

"I can summon Spirits from the vasty deep."—SHAKSPEARE.

SPIRIT RAPPING

EXPOSED,

BY

JOHN HOME.

CONTENTS.

INTRODUCTORY REMARKS—HISTORY OF SPIRIT RAPPING—
DESCRIPTION OF THE MANIFESTATIONS—HOW TO RAP—HOW
TO MOVE TABLES, ETC.—HOW TO FLOAT IN THE AIR—
HOW THE SPIRITS WRITE ON THE CEILING—INVISIBLE
MUSICIANS—SPIRIT HANDS AND SPIRIT WRITING, ETC.

TO WHICH ARE ADDED

CONFESSIONS OF A MEDIUM,

AND

THEOLOGICAL VIEW OF SPIRIT RAPPING.

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Paralysis.

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Pulmonary Complaints.
Retention of Urine.
Rheumatism.
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Spasms.

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3.

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JOHN HOME. T.C.

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LONDON :
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INTRODUCTION.

OF course there is no necessity to explain what is meant by the term Spirit Rapping. The subject has been talked and written upon so often, that we think very few people speaking the Anglo-Saxon tongue but are thoroughly acquainted with the more prominent features of what are termed *spiritual manifestations*. We have had lectures at our public halls; our magazines and serials have put forth articles, and our newspapers now teem with letters from all sorts and conditions of men, on this very exciting subject. Some of our most learned philosophers have been rapped at—some converted, some confirmed in their unbelief. The most cunning monarch of the day, the Emperor Napoleon III., is said to be a convert to "*Spiritualism*," and the interest it excites is unbounded. The mysteries of Dr. Dee and his man Kelley are nothing to it, and we doubt not some of the believers in the manifestations look forward to that happy time when spirits will become so docile and tractable that helps in the shape of flesh and blood will no longer be needed, and the

whole of the manual labour required in a christian's earthly habitation will be performed by the invoked spirits of deceased John Thomases, and long-buried Matilda Janes. We regret, for the sake of mankind generally, that we cannot conscientiously become believers ; and more, that it becomes our very painful duty to do our best to take away the veil of mystery by means of which many, otherwise intelligent, persons have been deceived. We have reason to think we shall succeed in our endeavours ; and if, after perusing what we have to say on the subject, our readers are not convinced of the imposition practised upon them by persons calling themselves *Mediums*, we have no hope for them, and must, most unwillingly, leave them in a shroud of credulity and superstition which a very ordinary share of common sense should enable them to see through and despise. In several publications an explanation of the tricks of Spirit-Rapping Mediums has been attempted, and, as regards the minor points of the manifestations, the mystery has been apparently cleared up ; but the most astonishing phenomena witnessed at the *séances* of the more clever Mediums are, however, not dealt with at all in these publications ; and, not to mince the matter, the explanations given are so meagre as to be quite unsatisfactory to any intelligent person bent upon finding out whether Spirit Rapping is or is not a deception. We have

no hesitation in saying that Spirit Rapping is a deception from beginning to end—invented in the first place merely as a deception, but subsequently turned to account by crafty men and women as a means of putting money in their purses. But, you will say, how is it these deceptions have not been detected and exposed before? For this reason: the majority of mankind are credulous and superstitious—women are especially imaginative in matters of religion, and thus more easily deceived—but, above all, the love of novelty, inherent in mankind, is the chief cause of the deception. There are thousands and tens of thousands of persons in England alone whose only pursuit is amusement; they tire of seeing and hearing the same things day after day and year after year. There is always a desire for some new excitement, no matter what it may be; a new religion, or a new mode of interpreting revelation; a new preacher, or a new quack, it is all the same: all are equally welcomed by these insatiable hunters after novelty. Hence it is that clairvoyance and Spirit Rapping have caused the excitement which now amounts to a mania, and which rages almost exclusively in what are termed the higher circles. It is wonderful with what little skill the world may be deceived, and it is wonderful how the world ponders over a ridiculous deception and imagines it to be heaven-born and supernatural. If departed spirits can rap, why can

they not speak? And if they really do rap, why is it necessary that hands should be placed on a table to induce them to do so? Why should it be necessary to darken a room to induce the manifestations? Why are the spirits afraid of the light? Have believers in Spirit Rapping ever asked themselves these questions? We should think not.

