

# PROCEEDINGS

OF THE

## Society for Psychical Research

VOLUME XX

(CONTAINING PART LIII)

1906

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ON A SERIES OF AUTOMATIC WRITINGS.

BY MRS. A. W. VERRALL.

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## PREFATORY NOTE.

I WISH to preface this record of automatic phenomena with thanks to those friends without whose encouragement, suggestions, and criticism it could not have been made. In particular, grateful acknowledgment is due to Sir Oliver Lodge, Mr. Piddington, Mrs. Sidgwick, and Miss Johnson for constant help, not only in the investigation of the phenomena themselves, but also in the actual preparation of this report.

Many other persons named or indicated in the following pages have been so kind as to check the accuracy of the statements made respecting them, and I beg them to accept my cordial thanks.

NOTE.—*Part I. of this paper is occupied almost entirely with details which are necessary and preliminary to a complete comprehension of Part II., but which are not likely to interest a reader who is not first satisfied that the writings under discussion contain matter worth notice. The author would suggest that, in order to form a judgment on this point, the reader should take first Part I., chapter I., and should then proceed directly to Part II.*

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*PART I.*

## GENERAL DESCRIPTION OF THE SCRIPT.

## CHAPTER I.

## INTRODUCTORY.

THE present paper is an attempt to give as complete an account as possible of the phenomena of automatic writing which have occurred since I first found myself able to produce such writing, in March, 1901. The mass of detail is so considerable, and the confusion and obscurity in the writing itself so great, that if I were to reproduce the whole script as it stands, even a very full commentary would fail to make it intelligible; many of the episodes would need elaborate comment as well as frequent notes; there is much apparent rubbish; much of the information, which I believe to be contained in the script, is only to be obtained by piecing together sentences occurring in different bits of writing often separated from one another by considerable intervals of time; and at least half the original writing, being in Latin or Greek, would require translation. It has therefore seemed best to give first a general account of the writing, of its origin, development, and nature, and then to treat in detail of various episodes, selected and, where possible, isolated from the surrounding mass.

I have not been able, as I should have wished, to make a complete classification of the contents of the automatic script, as much of the matter still remains too obscure for such a process, and moreover there is a danger that, in the desire for complete classification, meanings which they do not legitimately bear may be put upon some parts of the writings; or episodes

may be pressed prematurely into the service of some explanatory hypothesis. At the same time it seemed to me that the only hope of making the subject intelligible lay in some sort of provisional classification, but I have not attempted to make this classification exhaustive or exclusive, so that, at the risk of wearying the reader by repetition, some topics are treated under more than one head.

Another and a much greater difficulty than any of the preceding lies in the personal nature of many of the writings. With this I have dealt as best I could. Certain parts of the script have been omitted. In some cases pseudonyms have been substituted for the names of real persons, or identity otherwise disguised. No other alterations have been made. It would be useless to give any positive estimate of what has been omitted; but I think it right to say that the script has certainly not gained, but lost, by the omissions. Matter prejudicial to its value and interest is more than proportionally represented in the parts actually now published.

Before proceeding to a general account of the appearance and contents of the script itself, it seems necessary to say something of its origin and development.

## HISTORY.

### *Early attempts.*

For some considerable number of years I have been interested in automatic phenomena, and have tried to obtain them in various ways. My experiences in Crystal Gazing during the years 1889-1892 were recorded and published in the *Proceedings S.P.R.*, Vol. VIII., p. 473, et seq. With a few doubtful exceptions the pictures so seen were purely fantastic. With Planchette or a table, if I have sat with a second person, I have usually obtained movements, though the results were seldom of any interest; but till recently I was quite unable to get any movement with Planchette when sitting alone, or any writing with a free pencil, except a few letters repeated in meaningless combinations, *e, v, r*, appearing and reappearing as "every, very, ever," and so on. It is probable that the letters of my surname, the word most frequently written

in ordinary life without conscious effort, were responsible for the words produced.

I had come to the conclusion that automatic writing was not possible to me; but in January, 1901, I resolved to make a fresh attempt, and on this occasion the attempt was more persistent than had been the case with the earlier efforts.

