast throughout the world, against Valiantine's probity. As a man of honour it would also be his duty to apologise to the hitherto inoffensive and honest medium he has so grossly wronged.

IF SUPERNORMAL NOTHING IMPOSSIBLE.

If, however, the imprints on the paper were genuinely supernatural—that is, made by spirit operators—then nothing is impossible. Physical barriers could not prevent them from impressing smoked paper either on the stool or under the stool, and these impressions could be whatever they pleased, whether a butterfly's wing or a bird's foot, or the thumb of a disembodied spirit, or the facsimile of any living person's heels or toes or elbow joints. Neither the medium nor the sitters would have any part in making such psychic impressions, and they would not be responsible for whatever happened. Their guides, controls and psychic operators would alone be responsible.

It is inconceivable that Valiantine's long-tried, faithful, and honest guides would have impressed a facsimile of his toes to imitate existing impressions of thumbs, whether of Sir Arthur Conan Doyle, Lord Dewar, or anybody else, and thus destroy the good name of their medium. Mischievous or mal-intentioned spirits might do so, to gratify the wish of their own particular mediums.

WHOSE MEDIUMSHIP ?

Now Valiantine's phase of mediumship is for the "direct voice." He makes no pretensions to "physical mediumship," such as would be required for the kind of psycho-physical phenomena produced. But Mr. Dennis Bradley does. He writes (page 303) :—

"On certain occasions, physical phenomena, and also voice phenomena of a distinctive nature, have occurred at the private sittings held under the mediumship of my wife and myself, when Valiantine has *not* been present, or even in this country. These distinctive phenomena have, later on, taken place similarly while Mrs. Bradley and myself have been sitting under the mediumship of Valiantine. On one occasion when Valiantine was visiting England, a family sitting was held, especially in order that Valiantine might observe *certain phenomena which had not occurred under his own mediumship.*"

The italics are Mr. Bradley's own, and they emphasise a point that is important, namely, that certain phenomena sometimes occurred during seances for which neither Valiantine nor his guides were responsible, but for which Mr. and Mrs. Bradley and their guides were. It seems hardly fair that the Bradleys should appropriate all the kudos when things go right and that Valiantine should be shouldered with all the responsibility when curious unexplained physical phenomena happen.

THE 1925 EXPERIMENTS.

Let us now give a history of these so-called "experiments,"

that have all taken place in Mr. Bradley's own house, with a summary of the results. We here quote from page 296 of the book :—

“ When Valiantine was in England in 1925, when discussing with Mr. Noel Jaquin the phenomena of materialised hands, which occasionally touch sitters during seances, he suggested that if the spirit hands touched various of the sitters, then these hands could be placed upon smoked paper and an imprint could be obtained.

“ The first experiment was made on April 18, 1925, with only Mrs. Bradley, Valiantine and myself present. At the end of the seance, when the lights were turned on, it was discovered that on one sheet there was the imprint of a hand with four fingers and also part of the thumb. On the other sheet there was the imprint of the two feet of a bird. Now these imprints . . . have never been scientifically explained. They have been studied by many experts, who have not to this day been able to determine how they could have been produced by normal means.”

A BUTTERFLY'S “ DRAGGED ” EFFECT.

A further experiment was made on April 23, 1925, when Mr. Jaquin and Mr. and Mrs. Sykes joined Mr. and Mrs. Bradley and Valiantine. Two further imprints were obtained, namely, the signature of O. B. Everett and the delicate velvety imprint of a butterfly lying on its back. There was no suggestion then that these imprints were made by Valiantine's toes, although it is admitted there was a “ dragged ” effect in the butterfly impression. It was a similar effect in 1931 that suggested to Mr. Bradley that the smoked paper must have been “ moved ”—and by Valiantine's toes ; *hinc illae lacrimae* ! Mr. Sykes in his report stresses how difficult it would have been for any human hand to have made this butterfly impression with an india rubber stamp owing to the cross-bars at the foot of the stool, and Mr. Jaquin says :—“ I am convinced that these are supernormal imprints.”

COLLECTING THUMB-PRINTS.

There were no further experiments of this nature until February, 1931, about six years later. Mr. Bradley had in the interval been taking thumb-prints from famous men, including Sir Arthur Conan Doyle and Lord Dewar, in the hope that after their death they might be able to give identical impressions as proofs of their survival. Valiantine was quite willing to sit in experiments with this intention. Mr. Bradley says “ the series of imprint sittings were devoted to *materialistic* attempts to obtain *physical* phenomena.” Valiantine's mediumistic gifts are not adapted for securing such “ physical ” phenomena, but as we have seen above Mr. and Mrs. Bradley's are. That is very important, and should be kept in mind.

THE 1931 PHENOMENA—A WARNING !

Now we give a summary of the essential facts in the first two of the 1931 series of sittings :—

February 19, 1931.—Valiantine sits with Mr. and Mrs. Bradley for "voices" only. "Thirteen different and distinct spirit voices manifested," and among them that of Mr. Bradley's own sister Annie, who said, "as if endeavouring to give him some urgent warning" :—"Herbert—it's Annie. Be careful ! Be careful !" Mr. Bradley could not understand this warning, but it is not unreasonable to believe that it was a warning to be careful of his own conduct in the "experimental" sittings he was about to begin, and it is a pity he did not take this warning, though it "remained stamped upon his mind."

"THE DOYLE VOICE !"

February 20, 1931.—First experimental sitting for imprints. Present :—Mr. and Mrs. Bradley, Mr. and Mrs. Sykes, Mr. Jaquin, and Valiantine. Conditions obviously not good. Communications few and short. "A voice, speaking in a light and somewhat husky whisper, said, 'Bradley—Doyle . . . Arthur Doyle.'" And a little later, "I am trying to give an imprint." Bradley says he could not recognise this husky whispering voice as Sir Arthur's. It claimed, "This is the first time I have spoken in this way," which he knows cannot be true of Sir Arthur's. It was obviously an impersonation. Nevertheless, "for the purposes of the prosecution," he calls it hereafter "The Doyle Voice." "George Gregory" told his brother-in-law Jaquin that "he would endeavour to help in obtaining a supernormal imprint." "Pat O'Brien" said, "You know, Mr. Bradley, Doyle has been trying to get his imprint through."

