the PIONEER

Volume 6, No. 4: August 2019

Contents list:

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The Pioneer (bi-monthly) is now part of the recommended reading for the Spiritualists' National Union's education courses.

This history journal is presented using original researched material wherever possible. Articles and quotes are taken from original sources as they were published at the time and reproduced by optical character recognition (OCR), the conversion of scanned images of handwritten, typewritten or printed text into machine-encoded text. This means that grammar, old English, spelling mistakes, etc. are not usually changed. However, long paragraphs are sometimes split for easier reading; any errors or explanations needed are noted in footnotes.

Special thanks to Leslie Price and Charles Coulston for their work in sub-editing this issue

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117 – Hydesville Returns To Lily Dale
121 – Ron Nagy, Museum Curator at the Lily Dale Assembly
122 – Ira Erastus Davenport and William Henry Davenport
123 – "*Ordered by the spirits*" – How the First Public Meeting Came About to Demonstrate
127 – Mrs Annie Mellon – Materialisation medium
133 – 2020 Dates! Britten Museum & Library Research – Study Weeks at the Arthur Findlay College
134 – The Sunflower became the official emblem for Spiritualism, originating in the late nineteenth century in America
144 – Reply to "A Spiritualistic Farce" – William Crookes' experiments with D. D. Home challenged

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HYDESVILLE

RETURNS TO LILY DALE

I was very honoured to be invited to Lily Dale to give two lectures in the lovely Assembly Hall.



"Built in 1888 the Lily Dale Assembly Hall has been the hub of activity. It is famous as a home for thought exchange and class work.

"Many portraits of historical leaders in the Spiritualist Movement grace its walls.

"It is now the home of the Church of the living Spirit and is the center for Lily Dale workshop activity during the summer season."

The event was over two days, July 25th, 26th.

"Science of Things Spiritual:

Spiritualist History Revealed:
A Symposium in Lily Dale"



Other speakers were Susan B. Barnes, Ph.D., CSNU, and Shannon Taggart, photographer and author of *Séance*, who jointly organised the conference.

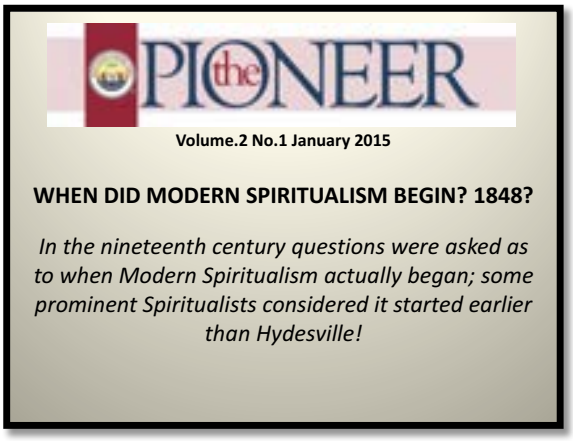
The academic side was well represented by Richard Noll, Ph.D., Professor of Psychology, DeSales University, Center Valley, PA., Cathy Guiterrez, Ph.D., Adelphi University, Garden City, NY, Jesse Bransford, Associate Professor of Art, New York University Steinhardt School of Culture, Education and Human Development, New York City, Jason Baumann, Assistant Director for Collection Development, The New York Library, and Visiting Associate Professor, Pratt Institute, New York City, Asti Hustvedt, Ph.D., author of *Medical Muses*, and George P. Hansen, author of *The Trickster and the Paranormal*.

My lectures were naturally in the *Spiritualist History Revealed* section, being an in-depth look into the history of

Part I: A Report of Mysterious Noises: Hydesville and the Fox Sisters.

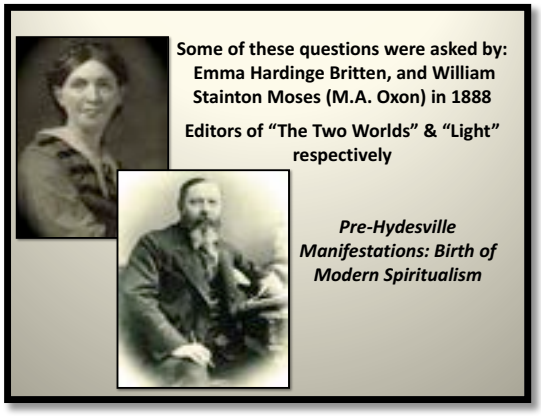
Part II: The Materialisations of Helen Duncan.

Each lecture lasted around two-and-a-half-hours, giving time to delve deep into the histories of these subjects, revealing firstly: 'What Actually Happened at Hydesville'.



The lecture began with the history of the development of what became known as "Modern Spiritualism" in the early 1850s, its development considered reaching back to Emanuel Swedenborg (1688-1772). In 1741, aged 53, he entered into a spiritual phase, the world of the spirits—where everyone went directly upon dying. Eventually graduating to other like-minded spirits in the different spheres, Swedenborg's descriptions were vivid: life was much the same in the spirit world as on earth, with cities, handsome buildings, parks, trees, flowers, etc.

Following on to Franz Anton Mesmer (1734-1815), he believed there was a natural energetic transference that occurred between objects; he named this Animal Magnetism ⇒ Mesmerism.



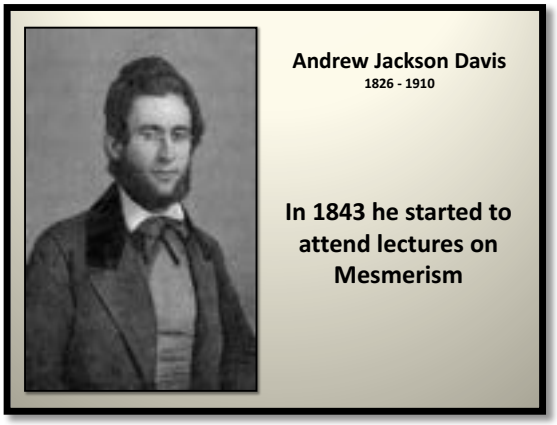
Three separate schools of magnetism arose: Anton Mesmer, principally located in Paris, Chevalier de Barbarin in Lyon, and Marquis de Puységur in Strasburg. The entranced subjects were called "somnambulists" or "lucids" ⇒ mediums.

Marquis de Puységur in Strasburg (1751–1825) is regarded as one of the founders of hypnosis; he was, I believe, the first experimenter to stumble upon the phenomenon of mind-to-mind communication, otherwise known as telepathy. Healing continued (principally by Mesmer), but some expanded into diagnosis, clairvoyance and intercourse with spirits. The Barbarin school maintained that the magnetic operation depended entirely upon a pure "effort of the soul" and was to be conducted only upon psychical principles. They were therefore termed Spiritualists.

Shakers were founded in the 18th century in England, having branched off from a Quaker community—they were known as "Shaking Quakers". In 1747 women assumed leadership roles—notably Jane Wardley and Mother Ann Lee; Shakers settled in colonial America, with initial settlements in New Lebanon, New York.

Emma Hardinge (later Britten) made several visits in the early 1860s to the Shaker villages; she noted:

> "In each place, remarkable evidences of clairvoyance, seership, trance and impressional mediumship were displayed, …"
>
> "… spiritual manifestations had been prevalent amongst them long in advance of the Hydesville disturbances; that the Shakers in general claimed, upon unquestionable authority, to have been the John Baptists of the modern spiritual movement; …"



In a mesmeric trance state, Andrew Jackson Davis experienced visions and claimed he communicated with Emanuel Swedenborg. Davis elaborated on and modified Swedenborg's vivid descriptions of the afterlife, which he would later term "The Summerland".

In 1845 Davis began to dictate to his scribe while in a mesmeric trance, which he would call the "Superior Condition". In 1847 Davis published his two-volume work, "The Principles of Nature, Her Divine Revelations, and a Voice to Mankind", becoming known as the Poughkeepsie Seer. Davis claimed he wrote on the morning of March 31st, 1848:

> About daylight this morning, a warm breathing passed over my face, suddenly waking me from a profound slumber; and I heard a voice, tender yet peculiarly strong saying:
>
> "Brother! The good work has begun—behold, a living demonstration is born!" . . . . The breathing and the voice ceased immediately, and I was left wondering what could be meant by such a message

Emma Hardinge Britten warns in her 1883 book:

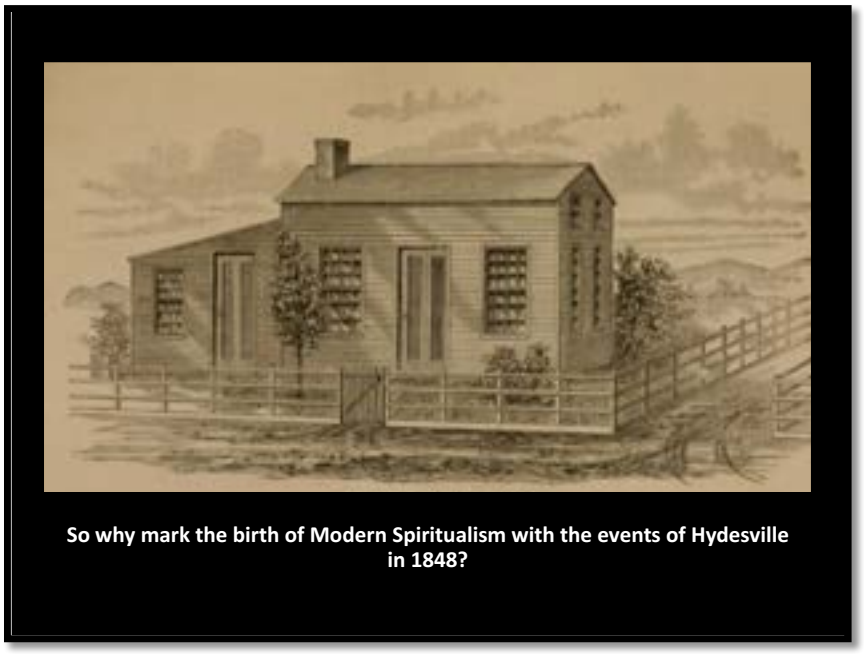
"Nineteenth Century Miracles"

The formation of Modern Spiritualism

"*should be carefully considered*"

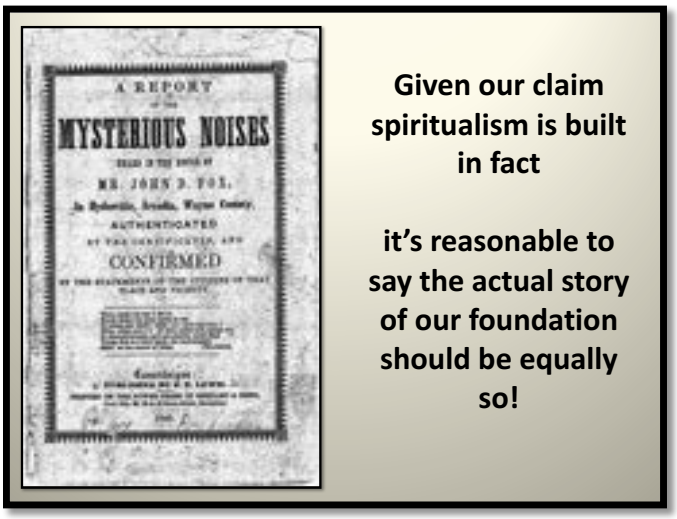
Emma continued:

"One great difficulty in attempting to chronicle the details of this movement, is the very fact that it did not originate in any special locality, or at any given time, inasmuch as it manifested its influence in a spontaneous and universal outpouring all over the world, …"



The Spiritualists' National Union a few years ago updated its educational courses to reflect the actual Hydesville story as recorded by those who were present in their sworn statements taken shortly after their experiences. The events of Hydesville, which covered around a five-year period of phenomena, are told in some detail in their statements recorded by Ebenezer E. Lewis and published in April 1848. Historians Henry D. Barron and Eliab W. Capron published the events of Hydesville but there is sometimes confusion in references to various early Hydesville booklets; all had long titles but collectively were often referred to in short as "Mysterious Noises".[1] In 1855 E.W. Capron wrote "Modern Spiritualism: its Facts and Fanaticisms, its Consistencies and Contradictions".