*Renewed attempts.*

On Jan. 19, 1901, I spent a quarter of an hour or more in sitting perfectly still in a very dim light, with a view to giving myself the opportunity of recognising any impression that I might have. I continued this daily, and after two or three days I put my hand on a Planchette or held a pencil. But I obtained no satisfactory results. Unless my attention were actively engaged in some other direction the pencil did not move; if I tried to occupy my attention with reading, the pencil merely reproduced some of the words of the book, or occasionally traced characters resembling those on a brass table on which the pencil and paper lay; Planchette was altogether useless. After Feb. 2 I left off the attempts for some days, and two later attempts on Feb. 12 and 13 produced no better results. I made no further effort till March 3 and again on March 5; it was on this latter date that what I regard as the first successful result was obtained.

*Successful attempts; script obtained in Latin.*

When I resumed the attempt in March, I decided not to endeavour to distract my attention by reading but to let my mind passively follow any suggestions which might come from movements of the pencil or otherwise. On March 3 much the same sort of thing was written as in the earlier attempts, words not making any intelligible sense but not wholly disconnected; these words were followed by Greek letters, Greek words, and odd signs. On the second occasion, March 5, at first the words presented themselves to me as wholes, but the sequence was unintelligible; then I suddenly felt a strong impulse to change the position of the pencil and to hold it between the thumb and first finger. Ever since an attack of writer's cramp, some sixteen years ago, I have held the pen or pencil between the first and second finger, and I had



naturally held the pencil in the same way when trying to get automatic writing. Now, however, in obedience to the impulse, I took the pencil between my thumb and first finger, and after a few nonsense-words it wrote rapidly in Latin. I was writing in the dark and could not see what I wrote; the words came to me as single things, and I was so much occupied in recording each as it came that I had not any general notion of what the meaning was. I could never remember the last word; it seemed to vanish completely as soon as I had written it. Sometimes I had great difficulty in recognising what was the word I wanted to write, while at other times I could only get part of it. When I had filled one sheet of paper, I turned up the electric light and read what had been written before going on to the next sheet. On this first occasion, March 5, 1901, my hand wrote about 80 words almost entirely in Latin, but though the words are consecutive and seem to make phrases, and though some of the phrases seem intelligible, there is no general sense in the passage.<sup>1</sup>

Till the end of the month, with a very few exceptions, I continued daily to write fluently in Latin, with occasional Greek words. The writing was not intelligible throughout, but it improved and was very different from the mere rubbish with which it began. Whole phrases were intelligible, and in spite of blunders of every description the general drift was often easily apparent. The actual writing was my own normal handwriting and the amount produced at each sitting remained about what it had been on the first occasion. I continued to use paper of the same size and the script usually filled one page, that is, it consisted of from 70 to 90 words, but occasionally the impulse to write continued after the page was full and I then took a second piece of paper. The end of the impulse to write was often signalled by the drawing of a long line. After the first two or three times of writing I never read what had been written till the end, and though I continued to be aware of the

<sup>1</sup>See App., p. 340, for copy of early script. I have printed the whole of the script of March 1901 to enable the reader to form some idea of the development of the script, and for the same reason I have also printed without selection the script of March 1902 and 1903. There was no script in March 1904.

particular word, or perhaps two words, that I was writing, I still retained no recollection of what I had just written and no general notion as to the meaning of the whole.

#### *Appearance of English.*

On March 31 occurred the first intelligent use of English, namely the word "Remember" in peculiar and separated letters, followed by "A. V. E. vale," at the termination of the script; on April 3 the script ended; "God à Dieu G o o d b e ' y e Tuus"; and on April 16 a remark in English was interpolated in the midst of the Latin. From that time onward English has appeared and continues to appear quite as frequently as Latin: while there has been a good deal of Greek also from time to time. Speaking generally, these three languages are the only languages used, though occasional words from others are to be found. Attempts to give facts are in the later script usually made in English, Latin being used for the frequent exhortations or consolatory and encouraging remarks that seem to be addressed personally to me. But this is not invariably the case; statements of fact apparently intended for verification being sometimes made in Latin, or in Greek.

#### *Number of writings.*

The automatic script has continued to be produced from March 1901 till the present time, with occasional intervals, mainly due to lack of opportunity or inclination on my part. In this paper I discuss and classify the script obtained in the course of the years 1901-1904. I began an examination and analysis of the script for the purpose of this paper in the year 1904, and the last day of that year seemed conveniently to terminate the period covered by what is here discussed. Between March 5, 1901, and Dec. 31, 1904, I have had 306 pieces of automatic script written under the conditions above described, besides 16 pieces obtained under somewhat different conditions. These 16 were written at hours appointed beforehand, and by arrangement with other persons who agreed to try at the same time for automatic writing. They are not included in the 306, though it may be convenient to refer to them in the course of the paper. The 306