MR. JAQUIN'S OPINION.

The sitting closes. Impressions are found on the two pieces of paper, placed on and under the stool. Mr. Jaquin "fixes" them with a solution and takes them away to "compare them with the original imprint of Sir Arthur Conan Doyle's hand, which he had in his possession."

Next morning Jaquin telephones to Bradley that "he had studied the imprints, and so far as he could see, they corresponded with Doyle's !"

This "expert" opinion should be noted for these imprints later become part of the dossier convicting Valiantine of fraudulently making them with his toes !

MISLEADING LABELS.

Photographic reproductions of them appear in the book with the following labels :—

"*Exhibit No. 1.*—A photograph of the smoked paper as found and fixed after the seance held at Dorincourt on Friday, February 20, 1931. During this seance a 'voice' alleged that Sir Arthur Conan Doyle was 'trying to get an imprint through.'"

" *Exhibit No. 2.*—A photograph of the smoked paper placed underneath the stool at the seance on February 20, 1931. The curious indentation may have been caused by uneven pressure."

The *suggestio falsi* of these labels will be obvious.

SPIRIT ARTISTS AT WORK.

Not being experts we can only speak of these imprints as they appear. We find no sign of any visible imprints of either a thumb or a toe, but we do see curious markings which suggest that spirit artists have been having quite a game with Bradley and his expert associates! There is, for example, on No. 1, a swan's long neck with head erect, which may signify that this was the occasion of Bradley's Spiritualistic swan song! Close beside it, under Bradley's signature, there is a laughing lady's face, well thrown back, as if she is enjoying the joke. And upside down there is a comical fellow with lanky hair and a pointed nose. On No. 2 there is, in the centre, an old man's white face, with a big nose, square jaw, and retreating forehead, and at the side what may be the back view of a group of children's heads.

CONTRADICTORY ACCOUNTS.

We think it well to quote in full the three contradictory accounts given of these first imprints :—

(1).—BRADLEY writes on February 21 (page 319) :—" At about 9 a.m. on the morning of February 21, Mr. Jaquin telephoned me. He told me that he had studied the imprints, and so far as he could see they corresponded with Doyle's."

(2).—JAQUIN writes on February 21 (page 378) :—" On the following morning I carefully examined the original imprints of the hands of the late Sir Arthur Conan Doyle, which were taken by me in 1925. I could find no point of resemblance to the seance prints, the origin of which I felt to be extremely doubtful."

(3).—JAQUIN in his " Report on the Imprints, Deductions and Conclusions " (page 383) writes :—" On Friday, the 20th, the first imprint was later (*sic*) discovered to be a right toe. Owing to the normal impression being blurred *it was impossible to obtain sufficient data to establish fraud.*"

Our italics, to indicate that an intention to make an allegation of fraud against Valiantine was in the minds of his inquisitors from the very beginning!

MORE ARTISTIC EFFECTS.

We find later on in the book that it is the lanky-haired fellow who has been spotted as the alleged toe print! He has been very artistically enlarged and in the process has become transformed into an antiquated lean lady, with white goffered cap, ruffle round the neck, shawl over the shoulders, wearing dark spectacles, and—like Maggie Tulliver's famous doll and the very finest Greek sculpture—sadly battered as to the nose! This artistic production (the alleged fraudulent attempt to produce

Sir A. Conan Doyle's thumb-print) is printed as Exhibit 11 page 340, alongside a "normal impression of the right big toe of George Valiantine."

The two companion pictures are no more resemblances than chalk is like cheese.

A REFERENCE REQUIRED.

All the same the "*Daily Express* Special Representative" says:—"Ex-Chief Detective-Inspector Bell, who examined as a finger-print expert the 'spirit' impressions secured at the Valiantine seances and the toe and finger prints of the medium, declared:—'The resemblance between them is exact. In a court of law the resemblance would be sufficient to hang a man charged with murder.'"

We must call upon this *Express* journalist for his reference, for this pretended quotation is neither in Inspector Bell's Report, printed in full, nor anywhere else in the book! Nor anything the least like it!

EX-INSPECTOR BELL'S REPORT.

The Ex-Inspector's Report is almost entirely confined to one isolated item, namely, his search for "points of similarity" between what Mr. Bradley calls "the supernormal impression of one of the alleged Lord Dewar imprints" and a "normal impression" of Valiantine's left toe. There is no general resemblance between them, but the ex-Inspector was paid as "an expert" to find "points of similarity" in their lines and ridges, and professes to have found eighteen. He was not asked to find their "points of essential difference" and has, therefore, nothing to report on that head, but these are the crux of the whole matter, and some of them could have been pointed out to Mr. Bradley for nothing by any intelligent school child!

"THE DOYLE VOICE" SAYS "I WILL TRY."

We now continue our summary of the seances:—

February 21.—Same sitters as last. The only new element in the conditions is that Sykes has brought a cigarette tin filled with modelling wax, which is placed on the stool beside the smoked paper. "Pat O'Brien," when asked if there would be further imprints, replied that "Doyle was trying to do so," and the alleged "Doyle Voice," slightly huskier than before, says "I will try and do so," in reply to a request by Jaquin that he should give an imprint of his index finger. A childish feminine voice, recognised as that of "Honey," one of Valiantine's guides, volunteered the statement, "I have put my hand on the paper." When the lights are put up "certain impressions" are found on the smoked paper which was on the top of the stool, but only "meaningless scrolls" on that underneath. Nothing on the modelling wax.

QUITE AN ART GALLERY!

Mr. Jaquin took the sheets away for examination, but made no report on them—why not? They are printed as Exhibits

No. 3 and No. 4 in the book. Among the "certain impressions" we find an excellent picture of a British officer wearing his service cap, and immediately in front of him the profile of a lady, whose chin, nose, and front hair are touched with light. Then in the middle there is the face of an old Turk, whose headdress is half pulled off. Above him is a comical looking cat, which has perhaps done the deed, and has turned its face round in its flight to see whether it is purused. The so-called "meaningless scrolls" are like a child's attempt to draw a donkey's head and jaw on a slate. It has quite a droll appearance. Valiantine's toes must be rather clever, to do such pretty sketches in the dark!