The book published some of the signed statements taken by E. E. Lewis; however, in 1885, with the Lewis report booklets and Capron's book being out of print, the eldest Fox sister, Ann Leah, published "The Missing Link in Modern Spiritualism". Leah also published some of the signed statements taken by Lewis; the two most important signed statements were her mother's and a former resident of the house, William Duesler. However, what her readers did not know was the fact that Leah actually *changed the statements*, adding to them, deleting an important section of Duesler's statement (signed April 12th, 1848), and exaggerating other parts!



This resulted in Leah's book becoming the template for the Hydesville story. My lecture was to explain these errors and to bring back the original story as told by those present, which also included other members of the Fox family, not often realised.

Many of the claims in today's story have been added on by Leah and others years later, for example the Fox sisters did not devise an alphabetical code whereby questions could be answered!

It was William Duesler who devised this on March 31st 1848, the part of Duesler's signed statement which Leah deleted! There was in fact no peddler's name given at this period, often claimed to be Charles B. Rosma or Rosna.

My Powerpoint (in PDF) and a fact sheet is freely available to download at:

https://www.pauljgaunt.co.uk

Over the last 100 years authors have generally took the Hydesville story from

↓

"Hydesville in History: Testimony of Eye-Witnesses" published in 1917 by M. E. Cadwallader

↓

Mercy Cadwallader in turn takes her "Testimony of Eye-Witnesses" from "The Missing Link in Modern Spiritualism," by Ann Leah Underhill published in 1885

[1] The full title, for example: "History of the strange sounds or rappings, heard in Rochester and western New-York, and usually called the mysterious noises! Which are supposed by many to be communications from the spirit world, together with all the explanation that can as yet be given of the matter." Rochester, D.M. Dewey, 1850.



One of the highlights of my Lily Dale trip was to meet my counterpart, Ron Nagy, Museum Curator at the Lily Dale Assembly. Ron is without doubt a talented authority when it comes to precipitated paintings; one of the most striking exhibits of the Lily Dale Assembly is the stunning works of art by Elizabeth and May Bangs, known as the "Bangs Sisters", and Allen Campbell and Charles Shrouds, known as the "Campbell Brothers".



The Bangs Sisters frequented, and the Campbell Brothers resided at, Lily Dale. Ron kindly gave me a copy of his book, "Precipitated Spirit Paintings"; the book is nicely illustrated and indeed a worthy read. On page 111:

Identifying a Precipitated Spirit Painting



WHEN TRYING to identify precipitated spirit painting, first look at the eyes. In a genuine spirit painting, there are no eyelashes and the eyes are penetrating and look alive. You will definitely receive a different feeling from the precipitated painting, as if the entity was actually compressed into the canvas. Check for brush strokes or sketch lines that are the human artist's telltale pre-painting routine.

Some marks may appear to be brush strokes, but this is not always the case. When the hair materializes on canvas, how else would Spirit form the hair but as a grouping of fine lines? The hair would only appear as a blurred blending of colors.

There are precipitated spirit paintings on display in Lily Dale's Museum, Maplewood Hotel, Marion Skidmore Library, and the NSAC Office on Cottage Row. …

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Photo taken by Shannon Taggart
Ron Nagy (right)

Top right portrait: Otto Von Bismarck - Campbell Brothers.

Under: Mr Thomas Skidmore - believed to be Bangs Sisters.

Behind Ron's head: Mrs A.B. Caldwell - believed to be Bangs Sisters.

Top left: George McGlean - Caldwell - believed to be Bangs Sisters.

Behind my head: Unknown, nickname "Clara" Caldwell - believed to be Bangs Sisters.

Information taken from Ron Nagy's book



Not that far from Lily Dale, early, albeit often controversial, physical mediums Ira Erastus Davenport (1839-1911) and William Henry Davenport (1841-1877) were born in Buffalo, New York state. They began their demonstrations as early as 1854; in Emma Hardinge's "Modern American Spiritualism", published in 1869, page 155, she records:

It was in the city of Buffalo that the Davenport Brothers first became the wonder and astonishment of their time.

Those who have only witnessed their cabinet performances in the midst of a heterogeneous and often bitterly-antagonistic mob, cannot form the slightest conception of the marvellous character of the phenomena which first startled the simple and unsophisticated parents of the two young lads, before either of them had reached his fourteenth year.

Besides the heavy poundings and violent disturbances of the furniture which ordinarily occur with what is called "physical force mediums," spectral figures were frequently seen by the whole family, whilst voices were heard giving them instruction, advice, and encouragement.

Another striking phenomenon of the young Davenports' mediumship was the firing of pistols, rifles, etc., in the dark, against a mark, which, however minute, was always hit with marvellous precision. Very frequently the flash of the piece would disclose apparitions guiding or receiving the bullets, and monstrous arms and hands were constantly seen flashing through the darkness, or even in an obscure light, by members of the family, under the most startling circumstances.

At times the children would be lifted up several feet in the air, and kept suspended there for one or two minutes. The manifestations accompanied them everywhere; in the streets or stores; at their play or in bed, and were always of the wildest and most preternatural character.

Ira Erastus Davenport is buried a few miles from Lily Dale Assembly at Mayville cemetery; he died aged 71.[2] William Henry Davenport died aged 36 on July 1st 1877. I believe he is buried in Rookwood Cemetery, Sydney, Australia.



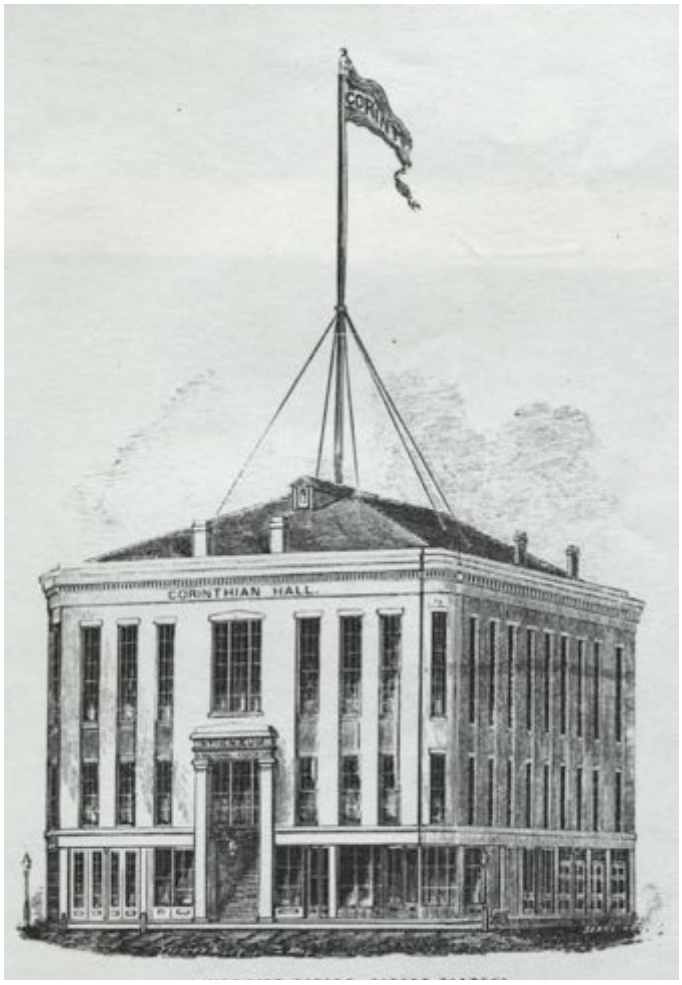
[2] Photo taken by Shannon Taggart.

"*Ordered by the spirits*"

HOW THE FIRST PUBLIC MEETING CAME ABOUT TO DEMONSTRATE MEDIUMSHIP

The beings of the investigations—The first psychical researchers

Eliab W. Capron, in his *Modern Spiritualism*, published in 1855, records on pages 90-92:



The first message on this subject was given through the alphabet thus: "You all have a duty to perform. We want you to make this matter more public." We urged the awkwardness of the position we should be placed in, the ridicule that would be heaped upon us or any one who should attempt to lecture on this subject. The answer to this was: "That will be so much the better,—your triumph will be so much the greater."

The plan proposed by the spirits was as follows: Corinthian Hall should be hired; Mrs. Fish and Margaretta should go there; E. W. Capron should deliver the lecture, explaining the commencement of the sounds at Hydesville, and their progress up to that time, and George Willets should act as the business man, doorkeeper, &c. At each meeting there must be a committee of five persons, appointed by the audience, to investigate the matter and report at the next meeting. The spirits promised to make sounds so loud as to be heard in all parts of the hall. The names of several persons were given to accompany Mrs. Fish and her sister on the platform.[3] Among these were Amy Post, and one or two other ladies, Rev. A. H. Jervis, N. Draper, Esq., Lyman Granger, and other well-known citizens. The charge for admission was to be twenty-five cents. All these directions were given by using the alphabet, without a suggestion on our parts."

To this plan we objected that Corinthian Hall, being the largest in the city, was larger than necessary, and too expensive; that people would not attend in numbers sufficient to pay expenses, and that we were not able to pay the bill ourselves. We were assured that we should have enough to pay expenses, and the end would be a complete triumph for all concerned. We were assured that it was the best course in order to silence all slanders and establish the truth; and they declared that this would prepare the way for a

[3] Leah (Fox) Fish and Maggie Fox.

more general development of spiritual communication which would take place at no distant day.

