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THE INFLUENCE OF THE STAGE.

Within the past ten years much has been done in this country to raise the social position of the schoolmaster, until at last the man who has successively failed as shoemaker, footman, and railway porter, is no longer considered fit to keep a school as a last resource. Society is now turning its attention to the stage, and a feeling is abroad that something should be done to relieve the professors of a branch of art from the obloquy long thrown over them by the vicious utterances of the more intolerant and Puritanical section of pulpit orators. The painter depicts the ideas of the poet upon canvas, the musician externalises upon earth something of the harmony of the spheres, but the art of the actor has a more potent influence upon the public; the fire of life and motion and passion is imported into his representations; he popularises the ideals of the poet in thoughts that breathe and words that burn. As in every other profession under the sun, good and evil is to be found upon the stage; so is it with its censor, the pulpit; the man who frightens his hearers with the false doctrine of eternal punishment, and, poor worm, talks with glib familiarity of the desires and thoughts of the Almighty, is leading as vicious a career as the worst person to be found among actors, and not unfrequently poisons the lives of impressible people by inducing in them a kind of religious mania. A bigoted organisation exists within the Church of England which is said to consist of an “influential body of clergymen, headed by one of the holiest priests in England,” who “have it laid down for them in their rules, that they are not to go to the theatre or any other place of known sin.” Yet the theatre has behaved with more Christian charity to the pulpit than has the pulpit to the theatre, for it is the legitimate province of the actor to breathe life into the dead pages of history, and to hold up to view the evils of past ages, as a lesson and as a warning, nevertheless no auto-da-fe has, so far as we know, ever been represented on the stage, nor roastings at

Smithfield in the days of Good Queen Bess; indeed such ecclesiastical crimes are too horrible to bear resuscitation.

A "Church and Stage Guild" has been formed by some of the clergy who are ashamed of the past treatment of the stage by their brethren. Presumably within the hallowed shades of this Guild young actresses strive to convince young curates of the beauties of the histrionic art, and young curates attempt to convince young actresses of the truthfulness of the Athanasian Creed. On rare occasions a storm arises to mar the harmony of this earthly paradise. "A Clerical Playgoer" within the Guild recently forsook his colours to attack the stage in the good old fashion, whereupon Miss Ella Dietz came forth with a pamphlet on "*The Work of the Actor*," a capital essay on the social influence of the stage, and gave the backsliding member the punishment he deserved. Among the interesting subjects discussed at the Guild are the dresses worn in the Ballet, though nobody has yet suggested that angels and fairies shall appear in the garb of quakeresses and bishops. Why should this not be tried under the auspices of the Church and Stage Guild? All London would flock to see such an advance in ideality and art-culture, such an improvement upon nature.

Conceptions brought down from the ideal world, are placed full of life and power before the public by the actor, making the stage one of the most potent educational engines of the day, consequently it is well to do everything possible to remove the slur thrown over actors by persons worse than themselves, and to take vigorous steps to raise the status of the theatrical profession. The multiplication of small theatres should be encouraged; some of the larger ones are merely gigantic rent-grinding machines, in which, practically speaking, all the receipts are swallowed up by landlords and lawyers, so that those who do the work can scarcely live; better acting and better scenery would be forthcoming were the profits of industry received only by the industrious.

Actors and actresses have finer organisms than the average of mankind, which itself is absolute proof of the ennobling character of the profession; it has been said that "the ideal actor should have the soul of a saint united to the body of an athlete."

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SPIRITUAL PHENOMENA AMONG THE CHINESE

BY E. T. WAKEFIELD.

The following are extracts from "Fourteen Months in Canton," by Mrs. Gray, widow of the late Archdeacon Gray, for many years Missionary in China:—

AUTOMATIC WRITING.

"We went one morning in our sampan to the temple of Loi-Sun-Yaong, where devotees resort to receive from Loi-Sun-Yaong communications through the medium of Spiritualistic writing.

"A votary was waiting at the temple for the return of the priests. We were supplied with tea, but before we had time to drink it a monk came in to say that the devotee was impatient to ask the gods for some information he much required. We therefore went at once to the shrine, and saw the monk and the petitioner kneeling before the altar, both seemed very earnest in their supplications. Three minutes perhaps were occupied by these prayers, then both men rose from their knees.

"Our attention now became absorbed in another monk, who had before him on a table a large wooden board covered with sand. He was standing by the altar. A second monk was by his side with pen and paper, to write down the message supposed to be delivered by the god whose image stood on the altar. A third monk joined the other two, whose duty we learned was to explain the message when written. As a Spiritualistic language is the medium employed, it requires to be translated. This language is supposed not to be understood by the other two assistants at this strange ceremony. The chief performer now took his instrument which was a piece of stick about a foot in length into his hand, or rather he balanced it on his two forefingers. It resembles a long penhandle, and is made of white wood. From the centre below projects a small piece of wood which writes on the sanded board. It altogether reminded me of the planchettes, so much in fashion a few years ago in England. In a few moments the wooden instrument began to move, as was supposed without the help of the monk who held it. It moved up and down the board tracing large characters on it; and when the board was marked all over, that part of the message was transcribed on paper by the monk, the sand was shaken, and the board placed again on the table ready for the

