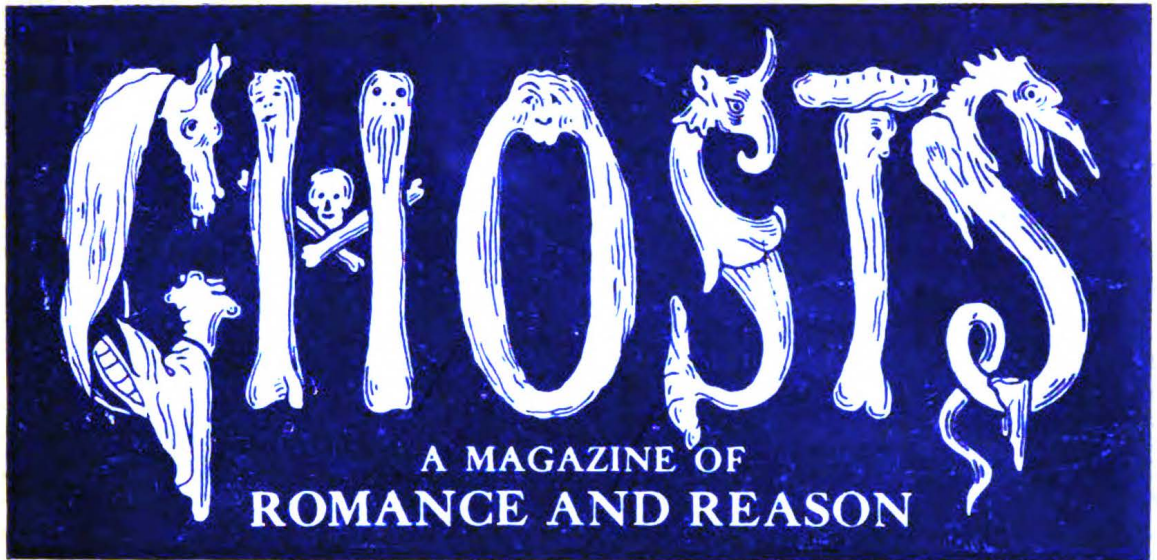
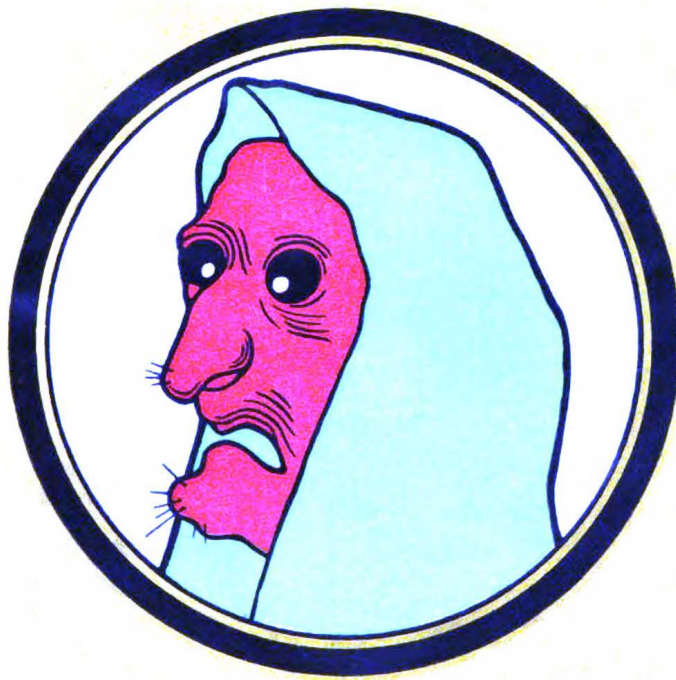


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GHOSTS

A MAGAZINE OF ROMANCE AND REASON

VOLUME I

CONDUCTED BY A. M. WILSON, M. D.

NUMBER 1

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GHOSTS is published every other month (six issues a year) by Ernest Evangeline, 203 Temple Block, Kansas City, Missouri, U. S. A. Yearly subscriptions, 60 cents. Single copies, 10 cents. Copyright, 1910, by W. J. Lucas.



THE TWIN MAGAZINES OF ENCHANTMENT

GHOSTS is a twin to MAGIC, The Magazine of Wonder. The two magazines are published every month alternating, making six numbers of each a year, 60 cents a year each, or \$1 a year for both; single copies, 10 cents.

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PLATE I. Changes to white skeleton, with green mantle, blue background.

DIRECTIONS FOR SEEING THE SPECTRES

To see the spectres, it is only necessary to look steadily at the cross, below the chin in the above figure, for about a quarter of a minute, or while counting about twenty, the plate being well illuminated by either artificial or day light; then turn the eyes to the ceiling, the wall or sky, or, better still, to a sheet hung on the wall of a darkened room (not totally dark), and looking steadily at any one point; the spectre will soon begin to make its appearance, increasing in intensity and then gradually vanishing, to reappear and again vanish. It will continue to do so several times in succession, each reappearance being fainter than the one preceeding. Winking the eyes, or passing a finger rapidly to and fro before them, will frequently hasten the appearance of the spectre, especially if the plate has been strongly illuminated.

Those who use gas light will find it convenient, after having looked at the plate as above described, to ex-temperize a darkened room by having the gas suddenly turned low.

The size of the spectres will be determined by the distance of the eyes from the plate and from the surface against which they are seen, being larger the near-

er the plate, and smaller the nearer the surface; so that short-sighted persons will see them larger than long-sighted, if both are equidistant from the surface against which they are seen.

Should anyone not be able to see the spectre's features, the reason will be that either the eyes have been allowed to wander or the head move while looking at the plate.

Many persons will see some one colored spectre better than others in consequence of their eyes not being equally sensitive to all colors.

The colors in the plate will be found to reverse themselves in the spectre, the spectre always appearing of the complementary color to that of the plate from which it is obtained. Thus, red will appear green, and green, red, etc.