After receiving so much of the directions, and still declining to go forward, the writer retuned to Auburn. Catharine Fox was there with us, and through her the spirits urged us to do as we had been directed at Rochester. Finally, the spirits proposed that meetings should take place at private houses, where large parlors could be had, in order to test the ability of the spirits to make the sounds in the presence of a promiscuous assembly. My friends wrote me, urging the trial, at least, of that test. After much deliberation, we consented to make the trial, not without many misgivings as to the result. My friends at Auburn predicted a failure and disgrace for being engaged in so unpopular a cause; but I had made up my mind to make the trial, testing every inch of ground to see whether the promises would be fulfilled. I went to Rochester and commenced the meetings in private houses. They were often crowded to a jam, but the spirits made their promise good. The rapping was loud and distinct in every instance.

After testing the matter in this way for several nights, and receiving more minute directions and constant encouragement, we gave notice of a meeting to be held in Corinthian Hall, on the evening of the 14th of November, 1848 [This should read 1849].

At the appointed, time, an audience of some four hundred persons assembled to hear what might be said, and also to hear the sounds, as the spirits had promised that they would produce the sounds sufficiently loud to be heard in all parts of the hall.

The lecture consisted of a simple and plain explanation of the whole matter, from its commencement to that time, carefully avoiding any assertion as to what it was; but merely stating, from well proved facts, what it was *not*. The audience listened with respectful attention, and at the close of the lecture appointed the following gentlemen as a committee of investigation, namely, A. J. Combs, Daniel Marsh, Nathaniel Clark, Esq., A. Judson and Edwin Jones.

This was the first great step towards laying the whole matter before the world in a way that should either settle its falsity or establish its truth. The fact that the audience appointed an intelligent committee to investigate the subject was very freely commented upon in a tone of assurance that now a "fraud would be exposed." So sure were the editors of the *Rochester Democrat*, that this was the last of the rappings, that they wrote an article, and had it in type, saying that the whole thing was exploded. When the committee reported, they had the article suppressed. They were disappointed in a very important and interesting item. The committee reported, in substance, as follows:

"That without the knowledge of the persons in whose presence the manifestations are made, the Committee selected the hall of the Sons of Temperance for the investigation; that the sound on the floor near where the two ladies stood was heard as distinctly as at other places, and that part of the committee heard the rapping on the wall behind them; that a number of questions were asked which were answered not altogether right nor altogether wrong; that in the afternoon they went to the house of a private citizen, and while there the sounds were heard on the outside (apparently) of the front door, after they had entered and on the door of a closet. By placing the hand upon the door, there, was a sensible jar felt when the rapping was heard. One of the committee placed one of his hands upon the feet of the ladies and the other on the floor, and though the feet were not moved, there was a distinct jar on the floor. On the *pavement* and on the *ground* the same sound was heard,——a kind of double rap as if a

stroke and a rebound were distinguishable. When the ladies were separated at a distance no sound was heard; but when third person was interposed between them the sounds were heard. The ladies seemed to give every opportunity to the committee to investigate the cause fully, and would submit to a thorough investigation by a committee of ladies if desired. They all agreed that the sounds were heard, *but they entirely failed to discover any means by which it could be done*." [4]

Each one of the committee spoke for themselves, and they were well agreed as to the facts as stated.

After this report and some discussion on the subject, the audience selected another Committee composed of the following persons Doctor H. H. Langworthy, Hon. Frederick Whittlesey, D. C. McCallum, William Fisher, of Rochester, and Hon. A. P. Hascall (late member of Congress), of Leroy. At the next lecture this Committee reported that they went into the investigation at the office of Chancellor Whittlesey, and they heard the sound on the floor, on the wall and door; that the ladies were placed in different positions, and, like the other committee, they were wholly unable to tell from what the sounds proceeded, or how it was made; that Dr. Langworthy made observations with a stethoscope to ascertain whether there was any movement of the lungs, and found not the least difference when the sounds were made; and that there was no kind of *probability or possibility of their being made by ventriloquism as some had supposed; and they could not have been made by machinery*.

Much excitement was manifested by the audience at the announcement of the second committee's failure to account for the sounds. Just in proportion as the honesty of the mediums were proved did the wrath of a portion of the community enkindle against them.

On the third evening, a much larger number were present, and a portion seemed determined that it should be found out. Mr. W. L. Burtis declared that those girls would not have *him* on the committee for a hundred dollars, intimating that *he* was known to possess unusual facilities for the detection of such a fraud. He was immediately voted on to the committee, and then declared that, if he could not find it out, he would forfeit a new beaver hat.

Mr. L. Kenyon declared that if he could not find out the trick, he would throw himself over Genesee Falls; and *he* was straightway voted on to the committee. 'The other members of the committee were no more favorably disposed. The whole committee was composed of Dr. E. P. Langworthy, Dr. J. Gates, Wm. Fitzhugh, Esq., W. L. Burtis and L. Kenyon. This committee met at the rooms of Dr. Gates, at the Rochester House, and appointed a committee of ladies, who took the young women into a room, disrobed them, and examined their persons and clothing, to be sure there were no fixtures about them that could produce the sounds. When satisfied on this point, the committee of ladies tried some other experiments, and gave the young ladies the following certificate:

[4] Note a claim of fraud made against Kate in particular by Mrs Norman Culver: *The raps are produced with the toes*. See *Mrs. Norman Culver, and Kate Fox* (Psypioneer, Vol. 7, No. 9).

"When they were standing on pillows with a handkerchief tied around the bottom of their dresses, tight to the ankles, we all heard the rapping on the wall and floor distinctly.

"(Signed)

MRS. STONE,
MRS. J. GATES,
MISS M. P. LAWRENCE"

In the evening the committee, through their Chairman, Dr. Langworthy, made a very full report of their examination during the day. They reported that they had excluded all friends of the two ladies from the committee room and had the examination only in presence of the committee of gentlemen, and ladies chosen by them. Notwithstanding all this precaution, these sounds were heard when the ladies stood on large *feather pillows, without shoes*, and in various other positions, both on the floor and on the wall; that a number of questions were asked which, were answered, were generally correct. Each member of the committee reported separately agreeing with and corroborating the first statements.

None but those who were present can tell the inquisitorial trials that Mrs. Fish and Margaretta were forced to undergo during these three days of trial. Never were two persons more thoroughly scrutinized, and never was triumph more complete.

The report of the last committee was more full and complete than any of the former ones. Mr. Burtis, who was so sure that he could find out the whole thing, was honest enough to report fully and frankly in the ladies' favor; and Mr. Kenyon did not throw himself over Genesee Falls, or explain how the sounds were made.

The report seemed to work the rowdy portion of the audience who evidently came there to make disturbance, into a perfect furor. Josiah Bissel, Esq., soon after the audience had assembled, passed out, and soon returned with his hands full of "torpedoes," which he distributed among the boys, old and young, to throw upon the floor, explode and make a noise. This gentleman (?) was soon appointed "chairman of the meeting," by this gang of riotous men and boys, although others had hired the hall and paid for it, not for the purpose of a riotous meeting, but to investigate this strange phenomenon according, to certain rules.

The prominent and leading men, in all this noisy and indecent conduct, were, besides Mr, Bissel, ex-alderman Seeley and a couple of men by the name of Jerome, part proprietors or employees in the *Daily American* office, and a Major Packard, cabinet-ware dealer. The latter made a speech, in which he pretended that the sounds were made by leaden balls fastened to the ladies' dresses! Finding that all attempts to explain the matter further were useless, we left the hall in possession of the rowdies and the police, the chief of whom informed J. Bissel, Esq., that if any one was taken into custody it would be him.

Thus ended the public meetings; but they had done their work, and set a ball in motion which has already rolled over the whole Union, and much of the civilized world besides. The attention of the public was called to it. The press commenced its comments, generally in ridicule, but still in a way that aroused the curiosity of people to know what it was.

[E. W. Capron, Auburn., George Willets, Rochester. *Rochester*, Nov. 22, 1849].

MRS ANNIE MELLON

Materialisation medium



Miss Annie Fairlamb married James Barr Mellon. The name Mrs Mellon as a materialisation medium would fill to full volume, becoming one of the most successful physical mediums. Around the turn of the twentieth century Annie was widowed, then marrying Henry Gleave on November 30th, 1903.

Annie was known for the materialised spirit not returning to the cabinet but standing in the centre of the circle and gradually dematerialising; Annie herself would sometimes sit outside the cabinet in full view of the sitters during her séances.

In Light, May 28th, 1904, then as Mrs Gleave, Annie writes her 'Personal Experiences'; at this time she had completed over three decades as a physical medium and this is a short quote from her memoirs:

> Mrs. Gleave—formerly Mrs. Mellon—addressed the following communication to the friends assembled at the gathering of the Union of London Spiritualists on the 18th inst: -
>
> My experiences as a psychic or spirit medium would more than fill a large volume; but I will content myself with referring to a few instances only, which I hope will be deemed of sufficient interest to be worth recording. My initiation into our movement dates as far back as the autumn of 1871, when I was but a child. Messrs. Herne and Williams, noted mediums at that time, were on a professional visit to Newcastle. I was fortunate enough to be invited to one of their séances, which proved to be a red-letter day in my life, and I have recounted over and over again the marvellous manifestations which occurred on that never-to-be-forgotten occasion. I was indeed so fascinated that I could not rest till I had seen more. Therefore, with this object in view, I became a member of a developing class, and from the very commencement exhibited signs of mediumship. Some of the sitters who sat with me then are still to the fore, being members of our society (namely, the Newcastle-on-Tyne Spiritual Evidence Society), of which I have the honour to be a life member and a member of the executive. Others have passed on to the higher life.

Annie had two main controls, Cissy and Geordie. In the New Year physical mediumship will be a regular feature, starting with publishing more on Annie Mellon. Below is taken from the "Medium and Daybreak", October 23rd, 1891, front page:

MRS. MELLON'S MATERIALISATIONS

REMARKABLE SPIRIT MATERIALISATIONS, Held at the house of Mr. Braham, Manchester.

Sunday evening, October 11, 1891, through the mediumship of Mrs. Mellon.

There were twenty-two ladies and gentlemen present, of the highest respectability and intelligence, and possessing sufficient mental accumen to detect any effort at simulating phenomena, had such a thing been attempted.

The cabinet was formed by stretching a cord across one corner of the room; over it hung a curtain, which parted in the centre, allowing only just sufficient room for a cane-seated chair. The light was a gas jet with a red glass chimney of the argand-burner type, and sufficient light to see the time from a watch in any part of the room.