continuation of the writing; this happened three times, the petitioner looking on all the while with rapt attention. The fourth time the lightly balanced wooden instrument refused to move, and the monk said the god had retired. When the writing was translated by the third monk, it was found to be a message for the foreigners, and not a word was addressed to the poor devotee. The paper was handed to us, and was translated as follows:— 'The god is very much pleased that the foreigners are present, he holds communication with their god, and he knows that they have come to China on a good errand.' The petitioner then made a second attempt to obtain an answer from the god. He came to the front of the altar, chin-chinned to the idol, and said a few words very earnestly. For some time the wooden instrument remained inactive; then it moved, but only to write a few characters, the message ran thus:— 'The god cannot speak to you to-day, he wishes you to come another day.' The man to our surprise seemed quite satisfied." "Is it," Mrs. Gray thereupon observes, "not wonderful to find that the practice of Spiritualism, Mesmerism, calling up the spirits of the departed, etc., which at present is exciting so much attention in Europe and America, should have been practised in China for many centuries past?"

TABLE MOVING.

I append another extract from Mrs. Gray's book:—

"He requested that a large round table should be brought from the servants' room, and this was then placed feet upwards. Four of our servants were now called in and each was told to place one of his hands on a foot of the table.

"The performer then began to walk round and round the table, first with slow and measured step, lighted joss sticks in his hands, and his lips employed in using words of incantation. After a few minutes' delay, the table began to turn slowly, but on the performer quickening his step it increased its speed until both table and performer were running round and round. The incantation was continued the whole time in an undertone.

"It was a strange sight, and one not to be accounted for. There was no connection of hands on the part of the four servants. One of the latter turned literally green from fright as the table whirled round and round.

When the performer, out of breath, stood still, the table also rested from its labours.

"We asked him how he accomplished the feat. In a subdued voice he answered: 'It is Joss that does it, I pray to him.'

"He wished much to shew how he could call up the spirits of the departed and make them answer him. This table turning, clairvoyance, spirit communion, &c., have been practised in China for many centuries past."

Upon both these extracts I would observe that any one conversant with spiritual phenomena will entertain little doubt as to their being narratives of genuine phenomena, and not clever counterfeits. As most of your readers are familiar with such manifestations, I need not examine them with this view.

As to the first narrative, the observation occurs that the term "God" applied by Mrs. Gray to the communicating intelligence is, I presume, a purely arbitrary expression, and probably had no equivalent in Chinese. Assuming this to be so, the answer given by the intelligence combined with the reticence in the presence of the Christian missionary and his wife, is full of significance, and demonstrates a fact that so often confronts spiritual enquirers, *viz.*, how well informed these spiritual intelligences are as to all matters appertaining to moral progress in this world.

See a like instance of this in Mark i. 24, Luke iv. 34. The query suggests itself—have these phenomena been long known to the Chinese? If so, there would be abundant record of them in their literature. But I do not think there is, and I therefore do not believe these phenomena have been long known to them.

Of course isolated instances may have occurred from the earliest times, but if their manifestation has only become prevalent of late in China as they have with us, and in America and elsewhere, it is a highly interesting and significant fact.

In the second extract, it is to be observed that the word "Joss" is used, and not "God." I am not versed in the Chinese language, and therefore cannot say what the exact English equivalent is. But I do not believe it to be "the supreme God," as we understand that term, nor is the word "Joss" so translated by the missionaries in rendering our religious books into Chinese. However, be that as it may, it would be unfair to draw any strict conclusion as to the precise meaning a Chinese attaches to the term in

conversing in "pigeon" English with Mrs. Gray, who had confessedly no knowledge of the Chinese language.

Of all the many unaccountable characteristics of these phenomena to my mind, the most so are their recent prevalence, and their universality.

What is the operating cause to account for this? What is the final purpose? Who can tell? Is it another illustration of Holy Writ? John iii. 8.

Harrow-on-the-Hill, May 19th, 1880.

SPIRIT DRAWINGS.

Appended is an account of phenomena taking place at Le Mans, in France, very similar to those which occur under the mediumship of M. Duguid, at Glasgow. I translate it from the *Revue Belge des Sciences Psychologiques*, of April, 1880:—

"Spiritualist Group, Henri Lebreton, of Mans. Séance of January 8th, 1880."

"The spirit Joel, the guide of the group, presented himself and said: 'may peace and calmness be in your hearts.' Our drawing spirit, Almin Contreau, then came and said: 'Be quick, I have much work to do tonight.' We proposed the things necessary for his particular use; the light was extinguished, and the materialisation immediately began. Lights flashed about the room in every direction; raps were struck on the wall, on the pictures, on the ceiling, and on the floor, and that simultaneously. The spirit took a sheet of paper entirely yellow in colour; he asked for a pen-knife that we had forgotten, and left down stairs. The spirit's brother, who was present at this *séance*, offered him his knife; the spirit came to take it, and began cutting the paper, dividing it into many little pieces, stopping at times to shake our hands and to tap our heads and shoulders; he likewise rolled up a sheet of drawing paper, passed his hands into it, and brought his hands out again surrounded by a swarm of lights (*fourmillement*) impossible to describe. This roll which was carried about in every direction, lit up our faces like a ray of the sun. He took back his papers, made us touch them, and told us that he was going to recompense those who had been regular at the *séances* during the hard frosts. He went then, to fetch what he wanted at a second table, and set to work. A constant light, though it was always moving about, enabled us to make out what the spirit was working at. Some strokes with the pencil

and the crayon stump, two or three minutes of work and the spirit gave us back one of his little leaves, making a tap with his pencil-case to show that the drawing was finished. Other spirits were present, rapping on the walls, moving the vases on the chimney piece, rummaging among the pencils and crayons, moving round the artist, and bringing him things necessary for his use. Six different times he turned to his work, always giving a tap when he had finished a drawing. He gave the pen-knife back to his brother, putting it between his fingers well shut up, and struck a rap to wish us good night, a rap for each of us. His work was frequently stayed to lay hold of our hands, and to raise them up very high, making us touch his hands as well as his arms from the fingers to the shoulders. His hand is long and thin, although strong, the nails are very well formed, the flesh is warm and slightly humid, the hair on the head and arm is felt when touched.