VALIANTINE BRINGS UP BLOOD.

February 22.—When Valiantine retired to bed the previous night he had coughed violently and brought up a quantity of blood. He wished to sit with Mr. and Mrs. Bradley alone on this date in order to consult "Dr. Barnett," one of his spirit-guides. The doctor told him there was no need to worry, as in the efforts for materialisation they were compelled to use not only his ectoplasmic forces but also his blood. The blood taken from him had not been properly re-assimilated by his body at the end of the seance.

"THE DEWAR VOICE!"

"One of the most fluent and remarkable voice seances I have ever known" is Mr. Bradley's description of what followed. Twenty-six different voices manifested. But near the end, a whispering husky voice (probably the same as impersonated Doyle), announced itself as "Dewar." It sounded in no way like that of the late Lord Dewar and pronounced the name as "Do-er" and not Dew-er. Bradley says this "may indicate impersonation." Of course it did. The speaker said he had "tried" to get his index finger on the wax on the previous evening, the 21st. He did not say he had succeeded, and no discernible impressions were, in fact, found on the wax.

February 23.—The Bradleys, Sykes, Jaquin, and Valiantine were the sitters. Besides the smoked paper Sykes had brought a tin of softer wax. What Bradley now calls the "Lord Dewar Voice," this time "weak and muffled," said, "I have tried to give an imprint." The impersonator only said he had "tried." After the seance the two sheets of paper were "fixed" with solution and examined. Photographs of these are given in the book, and the labels attached to them are very carefully devised to cunningly suggest that the imprints were made by Lord Dewar himself, though Mr. Bradley knew very well that all the evidence indicated that the spirit claiming to be Lord Dewar was an impersonator.

VERY CURIOUS MARKINGS.

Mr. Jaquin makes no report on these, but this is how they appear to us:—

Exhibit No. 5.—This paper shows a very dark part and a much lighter part. On the dark part are two blobs of a medium

shade, one of which is indefinite in shape, and the other is rather a good attempt at a likeness of Mr. Lloyd George, with his shaggy hair. On the top of the black part is the representation of an old man, with a well-rounded head, an enormous Punch-like nose, and a small projecting chin as if he had lost all his teeth.

Exhibit No. 6.—We see no imprint whatever on this smoked paper taken from under the stool, but the whole smoky mass makes a very curious picture. It portrays an old Hebrew prophet in long voluminous robes. He has abundant white hair and a long flowing white beard. His two hands are held up as if in remonstrance. His left foot is seen under the skirt of his robe, but his right foot is off the edge of the paper, the right leg being outstretched as if in the act of kicking someone outside the pale !

THE EXCUSE FOR BRADLEY'S CAMPAIGN.

This is the smoked paper which Bradley says "had been moved during the seance." He does not say so in so many words, but he means by Valiantine's toe ! There were six pairs of toes in the circle, but it is Valiantine's he is after. This is the beginning of what may become known as "The Famous Bradley Toe Fiasco," and we must leave the dramatic story of its tragical development for another chapter.

It will be noted that up to this date there had been no signs of success excepting in the first imprints which Jaquin mistakenly thought "corresponded with Doyle's." Valiantine has taken no part in these seances beyond sitting in silence to help with his psychic power. He has made no claim that he could produce the thumb imprints of Sir Arthur Conan Doyle or Lord Dewar or anybody else. This was a series of experiments which might be successful or they might not. If not successful it did not matter a brass farthing to him. This was not his phase of mediumship and he was not being paid by results ; he was, in fact, being paid nothing. If successful he would have been gratified because it would have pleased Bradley, and would have been a good piece of evidence of survival.

The impersonator of the "Doyle and Dewar Voices" was obviously none of his guides or controls, but a mischievous entity attracted by some sinister influence in the seance room. We shall see later how from such a small matter as the suspected "movement" of a smoked sheet Bradley found a starting point for his determined campaign to denounce his friend and guest, whom he had called the greatest medium in the world, as a fraud and a cheat. We shall also find the probable psychological reasons for his extraordinary change of attitude.

Chapter II.

INTRODUCTION.—Last month we mentioned cogent reasons for believing it was physically impossible for Valiantine to make toe prints on the smoked paper lying on and under the coffin-stool in Bradley's seance room. We challenged Bradley to himself perform the feat before independent witnesses if he thought it possible, but he has met our challenge with silence!

We also called upon the DAILY EXPRESS to supply the reference to a pretended quotation from an alleged declaration by Ex-Chief Detective Inspector Bell, but again we are met by silence, though we called the Chief Editor's personal attention to the matter.

The fair inference to be drawn is that Bradley cannot demonstrate the physical possibility of doing what he denounces Valiantine for having done, and that the EXPRESS cannot give the reference to a quotation which never existed.—ED., I.P.G.

OUR readers will recall that when the curtain dropped at the close of the First Act in Mr. Dennis Bradley's ridiculous farce, as described in our last issue, two smoked sheets were taken from above and below the coffin-stool.

TWO FAINT BLOBS.

On the dark smoky part of the sheet on top of the stool were two faint blobs of a medium shade, the first of them indefinite in shape, and the second rather like Mr. Lloyd George, but neither of them the least like anybody's toe-prints!

These two faint blobs are what Mr. Bradley hereafter calls "the alleged Dewar prints," on which he principally bases his allegations of fraud against his guest, George Valiantine, the American medium.

NO RIDGES VISIBLE.

We have carefully examined these blobs on the photograph of the smoked paper (Exhibit 5) with the most powerful microscope at our disposal, and can find no trace whatever of any skin ridges or lines of either thumbs or toes!

THE ADVENT OF THE RIDGES.

These blobs, however, when reproduced as Exhibit 9, are artistically enlarged, and are covered with a profusion of beautiful digital furrows and ridges, not visible in the originals! These enlargements are placed alongside a print of "George Valiantine's left big toe," also covered with furrows and ridges, and Mr. Bradley confidently announces on his label:—"All of these digital impressions are the same."