After a careful inspection of the room and cabinet, and all were seated, the medium entered the cabinet. A hymn was then sung, and during the singing of the second verse spirit lights were seen, and as soon as the hymn was finished a little black spirit girl ("Cissy") materialised outside the curtain, and said, "How are you all people?" She asked the chairman (Mr. Tomlinson) to be introduced to the company.

On a small table standing near were two boxes of sweets; she came forward, took a sweet, and tried to eat it; afterwards taking up the box she came across to Mrs. Braham, putting several sweets into her hand, saying, "You have a cough." Some of the company asked for some; she turned round and threw the remainder among them. Then she returned to the centre of the cabinet, and gradually dematerialised till there was but a small speck of white remaining on the floor. She then commenced to rematerialize herself in full view of the sitters, saying, at the same time, "Can you see me?" and she showed her black feet and ankles. We also saw her face and white teeth, which she called our attention to, and appeared quite proud of them. She then retired into the cabinet.

Spirit-lights were again seen, and a form known as "Geordie," a fully materialised male spirit, came out; and going to the table, on which stood a musical box, wound it up. He then turned so as to be plainly seen, and said, in a deep voice, "I am pleased to meet you; the conditions are very good here." This spirit appeared to be about five feet eight or nine inches high, with dark beard streaked with gray, and had a graceful and gentlemanly bearing. He passed in and out of the cabinet, replying to numerous

questions. He then came to the side where Mrs. Braham sat, and said to her, “Put your hand out, please; I have found a tack” (this was dropped by Mr, Braham's brother when tacking up the curtain, and be forgot to pick it up, but remembered the fact as soon as he heard the spirit say he had found it). The musical box having ran down was again wound up quite vigorously by “Geordie,” and afterwards he returned to the cabinet.

A hymn was again sung, “There are angels hovering around,” when a hand was seen high up outside and above the curtain as if stretched out to greet the friends. “Geordie” again came out, and asked Mrs. Braham if he might be allowed the honour of kissing her hand, which of course was granted. His lips were warm, and his beard soft to the touch; he remarking at the same time, “I am proud to have the honour,” and also expressing to the friends present his pleasure at having such harmonious and good conditions. He then wrote his name, at the request of Mr. Tomlinson, on a sheet of paper in a bold legible hand.

“Geordie” returned to the curtain, when a second spirit was seen partially materialised; and as he faded out of sight “Cissy” reappeared, moving her dress or spirit-drapery about, and commenced dancing. We could all plainly hear the patter and see the little black feet; there was also a perceptible vibration of the floor, which was undoubtedly caused by something more than a shadow. She then said, “Do you see my medium?” at the same time throwing open the curtains, so that all could see inside the cabinet.

The medium was in a deep trance at the time; “Cissy” seated herself on one knee, plainly showing herself and her white dress in contrast to the medium’s black one, which she had on at the time. “Cissy” got up and seated herself on the other knee of the medium, saying, “Now see me bofe.” *The two were plainly seen together* at the same time. “Cissy” came outside, whilst the medium was distinctly heard inside breathing heavily, the spirit saying, “Do you hear her.”

A female spirit-form appeared, and was recognised by Miss Brown as her sister.

Two other female spirit-forms were seen for a short time, but were not recognised, and did not stay long. After they had disappeared “Cissy” again came, and said, “Me can’t do any more; good night all,” and dematerialised between the open curtains, the medium being clearly seen at the same time. This ended a very successful seance.



Annie Mellon and “Geordie”

A long list of names of those who attended followed, which I have omitted owing to space, but it is available to any reader if required. The article published below followed with an earlier account of the then Miss Fairlamb; we can note at the introduction of the séance their reference made to William Crookes' experiments with Daniel D. Home, where a Mr J.M. Robertson criticised Crookes' experiments, accusing Home of cheating. This rather interesting accusation is published at the end of this issue.

WAX MOULDS OF SPIRIT-HANDS

Dear Mr. Burns,—I have read with much pleasure your masterly reply to J. M. Robertson's criticism of Professor Crookes's experiments with Mr. Home, and fully endorse your just comments with reference to the lame excuse of want of space. The fact is patent, your crushing counterblast was too perfect and complete. It was indeed refreshing to read it. As a lover of truth and fair play, I do not object to honest robust criticism; it is wholesome and healthy; without it there would be nothing but stagnation, no progress. We can understand the motives actuating men in political warfare, and however regrettable it may be, however dangerously misleading to the unthinking multitude, the fact still remains, for do we not witness almost daily to what depths of base misrepresentations men can reach in their ambition and lust for power and place, but when we find men in the position of Mr. Robertson resorting to such tactics in criticising, the researches of an eminent scientist like Professor Crookes, it is simply incomprehensible. If permissible through the medium of your Journal, I will submit for Mr. Robertson's information an experiment under conditions I think he will not easily wriggle out of.

Some sixteen years ago, my friend, Mr, W. Armstrong, of Cross Houses, Newcastle-on-Tyne, and myself were deeply interested in the wonderful spiritual phenomena taking place through the mediumship of Miss Fairlamb (Mrs. Mellon), and we commenced a series of experiments with the lady to see if we could obtain through her mediumship moulds in paraffine wax of hands or feet of materialised spirits. Our apparatus was simple, consisting of two ordinary foot-baths, one containing the molten paraffine wax kept in the liquid state by floating on the top of hot water, the other about half-full of cold water. Before describing the conditions under which this experiment was carried out, I will just say that Miss Fairlamb was on the day of the experiment the guest of lady friend of mine, and in my company and under my observation for several hours, and never out of sight of my friend or myself until we wished her good night at the end of the experimental seance. After tea we had to walk a distance of about two-and-a-half miles before reaching the place where the experiment took place.

On our arrival there, we found Mr. Armstrong had completed his arrangement, and with other five gentlemen was waiting our arrival. The room in which this experimental seance was held was about 15ft. by 12ft., as near as I can remember, and approached from the landing of the staircase through another small room used as an ante-room. The cabinet was formed by green woollen curtains, suspended from a semi-circular rod of iron, fixed to the side-wall of the room, as near the centre as possible. The curtains were drawn back, close to the wall, showing nothing but the bare wall and the rod on which the curtains were suspended. The furniture of the room consisted of a common deal table and some windsor chairs; the table for convenience was placed in a corner of the room, and the chairs placed in position round the cabinet. Mr. Armstrong with my assistance then placed the foot-baths containing the molten wax and cold water within the radius of the cabinet, at the extreme end of it, Mr. Armstrong now locked the outer as well the seance-room doors, to prevent the possibility of ingress to the room. After every one present expressed their satisfaction with the arrangements, the curtains were drawn round the cabinet by Mr. Armstrong.

All was now ready, and Miss Fairlamb was requested to take her place in the cabinet, but this she positively refused to do. She said she was willing to sit outside the cabinet, but inside she would not go. Her reason was this: she told me she was certain that if she entered the cabinet, and anything in the shape of phenomena occurred, one of the gentlemen present would declare it a trick, and not genuine spiritual phenomena, so we had to give way, and at once took our seats round the cabinet, Miss Fairlamb sitting immediately opposite the centre of the cabinet, with a clear space of about 3ft. between it and the chair on which she was seated. She was immediately controlled, and the controlling spirit requested me to bring my chair close to the medium, to take hold of both her hands, and also place my feet upon those of the medium. This latter I strongly objected to do. I said 1 was willing for the medium to place her feet upon mine, but could not think of placing mine upon those of the medium, However, the control would not give way, and I was compelled to comply under protest against those conditions. I was further commanded on no account to lose my hold upon the medium. Another gentleman, a complete stranger to Miss Fairlamb, was then requested to bring his chair and sit next to me, and hold me as he pleased, and so place himself that he could see that I faithfully carried out the conditions imposed upon me.

When these arrangements were completed, the control requested us to sing. After we had been singing for a short time, we all heard what appeared to be a splashing of water inside cabinet, at the same time the medium was very much convulsed and shaken, so much so, that I found it difficult to hold her, but I succeeded in keeping the conditions imposed. When the splashing ceased, the control asked me if I knew the reason why her medium was so much shaken, I replied, I did not; the control said it was caused by "Minnie" (one of the medium's guides) when dipping her hand into the hot molten wax. We were again requested to sing, when the same remarkable convulsions of the medium, and splashing of water in the, cabinet, were repeated. We were now told they could do no more, as the power was exhausted.

Whilst I still held the medium as described above, Mr. Armstrong went direct to the cabinet, threw back the curtains, and we beheld with astonishment that the foot baths had been removed from the position in which they had been placed, to the centre of the cabinet; a magazine, which had previously lain on the table before the commencement of the seance, was spread out on the floor in front of the baths, and on it were laid two perfect wax moulds of the right and left hands, evidently of a lady by their size and shape.

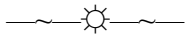
Now let me ask Mr. Robertson to explain by what power or agency the two baths were removed from where Mr. Armstrong and myself had placed them, under the observation of the whole company present? or how did the magazine so mysteriously get into the cabinet? or from whence did the moulds come? for I most solemnly vouch they were not placed there by any mortal present. I wonder how Mr. Robertson can explain away these facts, and under such conditions as they occurred. A gentleman proficient in electric science and an inventor (if I mistake not he is now residing in London), was present at that experimental seance, and afterwards took a plaster cast of one of the moulds, and can vouch for the correctness of this record of what took place, under conditions hardly ever heard of, or applied before. There was not only a clear space of three feet between the cabinet and the medium, which was clearly under observation by all present, and in a good light, but she was placed in such a position, and under conditions that made it impossible for any one present to doubt the genuineness of the phenomena.

The gentleman who had made the cast of the hand, at the first opportunity submitted it for inspection and comparison with that of the corresponding hand of Miss Fairlamb. There was not the slightest comparison whatever. The cast was clearly of a different mould and shape. Upon it could be plainly seen the beautiful and delicate tracery of the skin. It was a most beautiful and perfect cast, and must have been executed with great skill and the utmost care, as the mould was remarkably thin, and required delicate handling. There were eight persons (one lady and seven gentlemen) besides the medium, witnesses of what I have stated occurred at that—to me—ever memorable séance.

I have no interest whatever in giving this record of one out of many experiments instituted and superintended with the greatest care and patience by my old and valued friend, Mr. Armstrong, only in defence of truth. Truth to some minds is evidently stranger than fiction, and because it is so, and beyond their grasp, in their conceited egotism conclude that all men are knaves and fools but themselves, and utterly incapable to form a correct estimate of the evidences of their senses.—Believe me, dear Mr. Burns, faithfully yours,

THOMAS ASHTON.

28, Heaton Road, Newcastle-on-Tyne, Oct. 19, 1891.