An infinite amount of amusement can be derived from the simple experiments here given. Haunted house parties, with a white sheet in a darkened room, against which the guests (in a lighted hallway or adjoining room) can see ghosts, thus offering a splendid evening's entertainment. The experiment must be repeated, if the ghosts are not seen on first trial.



VOLUME I

FEBRUARY 1910

NUMBER 1

Publisher's Prologue

Yes, I believe in Ghosts. Not the kind you think I mean, but—I believe in Ghosts.

I believe in Ideas. The thought is the thing. But then, I've had lots of pleasant thoughts. Many a man with a good one has to beat it up and down Main Street blowing for his own in vain. It takes a good salesman to sell a better idea.

I am going to thresh out this ghost business. The **LAST WORD** on this subject is going to be said in this magazine. I am going to print ideas enough here, during the next few years, to enable any living being to decide for himself, once and forever, whether there is anything beyond the grave.

At the start, I want it to go on record that I dearly and truly want to believe that if I die, I will live again. I know you believe as I do. I will have a sympathetic audience. So, we will go into this matter together carefully and thoroughly. As the months go by we shall see what comes. May be we will prove something—demonstrate something.

Send me **YOUR** ideas—and your friends' ideas. Tell me anytime anything that will help us make connections with the next world. I want other people's experiences. I have had remarkable experiences myself. Were I to put them down here you would not believe—to me they are real.

But I pray you not to send me any written word of yours or of others' psychic experiences that I cannot print in this magazine with **YOUR NAME AND ADDRESS AT THE BOTTOM**. I want to convince others. You and I may **KNOW** but the rest don't. I have no patience with those "well known" and "responsible" men and women who have experienced most wonderful and convincing psychic phenomena but refuse to give the public names, dates and places for verification and analysis.

Truth has never injured the human race, but the misapprehension and fear of it have.

ERNEST EVANGELINE

Spectral Illusions

Shades, Shapes and Shadows of the Eye and Imagination

From "Spectropia," Astor Library, New York



GHOST, according to the general descriptions of those who fancy they have been favored with a sight of one, appears to be of a pale phosphorescent white, or bluish white color; usually indistinct, and so transparent that objects are easily seen through it. When moving it glides in a peculiar manner, the legs not being necessary to its locomotion.

All the senses are more or less subject to deception, but the eye is pre-eminently so; especially in the case of persons who are in ill health, because the sensibility of the retina is then generally more exalted, as is also the imagination,

We may divide the illusions to which the sight sense is liable into four kinds. First, mental, or those arising from the

brain itself, and only referred to the eye. Second, those produced by the structure of the eye. Third, those arising from the impressions of outward objects on the retina. Fourth, those produced by various combinations of the foregoing. It is only the second and third we shall have occasion to touch upon. But before we can well understand their nature, it will be necessary to get a slight knowledge of the structure of the eye, and some idea respecting the nature of light.

With perhaps the exception of the ear, the eye is the most wonderful example of the infinite skill of the Creator. A more exquisite piece of mechanism it is impossible for the human mind to conceive. The annexed diagram (Fig. 1) of a horizontal section of this organ will give a better idea of its general structure

than whole pages of letter-press. It will be seen to consist of a globe of three envelopes or coats, which are kept distended by three transparent humors or lenses; the aqueous (*e*), the crystalline (*f*), and the vitreous (*g*). The outer coat (*a*) is dense, white and fibrous. In front of the eye it gives place to a perfectly trans-

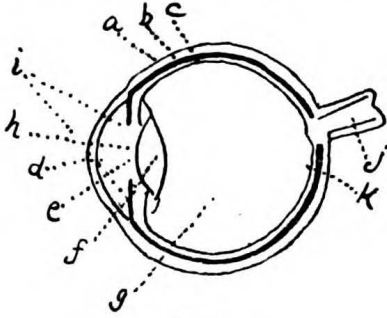


FIG. 1

parent one, called the cornea (*d*). The next coat, the choroid (*b*), is vascular, very black on its internal surface, in order that light falling on it through the pupil (*h*) may not be reflected. The pupil is an opening through a diaphragm which is called the iris (*i*), from its color varying in different individuals. It has the power of expanding and contracting the pupil, for the purpose of regulating the supply of light to the retina (*c*), or third and last coat which lies immediately on the choroid. It is transparent, very complex, and the only part of the eye we shall carefully consider.

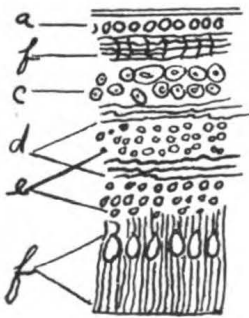


FIG. 2

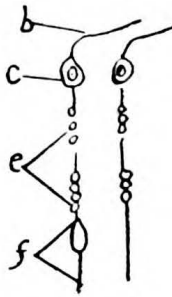


FIG. 3

The following diagram (Fig. 2) represents a section of it magnified 250 diameters: *a* is called the limitary membrane, and forms its innermost surface, or that which is next the vitreous humor; *b* consists of the layer of optic nerve fibres; *c* is a layer of grey nerve cells; *d*, two layers in which the principal retinal blood vessels are spread out; *e*, two lay-

ers of granular matter; *f*, Jacob's membrane, or layer of rods and cones. Fig. 3 will give some idea of the supposed con-

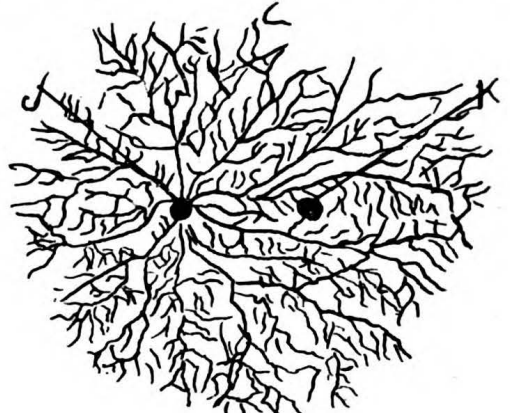


FIG. 4

nection between these various parts, the same letters referring to the same parts as in Fig. 2.