A light being struck, twelve pieces of paper were found of the size that would go into an envelope of the larger ordinary dimensions; on six of these pieces of paper were charming little drawings, with the names of those persons for whom they were intended, and the initials of the painter (A. C.) inscribed on them. The six drawings were finished in twenty-five minutes; a person in the flesh could not have done more than one in that time. The spirit calls these little drawings his *cartes de visite*, and promises that none of us shall be forgotten. We have a flower, a bird, a butterfly, a dragonfly, two little winged angels whispering to each other, and a black panther destined for our correspondent, and brother, M. de Nichichievich, of Mansourah, Egypt. We are expecting new phenomena, our friend of the other side of life having declared that these little essays were done chiefly to get his hand into working order.

"Almin Contreau was a painter, he has been dead thirty-six years.

"Le Mans, February 5th, 1880, signed by the following:—

"Cornilleau, Madame Eunestine Lebreton, Francois Froger, Madame Goutard, Nieperon Madame Nieperon, F. Blavette, E. Contreau, (brother of the spirit), Henri Lebreton."

In this case, unlike that of M. Duguid, a spirit appears to do the work. Who the especial medium is we are not told, it is not necessarily M. E. Contreau, the brother of

the spirit, for he is spoken of as casually at that particular *séance*. M. Henri Lebreton is presumably the president of the group."

SCRUTATOR.

DREAMS.

The appearance of a very interesting and ably written article under this heading in *Temple Bar* for March, has induced me to think that the following lines on the same subject may not be uninteresting to your readers, as I am able to give undeniable proof of the accuracy of the narrative which forms the sequel.

While living in the Crimea, at a period of no small anxiety, and after a day of more than ordinary occupation, I retired to rest, and soon fell into a sound sleep, and "perchance a dream." I would premise that ever since the death of my venerable mother, a photograph of her tomb has always hung near my bed. While sleeping, I was ushered into an apartment, through which I entered a second, both rooms dimly lighted by what appeared almost a phosphoric light. In the second chamber lay a corpse in an uncovered coffin. I looked at it and exclaimed "Good God! it seems like my wife" (who had gone to France for the benefit of her impaired health); on looking close, I saw that it was not her, and could not recognise the countenance. I awoke about midnight, January 11th. Feeling very much agitated by my dream, I got up, dressed myself, and as I had not written for some time to a very dear and only surviving brother, I sat down to my desk to write to him; and, as I had remarked, while dressing, that the photograph of my mother's grave had suffered so much from the damp wall as to render the inscription illegible, I mentioned the circumstance in a postscript to my brother, without making any reference to my dream, but simply asking him if he happened to have one to spare, to send it to me when next he wrote. The following is a literal copy of his two letters, the first announcing the death of my sister on Wednesday, the 11th, of whose ailing I was not aware, the second replying to my letter, written on the commencement of the 12th:—

"London, January 12, 1878.

"I duly received your letter of 15 December, . . . and have now sad news to announce to you about poor M. J., who has been ailing some time, and is now no more. She passed away to a happier world on Wednesday evening last, whilst in a sleep apparently. . . . She will be placed, I hope, in our mother's tomb on Tuesday or Wednesday at latest."

"London, January 27, 1878.

"Your letter of the 12th has reached me. How little you could have thought on that very day our poor dear afflicted sister. . . was placed in our mother's tomb at Kensal Green."

Query, may it not have been that my disembodied spirit was permitted to pass over space between the Crimea and London, and to take a last fond look upon her who had been from infancy the devotedly attached and affectionate sister of the

WANDERER.

(From "Notes and Queries," May 15.)

FLORAL MANIFESTATIONS.

The *Sunday Herald*, of Boston, Mass., publishes the following letter:—

"Allow me a small space in your liberal paper to describe a wonderful manifestation of spirit-power, demonstrated through the mediumship of Mrs. Thayer, at my house, on the evenings of March 10th and 11th, 1880. The medium, at her own request, was placed under the strictest test conditions, after the company had assembled. She was taken to a room over the parlour by my wife, and every article of clothing removed from her person and thoroughly examined; after which my wife accompanied her to the dining-room in which the *séance* was held. This room was carefully examined by all present. The doors and windows were securely fastened, so that neither ingress nor egress was possible. The party then took their seats around a long table, and joined hands. Those of the medium were held by the gentlemen on either side of her; the light was extinguished, and in about ten minutes a gentle fluttering was heard, when on striking a light, a beautiful canary was nestling on the breast of a gentleman present. The second night the medium was subjected to the same test conditions; the same party was present and arranged as on the previous evening, and the result was a liberal supply of the most beautiful flowers spreading over the table and in the laps of the company. The flowers were in great variety, but the most remarkable was a stand of smilax about six feet long, dripping with water, lying in the centre of the table in the form of the letter S, and woven together in the most artistic manner. The company was composed of fifteen persons, all well known in this city, who are willing to testify that the manifestations were genuine, and that fraud or deception was impossible.—Yours for truth and justice,

"M. McEWEN.