pieces,<sup>1</sup> extending over a period of 3 years and 10 months, were not produced at regular intervals. Generally speaking, my intention has been to try for writing about twice a week, but sometimes I have been too much occupied with other matters to make the necessary effort; sometimes the writing itself has suggested that I should leave off for a time; or I have felt disposed to wait without quite knowing why. On the other hand, I have occasionally felt desirous of writing more frequently than twice a week, or I have deliberately resolved beforehand to try the experiment of writing on several consecutive days. The highest number of writings in any one month was 16 in March 1901; 10, 11, or 12 pieces per month were obtained nine times; 2 or 3 pieces per month six times, while in one month, March 1904, no attempt was made. In December 1901 I wrote on four consecutive days and then, after an interval of three days, on six consecutive days. The longest intermission was from February 15 to April 9, 1904. Sometimes, but rarely, I have written twice in one day. I have not been able to distinguish any difference in results whatever methods were employed. Since the beginning of the writing I have never failed to produce something when I have sat down to write, but occasionally it has only been half-a-dozen words.

#### *Record and Preservation.*

The method of record and preservation has been as follows: Up to the middle of December 1902 I myself kept the original writings, in pencil and for the most part on large sheets of paper. But on and after Dec. 14, 1902, the originals, after being copied, have been sent to Sir Oliver Lodge one by one, as they have been obtained, in envelopes which he has filed and kept unopened unless specially requested. The earlier originals were also sent to him in December, 1902. From the beginning, each original writing has been copied by me into a note-book kept for the purpose in which the date of the copy as well as of the original is entered.<sup>2</sup> During the first

<sup>1</sup> See App., p. 354, for dates of writings.

<sup>2</sup> In this book are also entered dated notes of all information bearing on the script, such as verifications, refutations, possible explanations, and so on.

few months each piece of writing was seen by my husband always within a few hours of its production, and often immediately on its termination, but since the sending of the originals to Sir Oliver Lodge the script has not been regularly shown to my husband.<sup>1</sup>

*Sensations while writing.*

I have already described the conditions and the sensations which accompanied the earlier writings, and need only add that for the most part the same conditions and sensations continue to prevail. Whether I write in light or dark, I do not look at the paper. I perceive a word or two, but never understand whether it makes sense with what goes before. Under these circumstances, it will be seen that though I am aware at the moment of writing what language my hand is using, when the script is finished I often cannot say, till I read it, what language has been used, as the recollection of the words passes away with extreme rapidity.

I have tried more than once to reproduce from memory what has just been written, but I have never been able to give more than a word or two and I have no impression as to the general sense, if there has been any. The only successful attempt at reproduction was obtained under the following circumstances: I had written automatically immediately before sleeping, and I did not read it over. The next morning I tried to remember it, and wrote down all I could. The script (Aug. 25, 1902) consisted of 27 Latin words followed by 83 English words, and a signature.<sup>2</sup> My eye had fallen on the first three words before it occurred to me to make the experiment, and my reproduction was as follows: "quantula pars rogationis—Latin first about 3 or 4 lines. then children and a mossy-something in a forest. write to-morrow." I was quite unable to remember whether there was a signature. What I did remember was correct as far as it went, but the reader will see that it did not go far. This

<sup>1</sup> In May 1906, the originals were taken by Sir Oliver Lodge to the Rooms of the S.P.R., where, under my directions, they were compared with the copies for the purposes of this paper.

<sup>2</sup> See App., p. 355.

piece of script was more intelligible and connected than many of the productions, so that it might have been expected that I should have had a better recollection of it. On other occasions, when I have written down at once what I could remember, only the last word or two has ever been recalled.

I usually write when I am alone, and I prefer not to have a bright light; it is desirable also to write at a time of day or under circumstances when I am not likely to be interrupted. But none of these conditions is essential. I write freely with my husband in the room; I have also written with my daughter watching me, and with a servant moving about in the room; on five occasions (July 30, 1901, Dec. 9, 1902, April 26, 1903, May 11 and 13, 1904) I have tried to obtain writing in presence of other friends, each time with success, though the amount has been less than usual; it is quite common for me to write in a railway carriage with other travellers present; and it has happened to me several times to be momentarily interrupted, to answer a question briefly, and to continue writing. On 21 occasions out of the whole 306, I have had a sudden impulse to write, and twice after finishing, as I thought, the particular bit of writing, I have had a strong impulse to continue (Nov. 25, 1901, July 31, 1903). On some of these occasions the writing obtained in obedience to such an impulse has seemed specially interesting, but that is by no means invariably the case.<sup>1</sup> Sometimes the impulse to write takes the form of discomfort in the right arm or hand, but this is rare; I have only noted three occasions (March 8, 1901, Jan. 8, 1902, April 14, 1902), and on one of these I was prevented by circumstances from writing at once. My left hand writes automatically as well as my right; I should say that I normally can write with both hands, and use the left when the right is incapacitated by writer's cramp.