We will now give our readers an account of the invention of Spirit Rapping.

HISTORY OF SPIRIT RAPPING.

It is now several years since the first accounts of Spirit Rapping were published to the world. Two young ladies, by the name of Fox, residing in the city of Rochester, N. Y., heard certain strange and unaccountable rappings about their room; and, on asking whence the noise proceeded, the invisible agents called for the alphabet (*how*, we know not), and, by rapping out certain letters and words, indicated that they were the Spirits of the dead, and wished to communicate with them! Such was the commencement of what was first known as the "Rochester Knockings;" and the origin of which, so far as the "Fox girls" (as they are now known in America,) are concerned, has been detailed by Mr. C. W. Elliott, an American author, who has written on the subject.

Mr. Elliott, in referring to the residence of the Miss Foxes, at Rochester, N. Y., says :—

“The house seems to have been a quiet and respectable house for aught that is stated, and there is no reason to suppose that the timber had been practised upon by *elves*, or the *good people* who haunt the woods. A remarkable fact in its history is, that *it was moved into* on the 11th of December, 1847, by the family of Mr. John D. Fox, so the narrative relates, through which this *influx*, or *manifestation*, or *development* has come to us. If we can believe the story, the house then received a *shock*, from which it did not soon recover, and one which is not easily explained.” He then goes on to narrate the circumstances attendant on the production of the first *raps*, as the tale was recited to him by Mrs. Fox, the mother of the young ladies. We extract the account as follows :—

“It was in December of the year 1847, that they moved from Rochester into his hired house. Very soon they were disturbed after going to bed; by various noises, which, however, did not attract much attention, as they supposed them to be made by the rats. They were, however, disturbed, and indeed kept awake some time, until they began to suspect that mischievous persons might be playing tricks. Examination, however, did not show any such explanation, and they were obliged to content themselves with the rats, until after a

space of nearly four months, when on the last day of March, 1848, they determined to go to bed early, so as to get a good night's rest, in spite of all the noise. But this was not permitted. The thought then struck Mrs. Fox, whose bed was in the same room with that of her two daughters, Margaretta, aged 15, and Katy, aged 12, that she would question the noise.

“ Who makes the noise ?

“ Is it made by any person living ?

“ Is it made by any one dead ? [Rap.]

“ If any injured Spirit ? [Rap.]

“ If injured by her or her family ?

“ If by various other names ? ”

Getting no farther reply, she arose, somewhat excited, and called her husband, and some of the neighbours who were yet up.

The two girls, so Mrs. Fox states, were not apparently as much excited as she was, but entered with some spirit into the doings of the other Spirit, one of them snapping her fingers and asking the Spirit to do as they did, which it did.

One of the neighbours followed up the injured Spirit, asking when the injury was done. The *answer was* five raps, indicating, as they supposed, five years.

“ What name did the injury ? ” Rap, at the name of a man who had lived there some five years before.

“Is the body here, then?” “In the cellar?”

A rap was heard, and they determined to dig, but somehow learned that they must *delay* it four months, and, of course, did so. Mrs. Fox stated that, upon digging at the time mentioned, her son and two others found some pieces of bone; but whether or not those of a man, does not seem to have been ascertained.

The person accused by the Spirit, she said, “was much outraged, but took no very efficient steps to remove so questionable an accusation.” Mrs. Fox stated that she left the house, and lived with some friends, but that the sounds followed her and her daughters; and that in the course of the summer, that which the rappers now designate the “spirit alphabet” was revealed to her son.

Now, there cannot be a doubt that the two girls conceived the idea of the “knockings” in the first instance, merely to terrify their parent: probably they had no thought of doing more. Finding, however, that their mother believed the raps to be occasioned supernaturally, and that her story concerning them caused others to have a similar belief, their *spirit* of mischief, their vanity or their natural tendency to deception, caused them to follow up the joke until the matter grew serious. They inextricably implicated themselves in the affair, and had not the moral courage to confess the imposture.