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The Sunflower became the official emblem for Spiritualism, originating in the late nineteenth century in America

One of the mysteries of early American Spiritualism is the origin and date the "Sunflower Emblem" was established; this appears to have been unknown for well over a century. Recently, I made my second attempt to try to shed some light on this. I decided to leave my avenues of research in this article, as it brings in other interesting issues surrounding and relating to the Sunflower emblem. There is also the well-known motto which generally accompanies the Sunflower emblem – again lacking in its origin. Below is the motto, although the wording changes slightly in various publications and websites:

"*As the Sunflower turns its face to the light of the sun - so let Spiritualism turn the face of humanity to the Light of Truth.*"



The initial problem was what the original Sunflower emblem looked like; I was unable to find any images. At the International Federation of Spiritualists (IFS) Congress in 1925, the Council adopted the Sunflower badge as an "International Spiritualists' Badge"; the badges could be purchased at the *Two Worlds* office in 1926 for 2/-.[5]

Earlier, at the Spiritualists' National Federation's Annual Conference held on July 2nd and 3rd, 1898 at the Heber Street Spiritual Temple, Keighley, the Sunflower badge was recognised as the American national Spiritualistic symbol, as stated by one of America's leading Spiritualists, Mrs Cadwallader.[6] Incidentally, the Heber Street Spiritual Temple celebrated its 45th Anniversary, in conjunction with the National Conference, under the National Federation President/Chairman, Edward Walter Wallis:

> "The Chairman now introduced Mrs. Cadwallader, and said she had an interesting ceremony to perform.[7]
>
> "Mrs. Cadwallader, who was received vociferously, said there are times when a word of unsought appreciation came like a heavenly messenger to cheer and comfort. She was pleased to present to the veteran Lyceum worker, Mr. A. Kitson, the 'Sunflower' badge, the American national Spiritualistic symbol, on which was inscribed 'A token of love from across the sea to Alfred Kitson, in recognition of his long and unselfish labours for our young people.' "

[5] Numerous references and websites state that this was introduced in 1928; in fact the correct year it was adopted as the official emblem is 1925. The information is taken from the *Two Worlds*, December 3rd, 1926.

[6] Mrs Mercy E. Cadwallader was a well-known American Spiritualist; she died on December 24th, 1935. She was closely involved with the National Spiritualist Association (N.S.A), organised in September 1893. In 1894 she was elected honorary Vice-President, which she accepted and then resigned in favour of being appointed "Missionary". Cadwallader was a prominent Lyceumist and it was through her efforts that the Andrew Jackson Davis Lyceum building was built in 1928 at Lily Dale, New York. An acre assigned for the children's playground is known as Cadwallader Park. Cadwallader was the editor and publisher of *The Progressive Thinker*, Chicago, which she took control of in 1910, purchasing the paper at the death of its founder, J.R. Francis, who started the paper in 1889.

[7] The quote is taken from the final part of the Conference at the evening service on Sunday July 3rd from the *Two Worlds*, July 15th, 1898.

Around five years earlier, in 1893, some reports state that the "Cassadaga Lake Free Association" adopted the Sunflower as its official emblem.

It should be noted that the sunflower symbol was not exclusive to the American Spiritualists; for example, it was used by the suffrage movement:

> "The use of gold began with Elizabeth Cady Stanton and Susan B. Anthony's campaign to help pass a suffrage state referendum in Kansas in 1867. The Kansas state symbol was the sunflower, which was adopted by the pro suffrage forces in the campaign. The sunflower, and the color gold or yellow, was associated with the suffrage cause thereafter. Suffrage supporters used gold pins, ribbons, sashes, and yellow roses to denote their cause."



"By 1887, at the 37th annual convention of the Indiana American Woman Suffrage Society, "the ladies and gentlemen present all donned the 'sunflower' [gold] ribbon of the suffrage cause."

It can also be noted on websites there are various images, shapes and sizes of the sunflower symbol, shown on the left is the Kansas Sunflower – Yellow and Gold.

Emma Hardinge Britten stated that banners and badges "are all symbolical of deep inner and spiritual meanings;" [8] one could wonder if her early images were derived from the sunflower! Firstly shown in her occult work, *Art Magic*, published in 1876, which she "translated" and edited, later her Spiritualist history, *Nineteenth Century Miracles*, 1883 (England), held the image as shown on the front cover of the two books.



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CASSADAGA

"LILY DALE" is the name of the post office and of the particular locality of the grounds of the Cassadaga Lake Free Association, but the name of the Association itself and the connection in the mind of the visitor of the summer meetings with the lake have caused the place to be broadly and generally known as "Cassadaga". [9]

The Cassadaga area is steeped in Spiritualist history. It was first used in the winter of 1844-5 for a course of lectures and study into animal magnetism and mesmerism, a close association in the early Spiritualist movement. Many camp meetings followed, the Cassadaga vicinity becoming a stronghold of Spiritualism, and by the mid-1850s William Denton delivered a course of lectures on geology and the philosophy of Spiritualism. Later, other well-known Spiritualists such as Paschal Randolph, Andrew Jackson Davis, Samuel B. Brittan and John M. Spear would occupy the platform. These also would include Elizabeth Lowe and Cora L.V. Scott (later Richmond), who were at this time scarcely more than children.

[8] On Sunday May 14th, 1889 Emma Hardinge Britten addressed the Spiritual Lyceum Conference at Manchester – taken from *The Two Worlds*, May 24th, 1889.

[9] Taken from the *History of Cassadaga*, Adrian W. McCoy, "Cassadaga; Its History and Teaching", 1891, page 37.

In 1879 the grounds were purchased and incorporated under the name "Cassadaga Lake Free Association"[10] and the site was named as the "Cassadaga Lake Camp Meeting Grounds".[11] The formal opening and dedication of the grounds was on Tuesday June 15th, 1880, with the address being delivered by Mrs Elizabeth Lowe Watson (noted above),[12] with the first meetings starting in August under its first President, Albert Cobb (resigned in 1882); a year later a children's Lyceum was started by Thomas Lees.

In 1891 the "History of Cassadaga" was told by Adrian W. McCoy and the earlier history of the "Spiritualist Camp Meetings" by Harrison D. Barrett, published in the *Cassadaga; Its History and Teaching*, edited and compiled by McCoy and Barrett, published by Meadville, PA. There appears, however, to be no mention of the Sunflower emblem up to this period in time. In 1903 Cassadaga Lake Free Association's name was changed to "City of Light Assembly" and, again, in 1906 to "Lily Dale Assembly", as it remains today.[13]

In August 1898 William P. Bach began a newspaper called *The Sunflower*. In July of the following year its readers were presented, as a premium to the issue, a *History of Cassadaga Camp* compiled by Bach; this gives a good general history and is available online.[14] It can also be noted that in 1898 Bach built the Sunflower Pagoda; there are various old postcards showing the Pagoda in its early days. The image shown here is circa 1908.



"The building was run by Evielena Bach who sold books, took subscriptions to Spiritualist publications, and sold supplies such as stationery, ice cream, candy, soft drinks, novelties and cigars. It served the summer residents and visitors in this manner for 49 years. Since then, it has continued to function in many ways during the Camp season and is currently being used as the Karma Cafe."[15]



[10] Mrs Amelia H. Colby was requested to name the new association: she named it "The Cassadaga Lake Free Association". – Taken from "Cassadaga; Its History and Teaching", 1891, page 47. Incidentally, Amelia Colby was the wife of Luther Colby, the well-known editor of the *Banner of Light*, first issued on April 11th, 1857. See Psypioneer , Vol. 5, No. 4, April 2009.

[11] Taken from "Cassadaga; Its History and Teaching," 1891 page 48.

[12] She became Mrs Watson in 1861 when she married Johnathan Watson; her story is told in *Workers in the Vineyard –A Review of the Progress of Spiritualism, Biographical Sketches, Lectures, Essays and Poems*, by Julia Schlesinger, San Francisco, California, 1896, pages 121-132. "… her (Watson) last address at the Cassadaga camp meeting was characterized as one of the grandest orations that the people had ever been privileged to listen to." See the full quote in Psypioneer, Vol. 8, No. 10, October 2012. J. J. Morse – Julia Schlesinger.

[13] Taken from the National Spiritualist Association of Churches (NSAC):—"A "Dale" By Any Other Name", by the Rev. Sandra Pfortmiller.

[14] A History of Cassadaga Camp, Compiled by W.H. Bach, Lily Dale, N.Y., and Presented as a Premium to the Patrons of The Sunflower. Lily Dale, N. Y.: The Sunflower Print, July 1899.

[15] "A "Dale" By Any Other Name", by the Rev. Sandra Pfortmiller.

We can note some valuable information from Bach's history:

The Cassadagan

"In 1892 Mr. Gaston feeling the necessity for a paper devoted to the interests of the camp, began the publication of *The Cassadagan*. Mr. F. H. Bemis acted as editor for several years. On account of failing health he was succeeded by W. O. Washburn. In 1897 Mr. F. G. Neelin, of Seaforth, Ont., publisher of *The Seaforth Sun*, joined with Mr. Gaston. The publication office was removed to Seaforth, the paper enlarged and the subscription price made fifty cents a year.

It has been the desire of those intimately connected with Lily Dale, to have a publishing house established on the grounds and a paper published here. For years this hope was not realized but in the winter of 1897-8 the compiler of this book decided that the time was ripe for a movement to be inaugurated. Accordingly friends were consulted, announcements made and on August 20, 1898, the first issue of

The Sunflower

appeared. It was four pages. This was increased to eight pages in September, twelve in October, sixteen the following May. Beginning September 15, 1899, it will be issued twice-a-month.

It has a well equipped office, is supplied with the necessary type, presses, and other tools, has a Pierce Gas Engine to supply power and is in shape to publish not only the paper, but books, pamphlets and all classes of printed matter. It is the aim of the publisher to establish a complete publishing house with facilities for publishing and pushing the sale of all classes of Spiritualistic, Freethought and Progressive Literature."

The Sunflower Pagoda

was built in 1898 by W. H. Bach. It is located in the Park, midway between the Grand Hotel and the Auditorium. It carries a complete stock of books, and takes subscriptions for the Spiritualist Liberal papers. It also has stationery and other campers necessities for sale."

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It can be further noted from the quote below from Ron Nagy's Blog – historian and Museum Curator at Lily Dale:[16]

"The adoption of the Sunflower has been the emblem of Spiritualism at least since 1892.

"The Spiritualists at the Cassadaga Lake Free Association [Lily Dale] adopted the Sunflower as its seal as shown in its Constitution and by-laws developed in 1892 and adopted in 1893. In 1900 William Bach continued the manufacture of the lapel pins at his offices in Lily Dale, NY bearing the Sunflower emblem [believed to be originally manufactured in Boston Ma.]"