INSPECTOR BELL'S REPORT.

A still further enlargement of part of one of these blobs (with the artistic ridges and furrows), was submitted later to Ex-Chief Inspector Bell, along with an enlargement of part of the imprint of Valiantine's left big toe, and the Inspector reported:—

"Both the impressions submitted to me are, without doubt, of the same type of pattern, and disclose skin ridge characteristics which agree not only in type, but also in the sequence in which they appear.

"In short, the peculiarities shown in one impression are to be found reproduced in the other.

"Eighteen of these clearly defined ridge characteristics, which are in agreement, are marked in each case by means of lines drawn and numbered."

THE PECULIARITIES REPRODUCED.

We have emphasised in black type what seems to us to be the essential part of this report, namely :—"The peculiarities shown in one impression are to be found **Reproduced** in the other," and again we lay emphasis on the word "**REPRODUCED.**"

For the Inspector was not furnished with the original documents, as he should have been if an opinion of any true value was desired, but with "photographic copies" in which the lines on the one were "found reproduced on the other!"

INFERENCES THAT MAY BE DRAWN.

Is not the only inference that can be fairly drawn from this report, that some photographic artist had faithfully carried out the work entrusted to him of "reproducing" Valiantine's toe lines on "the alleged Dewar print"? Not, as Mr. Bradley would suggest, that Valiantine had taken off his shoes and socks in the dark and made a toe impression on the paper on top of the stool in the presence of Bradley, Jaquin, and Sykes, without their being cognisant of his clever and, indeed, impossible feat?

"THE PAPER HAD BEEN MOVED!"

The second smoked paper, the one lying on the carpet and underneath the coffin-stool, showed no sign of any imprint at all, but the whole smoky mass formed a strange picture of a Hebrew prophet in his voluminous robes. Bradley says on the label attached to this picture (Exhibit No. 8) :—

"It will be seen by the distinct light patch that the smoked paper had been moved during the seance."

By "the distinct light patch" he refers to the prophet's long white beard, which is naturally a little hazy in outline; but the sharp clear outlines of his priestly robe and left toe show not the slightest trace of movement.

Moreover, it is difficult to see how this particular piece of paper could have been moved, even if all the big toes in the room had made a combined effort to do it, for it was firmly pinned down on the carpet by two legs of the heavy coffin-stool, and it was guarded all round by a stout rail, $3\frac{1}{2}$ inches high above the floor, which reached down to $1\frac{1}{2}$ inches from the carpet!

But this pretended evidence of a "movement of the paper" starts Bradley on his vigilant hunt for Valiantine's toe! It forms a picturesque episode in his play and we leave Bradley to describe it in his own words :—

BRADLEY'S OWN STORY.

SECURING VALIANTINE'S TOE-PRINTS.

"When Valiantine and the others had left the seance room Mr. Jaquin and I had a talk together, and we arranged that he should take the impressions of the big toes of Valiantine and of all those present in the circle.

" He therefore at once prepared fresh sheets of smoked paper. We then joined the others, and I told them it was absolutely necessary that every possible precaution should be taken, and that I would like them to agree to have their toe prints taken.

" When I made the suggestion, although I avoided looking straight towards Valiantine's direction, I could notice that, in his manner, he did not seem at all disturbed. . . .

JAQUIN PERFORMS THE CEREMONY.

" The four men returned to the seance room, and Mr. Jaquin first took an impression of his own toes—right and left. Valiantine then took off his shoes and socks quite quickly and, taking a sheet of the smoked paper, was about to make the impression himself [as Jaquin had just done], when Mr. Jaquin intercepted him. Mr. Jaquin took hold of Valiantine's right and left toes, and took the impression of them in the manner he desired. . . .

" In turn the toe impressions of the other sitters, Mr. Charles Sykes and myself, were taken, and then those of Mrs. Sykes and Mrs. Bradley.

AN ALLEGED DISCOVERY.

" After these impressions had been completed and the paper fixed, we compared Valiantine's toe-prints with the alleged spirit imprints which had been obtained during the evening. [Why were all the other toe-prints ignored?] Mr. Jaquin at once observed the similarity. [Just as he had done in the case of the earliest "imprints," which he first told Bradley "corresponded with Doyle's," and during the same morning wrote he "could find no point of resemblance"; and in his Report said:—"The first imprint was later discovered to be a right toe!" This finger-print expert marches rapidly from one extremity to another: first, Doyle's thumb imprint; second, not so; third, a toe!]

BRADLEY ALSO OBSERVES THE SIMILARITY.

" I had that day purchased two powerful magnifying glasses for the purpose of examination [this incident had evidently been prepared for], and on comparison I also observed the similarity. [Though none to be seen!]

VALIANTINE ACCUSED !

" After the taking of the toe-prints Valiantine and the other sitters had returned to the drawing-room. I rejoined them, and asked Valiantine quite genially [*sic*] to come and glance at the imprints. He then joined Mr. Jaquin and myself in the seance room. Mr. Jaquin handed him the two smoked sheets, the one containing the impression obtained during the seance ["the alleged Dewar print"] and the other of Valiantine's left toe. Mr. Jaquin, in a casual manner, remarked:—"Have a look at this, George; they look rather similar to your left toe."

" It must be understood that both Mr. Jaquin and myself, throughout the whole of this incident, were purposely very easy and friendly in our manner toward Valiantine.

VALIANTINE'S EMPHATIC REPLY.

"When Mr. Jaquin handed the two sheets to Valiantine for comparison, I watched Valiantine closely. As he took the sheets his hands trembled slightly. This was the first sign of agitation he displayed. He had hardly glanced at the imprints for more than two seconds when he said :—'I can't see any similarity. They are not at all the same.'

CALMING VALIANTINE.

"We did not wish, at this period, to disturb Valiantine any further, so we laughingly endeavoured to calm him by telling him how curious similarities such as these do sometimes occur with skin imprints.

"Mr. Jaquin took away with him that night the seance imprints and also the toe imprints, and I asked him to have photographs taken of them as soon as possible the next day."

THE EVIDENCE TO DATE.

Now let us review the development thus far of the attempt to convict Valiantine of making dead men's thumb-prints by means of his toes !