The Miss Foxes were well known—their word

was believed ; they had heard the rappings themselves as other persons had heard them, and they asserted that they were ignorant of the manner in which the sounds were produced, but agreed with their poor superstitious parent in considering them as the communications of spirits from another world.

The story of the " Rochester knockings " out-rivalled that of the celebrated " Cock-lane Ghost " in the rapidity with which it spread abroad, the terror it infused into the minds of the credulous, and the avidity of the public generally to make themselves acquainted with all the particulars. The sober and better edited portion of the public press gave the alleged facts, but withheld their endorsement, while a few editors, whose papers required matter more than ordinary to increase the circulation, lent their columns and their influence to foster and extend the delusion. People were found in plentitude who believed at once in the Spirits, just as people are found to believe in any new *ology*, *pathy*, or *ism* which any clever fellow may please to start.

Crowds flocked to Rochester from all parts of New York, and in a short time from the whole of the United States.

The Miss Foxes — like clever smart Yankee young ladies as they were—had the astuteness to perceive, that what they had originated as fun, could be made matter of profit. They at once

"got up" the rappings in a more scientific manner. They invoked the Spirits more ingeniously; and when they had summoned the "tricksy Ariels" of their own creation, made them go to work in the most business-like manner.

"The Fox family" were in demand everywhere. Had the young ladies possessed the accomplishments of young ladies in general, and been merely able to sing a duet at the piano, play the overture to the Caliph of Bagdad, dance to perfection the last new Terpsichorean effort of Coulon or Labitsky, or taken their part in an acting charade, they would have obtained invitations to a moderate number of parties, and received cards for as many public or private balls; but they would neither have been as much talked about nor have been in as fair a way of realizing a fortune as they saw they were by becoming Spirit Rappers. Very shrewd, keen-sighted young ladies they were. Fortune had thrown the ball into their hands: it was for them to throw it to good purpose. So far as their own pecuniary enrichment was concerned they certainly did so. Never, perhaps, has the aphorism of Cervantes in his "Don Quixote" been better illustrated: "Circumstances are the rulers of weak men; they are but the instruments of the clever and the strong."

The Miss Foxes declared themselves to be *media* through whom disembodied spirits deigned

to speak. They announced that they had made arrangements with the immaterial world, by virtue of which they could hold intercourse between the living Mr. Thompsons and Mrs. Smiths of this actual world, and the

“Millions of spiritual beings”
who——“Walk this earth
Unseen both when we wake and when we sleep.”

They were Americans; they belonged to a country which has “gone a-head” of us in telegraphs and railways. What were railways and telegraphs to them?—Mere means of conveyance between mortals. It was for them to invent a new telegraph; one station of which should be the visible world—the other, the invisible; and themselves the conducting wires. It was not with them “Messages of twenty words, for any distance not exceeding fifty miles, two shillings;” but “Messages from this world to the people of the other, at ten dollars each.” And they found a public ready to send them; willing and greedy to pay for them.

It has been said that Talent can only adapt itself to audiences, while Genius can create an audience for itself. On this principle the Miss Foxes are decidedly young ladies of genius. They made their audience. They said, we rap: the public said, we will come and listen.

It is difficult to conjecture whether, had it not been for the discovery of Spirit Rapping, the

world and the Miss Foxes would ever have become acquainted. Their genius might have opened up for them some other channel, or they might have lived in obscurity, and died as other young ladies do—

“ Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.”

This has not been the case. The “Fox girls” have realized a fortune of about 500,000 dollars; they have built a mansion on the proceeds of their imposture; they drive about New York in their carriage, with coachman and footmen. They have “worked the oracle” successfully; and, in the height of their audacious prosperity, they doubtless never once think of the many they have caused to become lunatics, and of the thousands of poor infatuated victims who, believing in their delusion, have become melancholy misanthropes and imbecile self-tormentors.