Ron kindly sent me some additional information:

The Sunflower image/design emblem varied from year to year and between America and Great Britain. Bach stamped them out here at Lily Dale starting about 1898 [I think]. I don't have information before 1898 but there were pre-1898 badges and I don't know who or where they were being printed but a good guess may have been Meadeville, Pa.

[16] Ron Nagy's Blog, March 17th – The Sunflower and Spiritualism.

where the Cassadagan was being printed monthly. I have a scanned chart and also at the museum are the originals...interesting question. *The Sunflower* was sold to Frank Fuller about 1907 after Bill Bach died. The paper stayed in print but may have been only seasonal? The last full yearly paper I have is 1905—the last scrap of the acid eaten paper I found was 1911. They were printing in Hamburg NY, then drove the papers over the Canadian border to mail from there—cheaper postage.

Ron Nagy

—~—☼—~—

Ron also sent me some of the museum's scanned material of the Spiritualist Sunflower badge in the various available badges/brooches, etc. as shown – more on this in the summary.



Badge Description





READING OF THE EMBLEM

The center of the design represents a human face, the highest type of intelligence; the face is encircled by the band of darkness symbolizing the ignorance and superstition of humanity; this is broken by the rays of light from the center of intelligence which pierce the darkness and lead out into the light of the golden leaves beyond. Each leaf symbolizes one of the principles of nature upon which progression is based. This design is set in the centre of the pure white field, symbolizing purity, while its position in the centre of the square is a symbol of justice. The whole is enclosed by the solid band representing the unity of humanity, while the ornamentation of the band symbolizes the kindness extended to others.

As the sunflower turns its face towards the sun, so Spiritualism turns the faces of humanity from the darkness and superstition towards the Sunlight of Truth and Progression.

—~—☼—~—

The introduction of the American Sunflower badge and mottos:

"Wherever you see the sunflower badge you see a friend."

The history is revealed in the *Carrier Dove* and could not have been done without the valuable aid of "The International Association for the Preservation of Spiritualist and Occult Periodicals" (IAPSOP), curated by Marc Demarest.[17] The *Carrier Dove* link gives some of the issues showing the history and introduction of the American Sunflower badge and motto.[18]

September 1891, page 262:

> A spirit guide of C. E, Langdon, Rochester, N. Y., suggested the wearing of a token by which Spiritualists may recognize each other, naming as appropriate for the purpose a badge, having as an emblem "a sunflower with the sun in the centre." Badges of this kind have been made to be worn as a pin, watch charm, brooch, or otherwise. They may be of any size to suit the taste of the wearer, but those first made are about as large as a ten-cent piece. "It is hoped Spiritualists will adopt this emblem, so, wherever seen, it may be the sign of fraternity, and help to unite the Spiritualists of the world."

October 1891, page 285:

> The editor of the Dove has received a specimen of the Sunflower Badge from the manufacturer. The design is appropriate and the badge very beautiful. Spiritualists are advised to wear this insignia of the fraternity. "Wherever you see a Sunflower Badge you see a friend." The profits derived from the sale of the badge will be devoted to spreading abroad the truths of the Spiritual Philosophy. Price, one dollar. Address C. D. Haines, 26 St. Clair street, Rochester, N. Y.

October 1891, page 292:

The Spiritualist's Badge

> The undersigned, manufacturer of the Spiritualist badge, wishes to notify the public that, by an inadvertency, it has been advertised at the price of fifty cents, when it should have been one dollar. The jewel costs more than fifty cents, and the small profit on its sale will be devoted to the cause of Spiritualism. The mistake in the price, however, having been made, those who have given their orders prior to September 1st will be supplied with single badges at fifty cents. After that date the price will be one dollar.
>
> It may be here stated that those who cannot afford to buy the jewel badge can still wear one of their own making, so that they can be recognized by the sign. Young ladies, handy at needlework, can make a badge out of silk, or any other substance, for that matter, so long as it conforms to the pattern, which is a sunflower in the centre of a square, field of white. The sunflower has ten front petals, representing the ten immortal principles, and in its center is a full sun with rays. The principles represented are Knowledge, Power, Strength, Courage, Virtue, Zeal, Experience, Reason, Justice and Mercy. The badge can be painted, or carved and painted, etc. The protection only applies to the jewel, which is of enamel and gold.
>
> C. D. HAINES 26, St. Clair St., Rochester, N. Y.

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[17] The International Association for the Preservation of Spiritualist and Occult Periodicals – IAPSOP: http://www.iapsop.com/archive/index.html

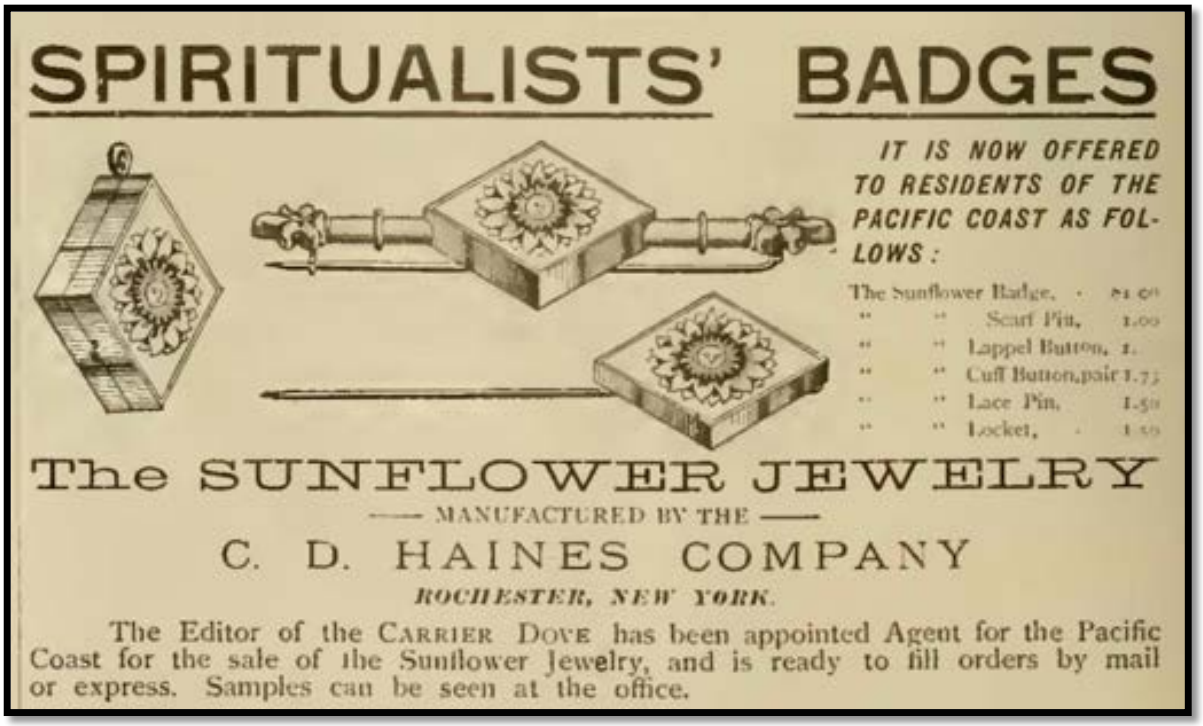
[18] Bibliographical and Historical Information: Weekly, then monthly periodical 1884-1893; one of several from San Francisco. Conducted by the Schlesingers. Highly regarded in the Anglo-American Spiritualist community. Frequent outlet for the writings of William Emmette Coleman and J. J. Morse: http://www.iapsop.com/archive/materials/carrier_dove/

December 1891, page 350:

Spiritualists' Badge

Mr. C. D. Haines is the originator of a beautiful and unique design called the "Sunflower" badge, which is being adopted by many as an emblem or sign of recognition whereby Spiritualists may know one another. It is not expensive and yet is neat, tasteful and beautiful. The design shows a sunflower of pure enamel on gold. It is symbolic in its meaning. As the sunflower turns its face toward the sun, so does the spiritual man or woman turn towards the sun of Truth, seeking spiritual warmth and light. The petals of the sunflower represent the cardinal virtues and principles of the spirit. The badge is expressive of spiritual truth, and will become the universal emblem of fraternity. When traveling among strangers how gladly will this little emblem be hailed upon the breast of another; for it will reveal the presence of a friend and brother as truly as the secret signs of masonry reveal a brother craftsman. We are prepared to furnish to all who desire one of these beautiful badges. We also desire agents to canvas among Spiritualists to whom we will pay a liberal commission.

December 1891:



To Summarise:

1893: Reports state that the "Cassadaga Lake Free Association" adopted the Sunflower as its official emblem – the sunflower symbol was not exclusive to the American Spiritualists; for example, it was used by the suffrage movement prior to this.

1898: Mrs Cadwallader confirms that the Sunflower badge was recognised as the American National Spiritualistic symbol. Also in this year the first issue of *The Sunflower* appeared, and the Sunflower Pagoda built, both by W.H. Bach.

1900: William Bach continued the manufacture of the lapel pins at his offices in Lily Dale, NY, bearing the Sunflower emblem.

1925: International Federation of Spiritualists (IFS) Congress Council adopted the Sunflower badge as an "International Spiritualists' Badge". The Sunflower symbol ran through some of the Spiritualists' National Union's badges and their churches. However, the SNU had its own badge and emblem designs, which started in 1914; the adoption of a badge had been considered in 1892 at the National Federation's Conference at Burnley but was rejected.

What can now be added to the history is:

"It is hoped Spiritualists will adopt this emblem, so, wherever seen, it may be the sign of fraternity, and help to unite the Spiritualists of the world."

In 1891 the spirit guide of C.E. Langdon, Rochester, N.Y., suggested the wearing of a token by which Spiritualists might recognise each other, naming as appropriate for the purpose a badge having as an emblem "a sunflower with the sun in the centre".

By October of that year it had been taken up by the editor of the *Carrier Dove* and a specimen of the Sunflower badge from the manufacturer, C.D. Haines, Rochester, received – "Wherever you see a Sunflower Badge you see a friend." By December the badges were available, with the symbolic meaning:

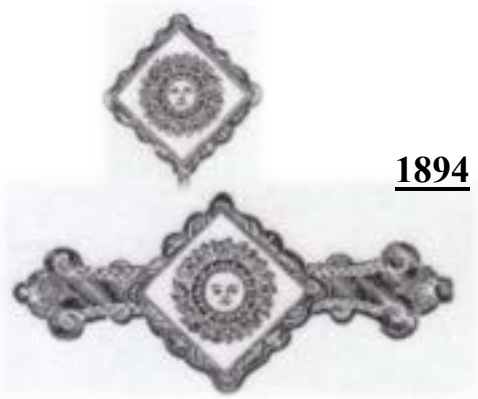
"As the sunflower turns its face toward the sun, so does the spiritual man or woman turn towards the sun of Truth, seeking spiritual warmth and light."