On one occasion (April 19, 1901) I had a feeling some little time before the actual writing came<sup>2</sup> that I might want to write, and this induced me to buy a paper that I might have a support to write on, as I was just going by train; but it was not until some 50 minutes after the train started that

<sup>1</sup>Of these 21 pieces of script written under sudden impulse, 6 appear to contain matter of interest.

<sup>2</sup>See p. 149.

I had any desire to write, in spite of the expectation aroused by the previous feeling. Another time (May 27, 1901) I had a curious sense of "expectancy and subdued excitement as if something were going to happen," and I noted the sensation at the time, 10.15 a.m. I also noted that I had no desire to write automatically. But at 12.40 p.m. on the same day, I had a sudden impulse to write when I was otherwise engaged. The writing described the burning of a house and the arrival on the scene of a fire engine. It is possible, I suppose, that the same cause—whatever it may have been—that produced the script had produced the earlier feeling of excitement.<sup>1</sup>

One other sensation occasionally accompanies the script, and has perhaps tended to increase. I am sometimes exceedingly sleepy during the production of the writing, and more than once I have momentarily lost consciousness of my surroundings. The first time that this happened I was writing by firelight with my eyes shut, as I often do, and got very sleepy, so sleepy that when the pencil ceased to write and I turned up the light I could not understand a word of what I saw, and lying down on the sofa actually went to sleep till a noise roused me. The writing (Feb. 13, 1902) presented no points of interest, but perhaps suggests that more than one influence<sup>2</sup> or set of associations is discernible in the writing.

The next occasion on which this feeling of sleepiness occurred was on November 24, 1902, and it was then more marked. I copy the contemporary note: "I got very sleepy and lost consciousness, I think, in the middle: the writing was very violent when I again realised what I was doing and more 'automatic' than usual." Here, too, as in the earlier case, there purport to be more communicators than one, and there are certainly differences of handwriting. When this writing was over, I was

<sup>1</sup> Possibly the account of the fire was an attempt, not very successful, to relate an incident capable of verification; see p. 284.

<sup>2</sup> It is not easy to describe the writing without seeming to assume a personality on the part of the supposed writer, of which I am very far from being convinced. But it is convenient to use such expressions as "the supposed writer," "the control," or "the scribe" to represent the motive power which seems to the owner of the writing hand something quite separate from his normal personality.

left with a feeling of fatigue, and some discomfort in the right arm; I mention this as it is the only occasion on which anything like a disagreeable feeling was associated with the production of the script.

The next time that I went to sleep was in the middle of writing on Feb. 23, 1903, at 6.15. p.m., when I had arranged with two friends that they should sit with a Planchette at the same hour. I slept only for a moment, and when I woke went on with the automatic writing just as before. The words then written were: "It has helped them and you will get a message now plain to read." This latter statement was correct; a message written by their Planchette was perfectly intelligible to me, and introduced names quite unknown to the Planchette writers.<sup>1</sup>

Two occasions (March 11, 1903, and March 26, 1903) on which I was writing automatically the last thing at night and, falling asleep, ceased to write, demand no comment. Three times I have gone to sleep towards the end of the writing (July 21, 1903, Sept. 27, 1903, and Nov. 23, 1903), but whether the last part of the writing was written before or after I went to sleep I am unable to say, as I was alone in the room. Once, however, on May 11, 1904, I certainly continued writing during my sleep; I was interrupted by an unexpected visitor who found me writing. The hand-writing of the script thus produced is not my own, but bears a likeness to that of Dr. Sidgwick.<sup>2</sup>

#### *Influence of contents on the writer.*

It has occasionally seemed as if I were affected by the contents of the script, although I was not conscious of those contents. Thus once (June 10, 1904) I found the tears running down my face when the writing was over; the contents apparently alluded to two friends of mine who had died under tragic circumstances. On another occasion (April 24, 1903), when the script was suddenly stopped by an interruption from outside, my left hand, which was not writing, was very cold and I had a recollection of feeling a wind on my left side; just before the interruption there occurred in the script

<sup>1</sup> See p. 250.