When a ray of light enters the eye, it passes through the humors or lenses, and



FIG. 5

is formed by them into an image, on the choroid, of the object looked at. The extremities of the rods and cones have the power of appreciating the image there formed, and convey it up through the

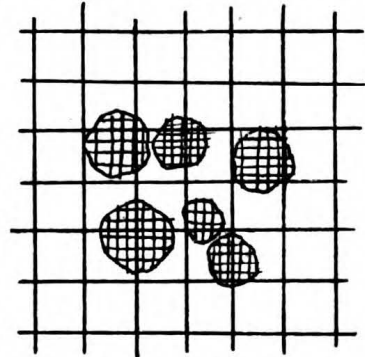


FIG. 6

ultimate parts of the retina (Fig. 2), thence along the optic nerve fibres to the brain. We are inclined to regard the extremities of the rods and cones as the

true seat of perception, in consequence of observing a considerable distance between the retinal blood vessels and the choroid, when performing Parkinje's experiment. This experiment consists in passing a lighted candle slowly to and fro in front of the eyes, at about two or three inches from the nose, when the retinal vessels will exhibit themselves before the observer not unlike branching

tery will be seen emerging and spreading over the entire retina; but in the diagram that part only is represented which could be seen tolerably distinct. The background to the artery appears of a pale red, except at the part occupied by the optic nerve where it is white.

After this rapid glance at so complicated a structure, and bearing in mind that some persons can see its several

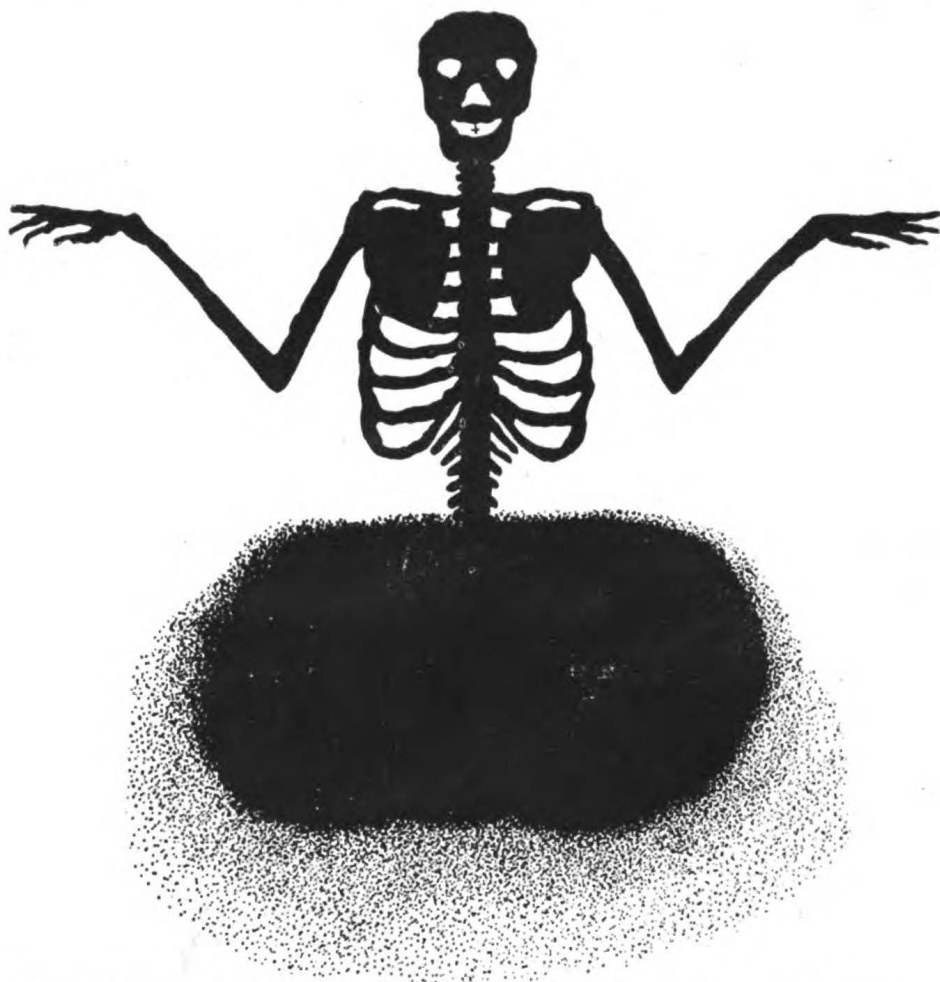


PLATE II. Changes to white skeleton. Look steadily at cross in mouth to get spectral impression

trees. They may be seen by daylight, by passing the large teeth of an ordinary comb slowly back and forwards before the eye whilst looking on a smooth sheet of paper, or the sky. Fig. 4 represents those of the left eye, as seen by candle-light. The spot marked *k* is the exact center of the retina. (The same letter marks the same spot in Fig. 1). It is the seat of most distinct vision. *j* is the entrance of the optic nerve (Figs. 4 and 1), from the center of which the retinal ar-

parts with far greater facility than others, it cannot be a matter of surprise that persons not aware of these facts are, now and then—especially at night, and when carrying a light about—startled by what they fancy an apparition, but which is in reality nothing more than some part of the structures above considered. A lady assures us that she saw the ghost of her husband as she was going down stairs with a lighted candle in her hand. The spot *k*, Fig. 4, when seen against a

wall a few feet distant, appears about the size of a human head, and wants very little to furnish it with features. Figured paper on the wall, and a host of other things, may supply them, or even the retinal artery, which often lends body and limbs (Fig. 5).

Besides the above mentioned structures, there are others which may play an important part in these illusions, especially the common *muscoe volantes*, so called from their resemblance to flying flies. They consist of cells and filaments, the debris of the eye, and float about in its humors. That some of them exist very near the retina appears evident from the fact that, on placing the eye close to a gauze wire blind, distinct miniature images of parts of the gauze will be seen in them (Fig. 6).