It appears that the first Spiritualist Sunflower badges at the Cassadaga Lake Free Association came into production in 1894 and others followed; for example, William Bach continued the manufacture of the lapel pins at his offices in 1900. We can note the actual image of the badge:

"*The center of the design represents a human face, the highest type of intelligence; the face …" remained throughout the Spiritualist Sunflower Badge*:



1891



1894



1925



Later in some SNU badges

The above article was first published in Psypioneer, Vol. 9, No. 11, November 2013 but has been slightly edited and updated. Later, in Pioneer Vol. 1, No. 3, April 2014, I published "Badges, Symbols, and Emblems of the Spiritualists' National Union", which expands on the original article cited above: it can be noted:



Shown is Bill Redmond's LSSNU (Long Service) Badge, with which he was presented in 1980. We can see the image is a Sunflower and we can further note that the President's badge and bars of the SNU Manchester District Council is of a similar Sunflower design.



To summarise:

1892:—Proposal for a suitable means of recognition in the National Federation came at the third Annual Conference held in Burnley on July 2nd 1892.

1893:—Mrs Wallis founded 'The Order of Progressive Spiritualists' (O.P.S.), and in 1893 introduced the first 'Spiritualist Recognition Symbol' in this country. At around the same time the Sunflower badge was introduced into Association of Spiritualists, America.

1914:—The Spiritualists' National Union's Twelfth Annual General Meeting, under the Presidency of George Tayler Gwinn (1912-1915), decided on a National Emblem.

1914 circa:—Introduction of the original SNU symbol but it appears not to have been adopted officially by the SNU at this period (research is ongoing).

1915:—The National Emblem was produced by Mr F.H. Ingram, Manchester, dated June 1915.

1925:—At the International Federation of Spiritualists (ISF) Congress the Council adopted the Sunflower badge as an "International Spiritualists' Badge".

1927:—Presentation of a new President's badge, received by SNU President Robert Owen.

In conclusion:

There were other badges that were part of the Union, for example the Guild of Healers, as are displayed in the Britten Museum at Stansted. The introduction of the Sunflower image on some of the Union badges most probably resulted from the ISF International Spiritualists' Badge. With regard to the Long Service badge, Jane Heatley at the SNU office informed me,

"I have records starting July 1955, which means they would have evolved at least from 1930."

The International Spiritualists' Badge appears to have been available from December 1926, so it fits in datewise – although the Sunflower was previously accepted as the symbol of Spiritualism from the 1890s.

Minister Steven Upton further informs me,

"With the updating and registration of the logo a year back we changed the Long Service Award badge from the sunflower to the new logo.
The sunflower is now no longer in use."

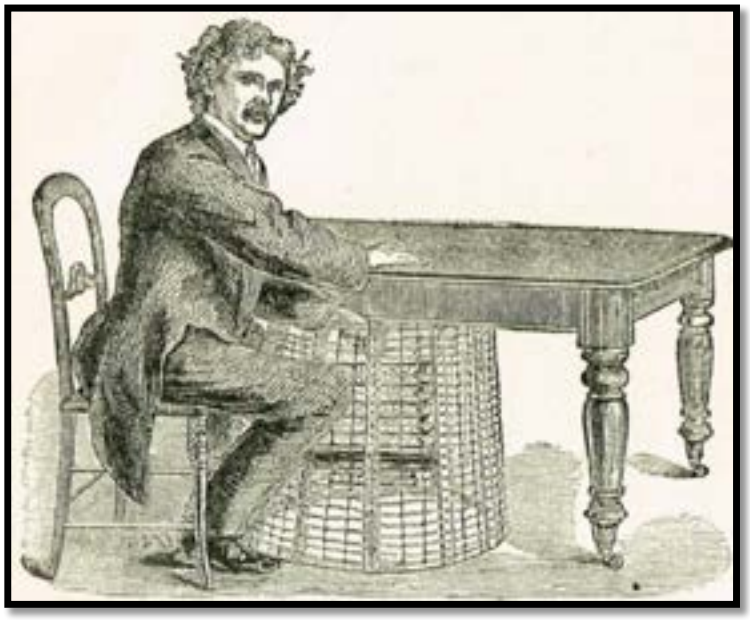
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Mr J.M. Robertson's criticism of William Crookes'

Continued as noted previously in the Mellon articles: Mr J.M. Robertson's criticism of William Crookes' experiments, accusing D.D. Home of cheating—responded to by the paper's founder editor, James Burns.

These experiments of Homes' accordion playing under Crookes' laboratory conditions have previously been touched upon in Pioneer Vol. 5, No. 3, June 2018:

> I am referring to Daniel Home (pronounced *Hume)* undergoing experiments with William Crookes in 1871 with an accordion. Crookes had purchased a new one. Home had neither handled nor seen the instrument before the experiments. The accordion was placed in a cage and under a table; the illustration from Crookes' report clearly shows Home's position.[19] Home took the accordion between his thumb and middle finger at the *opposite end* to the instrument keys.



Shortly after the experiment began the researchers could see the accordion waving about in a curious manner; then sounds came from it and several notes were played in succession. The researchers could clearly view the phenomena; one actually going under the table reported that the accordion was expanding and contracting while Home's 'hand was quite still, his right hand on the top of the table.'

For many years it was not generally realised that this was a common demonstration by Home; please see Psypioneer, Vol. 10, No. May 2014: "The Accordion Playing of D. D. Home – Herbert Thurston, S. J.":

> "… one would be led to suppose that the accordion phenomena had only been produced in the séances with Sir W. Crookes in 1871. In point of fact they were constantly exhibited by Home during a period of nearly twenty years, and they have been described in detail …"

Sometimes the critics' explanation appears more extraordinary than the phenomenon itself!

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[19] "Researches in the Phenomena of Spiritualism", by Sir William Crookes, published by James Burns, 1874. This is available online as a free PDF download.

REPLY TO "A SPIRITUALISTIC FARCE"

To the Editor of the *National Reformer* Sir,—I am the person who held a two nights' debate on "Spiritualism" with Mr. Charles Bradlaugh, in the Hall of Science, on Dec. 16 and 17, 1872. A verbatim report of that debate was published in the succeeding issues of the *National Reformer*; if the columns of that weekly be equally liberal to-day, this answer to an article entitled "A Spiritualistic Farce," signed "John M. Robertson" (N.R., Sept 20, 1891) will also appear in the *National Reformer*. In what follows I will allude to the author of that article as "the writer."



Not unfrequently when a great drama is enacted in a leading London theatre, it is burlesqued, or the theme is turned into "a farce," in some other house, devoted to that lighter form of entertainment. This is good-humouredly done, and is generally recognised as a compliment to the play on which it is founded. From this point of view, one can enjoy the ingenuity with which the writer twists and turns the various features of Mr. Crookes's experiments, making them appear in quite a different light from that in which the author intended them to appear. But it is a question whether the caption, "A Spiritualistic Farce," is in keeping with the nature of the performance, seeing that it is the work of a Secularist, and appears in the organ of that party: I therefore beg to suggest that "A Secularistic Farce" would be much more appropriate. For indeed there was nothing "Spiritualistic" about Mr. Crookes's experiments.

In his opening chapter, which immediately precedes the report "farced," Mr. Crookes criticises the methods of the Spiritualists most severely, accepts none of their results, appears to regard the whole question as unopened, and proceeds to commence the examination as if no one had ever touched it. And the task which he set himself, was not to *prove* Spiritualism, but, be it remembered, to establish the existence of a "new force," which for convenience he denominated "psychic force." He declared that his intention was to examine a department of a nature that had been overlooked by men of science; his experiments must therefore be regarded as researches in "natural philosophy," or "materialism" if more commendable; with the view that truth should be followed wherever it might lead, and in support of no hypothesis or theory whatever. Though Mr. Crookes's researches as a whole are denominated "the phenomena of Spiritualism," because of the results to which they finally led, yet there is no "Spiritualism" whatever in the experiments examined; that is, from Mr. Crookes's point of view as an experimenter at that stage. It is not notions or names to which importance must be attached, but facts. Mr. Crookes may not call himself a "Spiritualist" to-day, but his facts stand on their own merits.

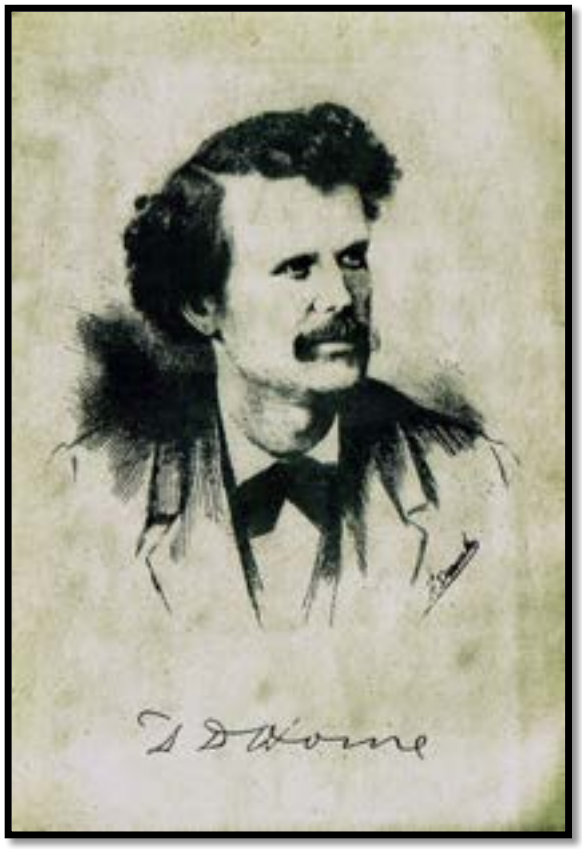
The writer endeavours to cast a slur on Mr. Home's character, as if that was of the slightest importance in the inquiry, the conditions of which were such that Mr. Home could not have influenced the result in the least, if he had been the most untrustworthy on earth. But it may be noted in passing that Mr. Home's phenomena were testified to by hundreds of persons of good standing, so that the nature of those facts does rest alone on the conclusive experiments made by Mr. Crookes, which simply corroborate the observations of innumerable other experimenters; many of them, like Mr. Crookes himself, leading men of science.