Three "imprint seances" have been held, on February 20, 21 and 23.

On February 20, there was obtained what Mr. Bradley calls "the alleged Doyle imprint," which looked like a lanky-haired fellow in the unenlarged photograph, and like an antiquated lean lady in the enlarged version, artistically touched up with a profusion of pretty lines !

On February 21 another "alleged Doyle imprint" was spotted, which looks like a comical cat in the small photograph, but loses most of that resemblance in the touched-up enlargement.

On February 23, two "alleged Lord Dewar imprints" were found on the smoked paper, one indefinite in shape and the other rather like Lloyd George. They bear no resemblance to any mark that could have been made by anybody's toe, but later on, *mirabile dictu*, they are found in touched-up photographic enlargements to exhibit the identical ridges and furrows of Valiantine's toe !

THE FINAL SEANCE.

We shall now resume our summary of the "imprint seances." There were to be three more, but the next was the last.

February 27, 1931.—Present, the Bradleys, the Sykes, Jaquin, and Valiantine. Few voices spoke and what they said "was practically of no account." "Bert Everett," in shrill tones, announced, "Segrave is here." After a lengthy pause "Bert" said "Exquisite !" a word he frequently utters. Bradley asked—"What is exquisite ? Do you mean that we have got an imprint through ?" "Bert"—"Yes." Bradley—"Whose ?" "Bert"—"Segrave's."

When the lights were switched on several "imprints" were found on the smoked sheet on top of the stool, "one of which was apparently a finger." Bradley's label on the photographed

copy of this sheet says :—" There are several impressions of elbow joints, a finger impression, and also skin ridge markings. During the seance it was alleged that an imprint has been given by the late Sir Henry Segrave."

"THIRD DEGREE" IN TORTURE CHAMBER.

The ladies at this stage left the seance room, and waited in the drawing-room until between two and three in the morning, while the three men worked their cruel will on the gentle, honest, unsuspecting Valiantine. This particular chapter in the book is entitled " The Collapse of Valiantine," and though it is an ugly story, it is narrated by Bradley with an air of personal triumph. We again think it well to let the author tell his tale in his own way :—

BRADLEY'S PRELIMINARY OBSERVATIONS.

" Mr. Sykes, Mr. Jaquin, Valiantine and myself then each examined the imprints closely in turn under the magnifying glass. I remarked casually, but with a purpose, that they were certainly quite different from those obtained at the previous imprint sittings, and added, also with design, ' If it can be proved that these imprints could not be made by anyone who was present in this room to-night, then it will be possible to assume that they are supernormal.'

IMPRINTS OF VALIANTINE'S FEET.

" I stated that we must take every precaution to ensure absolute proof. This afforded Mr. Jaquin the opportunity to suggest that he should take the impression of the whole foot of Valiantine. To this Valiantine readily agreed, and Mr. Jaquin took the impressions of both of his feet, including his heels. The object of this was to discover if there were any signs of methylene green. I did not anticipate that there would be. Assuming a very ordinary craftiness on the part of Valiantine, it did not appear to me logical he would be likely, in view of what had happened previously, to repeat the same type of fraudulent performance. [Up to now there had been no sign of any " fraudulent performance " on Valiantine's part.]

"FOR PURPOSES OF COMPARISON."

" It was useful, however, for Mr. Jaquin to obtain further imprints of Valiantine's feet for the purposes of comparison with the imprints which had been previously obtained. [A very different purpose for which they might be useful occurs to us !]

" While his feet imprints were being taken Valiantine showed a slight sense of resentment, and said that if his feet imprints had to be taken, then the feet imprints of every other sitter should be taken also. [Quite right too, but there is no mention of the others having done it !]

JAQUIN CONFRONTS VALIANTINE.

" While we were discussing this, and Valiantine was replacing his laced shoes and socks, Mr. Jaquin left the room for a moment or so. He then returned with the photographic enlargements

of the seance imprints obtained on Monday, February 23, and also the photographic enlargement of Valiantine's big left toe. [The prints referred to were "the alleged Lord Dewar prints."] He confronted Valiantine with them, saying, 'How do you explain this?' [Valiantine's reply, if any, is not stated.]

BRADLEY "A CALM OBSERVER!"

"In view of the happenings which had occurred at the sitting on this evening I consider that Mr. Jaquin was too precipitate in his action. I did not interfere in any way, because although Mr. Jaquin and Mr. Valiantine were both getting slightly excited, I maintained throughout the attitude and mentality of a calm observer. It was essential for me to record all the facts. [He has just burked what Valiantine had to say in answer to Jaquin.] Trivialities may occasionally excite me because of their irritation, but when the moment arrives for essentials to be considered the effect on me has always been to foster an aloof perspective in order to obtain a clearer and more penetrative survey. I interposed, and stopped the slight argument between Mr. Jaquin and Valiantine. I said it was necessary for us to consider the imprints which had just been obtained.

FINGER PRINTS TAKEN.

"We all examined them again, and in view of the fact that one of the seance impressions was that of a little finger, we suggested that impressions must be taken of Valiantine's little fingers. [Why not of all the others?] Valiantine assented to this quite readily, and Mr. Jaquin then took them and fixed the imprints.

"The imprints of Valiantine's fingers, as taken, were certainly shorter than those of the seance imprint. This, however, might have possibly been explained by the stretching of the joints. [Some new magical process!]

"EXPLAIN THE RESEMBLANCE!"

"Mr. Jaquin then asked Valiantine whether he could explain the resemblance. Valiantine replied firmly and confidently, but with genuine heat, 'That is not my little finger.' Jaquin then remarked that it was suspiciously like it, to which Valiantine angrily replied, 'I bet you two hundred pounds that it is not my little finger.' Mr. Jaquin was slightly nonplussed by this, and did not pursue the point.

BRADLEY ADMITS "CONSIDERABLE DIFFERENCE."

"Valiantine was peculiarly emphatic when he made this remark; so much so that he really appeared confident that it was *not his* little finger, and that this could not be proved. I observed that there was a considerable difference between the length of the 'Segrave' seance finger imprint [the one in question] and that of George Valiantine's little finger imprints, taken by Mr. Jaquin.