We now pass to consider some of the leading properties of light. There have been many theories propounded from time to time in order to explain the various phenomena connected with this subject, but only one accords well with them all, and that is called the undulatory or vibratory theory, which, from its numerous complications, will compel us to confine ourselves to a consideration of that part only which is necessary to our present use. This theory regards light as the vibrations of an imponderable ether pervading all space, the number of these vibrations varying in a given time for each of the three primary colors—blue, yellow and red—the greatest number producing blue, the least red, and an intermediate number yellow, all other colors being produced by the combination of these in various proportions. Any two primary colors mixed together makes the complementary color to the third, and the third is also complementary to it. Thus, blue and yellow makes green, which is the complementary color to red; red and blue make purple, complementary to yellow; yellow and red make orange, complementary to blue. When the three primary colors are mixed together, white is the result: so when a ray of white light falls upon a piece of paper, and all the vibrations are equally reflected, the paper will appear white, and if they are all absorbed, it will appear black; but, if the paper absorbs some and reflects others, it will appear colored. Thus, if it absorbs those producing red, it will appear green, from the mixture of

the vibrations producing blue and yellow; and if it absorbs blue and yellow, and reflects red, then it will appear red. In this manner any object we look at will appear of any particular color, according to which vibrations it absorbs and which it reflects.

The retina is so admirably constructed that it is susceptible of different impressions of color by these different vibrations, except, in the case of a few individuals who are either blind to all color, and therefore see everything black or white, and their intermediate shades, or who are blind to only one or two colors.

When we look steadily at a red object for a few seconds that part of the retina on which the image impinges begins to get less sensitive to vibrations producing red, but more sensitive to those producing blue and yellow; so that on turning the eye away from the red object, and permitting a little white light to enter it, that part of the retina which received the red image will, in consequence of its diminished sensibility to that color, and its exalted sensibility to blue and yellow, be able to perceive the two latter colors best, and by their mixture will give rise to a green image of the red object. The same thing will be observed with all the other colors; the secondary image or spectre always appearing of the complementary color to the object from which the impression is obtained.

The duration and vividness of these impressions on the retina vary greatly in different individuals, and can be procured from almost any object. A person, looking steadily, and, as often happens, unconsciously for a short time at printed or painted figures, on paper, porcelain, etc., see, on turning the head in some other direction, a life-sized or colossal spectre (the spectre appears larger the greater the distance of the surface on which the color spectre is seen), and there can be little doubt but that many of the reputed ghosts originate thus.

Dr. Lombard was seated on the porch of a house near a bay. His host's daughter was sitting on the steps, about nine feet from him, her profile well in view. For no particular reason, he began to stare at her, concentrating all his attention upon her features. On turning his eyes to the bay, he saw the girl's image very distinctly.

Threading the Mazes

A Puzzler's World Tour Through the Labyrinths Famed in History, Art and Fable

By Rhode Knight



It is a far cry from Hampton Court Palace to the City of Crocodilopolis, yet it is to the latter spot that we must repair if we would visit the site of what was not only the original maze or labyrinth, but also one of the most wonderful structures the world has ever seen. Crocodilopolis is now better known as Arsinoe, near Lake Moeris in Egypt. Although graphically and minutely described by Herodotus and other ancient writers, it was only within comparatively recent years that the massive ruins of this city, and the more famous labyrinth were identified by Lepsius, whose discoveries led him to believe the city itself was founded 1800 B. C., and the labyrinth was built by Amenhemha III.

The chambers and passages of the labyrinth were so artfully contrived that it was impossible for anyone to enter and retrace his steps without a guide; and Pliny sums up the matter styling it one of the wonders of the world.

How bewildering such a multiplicity of passages may become is, however, manifest from Fig. 7, although in this case the confusion is intentional. But

Fig. 8 is innocent of any such intent.

In ancient Crocodilopolis, then, we have the starting point of our tour of the mazes of the world. The next spot to be visited is Cnossus in Crete, the site of a labyrinth still more celebrated in history and picturesque mythology, about which archaeologists and antiquarians generally have long wrangled. Meanwhile, it may not be inappropriate to show a very much reduced facsimile of one of the earliest—perhaps the earliest known drawing of a maze. It is taken from a rude drawing scratched by an idle hand on a pillar in ancient Pompeii. The Latin inscription "Labyrinthus hic habitat Minotaurus," freely translated means: Here in the labyrinth the Minotaur dwells.

The curious and in many instances beautiful labyrinthian mosaic pavements known at the time of the Crusaders as "chemins de Jerusalem," which may be seen yet in the Continental churches, especially Italy and France, appear never to have been introduced in English churches or cathedrals.

In England, during the mediæval period the adaption of the maze took a somewhat different and a rather more practical form. As the rules of the mon-

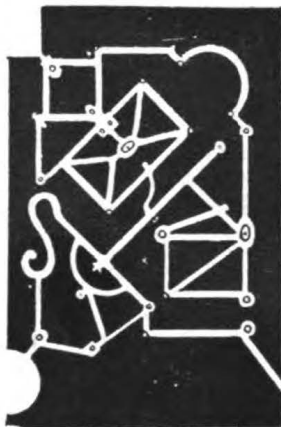


FIG. 1. "The Wilderness," Versailles—the most beautiful work of its kind ever devised.



FIG. 2. A typical maze which once existed on Ripon Common with a path 407 yards long.