<sup>2</sup> See p. 26.

the words "a cold breeze blows." I have said that only once has any disagreeable sensation attached to the production of the script, but I may add that if I am suddenly interrupted while writing the sensation is not pleasant. Although I am apparently in a perfectly normal condition when writing—for the number of times above noted when I have felt sleepy is insignificant compared with the total number of times when I have written without feeling sleepy—if I am unexpectedly interrupted, I have a sensation of discomfort and a little difficulty in adjusting myself to my surroundings, but perhaps no more than I always have if interrupted in something that has absorbed my attention.

*Experiments on conditions of writing.*

I have made a small number of experiments in connexion with the script which, for the sake of completeness, may be mentioned here, though it will be convenient to deal with them under other heads later on. On five occasions—besides those mentioned on p. 10 and not included in this paper—I have tried to obtain writing at a time when some one else<sup>1</sup> was also "sitting"; viz. twice with Mrs. Forbes and a friend using Planchette (Feb. 22 and 23, 1903), twice with another friend, Mrs. Dew Smith, who was sitting for tilts or writing (April 10 and 27, 1903), and once at the suggestion of Mrs. Thompson (April 22, 1903). On four out of these five occasions it seemed that there was some interest in the results.<sup>2</sup> Twice, in the early days (March 14 and 15, 1901), in accordance with the suggestion of a professional medium,<sup>3</sup> I held in the hand that was not writing, a letter from a dead friend, but no

<sup>1</sup> I have purposely not stated whether names used in this paper are actual or invented by me; but wherever pseudonyms have been employed, the real names have been communicated to the Editor of the *Proceedings* of the Society for Psychical Research.

<sup>2</sup> See pp. 173, 209, 250.

<sup>3</sup> The medium in question, who did not know my name, had on March 8, 1901, said that I was an automatic writer, and later in the sitting, on being given a letter from a dead friend of mine in an envelope, she said that to hold this letter would help the automatic writing; she was completely wrong in her description of the writer of the letter, but I thought the experiment suggested might be worth trying.



effect whatever was produced. Again, at the suggestion of a stranger, Mr. Constable, who had read the account of my experiences in the *S. P. R. Journal*, I tried to obtain an answer to a question contained in a sealed envelope which he sent to me through Miss Johnson. It is possible that some of the references in the script written under these circumstances (Nov. 4, 5, 7, 11, 18 and 24, 1902) had some bearing on the thoughts of Mr. Constable, but no answer to the question in the envelope was obtained.<sup>1</sup>

One other series of experiments concludes the list. On ten occasions I purposely concentrated my thoughts upon a particular subject, recorded at the time, during the last fifteen or twenty minutes before trying to write. Four times (Oct. 27 and 31, Nov. 3, 1902, and Jan. 18, 1903) while sitting in the dark and alone, I concentrated my attention on a particular person; once (Nov. 11, 1902) I sat alone and in the dark thinking of the letter which I held in my hand (Mr. Constable's; see above); five times (Nov. 28, 1902; Jan. 25, Feb. 2, Feb. 9, Feb. 12, 1903) I spent the last ten minutes or more in reading or thinking over a passage from a particular book which had appeared to be referred to by another automatic writer. The results are dealt with in detail elsewhere: as far as I can judge the resulting script presented points of interest in three or perhaps more of the ten experiments. They were anyhow worth trying, as in my opinion results of considerable interest and value were produced upon the writing of the other automatist in at least two instances.<sup>2</sup>

<sup>1</sup> See p. 168.

<sup>2</sup> See pp. 239, 243.

## CHAPTER II.

## FORM AND STYLE OF THE SCRIPT.

I NOW come to the main subject of this paper, the account of the writing itself—its appearance and contents. It is not easy to present this in a compact and clear way to the reader, and, as stated above, no exact system of classification seems possible. But I have grouped the miscellaneous mass of details under heads as far as possible and a rough order may be observed in the treatment. Thus, a line may be drawn separating such incidents as are capable of verification, or at least of explanation, from the more general topics, and among these last there are some which refer more especially to the form, and others to the contents of the writings. I propose to deal first with the general topics, leaving the discussion of particular incidents till the reader has gained some idea of the nature of the script, and in the general account I shall begin with such subjects as concern rather the form than the matter, though the distinction is not always easy to draw, and in some cases a different classification might be made. But such things as drawings in the script, its language and phraseology, its tricks of style and so on, seem to belong to the former category; while the sentiments of the supposed writer, the philosophical disquisitions and allusions, and the descriptions of scenes may be classified as contents.

