If Henry Box Brown is known to contemporary audiences, then it is as the slave who achieved freedom by mailing himself in a box from Virginia to Philadelphia in 1849. While critics have explored this incredible event, less attention has been focused on Brown’s subsequent life as the performer of a moving diorama in England, a mesmerist, and a prestidigitator. Taking up his fascinating boxing experience, but also shedding more light on his later “acts,” as I call them, I argue that Brown used his performances of the black body to construct a new idea of “double consciousness,” Du Bois’s classic term for the psychological splitting of African-American subjectivity. By exploring the way that Brown used his performative acts to construct a conscious body—minding the body, as it were—I argue that he offered a new “onto-possibility,” as Jane Bennett calls it, one that traded the ontological clarity of mind-over-body for the more capacious, if murkier, understanding of a mind-in-body ontology. Double consciousness thus becomes not a matter of psychological splitting, I argue, but rather the discovery of consciousness not in the mind alone, but also in the often-objectified body of the chattel slave.