FIG. 3. Conventional representations of labyrinths on Cnossian coins, B. C. 500-200.

asteries then existing often prohibited the monks from going "out of sight and

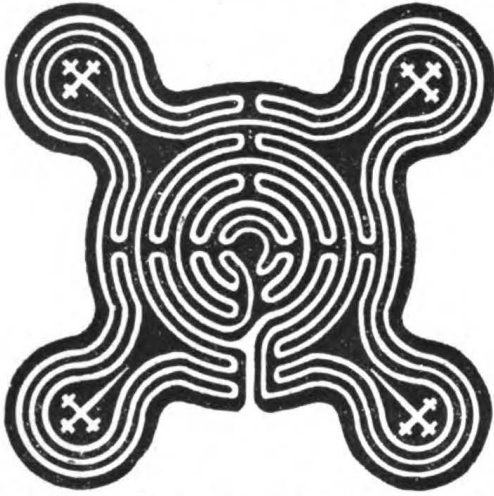


FIG. 6. Plan of the maze formerly existing near St. Ann's Well, Sneinton, where the monks were exercised.

hearing," and as the ground available for exercise was sometimes limited, it became necessary to devise some plan whereby the friars of orders grey and other shades could enjoy that physical recreation which is so essential to good health. Thus it came about that open spaces in the vicinity of several abbeys or monasteries were laid with narrow paths in a geometrical pattern—generally of concentric circles, similar to that shown in Fig. 6, which represents a maze formerly existing near St. Ann's Well, Sneinton, in Notts.

There is reason to believe, that these mazes, as was the case in France and Italian churches, were also used as a means of penance—monks who had been guilty of some slight breach of monastic



FIG. 9. One of the earliest known drawings of a labyrinth, scratched on a pillar in ancient Pompeii.

discipline being ordered to recite prayers at different stations on their way to the center, and, for severer punishment, perform the journey on their hands and knees.

Space will not admit of a list of the

many places in England where these mazes were, at no distant date, to be found. Most of them have been plowed up, or so neglected that their original design would be unknown were it not for the plans preserved in musty folios. A

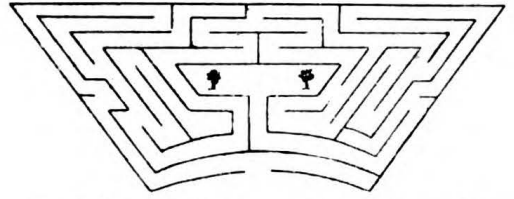


FIG. 4. The Hampton Court maze, laid out in 1700.

maze which once existed at Pimperne, near Blandford, in Dorset, the plan of which was extremely intricate. This maze, it is said, covered an acre of land, and the length of the extremely tortuous path, which ran between small grass ridges about a foot high, exceeded a mile. A maze, shown in Fig. 2, which formerly existed on Ripon Common, had a path 407 yards long, and in point of design may be taken as typical of the majority, that at Pimperne being quite exceptional in its intricacy.

So popular were these mazes among the simple-minded villagers of olden

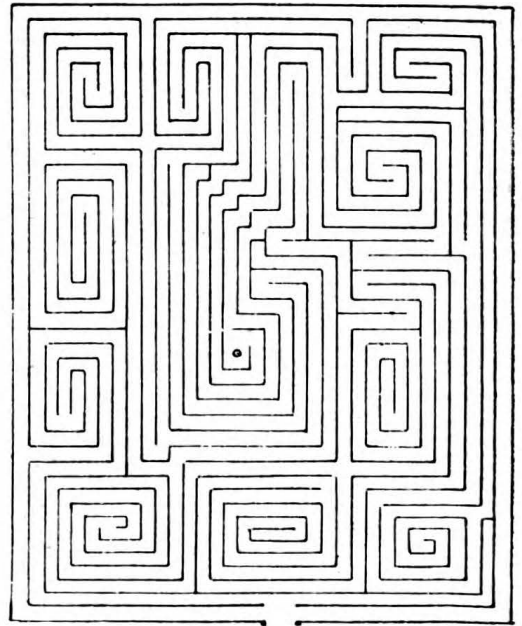


FIG. 7. Imagine this to be the ground plan of the big labyrinth at Crocodilopolis, and see how confusing a number of passages may become.

times that dances were specially made for them, and to tread, or, more properly, "to thread the maze," was once a

favorite and picturesque pastime. These dances, like the mazes themselves, were

Fig. 4, was constructed in 1700. The key to this maze is to keep to the hedge on

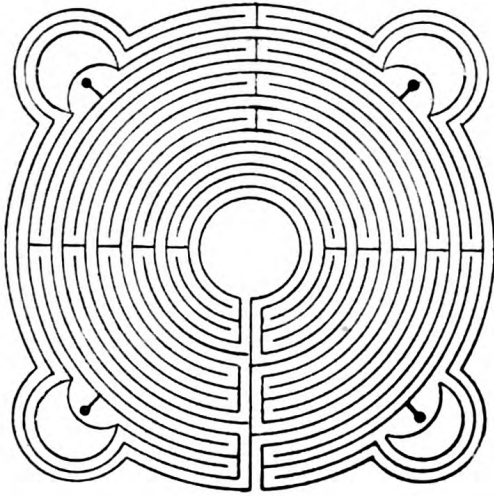


FIG. 8. A hedge maze designed in 1608. The tending of all the hedges involved an enormous amount of labor.

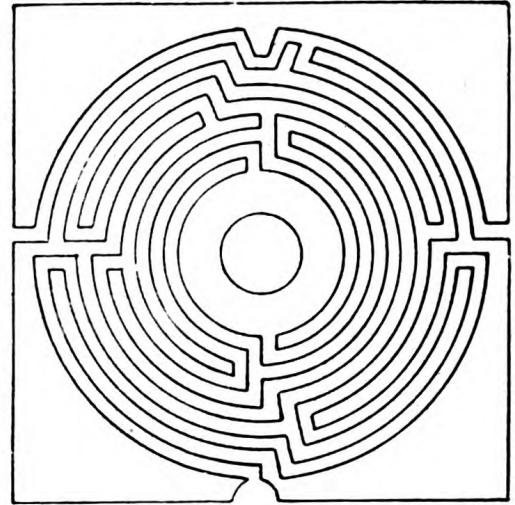


FIG. 5. A garden maze designed by Batty Langley in 1725. Constructed of hedges 8 to 10 ft. high.

intricate, and recall the lines:

"Mark how the labyrinthian turns they take,
The circles intricate, and mystic maze."