JAQUIN'S IMPUDENT SUGGESTION.

"Mr. Jaquin then added to Valiantine, 'If it is not your

little finger then probably you have a dummy finger in your pocket.' Valiantine became indignant at this, and said, 'You can search me.'

BRADLEY ADVISES HIS GUEST TO STRIP !

" This gave me [Bradley] the opportunity of suggesting to Valiantine that for his own sake the best thing for him to do was to strip and submit to being searched. Valiantine at once agreed, saying, ' You can strip me ; I don't mind being searched if you agree that everyone else is stripped and searched afterwards.' To this we all assented.

VALIANTINE'S POCKETS SEARCHED.

" Valiantine then took off his jacket, waistcoat, and trousers, and I asked Mr. Jaquin to undertake a search of Valiantine's pockets. The pockets contained only the usual objects a man carries. [There is no mention of the three inquisitors stripping or letting Valiantine go through their pockets !]

AN OMISSION.

" I remembered afterwards, however, that Mr. Jaquin had omitted to examine Valiantine's pocket handkerchief, which, of course, might have shown traces of the wiping away of the marks of the smoked paper. This omission was unfortunate, because a search for all possible traces was particularly essential, having regard to Valiantine's emphatic challenge that the smoked paper imprint was not his.

A GREEN STAIN !

" Proceeding with his search, Mr. Jaquin then rolled back the shirt sleeve of Valiantine's right arm. There were no concealments and no markings. Rolling back the shirt sleeve of the left arm on the elbow was discovered *a large stain of the preparation of the finger-print ink and methylene green.*

VALIANTINE CANNOT EXPLAIN.

" The stain was pointed out to Valiantine and he was asked to explain it. He looked at it, appeared somewhat staggered, and then said, ' I just can't explain it ; what it is I don't know, or how it got there ? ' [This reply reminds us of William Hope's answer, when tricked by Harry Price and Co. We asked him what had happened and he said, " I have been tricked, but I don't know how." Had Valiantine examined his inquisitors' hands and handkerchiefs " for all possible traces " of finger-print ink and methylene green might he not also have discovered something ? That was another unfortunate omission.]

BRADLEY'S " PROOF."

" I then told him that the tin of modelling wax had been specially prepared with methylene green, and that this was a proof that he had used his elbow to make the seance imprint. [This was no proof at all, in view of another explanation much more likely to be true.] I told him to put on his clothes and we would discuss the matter.

THE INQUISITORS IN TURN BADGER VALIANTINE.

"In turn we asked him if he had any explanations to give of the smoked imprint, and of the stain. In reply to our questions he merely continued to insist [as any other man conscious of his innocence would have done] that he had never used his toes, and that the only way he could account for the stain on his elbow was that his ectoplasm must have absorbed the methylene green, and when it returned to his body had left the stain on his elbow. [An explanation quite in accord with proved facts in psychic science, though it was possibly not the correct explanation in this particular case.]

"To the majority of questions which were put to him Valiantine had one stock reply, 'I can't explain.'

VALIANTINE BREAKS DOWN.

"We questioned him at considerable length, and he then showed signs of breaking down. Rising from his chair, he said in a broken voice, 'I can't stand it any longer. I can't stand it—let me go.' I told him quite gently, but firmly, that he must not go to bed until he had given us an explanation.

HE COLLAPSES AND BECOMES UNCONSCIOUS.

"He [Valiantine] still seemed to trust and rely on my help. He sat down again, but after a few more questions he collapsed utterly, and burst into a violent fit of sobbing. His whole body shook convulsively, and when the sobbing subsided he became unconscious. His eyes closed and his body shook with violent trembling; he gasped for breath. It was apparently a fit of nervous hysteria.

SYKES AND JAQUIN APPLY BANDAGES.

"Mr. Sykes at once suggested that cold water bandages should be applied to his head. This was done: Mr. Sykes applying the bandages while Mr. Jaquin continued to re-soak the towels every few minutes.

"IN DANGER OF A STROKE."

"Valiantine remained in this condition for nearly two hours. During this time his heart beat was extremely rapid, and, by the signs of congestion shown in his face, his blood pressure was evidently high. His pulse was extremely rapid and intermittent. At one time, shortly before he recovered consciousness, Mr. Jaquin said that he thought his condition was such that he was certainly in danger of a stroke.

BRADLEY HELPS HIS GUEST TO BED.

"It was about 2 a.m. when he recovered, and then I took him up to his room. He was in a distressed condition, but was just able to walk upstairs with my help, hanging on to me with his arm round my neck. He thanked me for helping him, speaking in heart-broken tones, almost like a child.

VALIANTINE'S SORROWFUL QUESTION.

"He sat limply on his bed, his eyes looking into space, and, not as if he were addressing me, he said, in broken tones: 'Why

did they do this to me? Why did they do this to me?' These words were said in a manner difficult to describe. Strange as it may seem, I do not think that he meant by 'they' to refer to Mr. Jaquin or to Mr. Sykes, to me, or to any of us.

BRADLEY'S "WORDS OF COMFORT."

"Valiantine was in such a distraught condition, and evidently so weak and ill, that it was only merciful for me to give him a few words of comfort. I told him to try and ease his mind and get some sleep. He threw his arms round me and embraced me.

THE LADIES EXONERATED !

"After leaving Valiantine I rejoined the others. Mrs. Bradley and Mrs. Sykes had remained in the drawing-room since the close of the seance at about 10.30 and, of course, they had no part in any of the proceedings which had taken place since then."

"THIRD DEGREE" EXAMINATIONS.

Now has there ever been a story in real life so cruel, so merciless, and so inhuman as this of Valiantine's "third degree" examination by three educated men in the Torture Chamber of Dorincourt? The intention was obviously to extort by persistent bullying "a confession" from Valiantine that he had, as a medium, been guilty of a fraud he had never committed, a confession which would make a tremendous sensation throughout the world, to the great discomfiture of Spiritualists and to the great satisfaction of Bradley's Mother Church! But Valiantine, sensitive to a degree as he is, and brutally borne down as he was, held firm to the assertion of his complete innocence, and thereby baffled his inquisitors with their wicked trumped-up accusations!