"451 M Street, Washington, D. C."

The Banner of Light (Boston, May 1st,) says:—

A correspondent (A. P. N.) writing from Pittsburgh, Pa., sends us the following account of a *séance* in that city, at which writing upon a covered slate was given with a new feature attending it. He says: "While so much is spoken of slate-writing mediums, suffer me to relate what occurred here at a *séance* held on Friday evening, March 26th, in the presence of the medium, Mrs. Sarah Patterson, of 83, Franklin Street. There were eleven persons present, including the medium. A bit of pencil, about the size of two grains of wheat, was enclosed between a double slate. The gas burning above the table being turned partially down, the medium held the slate under the table for one or two minutes. At the sound of three raps it was lifted, when the pencil point was found lying on the top of the slate, as is always the case with this medium when a message is completed. The slate, on being opened, showed a message addressed to a member of the circle present, purporting to be from a spirit friend: and lying directly on the writing was a beautiful rose, as fragrant as if just plucked off its original stem. This was repeated until eight persons sitting around the table had each received an appropriate message and a flower over it. The flowers varied in kind, but were all fresh and blooming, and filled the room with fragrance. The light was sufficient to show every object in the room, and deception on the part of the medium is not admissible under the circumstances. After this performance a materialising *séance* followed, in which several spirit forms came out from the door of the cabinet."

CURIOUS POWERS OF DOGS AND CRABS.*

BY THE HON. PERCY WYNDHAM, M.P.

By the exercise of what power do animals find their way back to distant places from which they have been removed? It has been surmised that man may have once possessed this power, but that he has lost it in the process of evolution. The suggestion, whether true or not, throws no light whatever on the matter. No explanation worthy of the name has ever been attempted, and we must confess that in our present state of knowledge we are unable to conceive or realize the power they possess. One thing only is tolerably certain—the knowledge of topography necessary to them to find

their way is not conveyed to them through the ordinary channels of the senses. Of this power in animals there are two remarkable instances in my own knowledge. During the mastership of Mr. William Hartley, the late Lord Leconfield sent two foxhounds from Petworth to the Cumberland kennels. They went by rail from Petworth to London, were led across London, and again by rail from Euston Square to Dalston station. They remained for a month at the kennels here, going out with the hounds, when one day they simultaneously disappeared. Some days after, I do not remember how long, when the huntsman at Petworth opened the kennel door in the early morning, the first thing that greeted him was one of the hounds, who laid his paws on his shoulders. His companion never was heard of again. It is worthy of the remark that the hound that reached home had more character than the other. He was an excellent hound, but was draughted for skirting and running cunning. In another case a badger was kept for four years in a loose box attached to a stable. He made his escape, and two days after he was dug out of a hole from which he had originally been taken. This badger must have re-crossed a river to regain his home, which river he had crossed four years before in the bottom of a sack. He had been placed in a sack on capture, and not enlarged until he reached the place of his confinement. Here is another instance, not within my own knowledge, still lower down in the scale of creation. At Falmouth the crabs caught at the Lizard, some twelve miles distant, were taken to the harbour, branded with the mark of the fisherman, and placed in a box alive to await sale. The box was stove in and the crabs escaped. Three days afterward many of them were again captured at the Lizard. To reach this they must have found their way to the mouth of the harbour, and, having arrived there, learned by some strange perceptive power in which direction their home lay, for it was far out of any possible range of vision, and they had been carried to their prison in a boat. It is suggested that this is made possible by the possession of another sense of which we know nothing. It is, however, opposed to general experience that living organisms of a higher type should possess a particular sense without the association of a material organ. But perhaps it is meant that this sense is without any material organ; if so it only shows us what a little way our knowledge of the use of material organs takes us in accounting for incidents like

*A portion of a presidential address delivered recently before the Cumberland Association for the Advancement of Literature and Science.

those I have quoted. In the case of two of them I vouch for the truth, but they are only two among hundreds equally well authenticated.

A MYSTERY AT THE ROYAL AQUARIUM.

Last Friday night, among the entertainments at the Royal Aquarium, Westminster, was one entitled "Dexteria the Marvellous." A slight platform which everybody could see beneath—and not merely imagine they could see beneath because of the interposition of planes of glass—was placed upon the stage, to form the floor of a cabinet. The three walls of the cabinet were formed of green cloth or baize, and it had no top. A curtain in front formed, when drawn, the front wall.

A young man introduced what he called the "medium," a girl of apparently about sixteen years of age, and he invited persons in the audience who had never seen him in their lives before, to mount the stage to tie her up. After waiting for a prolonged period, one whom we recognised as Captain Abney, who sometimes reads scientific papers before the Royal Society, mounted the stage; also two other gentlemen, whom we afterwards ascertained to be *bona fide* investigators.

Captain Abney and one of the other inquirers tied the hands of the medium together behind her back, with a length of black ribbon, and tied her ankles separately to the legs of the chair on which she sat; musical instruments were placed on the floor of the cabinet.