The famous maze at Hampton Court,

your right and follow it without deviation, both in going to the center and on leaving it. The maze at Versailles, Fig. 1, was laid out in the midst of a dense wood and the most beautiful ever made.

The Sphinx Riddle of Humanity

By Henry Ridgely Evans



HIS is the question of the ages, the Sphinx riddle that Humanity has been trying to solve since time began. A scientific demonstration

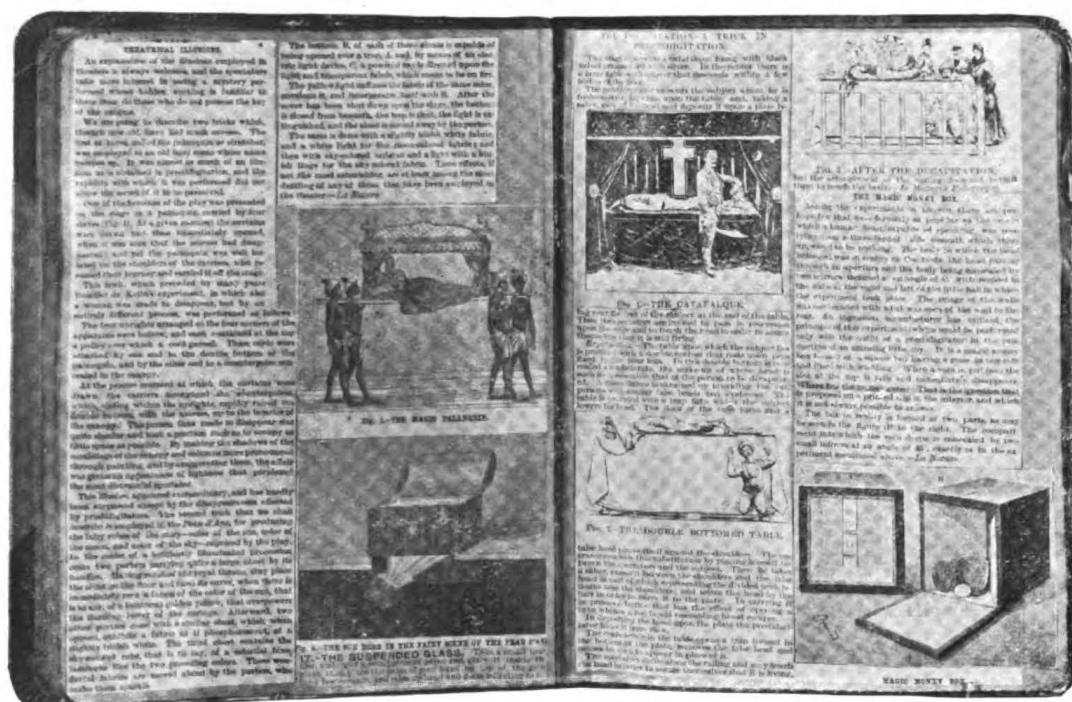
of immortality is declared to be utterly impossible. But why go to science for such a proof? The question does belong to the domain of philosophy and religion. Science deals with physical forces and their relations; collects and inventories facts. Its mission is not to establish a universal metaphysic of things; that is philosophy's prerogative. All occult thinkers declare that life is from within, out. In other words life, or a spiritual principle, preceeds

organization. Science proceeds to investigate the phenomena of the universe in the opposite way from without, in; and pronounces life to be "a fortuitous collocation of atoms." Still,



science has been the torch-bearer of the ages and has stripped the fringe of superstition from the tree of life. It has revealed to us the great laws of nature, though it has not explained them. We now know that light, heat and electricity

are modes of motion; we know no more. Science is responsible for the materialistic philosophy in vogue today. A philosophy that sees no reason in the universe. A powerful wave of spiritual thought has set in.



A SCRAP BOOK IN DR. WILSON'S COLLECTION.

An Afternoon in a Magical Library

By Ernest Evangeline



FEW hours research in a magic library would, no doubt, rudely disillusion shortsighted, near magicians, who believe that magic was invented in 1872, the date of the first book by Prof. Hoffmann. In 1774 gentlemen of leisure, court hangers-on, students, and teachers and business men, diverted themselves by performing tricks that lots of young fellows fall upon nowadays accidentally, and imagine that they are uncovering a really new sleight. But in 1774, they called them "Recreations!"

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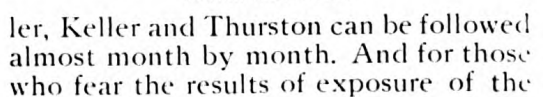
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MDCCLXXIV.

six volumes in 1774, and profusely illustrated by full page copper etchings. To reproduce these books today, would cost a small fortune and no publisher could be found who would attempt it.

The title-page and one of the full page illustrations from this work are shown herewith, greatly reduced, and the reader will discover in one corner of the reproduction of the copper etching, an explanatory diagram of the rising cards from a goblet. They are doing that trick yet!

It would take many afternoons and dozens of pages of this magazine to digest and describe Dr. Wilson's magical library. The lower part of the walls of nearly every room in his home are completely covered with

I found the old scrap-books the most entertaining of all. Some of them, pasted full by Dr. Wilson in the early days of his interest in magic, are especially curious and instructive. Old clippings from *Scientific American*, *Harper's Weekly*, *New York Sun* and the leading journals of the world, are found in profusion. The history of American magic is written there. Careers of famous performers, like Carl and Alexander Herrmann, Hel-



secrets of magic, there are hundreds of clippings from the most prominent periodicals and newspapers in the United States giving away the world's best tricks, with splendid pictures and minute explanatory diagrams. Not a good trick or famous illusion performed in the last half century that has not been completely and accurately explained many times in the leading journals of America. They were the wonders of their day—soon forgotten by the general public. If there are 90,000,000 people in this country, there are only 900,000 who enjoy magical performances, and only 9,000

who would ever read a magical paper.

I received a letter from a man the other day who wrote: "I am afraid that by the sale of your paper on the newstands the secrets of magic will soon become public property." Well, they have been, for about two hundred years!