Had the police subjected any suspected criminal, even a suspected murderer, to such a cruel ordeal, bringing him within an ace of a stroke of paralysis, if not of death itself, in order to extort a confession (even a just one) the whole country would have been roused to a storm of angry indignation.

POINTS OF PSYCHOLOGICAL INTEREST.

The most difficult part of the story to understand is why Bradley, still in the midst of his admiration for Valiantine's "voice" phenomena, should have rounded on him and denounced him in his book and through the Press as a fraud, without the faintest shadow of excuse.

BUSINESS ARRANGEMENTS.

A certain coolness and distance had apparently sprung up between the two men in connection with their business relations, which Bradley describes in detail in his book.

Briefly summarised, these were that for Valiantine's first visit to England he was paid the sum of £225, including expenses, of which Bradley paid one half and Mr. Joseph De Wykoff, an American admirer, the other.

On subsequent visits Bradley defrayed Valiantine's expenses and "a present was made to him of about £200." He does not say whether anyone shared this expense, but we have ascertained

that in 1925 Bradley himself paid £105 and other contributors £204 6s.

As Valiantine became more and more famous he received many big offers for his services. Bradley writes :—" One man whom I know personally offered him £300 for six sittings. I did not allow Valiantine to accept this offer because I detested the idea of mediumship being placed upon a definite commercial basis."

SEANCES ON THE CHEAP !

On the second last occasion [1929] Valiantine came to this country, Bradley did not send him a cheque for his expenses as he knew that another client would treat him "in an exceptionally generous manner."

He says :—" My expenses had been so heavy in connection with his previous visits that **I had no intention whatever of making a contribution on this occasion.** Valiantine, however, appeared to take it for granted that I should do so. His manner seemed to me to have become hardened and materialistic. He spoke in a somewhat conceited manner, and certainly had very decided views as to the monetary value of his services. He remarked to me casually that some people would pay a million pounds for such privileges. He apparently disregarded the fact that the translated publications of my psychic books in most of the European countries were largely responsible for his having become internationally famous."

A FIFTY-FIFTY MUTUAL INDEBTEDNESS.

Bradley on his part disregarded the fact that but for Valiantine he would never have soared "Towards the Stars" or glimpsed "The Wisdom of the Gods," or written books on these subjects. There was a 50/50 account of mutual indebtedness between them.

Bradley continues :—" There can be little doubt that the rapid accumulation of money did not have a beneficial effect upon Valiantine's character. As a man, I think it ruined him." So he generously refrained from helping in his ruin—by paying him nothing !

VALIANTINE'S TERMS.

It is only fair to state that Valiantine never charges any fees and relies for a living on the voluntary gifts of his clients. So Bradley was under no compulsion to pay anything for the two series of seances he asked for and obtained, though there was, of course, an implied contract to make him the customary gift.

"THIS SACRIFICE OF YOUR TIME."

For the last visit in 1931, Bradley sent Valiantine an offer from an English doctor of £200 for a fortnight's sittings and asked for a fortnight's sittings for himself (to be included in the same fee !). Valiantine replied that it would not pay him to come over for a month for £200 if he had to pay his own expenses, but should his other client also wish him he would come. Bradley replied :—" I think you should not consider whether it would pay you to come over for £200, but whether, in view of everything

that has been done for you in the past you should not make this sacrifice of your time."

OTHER CLIENTS TOLD.

Arrangements were completed to give the additional client a month's sittings, Bradley a fortnight, and the Doctor a fortnight. The Doctor paid Valiantine a cheque for £200 in advance, which Bradley on making his charge of fraud against Valiantine demanded back! He asked whether Valiantine had yet been paid by his other client for his month's sittings and on being told no, told Valiantine to say nothing to this client until he had been told "exactly what had happened!" The Doctor and the other client *were* told Bradley's version of "exactly what had happened." The Doctor decided to take the sittings arranged for nevertheless; while the other client received Bradley "in a somewhat cold manner" and, says Bradley, "I am almost inclined to think that he believed Valiantine more than he believed me!"

BAFFLED AND THWARTED!

Thus Bradley's efforts to injure Valiantine in the eyes of his two paying clients were baffled. His desire to ship him off on the 4th of March, immediately after the so-called "exposure," instead of the 18th as arranged, was thwarted.

And all the satisfaction Bradley got out of his schemings was the knowledge that he had secured two series of Valiantine seances free of cost. To his titled friends he had, like some grand seigneur, been giving away the highly valued and exclusive privilege of attending Valiantine seances at his house, and they are not likely to be grateful to him to-day for having been made the unconscious sharers in his parsimony!

PARTING KICKS.

Bradley knew that he would never again get a series of sittings with "the greatest medium in the world" on such stingy terms. The parting of the ways had come, and it was celebrated in such injurious ways as we have seen, which may fitly be described as Bradley's parting kicks!

J. L.

Chapter III.

VALIANTINE'S REPLY TO THE ACCUSATIONS.

DENNIS BRADLEY'S THREAT TO "SMASH SPIRITUALISM."

WE (the *International Psychic Gazette*) sent Mr. George Valiantine a proof of our November article on his so-called "Exposure" by Dennis Bradley, and invited him to send us his own account of the affair, which has already been noised abroad to the most distant countries in the world.

The following is his reply, which confirms our faith in his absolute innocence, and our belief that he is the victim of one of the most wicked and disgraceful attempts to discredit an honest medium by crafty tricks and widespread slanders ever experienced in the history of the Spiritualist Movement :—

Williamsport, Pa., U.S.A.

November 7, 1931.

DEAR SIR,—I am in receipt of your letter of October 25, enclosing proofs of your review, for which kindly accept thanks. I think it is a fine article and appreciate your kindness in taking so much interest in me.

I was very much surprised when the Editor of one of our papers here in Williamsport called me by telephone and told me that Mr. Bradley was writing a book denouncing me as a fraud, and he asked me what kind of a man Bradley was. I told him, as far as I knew he was all right.

I am perfectly innocent of the charges made against me.