The investigators having said that they were satisfied with their tying, the conductor announced that the instant he should draw the curtain in front of the medium, living hands would protrude from the top of the cabinet, and the musical instruments would be played upon. This took place as announced; the medium was only out of sight a few seconds, and directly afterwards was found bound as at first.

The conductor asked the committee to place a glass partly filled with water, "on the soft part of the medium's head." The committee, under this instruction, gazed dubiously at the curly head or wig of the handsome medium before them, until the conductor explained that they could make no mistake, as the top of her head was "all over alike." The glass of water was placed as desired, the curtain was drawn and opened as fast as hands could do it, and all the water had disappeared from the glass which remained on the head.

Next it was required that one of the com-

mittee should go into the cabinet with his eyes blindfolded, "to find the spirit forms." In reply to questions by the manager, he said that "he had never been mesmerised or bamboozled in his life." He was there for about three minutes; the band outside playing meanwhile, and the instruments inside making a din. When the curtain was withdrawn, the inquirer was seen robed from head to foot in a long nightshirt; he was led from the cabinet to the footlights, where the bandage was taken from his eyes, and his expression of countenance on seeing his costume, drew a roar of laughter from the auditory. On removing the night-shirt, he was found to be wearing his own coat turned inside out.

The conductor then wished to know whether after that any sensible person could believe that the sprits of the dead did such things as these. He added that he had presented no imitation of "Spiritualism" but the real thing itself, and that what it was he would leave the observers to judge.

Having placed the solution of the problem in the hands of such a competent tribunal, the conductor and medium gracefully departed, and the entertainment, which was of fifteen minutes duration altogether, came to a close.

Among the acrobats in a later stage of the performances, were two who bore a strong resemblance to those who gave this cabinet entertainment.

SCOTT'S LETTER ON THE DEATH OF GEORGE BULLOCK.

BY HENRY G. ATKINSON, F.G.S., AUTHOR OF "LETTERS TO MISS MARTINEAU."

How many a happy though indolent hour
Do we pass o'er the pages of Scott,
Till we seem to live in the days of old,
And the present is all forgot.

W. H. Harrison, "Lazy Lays."

I must at once correct the error about Scott's age when the crash in his fortune came upon him, and when we have the curious entry of the trial by acorns, as to whether he would overcome his losses or not. It was in the year 1826, when Scott was 55, he having been born in 1771, and died in 1833. Mr. Campbell seems to be one of those writers who persist in a statement after correction. Scott's acquaintance with Terry took place through the Ballantynes when Terry was an actor in Henry Siddons' company at Edinburgh, and Lockhart refers to the comedian's imitations of Scott, even to the handwriting. Lockhart says: "these things afforded Scott and all their mutual acquaintances much

diversion, but perhaps no stoic could have helped being secretly gratified by seeing a clever and sensible man convert himself into a living type and symbol of admiration. No doubt Terry had literary taste, though he was not a literary man, "and he rivalled Scott's own enthusiasm for the antiquities of *vertu*."

Hence, then, the friendship and correspondence; but Scott lost nearly £2,000, a loan to Terry on his taking the Adelphi Theatre. Exit "the ingenious comedian, Mr. Daniel Terry," and enter George Bullock, ghost or no ghost, who was not a workman making or taking "ugly casts for Scott's dining room," but the famous London upholsterer, renowned for his artistic taste, and always employed by my father, the architect and friend of Scott; a friendship attested by some seventy letters from Scott, and a folio of Scott's own sketchings of ancient forms of architectural ornamentations; the letters and sketches are all still in my possession.

The only reference I find as to the dining room ceiling at Abbotsford, is in a letter to Terry saying: "Mr. Atkinson has kept tryste charmingly, and the ceiling of the dining room will be superb. I have got I know not how many casts from Melrose and other places of pure Gothic antiquity," Bullock having no hand or concern in the matter.

The strong impression made on Scott by his friend Bullock's death needs no belief in the ghost to explain. Here is his beautiful letter to Terry on the occasion, which may well excuse my mentioning George Bullock in god-fatherly connection with myself, and of whom a splendid service of plate is a perpetual reminder, and as exhibiting the friendship that existed between Bullock and my parents.

The letter referred to is this:

"Abbotsford,
May 4th, 1818.

"To D. Terry, Esq., London,

"Dear Terry,—I received, with the greatest surprise and the most sincere distress, the news of poor George Bullock's death. In the full career of honourable industry,—distinguished by his uncommon taste and talent,—esteemed by all who transacted business with him, and loved by those who had the pleasure of his more intimate acquaintance, I can scarce conceive a more melancholy summons. It

comes as a particular shock to me, because I had, particularly of late, so much associated his idea with the improvements here, in which his kind and enthusiastic temper led him to take such interest; and in looking at every unfinished or projected circumstance, I feel an impression of melancholy which will for some time take away the pleasure I have found in them. I liked George Bullock because he had no trumpery selfishness about his heart, taste or feelings. Pray let me know about the circumstances of his family, &c. I feel most sincerely interested in all that concerns him. It must have been a dreadful surprise to Mr. Atkinson, and you who lived with him so much. I need not, I am sure, beg you to be in no hurry about my things. The confusion must be very great without any friend adding to it; and in fact, at this moment, I am very indifferent on the subject. The poor kind fellow! He took so much notice of little Charles, and was so domesticated with us all, that I really looked with a schoolboy's anxiety for his being here in the season, to take his own quiet pleasures, and to promote mine. But God's will be done; all that surviving friends can do upon such a loss is, if possible, to love each other still better. I beg to be kindly remembered to Mrs. Terry and Monsieur Walter [his godson.]