With the Miss Foxes Spirit Rapping took its rise. A profession so lucrative soon found others eager to become its practitioners; and the dupes increased in more than equal ratio with the charlatans. Semi-scientific treatises were written on the subject; “Philosophies of Spirit Rapping” were published in America by the dozen; and from one of these precious treatises, abounding in more gross absurdities and impudent affectation of the language of science, than any book we

remember to have seen, we extract the following list of the phenomena which are exhibited or are connected with "Spirit Manifestations." The book from which it is extracted is entitled "An Exposition of views respecting the principal Facts, Cases, and Peculiarities involved in Manifestation of Spirits;" and the author's name is ADIN BALLOU.

DESCRIPTION OF THE MANIFESTATIONS.

"1. Making peculiar noises, indicative of more or less *intelligence*—such as knockings, rappings, jarrings, creakings, tickings, imitation of many sounds known in the different vicissitudes of human life, musical intonations, and, in rare instances, articulate speech. *Some* of these various sounds are very loud, distinct, and forcible: *others*, low, less distinct, and more gentle, but all audible realities.

"2. The moving of material substances, with like indications of intelligence—such as tables, sofas, light-stands, chairs, and various other articles; shaking, tipping, sliding, raising them clear off the floor, placing them in new positions (all this sometimes in spite of athletic and heavy men doing their utmost to hold them down); taking up the passive body of a person, and carrying it from one position to another across the

room, through mid air. Opening and shutting doors; thrumming musical instruments; undoing well-clasped pocket-books, taking out their contents, and then, by request, replacing them as before; writing with pens, pencils, and other substances, both liquid and solid, sometimes on paper, sometimes on common slates, and sometimes on the ceilings of a room, &c.

“3. Causing catalepsy, trance, clairvoyance, and various involuntary muscular, nervous, and mental activity in Mediums, independent of any *will* or *conscious* psychological influence by men in the flesh; and then, through such Mediums, speaking, writing, preaching, lecturing, philosophizing, prophecy, &c.

“4. Presenting apparitions—in some instances, of a spirit hand and arm; in others, of the whole human form; and in others, of several deceased persons conversing together; causing distinct touches to be felt by the mortal living, grasping and shaking their hands, and giving many other sensible demonstrations of their existence.

“5. Through these various manifestations communicating to men in the flesh numberless affectionate and intelligent assurances of an immortal existence, messages of consolation, and annunciations of distant events, unknown at the time but subsequently corroborated; predictions of forthcoming occurrences, subsequently verified; forewarnings against impending danger, medical pre-

scriptions of great efficacy, wholesome reproofs, admonitions and counsels, expositions of spiritual, theological, religious, moral, and philosophical truths appertaining to the present and future state, and important to human welfare in every sphere of existence, sometimes comprised in a single sentence, and sometimes in an ample book."

HOW TO PRODUCE THE PHENOMENA.

To practice the tricks as herein detailed and to insure the requisite amount of credulity, &c., for their success, the usual precautions of the Mediums must be observed; all suspicious persons, and persons versed in modern magic must be carefully excluded. If you have a general *séance* in which ten or twelve persons, strangers to each other, take part, you can introduce a confederate or so, and the tricks with their aid may be rendered more astounding. A small table is more easily acted upon than a large one, and it is best to perform the tricks in the dark; some cannot be performed otherwise, such as *floating in the air*, &c. Entertain your dupes with all sorts of outrageous stories and get your confederates to do the same. Your audience for the most part will consist of superstitious persons, and they will also assist you voluntarily by relating what they have seen or heard, or what they imagine they have seen or heard. The attention of the persons to be duped

must not be directed to what is about to take place; on the contrary, their attention must be distracted as much as possible when any new manifestation is about to commence—there is less chance of detection.

We have already detailed what are termed the ordinary phenomena of spiritual manifestations, and we will now proceed to explain how the motions and noises are produced.

TABLE-RAPPING.—This may be produced by the fingers or the feet; if produced by the fingers, one hand covering the other, as described in “Once a Week,” a very little practice will enable you to do this without the chance of detection. The mode of communication with the spirits is this: questions are put by the sitters and answered by raps—three indicating the *affirmative*, one the *negative*, and two the *doubtful*, the latter expressing *perhaps, presently, not quite, &c.*, according to the nature of the question. The alphabet should not be resorted to if it can be helped; if it is found necessary to have recourse to it, a pencil is slowly passed over the letters, and the Medium raps when he or she thinks it is over the right one. Of course the success of the answer depends upon the information and shrewdness of the Medium.