It looks to me as though it was a frame-up, as there were none of my friends present at the sitting, and, therefore, they had everything their own way.

As far as the weeping is concerned, they certainly did abuse me, which hurt my feelings very much. They tried to make me admit that I made them (the imprints) and I told them if they could explain it, to go ahead and do so, as I could not; and I told them it was beyond me, and that I was **perfectly innocent of any wrong-doing.**

The night before I left, Bradley urged me to have a sitting, which I did. Mr. and Mrs. Bradley and myself sat as usual, but we could not get any voices, only the movement of the trumpet, and **Bradley, after the sitting, became very angry because we did not get anything and said he was going to smash Spiritualism.** The next morning I left for Southampton.

They threatened to denounce me to the world, by the *International News*, that I was a fraud. I told them to do just as they liked, as I was innocent, and he (Bradley) wanted me to leave London by the next boat, and for me to cancel the arrangements we made with Dr. Vivian, of Southbourne, which I did not do. He did not want the newspaper men to know when I left England, fearing that the reporters would interview me.

Noel Jaquin took my toe and foot prints, six times, and I would like to know why it was necessary to take them so many times,

and as all the prints were mixed up, mine with those of the Spirit prints, which we had gotten, **they could easily have taken two copies of mine to Scotland Yard and said one was supposed to be that of Sir Arthur's.** At the first sitting we had for finger prints, the prints of all those present were taken, but after that, only mine were taken. Why was that?

I could not understand why Dennis Bradley, after writing two books on Spiritualism and lauding me as one of the greatest mediums of to-day, would deliberately turn around and denounce me as a fraud; but since reading your article, I can clearly see what is back of it all: that he wants to return to the Catholic faith, and before doing so, he wants to make amends, and is taking this means to do so by denouncing me as a fraud and thus try to smash Spiritualism.

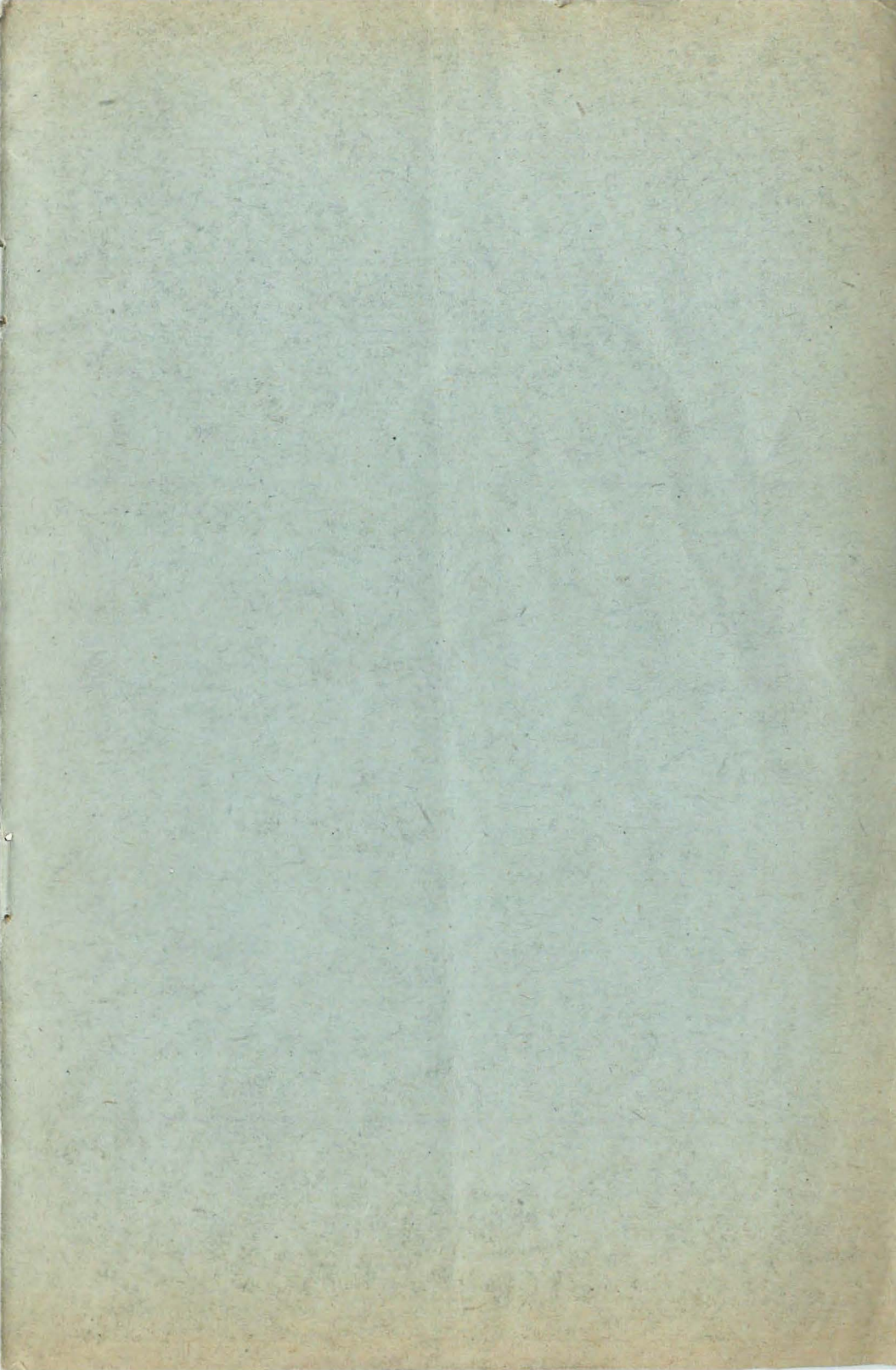
I am enclosing herewith an article which was printed in our *Williamsport Sun*. I was interviewed by a reporter here.

What seems so strange to me is that there was nothing in the New York papers about it; but it is my opinion that Bradley wanted the paper of the City in which I live to know about it.

In conclusion, I wish to state again, that I am perfectly innocent of the charges made against me.

Again thanking you for your interest in the matter, and trusting that everything will be all right, I am, sincerely,

GEORGE VALIANTINE.



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