"Ever most truly yours,

"WALTER SCOTT."

Here then in this beautiful letter we have all the reason for the deep feeling observed at the time. But it was in the power of the man over himself to shake it off, or be diverted in the line of thought, as in the case after his wife's death:—

"I again took possession of the family bedroom, and my widowed couch. This was a sore trial, but it was necessary not to blink such a resolution. Indeed, I do not like to have it thought that there is any way in which I can be beaten."

It seems that in the deep feeling and affectionate regard of Scott for Bullock, and reciprocated, no doubt, we have the elements of a sympathy that might account for at least an influence from the dying man to his distant friend, and also, considering the mutual interests in the surroundings, as Scott himself gives it. Again, as respects the disturbance, Scott could hardly possibly garble

the account. The supposition of Mrs. Scott, Bullock's position now given makes absurd, and the written account to my father was precisely the same as that to Terry. I expect that Mr. Morrison was one of those pretenders in respect to a friendship with the great, which we know to be so common; but supposing him to have been honest, it is clear that he was mistaken. Whether this Mr. Morrison afterwards became intimate more or less with Scott is a matter of no consequence; his name is not in the Life, and I have no further interest in him or in his story, but remain satisfied that no one was better able to give such an account clearly, or less likely to give it incorrectly, than Sir Walter Scott.

Boulogne-Sur-Mer.

SPIRIT INFLUENCE UPON NORMAL INDIVIDUALS.

BY CHRISTIAN REIMERS.

The above important subject was well ventilated in your recent article under the above heading, and it is at present, as for a long period previously, the chief theme of my reflections. From time to time, it behoves us, in midst of the bewildering new panorama presented by modern Spiritualism after quitting the old standpoint, to put great philosophical speculations aside, and inquire what is under our feet, or what influence spiritual forces have upon our particular course in the boundless maze of being—for boundless it seems now to all Spiritualists, who have been "let out" of the narrow boundaries (like mice out of a mousetrap) of ordinary earth-life views. My exceptionally rich store—rich in quantity as well as in quality and variety—of experimental experience, has long made me conscious that the spirit-world is in every direction; that its influences are constantly gushing and surrounding us at all times and places, supporting us in or interfering with our doings and designs. Hence I look on *séances* as a localisation only of the ever-existing and present power; and that at *séances* we do not "draw" this force out by boring a hole, as it were, but rather by the isolating function of a "circle" protecting ourselves from intruding surroundings. Consequently *séances* are nothing but intensified areas of spirit-activity, and a keen eye, after the study of the localised phenomena, will discover plenty of unsuspected manifestations in daily life belonging to the same realm. It is, therefore, a correct conclusion in the truthful article I now dwell upon, that impressions

leading to "surprises" in *séances*, may originate beyond the margin of the local arrangement. We should examine more closely those stray incidents and influences of daily life which we once treated simply with a shake of the head. "How came this idea into my head?" we sometimes say, on receiving a mental touch analogous to that which a wave would experience if able to think about the swift dip of a sea-gull. These slight meddlings by playful or malicious spirits grow serious when they can be traced in courts of justice, where criminals are sentenced, may be to death, while quietly denying their responsibility, and exhibiting total absence of repentance in the midst of positive evidence against them. The actions of some creatures of impulse suggest that the real culprit is still outside the walls. The plea of "extenuating circumstances" in certain cases is already a grand step towards true civilisation, in contrast with the barbaric "tooth for tooth" or "life for life" doctrine.

A MEDIAL RAJAH.

The Rajah of Mundi is a devout prince, eager to fulfil the recorded law of Krishna, and even to meet any fresh enactment half way. When a person of wealth shows this disposition, the gods suddenly display quite a personal interest in him, hovering about his premises, and making themselves visible for the purpose of suggesting this or that innovation. For many years the Rajah has been in the habit of receiving messages and warnings from one hand or another. It was disappointing to find, as time went on, that Krishna would not communicate direct, but the Mundi Sovereign is as modest as pious, and he concluded that the divinity had his own good reasons. It was very well known, however, that his Majesty felt hurt. To be master of a palace haunted by beneficent and beautiful creatures, who have established relations of familiarity with the inmates, is joy; but to be cut, personally, in a manner so very marked, is bitter. Some weeks ago, loyal courtiers decided that this should no longer be, that the Rajah should be introduced to Krishna. They sought out a carpenter, Hashnak by name, whose piety was renowned throughout the country. Several times already had the gods made their will known through this faithful devotee, and he might properly be supposed to stand on as good terms with Krishna as any one. Accordingly, after a decorous pause, Hashnak undertook the office, and the joyful courtiers hastened to in-

form their master that all would henceforth be bliss unalloyed. The Rajah said he was pleased, but thoughtfully inquired what expenditure would be needful. With noble frankness it was admitted that the cost of this great honour would be enormous. A temple of splendour, unsurpassed, must be raised exactly in the centre of his capital, and there were other charges beside. We cannot bargain with Divine visitants, and the foundations were laid at once. But the court of Mundi is not destitute of one honest man. This estimable person waited on the Rajah, told him that he had been cheated for years past, that Krishna had not descended to earth, nor meant to do so, until it became a much more virtuous place of residence. His Majesty did not order to execution his intrepid friend; much more wisely he rose up and followed him to the temple now half finished. There they found a hole in the floor, with steps beneath, and a screen above, of which the architect could not explain the purpose, nor Hashnak either. All the conspirators were arrested on the spot, and they are now lying in gaol. The Rajah has announced that he does not look forward to meeting Krishna on this side the grave, but he insists on knowing how Hashnak proposed to work his oracle. When that secret is confessed the prisoners will be exiled, for their monarch is renowned for clemency.—
Evening Standard, May 24th.