TABLE-MOVING.—This cannot be well done, if you have an audience of more than two, without a confederate; most Mediums always have one confederate, many two, three, or more. The

hands of all the sitters must be placed on the table, and they must sit sufficiently close to it so as not to observe the movements of the feet underneath. If there is no chance of any of the audience wishing to see whether there is any communication between the floor and the table while the table is supposed to be suspended in the air, the oscillation and the ascending motion may be produced by the foot first and afterwards by the knee of the Medium and confederate; or an India-rubber pneumatic machine may be used, concealed in each hand; when these are used the audience, or one of them, may examine underneath the table, and see that no physical or mechanical force is used in the movements of the table. The instruments we refer to are now used in many ways, and may easily be constructed. At most waterproofer's pneumatic brackets are sold. It is an adaptation of the power of this instrument. The knees are always used to give the first lift to the table. If you wish to make a table move across the room, &c., as described in the "Cornhill Magazine," turn it over on its side as therein described,—it is then more easily pushed along by the hands; the hands are used in making it ascend an ottoman or anything of that sort. It is best to have only one person present when this is done, two might detect it: there is not, however, much chance, as they would have enough to do to master their excitement caused by this

spiritual manifestation, and to keep their hands on the table. Chairs, ottomans, &c., are usually only moved when the *séance* takes place at the Medium's own house; the floor may then be so constructed that the furniture will move on a slight and imperceptible impulse being given to it; or, if your audience consists of only one person, yourself and assistant may move the furniture about with your feet, one following up the movement of the other: you can also push yourselves along in your chairs. There is very little chance of this being detected. The thing must be done quickly and neatly, that is all. Of course, in this, as in every other trick, the Medium and assistants must assume a quiet, serious demeanour, compatible with the character of those who can "*summon Spirits from the vasty deep.*" There is no need for electricity or galvanism in any of the tricks practised by the Mediums; and we can state with confidence that these agencies have never been applied. Of course there is great scope for various arrangements to facilitate deception when the *séance* takes place at the Medium's house; hence it is that all the most astounding phenomena take place there. A table with a cloth on, having vases, &c., upon it, may be tilted over until the surface forms an inclined plane at an angle of about 45°, and nothing will fall off; vases, and everything upon it, will remain without moving. This, of course, must be done with care.

HOW TO PRODUCE AN UNDULATING OR SHAKING MOTION OF THE FLOOR.—This is described in the “Cornhill Magazine” as *something wonderful*; it is very easily produced. The Medium rests the the heel of one of the feet on the floor—the confederates do the same; they bear the whole weight of the body on the heel, and then move the toes and the rest of the foot, not touching the ground, up and down with moderate velocity. If this be done with care, and the motion not imparted to the body so as to be visible, the result will be surprising. The raps heard on the ceiling, walls, &c., are produced by assistants in the room above and below, and adjoining that in which the *séance* takes place.

We now come to that portion of the manifestations which have excited the greatest wonder, viz.: the floating in the air, spiritual writing on the ceiling, the playing of musical instruments by Spirit hands, the plucking of the clothes, and the writing by invisible agency: we refer all our readers to the “Cornhill Magazine” for August. In that number of the work they will find an article by a clever man, a believer in spiritual manifestations, describing a *séance* in which these manifestations occurred. We hope our readers will peruse the article we refer to before reading this.

TO PERFORM THE TRICK OF FLOATING IN THE AIR it is necessary to be a *ventriloquist*. You must, after

going through the rapping manifestations, &c., and getting the nerves of your audience *well strung* by excitement, order all the lights to be put out. The room must be made so dark that you cannot discern the difference between a man and a horse-hair bolster. Confederates are necessary in this trick; the more you have the greater your chance of success, for they shield you from observation, and are useful in various other ways. You may have on the table an accordion, a small handbell, pencils, paper, &c. When the room is thoroughly darkened, so that you cannot distinguish your own hands on the table, you may begin: have a confederate on each side of you, and two placed at the other side of the table, apart from each other. Of course it is necessary to arrange beforehand what manifestations are to occur. You may commence with Spirit hands plucking the legs of the audience: this yourself and confederates will do with the feet, as described in "Once a Week."