I came away from Dr. Wilson's home and left his enchanting books more firmly convinced than ever that there is a lot to forget in magic. And inspired too, with the ambition to work for the application of the principles of magic to effects that have a twentieth century look about them!

How I Became A Spirit Medium

A Remarkable Confession of Trickery and Deceit

By A Medium



IN the year 1871 I was a young man of seventeen years, and working at my chosen occupation in one of the capital cities of the middle States. I was a materialist of the most pronounced type. I did not *believe* anything, holding that what was truth, could be demonstrated.

My family, with the exception of my father, were converts to Spiritualistic philosophy and phenomena, and were regular attendants at the seances of the three or four local mediums and the meetings held on Sunday by the organized society of Spiritualists of my city. My family at no time obtruded their views upon me, nor said anything in opposition to the ideas held by myself.

Not being given to airing my opinions in speech at any and all places and times, it came about that the members of my family had been numbered in the fold of the Spiritualists for perhaps four years before my attention was sufficiently attracted to the subject to undertake an investigation of its peculiar claims. Knowing that the members of my family were possessed of ordinary intelligence and exhibited average powers of logical argument on questions other than religious or Spiritualistic, I concluded that either there was some fire beneath the smoke, or there were some clever artists engaged in the business. From the accounts of the phenomena occurring with and in the presence of their favorite me-

dium, given me by my married sister, a lady with a liberal education and a cool, analytical mind, I was forced to the conclusion that those "kings of magic," Herrmann and Hellar, still had a few things to learn.

The first seance that I attended, was one given in my native city by a man reputed so wonderful that I found it impossible not to go just once, anyway. That first seance changed the whole course of my then honorable life and led to a professional career of deception and adventure.

Had I never come in contact with other than finished, professional mediums, the chances are that I would not have become an adventurer. It finally struck me that, in order to make certain of the truth of the matter, it would be the proper thing to sit for the development of a "mediumship" of my own. I would use every endeavor to obtain some mediumistic gift, and if I succeeded, that would finally and indisputably settle the matter. If I did not succeed I would, of course, have the same uncertainty about it as before I attempted my development. It would cost nothing but a small portion of my time, and even if it was a failure there would be no loss.

Accordingly, after asking several mediums for the proper instructions until they were obtained, and I had been assured that if they were carefully observed there would be no such thing as failure, a cabinet was erected at my home

and the attempt at development begun.

I begun my "development" sittings in as handsome a cabinet, and with as good instruments as the purses of my friends, who would not allow me to go to any expense, would permit. Those who sat outside were Spiritualists, six of them; all interested in seeing the prospective medium developed to the fullness of his capabilities, whatever they might be. They were friends of my family and I found the development business quite pleasant.

The sittings were kept up for the three months named as the time that the manifestations would begin, but none had put in appearance, neither had I experienced anything that led me to believe that any progress had been made. I was abjured to be patient by the "sitters," who told me that it was an easy thing for the spirits to be mistaken as to the length of time required to bring about results, but that they were probably not *far* wrong, and possibly the next sitting would see the first of the manifestations.

Thus encouraged, I continued the sittings for six months. Nothing occurred, except a healthy desire on the part of both medium and sitters that the manifestations be forthcoming, giving me an inclination to cause some phenomena on my own hook. The more I thought about it the stronger became the desire to practice a little deception on my friends, then, after telling them about it, drop the matter entirely. After turning it over in my mind for some time, I concluded I would see what effect a few spurious manifestations would have upon my friends. It would be easy, they having unbounded confidence in me. My mind made up to do it, I hardly knew what to try, and finally concluded I would wait until the sitting came around and, after getting into the cabinet, see what suggested itself.

This was the course I pursued, and on one Saturday evening, after the first song had been sung, the sitters were delighted to hear sharp raps, seemingly on the walls of the room, within the cabinet. Of course, I had to be happily surprised, or appear so, which I did, and my first act of deceit was done. I was forced to deny the authorship of the raps also, and the first lie had been given birth. The sitters endeavored to get replies to questions, but they did not suc-

ceed, for I did not care to go to that length with my deception and, besides, did not know what answers to make to the inquiries. Nothing occurred but the raps, although every ear and eye was alert to catch anything that might transpire. The sitters also displayed a tendency to connect any noise occurring to Spiritual agency. Noting this, I could not help reflecting with what ease one could deceive them. It also gave me an

Instructions for Developing Spirit Mediumship

Construct a cabinet in the corner of your room by hanging across it a pair of heavy curtains, fastening them to the walls of the room where they touch at the sides, but leaving them open in the middle of the front. Put into the cabinet a banjo or guitar, tea-bell, tambourine, pair of slates and tin trumpet. Have four or six persons to sit with you, equally divided between the sexes. They are to sit in a semi-circle about the front of the cabinet, the sexes alternating, clasping each other's hand. You are to sit inside the cabinet alone, and remain one hour in as passive a condition as it possible for you to attain. The sitters outside should sing about four songs during the hour you are sitting. You should sit twice per week, always the same evening and hour, Tuesday and Saturday evenings, eight until nine o'clock.

These instructions are all that will be necessary until you are able to get further advice through your own "mediumship." There is no such thing as failure if you persist in following out these instructions, and you will begin to receive demonstrations within three months.

idea that the average medium had pretty smooth sailing when he had none but Spiritualists in his circle. If he could not readily offer an explanation for anything occurring, some one of the sitters would do it for him, thus educating him in the business.

When nine o'clock had struck and I came from the cabinet, you may rest assured I felt strange. I was sure that every time one of the sitters looked upon my face they not only knew that I had made the raps, but had lied about it afterwards. A dozen times I was on the point of *peaching* on myself, but as many times did a sense of shame overcome my resolution and I told myself that I would tell them one at a time, as I met them, laugh it down and dismiss any further sittings.

The sitters were so delighted, and offered so many unselfish congratula-

tions and encouragements, shaking my hand and patting me on the back, it is no wonder that I felt my smallness. One of the ladies remarked:

"There! I am sure none of us need ever have any doubts regarding physical manifestations after this. I am sure Mr. ——— would be guilty of no act of deceit."