The writer stultifies himself on the threshold of his task. He first states that Mr. Crookes had seen these phenomena several times, and then he constructed a cage, to be placed close under a table, for the purpose of testing the results in a precautionary manner; but the writer finds fault with these precautions, which were instituted to obviate fault-finding. If Mr. Crookes had not used the cage and table, captious readers might have objected that the experiments were done so openly that there were no means supplied to prevent Mr. Home from assisting the manifestations with his legs or other hand. The cage was so high that when placed under the table, it had to be drawn out a little way to enable Mr. Home's wrist to pass into the cage to hold the accordion by the lower end. In the sum total we have both methods tried: the phenomena had first been scientifically observed without table or cage, as many other experimenters elsewhere had observed them, and then with table and cage as stated by Mr. Crookes. The claim of the writer that the table and cage favoured trickery falls to the ground, for the same results were obtained on other occasions in the way the writer suggests, that is, without table or cage, which were simple appliances to hem in the experiment beyond the power of Mr. Home to tamper with it had he been so inclined.

Next it is objected to that Mr. Crookes uses the phrase "somewhat curious manner" when describing the "waving about" of the accordion in the cage while Mr. Home held it by the lower end. The writer wishes to make it appear that Mr. Home, "by a very slight muscular action of his fingers," could "cause the lower part of the accordion" (the key-end, farthest from Mr. Home's hand) "to wave about." But the language criticised, "somewhat curious manner," answers this objection, for had the movements been of the kind insinuated, there would have been nothing "curious" about them. A similar futile objection is raised a to the statement that the accordion was seen to "expand and contract," "without saying *how*." Simply "expand and contract"! The bellows were seen to expand and contract again. Could anything be plainer? The "*how?"* Ay, there's the rub!

The writer overlooks one of Mr. Crookes's experiments which "contracts" these objections completely. It must be remembered that after having tried these experiments repeatedly without the cage and table, they were witnessed several times on the occasion in question. On the last of these experiments Mr. Crookes writes: "Whilst this tune was being played, I grasped Mr, Home's arm, below the elbow, and gently slid my hand down it until I touched the top of the accordion. He was not moving a muscle." Why did the writer ignore this statement, which completely settles the question once and for all that Mr. Home used no "muscular action of the fingers" whatever while the experiments were going on?

He then discusses the phenomenon of the accordion continuing to play in the cage after Mr. Home's hand had been withdrawn, and when there was "no person touching it." He thinks he is "entitled" to the "explanation" that the accordion was swung from a thread and a tack, and that "no mention is made of any attempt by the investigators to ascertain whether or not the accordion had been hung by a thread." This thread objection has not even a tack to hang by. The whole of the arrangements were such as



to prevent any objection raised that Mr. Home could tamper in any way with the experiments. The investigators had no interests to serve in testifying to these facts; they were not Spiritualists; they were physicists, endeavouring to demonstrate the operation of a "new force in nature." They did not take Mr. Home into their confidence in any particular. Mr. Crookes himself bought a new accordion on purpose; the apparatus was designed and arranged in the absence of Mr. Home. He knew nothing as to the nature of the tests until he met the investigators in that laboratory. Mr. Home changed his dress before he began the experiments, that he might have no machinery about him.

Then in the laboratory or other room used, the bottom end of the accordion was placed in his hand; the instrument was passed into the cage; his other hand was in view all the time; several pairs of critical eyes were watching his every movement. I ask, then, how could he possibly hold the bottom of an accordion in the left hand, under the edge of a table-top, and at the same time, with that same hand, drive a tack into the under-side of a table-top, and affix a thread to the instrument which he was holding? The supposition is so absurd that Mr. Crookes had no necessity to refer to it, seeing that all the arrangements were such as to render a thing of the kind quite impossible. It must also be remembered that the accordion was repeatedly withdrawn from, and again placed, under the table, which would have interfered with any thread arrangement. There is no use in talking about "legerdemain" in connection with these experiments, for no performer of that kind would attempt his "skill" under similar conditions. Even if the tack with thread attached had been got into position, and fastened to the accordion, it would not have accounted for the phenomena, such as moving of the keys: besides, "thread" is a visible substance, and the experimenters were not blind, and too "perspicacious" to be fooled to the top of the writer's bent.

The writer has next to extinguish the playing of the accordion, which performance on his part is of a piece with the rest of his task. He regards it as "extremely difficult to fix with accuracy the locality of the source of sounds," and to bear out this opinion he quotes experiments with persons blindfolded, who differed in their judgment, as to the source of sounds. But there is no parallel between the cases. Mr Crookes and his experimenters were not blindfolded nor were they blind, and the experiments were conducted in a good light. The accordion was seen playing, the keys were seen in motion as the sounds were emitted. Under such conditions there is nothing more certain than "to fix with accuracy the locality of the source of sounds." This can be proved at any time by getting within two feet of a person playing any musical instrument; it can be certified on the street, where music is being played every day. If mankind were incapable of thus fixing "the source of sounds" there would be no certainty of any experimental fact; for if the sense of hearing is thus faulty, what must be said of the other senses. To argue thus is to undermine Secularism hopelessly. The writer so far loses his senses as to be driven to the conclusion that any accordion may seem to play a great many ways except by its usual and only way of playing; in other words, any thing is true except that which is evidently and undeniably a fact! Before the writer took up

his pen, it does not seem that he took "a single precaution against this notorious form of hallucination." He actually has the folly to suggest that Mr. Crookes and his party were "hallucinated," and did not know when they heard and saw an accordion actually play under their noses; and he seems to maintain that his supposition is to be entertained before their actual experiences. The writer's "hallucination" is very peculiar indeed: instead of its imagining the existence of a thing which does not exist, it takes the opposite course, and endeavours to "hallucinate" the facts out of existence.

The writer's objections become weaker as he proceeds, till they have to lean against one another for mutual support. He wants to know whether the accordion "floated" when it played with no hand near it, and whether it "continued to expand and contract."

This is answered by the statement that the floating and action of the accordion were observed in connection with sounds made, while the instrument was seen in the act of making them. He makes a mistake when he raises the objection that Mr. Crookes "could not really have seen what Mr. Home took hold of" when he put his hand back into the cage. The writer evidently forgets that Mr. Crookes not only saw but felt, for he put his hand down Mr. Home's arm till he touched the accordion, and felt that Mr. Home "was not moving a muscle," and at the same time the instrument was in full action. Other observers knelt down, looked under the table, and through the open work of the cage saw the position of Mr. Home's hand and the action of the instrument at various times. Mr. Home was so completely at the discretion of the experimenters that the nature of the proceedings was liable to be observed in all aspects at any moment, and such observation were repeatedly resorted to. One of the writer's "confused" objections is to confound "the force at work" with the "action of the keys"; the whole tendency of the report is to show that the action of the instrument was quite normal, but that the "force" producing the action was inscrutable.

It may be noticed that though Dr. Huggins in his testimony says he did not see Mr. Home's hand when holding the instrument in the cage, yet other observers, differently placed, did see Mr. Home's hand, some being on their knee on the floor observing it through the cage, and Mr. Crookes states that he felt Mr. Home's hand during a most crucial experiment, as described above. It must likewise be noticed that while Mr. Home's hands were both on the table, and the accordion was floating about in the cage with not visible support, Dr. Huggins subscribes to all the facts recorded by Mr. Crookes in an unreserved manner; only he did not see Mr. Home's hand when in the cage because of the position in which he sat at the table. Dr. Huggins does not invalidate Mr. Crookes's statement in any one particular.

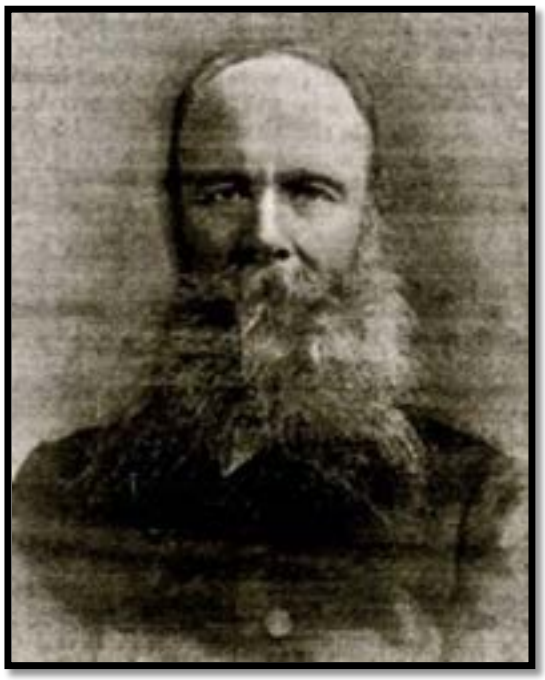
The writer closes in a fit of deep dissatisfactions with his own performance. He thinks Mr. Home may have used "mouth accordion," right in the face of so many sharp observers in a full light! Or the music might proceed "from some machine about his person." Yes, it is "very like a whale" indeed! But the "whale" has not the whole field to himself; the "weasel" and the "camel" strive hard to win distinction. The writer further hazards the insinuation that Mr. Home "got another accordion payed near at hand." Impossible! How? Mr. Home came to the house accompanied by Mr. Crookes, who went to his lodgings for him; no accomplice could therefore enter the house, and if in the house such an assistant could not have been in the apartment where the experiments took place, otherwise he would have been seen as well as heard. If Mr. Home could have rendered a musician invisible while playing an accordion within a yard of a part of intelligent sceptical men, he would have been a far greater wonder than in his modest roll of spirit-medium. The investigators were fully satisfied that the sounds were emitted by the accordion before their eyes, and at the time when the action

of the instrument was in accordance with the sounds heard. The objection to "a violin or a cornet" being used in these experiments is, that they are not so conveniently operated; but the facts are just as conclusive in the one case as they would be in the others. As a matter of fact, the piano is most frequently used in similar experiments, as its keys are easily operated by pressure by the force; but in such a test case there would be the objection that it might contain hidden mechanism, and being large it cannot be so well observed, handled and isolated. Indeed no instrument so readily testifies to its action as the accordion, in the self-contained way in which its operations co-ordinate with the sounds it produces.

I have now shown the futility of the whole of the objections raised, and now the laboured efforts to disparage the scientific accuracy and ability of Mr. Crookes fall to the ground; he clearly stated the facts that did occur, and did not discuss the thousand and one improbabilities which could not occur. It is a personal attack on that imminent scientist from first to last; a forced attempt to suppress the real facts and invent others to do duty instead. I have been a Free-thinker for forty years, and I deeply regret to see so-called Free-thought in such a decaying condition that its propaganda has to resort to suppression of truth and gratuitous inventions to attain its ends, and endeavour to damage the reputation of the boldest and freest thinkers of the age.—

I am, your obedient servant, J. BURNS.

15, Southampton Row, W.C., Sept. 27, 1891.



JAMES BURNS

1835 – 1894