The plucking flowers can be done by hand—self and confederates at the same time. The audience will be so bewildered by the manifestations, they will not perceive that a hand has been removed from the table. A confederate can next suggest a bell should be placed underneath the table; another one will place it underneath. You will take the bell with your feet, ring it, and pass it to your confederates: they will do the same: the last one using it will return it to him that placed it under-

neath the table. This will seem very wonderful, and will cause a great sensation. The next trick is with the accordion. The instrument must be declared to be seen to move by a confederate; but this must not be done till you have yourself drawn the accordion close to the edge of the table: you can then lift it up without your hands being perceived, *the room being so very dark*, and let it fall over the edge of the table. The attention of the audience must then be attracted in another direction for the next quarter of an hour, during which time you must quit your chair and fill your place with a bolster from the adjoining sofa; this change the darkness will prevent being apparent. When the attention of those present is absorbed by some new phenomena, commence playing the accordion on the ground, as much under the table as possible; the confederate you have on each side of you and the darkness will screen you: you should be able to play well, but it does not much matter, your audience by this time being so excited by the manifestations that they would take the harsh note of a tin whistle to proceed from a silver flute played by celestial lips. The attention must be again absorbed by the removal of the sheets of paper—this is done by confederates by means of horse-hair and small pieces of wax; in fact, the same things as are used by professors of modern magic. Be careful that the pencils are placed on the paper, as one should go over with each piece, or

the writing underneath the table cannot be effected. The writing may be any nonsense you like, such as "*Peace be unto you all,*" "*I am happy,*" "*There is another world,*" &c. While this is going on you must resume your seat in the chair preparatory to the floating business:—when you are quite ready, you can say in a quiet manner, "My chair is moving—I am off the ground—don't notice me—talk of something else," or words to that effect. While saying this take your hands off the table, and push yourself and chair into the most dark part of the room, as described in the "*Cornhill Magazine.*" Your ventriloquism must now be put into requisition; when next you speak you must make your voice appear to be in the air above the heads of the people assembled round the table. You must vary the tone, and say you are over *here* now, and next that you are over *there*, and so on. Tell them how you are placed, horizontally or perpendicularly, and that you are lifted in the "gentlest manner, like a child in the arms of its nurse." The room, as I have before stated, must be as dark as dark can be—windows heavily curtained; no light at all must be admitted, or the deception will be discovered: you must have light boots on, and tread lightly. Place the bolster in the chair again, and an overcoat over it. Say you will pass before the window, stop and raise the chair horizontally above your head, but be careful not to raise

it much above the level of the table ; pass as rapidly as you can across the window, and recross ; the audience will think that you really have been carried by the spirits, and that they have seen you. Your two confederates will be very useful in preventing the spectators nearest to you from seeing too much. You can then say you will float over their heads : let your voice appear as if you were passing over the table ; walk gently behind some of the audience, raise one of your legs above the back of a chair or so, and tell the occupiers you are floating behind them, and they may touch your leg : they will do so, but you must be careful to take the leg away immediately the hand is placed on it, or one of them might grasp it and throw you to the ground : this, of course, you would be able to explain away, but the success would not be perfect. In doing this, you must carefully hide your face and hands, shirt front, &c., or they might be seen and the trick discovered. After this, you may say you will ascend to the ceiling and mark it. Direct your voice accordingly, and if you have not been able to mark the ceiling beforehand, you can easily do it with a telescope walking-stick having a piece of crayon attached to the end. You may then appear to descend and resume your place at the table : while you are supposed to be moving about in the air it will be as well if you take up the accordion and play it in various parts of the room,

this will greatly assist you and add to the mystery. You cannot have the room too dark, as the writer in the "Cornhill Magazine" describes it, the darkness should be as "black as pitch."