MRS. WELDON.

Mrs. Georgina Weldon, who was convicted of a libel upon M. Rivière, the conductor of the Covent-garden Concerts, at a recent sessions of the Central Criminal Court, appeared on Monday last in discharge of her bail to receive judgment.

Mr. Montagu Williams, who appeared for the prosecution, asked the Court to pass sentence on the Defendant. He at the same time said that when she was discharged upon bail there was an understanding of some kind that the offence should not be repeated, but he was sorry to say that that promise had been broken, and Mrs. Weldon had, during the interval, made several other most offensive charges against M. Rivière.

Mrs. Weldon said that before judgment was passed she should wish to read an affidavit that she had prepared in mitigation of punishment. She accordingly read a long statement referring to the disputes that had arisen between her and M. Rivière, and said that she considered the alleged libel was a private letter and a privileged communication, and that, therefore, she was not legally convicted. She also stated that she had been entirely ruined by the legal proceedings that had been instituted against her, and had been compelled to sell her house and furniture. She also complained that all her witnesses had not been examined at the trial, and said that she believed that if all these witnesses, fifty in number, had been called in her behalf, the Jury would never have convicted her. Mrs. Weldon likewise stated that in the recent action she had brought

against M. Rivière, she expected to have obtained 5000*l.* damages, and she should then have been in a position to have obtained the assistance of counsel to represent her on the present occasion, and lay her case properly before the Court.

The Recorder, in passing sentence, said he had listened to all the facts stated in the Defendant's affidavit, and he could not find anything that would justify him in postponing sentence. The Jury had all the facts before them, and they had found that the libel was not a privileged communication, and the facts appeared to be that in consequence of some slight dispute and quarrel—

Mrs. Weldon.—There was no quarrel. My mouth is shut, but I cannot hear your Lordship state what is not true.

The Recorder proceeded—It appeared, at all events, that in consequence of some slight provocation she had gone to great expense to make inquiries about M. Rivière and had raked up his whole life, and then made very serious charges against him. Under these circumstances, he quite agreed in the opinion of the Jury, who had convicted her of libel, and the sentence he should pass upon her was that she should be imprisoned for four months.

Mrs. Weldon was then taken into the gaol of Newgate.

SPIRITUALISM IN HACKNEY.

For about twelve years Mr. C. R. Williams has kept Spiritualism and cognate subjects alive in Hackney, and he estimates that last year about six hundred inquirers applied to him for information.

Last Monday night, at a meeting called by him at 6, Field View, London Fields, he addressed those present on the subject of mesmerism. He said that some years ago he went to a lecture at the Manor Rooms, Hackney, delivered by Mr. Reynolds, who brought no sensitives of his own to the meeting with him, and the only person present Mr. Reynolds had much influence over was himself (Mr. Williams). Although the mesmerist had great control over him, he did not quite lose his individuality; for instance, when he made him tell the observers that his name was "Mary," he struggled against the order, and knew all the time that his name was "Charles;" yet the word "Mary" came from his lips against his will. Mr. Reynolds disturbed his vision so that he could not tell his own friends among those present; the faces before him seemed to merge into each other in waves. The more Mr. Reynolds tried to make him laugh, the more serious he felt; yet he was obliged to laugh. Afterwards he tried mesmeric experiments himself in the shop in which he worked. He gave a boy a disc to look at, and when the master of the establishment entered, the boy was in a comatose state. The master wanted to know what was the matter with the boy, who had to be brought to in the orthodox

way, by slapping on the shoulder and singing out "Right!" He thought that mesmerism did not bear out phrenology, but that the sensitives unconsciously acted under the influence of suggestion; they gradually learnt where the organs were supposed to be, and gave answers accordingly, but not intentionally. He believed that if a mesmerist and sensitive knew nothing about the supposed position of the various organs, the usual results of "phrenomesmerism" would not be obtained on touching the "bumps." When a strange mesmerist obtained the results, the sensitive had been acted upon before. Impulses of a mesmeric nature acted strongly upon him at times. When near rivers he sometimes felt an impulse to spring into them, and he knew a man who always stood at the back of railway platforms because of the impulse to throw himself beneath passing trains. An evangelical preacher once told him that he had to exercise the full power of his will, to resist throwing himself from one of the water towers of the Crystal Palace. A young man he knew often had a strong impulse to hang himself, and once did so until he was half dead. He had noticed that persons whose hands perspired freely, were the best mesmeric sensitives; he did not make a mistake perhaps, in more than one out of six, in discovering sensitives in a mixed company. When he mesmerised individuals, he was not exhausted by the act unless the persons did not come easily under his control. He did not like to try such experiments with sensitives as making their bodies rigid while stretched from chair to chair, and then standing on them; they felt it next day if not at the time, and a reaction set in.