Think of it, reader. A respected lady friend offering such an expression of perfect confidence in me regarding the very thing in which I had just been deceiving her. Would you have felt perfectly at ease in my place? I think not.

I was glad when the sitters had departed, and thought long and deeply on my deception, and concluded not to say a word to any of them about it, but just shut down on any more seances. My wits were at work the entire time that elapsed between the regular sitting nights trying to concoct some plausible reason why I discontinued the development course.

The evening came, however, and no excuse that I could offer without exciting the suspicion that the manifestations of the previous sittings were a fraud, had been formulated. After the sitting had gotten under way, the requests by the sitters for phenomena were so frequent and entreating that my conscience smote me again and again for my previous deception. However, I soon found myself rapping again. This time I essayed answers to the questions regarding the progress made in the medium's development, rapping an affirmative answer to the questions, "Is the development proceeding satisfactorily, and will he develop good physical powers?"

Nothing but raps occurred at this sitting, and the sitters were much pleased that the raps had been made to answer their questions. This was looked upon as a decided improvement over the preceeding sitting. I was not so much abashed at their compliments and encouragements as on the previous occasion, and during the following week I actually found myself wondering what new thing I could do that would create more interest and enthusiasm than the raps. The only thing I could think of was to produce "spirit lights." This I tried with match-heads. It was successful and the sitters were delighted.

The lights and raps were all that were produced for some dozen or more sit-

tings, for the reason that I could think of nothing more wonderful. One evening I went to sleep in my cabinet, and upon waking found that I was supposed by the sitters to be entranced. It struck me as the proper thing to allow them to remain undeceived, which I did. The sitters took this for a sign that some new phenomena was about to occur. It did not, however, until one evening I found about twenty feet of rope that had been concealed in the cabinet without my knowledge. I found it nicely coiled and tied with thread to the under side of the cane chair seat in which I sat. I had no knowledge of rope tying feats, but undertook to bind myself with the ropes, and this I finally succeeded in doing. I then essayed my first speaking under control by exclaiming, "Look, look, look," until the sitters understood that the spirits wanted them to examine the medium's condition.

The sitters were delighted beyond measure at finding me apparently so securely bound. The light was so dim that it was impossible to detect anything wrong with the knots or manner of tying. I was fearful, though, all through the examination that some of them would discover my deception, and only breathed freely when the examination had been completed and I was admitted to be "most securely bound, and in a way that it was impossible to have accomplished himself."

I realized, however, that the absolute confidence of the sitters in my honesty had as much to do with the successful termination of my rope tying test as anything else, and that with a "circle" of skeptics, it would have been an entirely different matter.

Little did I think at this time that at one day in the future I would have the reputation, deservedly too, of being the best and most satisfactory phenomenal medium in the United States. Little did I suspect that I would be able not only to duplicate the performances of the most skilled mediums, but improve them and be the means of converting hundreds to a belief in the phenomena of modern Spiritualism. Such, however, are the facts in the case.

NOTE—The above remarkable confession of deception is from "Revelations of a Spirit Medium," published in 1891, author unknown. It is said that the plates for the book were afterwards bought up and destroyed and many hundreds of copies burned by persons who did not want the book circulated.

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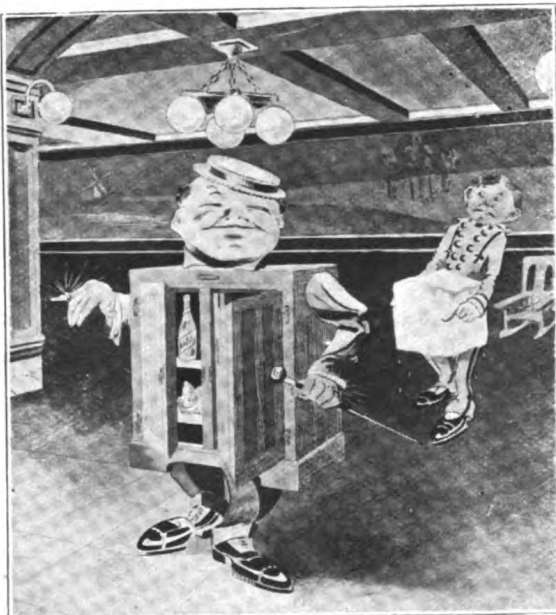
The March issue of MAGIC, ready February 25th, will contain a notable contribution to the art of entertaining in the form of a suggestion for a comedy magical sketch entitled:

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Many other interesting features will be found in the March issue of this Magazine of Wonder.



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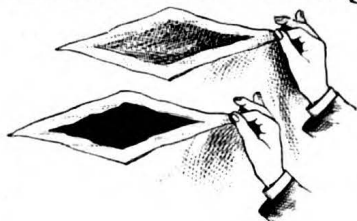
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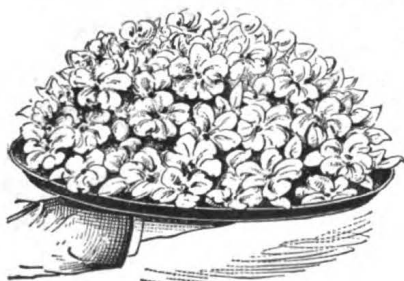
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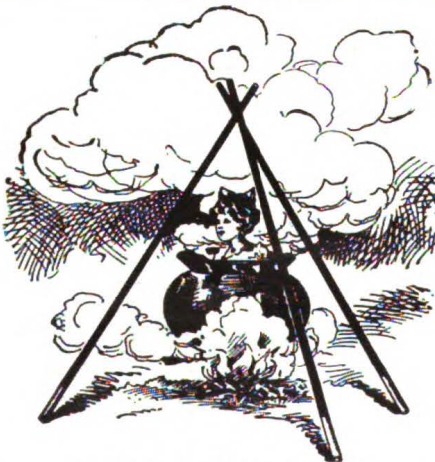
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