We have now accurately described how the leading phenomena of spiritual manifestations are produced, but, of course, we do not for a moment suppose that you will be able to deceive your friends as most Mediums have their audiences, especially if your friends have read this book. But practice makes perfect, and after a few experiments any one possessed of a proper quantity of impudence and audacity, shrewdness of discernment combined with manual and pedal dexterity, and the power of ventriloquism, will be able to rival the most popular Media of the day.

CONFESSIONS OF A MEDIUM.

Sometime since Mrs. Norman Culver, of Arcadia, United States, gave to the world her confession of the iniquities of Spirit Rapping. That confession, we believe, is not generally known in this country, and we, therefore, republish her evidence as it appeared in the American Journals—

"I am, by marriage, a connection of the Fox girls. Their brother married my husband's sister. The girls have been a great deal at my

house, and, for about two years, I was a very sincere believer in the rappings; but some things which I saw when I was visiting the girls at Rochester made me suspect that they were deceiving. I resolved to satisfy myself in some way; and some time afterwards I made a proposition to Catherine to assist her in producing the manifestations. I had a cousin visiting me from Michigan, who was going to consult the Spirit, and I told Catherine that, if they intended going to Detroit, it would be a great thing for them to convince him. I also told her that, if I could do anything to help her, I would do it cheerfully—that I should probably be able to answer all the questions he would ask, and I would do it if she would show me how to make the raps. She said that, as Margaretta was absent, she wanted somebody to help her, and that if I would become a Medium she would explain it all to me. She said that when my cousin consulted the Spirits, I must sit next to her, and touch her arm when the right letter was called. I did so, and was able to answer nearly all the questions correctly. After I had helped her in this way a few times, she revealed to me the secret. The raps are produced by the toes. All the toes are used. After nearly a week's practice, with Catherine showing me how, I could produce them perfectly myself.

“At first it was very hard work to do it. Catherine told me to warm my feet, or put them

in warm water, and it would then be easier work to rap. She said that she sometimes had to warm her feet three or four times during the course of an evening. I found that heating my feet did enable me to rap a great deal easier. I have sometimes produced a hundred and fifty raps in succession. I can rap with all the toes on both feet—it is most difficult to rap with the great toe. Catherine told me how to manage to answer the questions. She said it was generally easy enough to answer right if the one who asked the questions called the alphabet. She said the reason why she asked people to write down several names on paper, and then point to them till the Spirit rapped at the right one, was to give them a chance to watch the countenance and motion of the person, and that in that way they could nearly always guess right. She also explained how they held down and moved tables. [Mrs. Culver here gave some illustrations of the tricks.] She told me that all I should have to do to make raps heard on the table would be to put my foot on the bottom of the table when I rapped, and that when I wished to make the raps sound distant on the wall I must make them rap louder, and direct my own eyes earnestly to the spot where I wished them to be heard. She said if I could put my foot to the bottom of the door, the raps would be heard on the top of the door.

“Catherine told me that when her feet were

held down by the Rochester committee, the Dutch servant girl rapped with her knuckles under the floor from the cellar. The girl was instructed to rap whenever she heard their voices calling the Spirits. Catherine also showed me how they made the sounds of sawing and planing boards. When I was at Rochester, last January, Margaretta told me that when people insisted on seeing her feet and toes, she could produce a few raps with her knees and ankles.

“Elizabeth Fish (Mrs. Fish’s daughter), who now lives with her father, was the first one who produced these raps. She accidentally discovered the way to make them, by playing with her toes against the foot-board while in bed. Catherine told me the reason why Elizabeth went west to live with her father was because she was too conscientious to become a Medium. The whole secret was revealed to me with the understanding that I should practise as a Medium when the girls were away. Catherine said that whenever I practised I had better have my little girl with me, and make folks believe that she was the Medium, for, she said, ‘They would never suspect so young a child of any tricks.’ After I had obtained the entire secret, I plainly told Catherine that my only object was to find out how these tricks were done, and that I should never go any further in this imposition. She was very much frightened, and said she believed I meant to tell of it, and

expose them ; and if I did, she would swear it was a lie. She was so nervous and excited that I had to sleep with her that night. When she was instructing me to be a Medium, she told me how frightened they used to get in New York, for fear somebody would detect them, and gave me the whole history of all the tricks they played upon the people there. She said that once Margaretta spoke aloud, and that the whole party believed it was a Spirit.