AN ALLEGED ACROBAT.

An English "Spiritist," who gives himself the name of Eglinton, has been carrying on a fine business in the Bavarian capital. His proceedings are very differently described, however, in two German journals which have come to our hands—*Mehr Licht*, the organ of German Spiritualism, and the *Suddeutsche Presse*, a Munich paper which has sent a reporter to Mr. Eglinton's meetings. The Spiritualists of Munich, it seems, applied to the believers of England for a good medium, and received Mr. Eglinton as the result of their application. Herr Gabriel Max gives a glowing account in the *Mehr Licht* of the marvels wrought by our highly-organised countryman. He was tied up at one end of a

room, darkened of course, and a piano was placed at the other end; nevertheless, the medium managed to reach the keys, and played most excellent music, although Herr Max asserts, and evidently believes, that Mr. Eglinton never touched the distant instrument. An invisible being, however, was heard to take his seat upon the music-stool. Mr. Eglinton than floated about the room between the heads of the spectators, if we may so call them, and the ceiling, and played all the usual tricks with guitars, tables, invisible hands, and the like. The *Suddeutsche Presse* was not cured of its scepticism by these "proofs," but set itself to inquire into the past biography of the medium, and was so fortunate as to get on a very certain track. Mr. Eglinton turns out to be a very clever acrobat by trade,* who has found out that a far larger sum may be earned by performing his feats to a select circle of enthusiasts in a darkened room than in a circus crowded with the vulgar under the glare of gas. The "proofs" offered by the Munich paper in contradiction to the "proofs" exhibited by Mr. Eglinton may not have converted the believers from their faith in his marvellous powers; but they have had a telling effect upon the medium himself, for he left Munich by the first train he could get, without waiting to be paid his travelling expenses.

FLOWERS.

(A portion of the last poem written by Alice Cary, the American Spiritualist)

I know not which I love the most,
 Nor which the comeliest shows,
 The timid, bashful violet,
 Or the royal-hearted rose;
 The pansy, in her purple dress,
 The pink, with cheek of red,
 Or the faint, fair heliotrope, who hangs,
 Like a bashful maid, her head.
 For I love and prize you all,
 From the least low bloom of spring
 To the lily fair, whose clothes outshine
 The raiment of a king.
 And when my soul considers these—
 The sweet, the grand, the gay—
 I marvel how we shall be clothed
 With fairer robes than they;
 And almost long to sleep, and rise
 And gain the fadeless shore,
 And put immortal splendours on,
 And live, to die no more.

* There is no truth in this. Ed. of S.

MESMERISM AND ITS PHENOMENA,

OR

ANIMAL MAGNETISM.

By the late Wm. GREGORY, M.D., F.R.S.E., Professor of Chemistry at Edinburgh University.

Dedicated by the Author by Permission to His Grace the Duke of Argyll.

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The Dialectical Society, under the presidency of Sir John Lubbock, appointed a large committee, which for two years investigated the phenomena occurring in the presence of non-professional mediums, and finally reported that the facts were true, that the raps and other noises governed by intelligence were real, and that solid objects sometimes moved in the presence of mediums without being touched.

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One or more persons possessing medial powers without knowing it are to be found in nearly every household, and about one new circle in three, formed according to the following instructions, obtains the phenomena:—

1. Let arrangements be made that there shall be no interruption for one hour during the sitting of the circle.

2. Let the circle consist of four, five, or six individuals, about the same number of each sex. Sit in subdued light, but sufficient to allow everything to be seen clearly, round an uncovered wooden table, with all the palms of the hands in contact with its top surface. Whether the hands touch each other or not is of little importance. Any table will do.

3. Belief or unbelief has no influence on the manifestations, but an acrid feeling against them is weakening.

4. Before the manifestations begin, it is well to engage in general conversation or in singing, and it is best that neither should be of a frivolous nature.

5. The first symptom of the invisible power at work is often a feeling like a cool wind sweeping over the hands. The first indications will probably be table-tilting or raps.

6. When motions of the table or sounds are produced freely, to avoid confusion let one person only speak; he should talk to the table as to an intelligent being. Let him tell the table that three tilts or raps mean "Yes," one means "No," and two mean "Doubtful," and ask whether the arrangement is understood. If three raps be given in answer, then say, "If I speak the letters of the alphabet slowly, will you signal every time I come to the letter you want, and spell us out a message?" Should three signals be given, set to work on the plan proposed, and from this time an intelligent system of communication is established.

7. Possibly symptoms of other forms of mediumship, such as trance or clairvoyance, may develop; the better class or messages, as judged by their religious and philosophical merits usually accompany such manifestations rather than the more objective phenomena. After the manifestations are obtained, the observers should not go to the other extreme and give way to an excess of credulity, but should believe no more about them or the contents of the messages than they are forced to do by undeniable proof.

8. Should no results be obtained at the first two sittings because no medium chances to be present, try again with other sitters. A medium is usually an impulsive individual, very sensitive to mesmeric influences.

Mediumship may either be used or abused. Mediums should not lower their strength by sitting more than about twice a week; angular, excitable people, had better avoid the nervous stimulus of mediumship altogether.

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