(Signed) "Mrs. NORMAN CULVER."

CERTIFICATE.

"We hereby certify that Mrs. Culver is one of the most reputable and intelligent ladies in the town of Arcadia. We were present when she made the disclosures. We had heard the same from her before, and we cheerfully bear testimony that there cannot be the slightest doubt of the truth of the whole statement.

(Signed) "C. G. POMEROY, M.D.,
"Rev. D. S. CHASE."

THEOLOGICAL VIEW OF SPIRIT RAPPING.

"It is a matter of astonishment, that in England and the United States—nations which pride themselves on the study and knowledge of the Holy

Scriptures—there should be so many persons who do not see that to consult the dead, to seek the truth from the dead, to evoke departed spirits with a view to obtain a sensible manifestation of their presence, and a sensible response to questions proposed, or even to intend and to attempt to do this, though without any visible result, is a very grievous sin. It is in fact the sin of necromancy. The word itself, as every Greek scholar at once sees, expresses exactly the very thing which is now disguised under the name of Spiritualism, and which is now gaining so awful an extension. Now, is there any sin more severely denounced and punished in the Sacred Writings than this sin of necromancy? Let us see:

“Neither let there be found among you any one that consulteth soothsayers, or observeth dreams and omens, neither let there be any wizard.

“Nor charmer, nor any one that consulteth pythonic spirits, or fortune-tellers, or that seeketh the truth from the dead.

“For the Lord abhorreth all these things, and for these abominations he will destroy them at thy coming.” Deuteronomy, xviii., 10, 11, 12.

To quote the Douay version. The Anglican runs thus:—“Or that useth divination, or an observer of times, or an enchanter, or a witch, or a charmer, or a consulter with familiar spirits, or a wizard, or a necromancer. For all that do these

things are an abomination unto the Lord ; and because of these abominations the Lord thy God doth drive them out from before thee." The Vulgate expresses the sin thus—"aut qui quærat à mortuis veritatem." The Septuagint—"interrogating the dead."

So much for the denunciation ; now for an instance of the punishment. Saul was condemned for the crowning sin of consulting the witch of Endor—in modern parlance a Medium ; and for desiring to evoke, through that Medium the departed spirit of Samuel ; thus violating the law which he himself, in the former part of his reign, had rigorously enforced, of "cutting off those that have familiar spirits and the wizards out of the land." We leave aside the disputed point whether it was really the spirit of Samuel which by Divine permission appeared, or otherwise. The fact of Saul applying to a "Medium" to communicate with the dead was his crime. The Scripture expressly says so :—

"So Saul died for his iniquities, because he transgressed the commandment of the Lord which he had commanded, and kept it not ; and moreover consulted also a witch.

"And trusted not in the Lord : therefore he slew him, and transferred his kingdom to David, the son of Isai."—1 Paralipomenon (Anglican version "Chronicles") x. 13.

The Anglican version has:—"So Saul died . . .

also for asking counsel of one that had a familiar spirit to inquire of it, and inquired not of the Lord ; therefore he slew him."

What else then are we to deduce from this testimony of Holy Writ but the sinfulness of necromancy, and, "of interrogating the dead. And what are we to think of the multitude of strange facts—for one cannot but admit that some are facts, and not tricks of legerdemain—which seem to give evidence of the presence of the departed spirits? Are they really the acts and communications of the souls evoked? Not a bit of it. The departed spirits are in the hands of God ; either for beatitude or punishment ; and not at the beck of presumptuous man. It is all the work of Satan and his angels—the "spirits of wickedness in the high places"—"the rulers of the world of this darkness"—of the "business that walketh about in the dark"—"the invasion and the noon-day devil." It is the work of those fallen angels who are constantly occupied, by Divine permission, for our trial, in deluding, deceiving, and tempting mankind."

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THE END.

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