I begin, then, with the form and style of the writing.

## (1) LENGTH OF SEPARATE COMMUNICATIONS.

I have already said that the number of words written at a sitting varies from 70 to 90, but this statement is not universally true. Once 265 words were written, in a detailed description of a scene which has not been identified, and once only 20 words were produced although there was no interruption. But, normally, the writing tends to stop when

one page has been filled, though the spacing of the words varies considerably, as does the size of the writing. The time occupied in each communication<sup>1</sup> is about twenty minutes.

## (2) DRAWINGS.

There is nothing in the script which deserves the name of drawing; I am no draughtswoman, and the script shares my incapacity. But there are a considerable number of scrawls,<sup>2</sup> which are not letters, and for which I can find no other name but drawings. Sometimes they are used to illustrate the text, as when after a description of a jewelled cross a representation of the cross is given (June 24, 1902).<sup>3</sup> Sometimes the scribe expresses a desire to draw, as "the stone like this" followed by a rough sketch (June 24, 1902,*a*); or "now for the ring—draw it" and then follows a rough sketch of the stone set in the ring (June 24, 1902,*b*). Sometimes the drawing appears first, and a description follows: on Nov. 1, 1901, there is a drawing of a diamond or lozenge, followed by the words "the lozenge is important."<sup>4</sup> Not infrequently the object drawn seems to have no connexion with the words of the script. Thus, on March 14, 1902, three shamrock-like objects were interpolated in the middle of some writing entirely disconnected with them, and on another occasion, September 18, 1901, an animal, probably intended for a cat, appeared at the base of a writing which contains nothing to explain its appearance. The cat made a more effective entry on March 11, 1902,<sup>5</sup> though it contributed nothing of value; three drawings followed one another, representing (1) a confused oval, (2) a sleeping cat—obviously a development of No. 1—and (3) a seated cat; then came the word "watching," followed by the drawing of a mouse. Then was written: "Nothing to day, wait for Hodgson's

<sup>1</sup>I use the word "communication" for convenience, without desiring to express any opinion as to the source or sources of the writing. The script constantly assumes the form of a communication or message, and I shall use both these expressions freely, *sans préjudice*.

<sup>2</sup>These scrawls occur in about one out of every three pieces.

<sup>3</sup>For *facsimiles* see App. pp. 426, 7.

<sup>4</sup>Nothing has been made of the lozenge.

<sup>5</sup>For *facsimile* see App. p. 346.

next letter that will make things clearer." Apparently here the notion of waiting emerged first in the form of a cat waiting to catch a mouse.

What I have called drawings appear in 108<sup>1</sup> out of the 306 pieces of writing. A common place for their occurrence is at the end of the communication as a sort of signature; 26 times a drawing appears in this place, and on 8 of these occasions there is also a drawing in the text. Some of these signatory drawings are of interest, and are discussed under other heads.<sup>2</sup>

Four times a rough drawing with no meaning replaces the few words of nonsense—sheer and absolute nonsense—which often seem required before the script can get under way.<sup>3</sup>

On the whole I have not found that any value attaches to the drawings, and, except where they are introduced to explain the writing, they usually occur in the more worthless pieces. They are perhaps slightly more "automatic" than the words, but unless they are simply an alternative rendering, so to speak, of an idea also expressed in words, I have no reason to suppose that they stand for anything more than the sort of fantastic picture or image which it is common for me to see in a crystal, and which has no interest or value of any kind.

The most elaborate piece of drawing occurred in the script of Aug. 26, 1903, and, though elaborate, is apparently wholly valueless. It suggests nothing to me, and I can in no way account for the production of the greater part of it. The day before writing it I had been reading the H. Wedgwood case quoted in *Human Personality*, Vol. II., p. 162 and foll., and had noticed the crest of Colonel Gurwood, a reproduction of which is the first of the drawings in the script. The case was not new to me.

### (3). HANDWRITING.

#### *Normal type.*

By far the greater part of the script is written in my own handwriting, altered slightly in character according to the speed

<sup>1</sup> Of this number, 108, not more than 78 pieces contain anything that can be supposed to represent a definite object.

<sup>2</sup> See pp. 75-81.

<sup>3</sup> See p. 28.

or size of the writing. I am not able to say whether the pace of the writing is usually the same as that of my normal hand, as during the production of the script I am not sufficiently aware of the manual act of writing, as distinguished from the mental effort to fix a more or less fleeting impression of the words, to be able to express an opinion as to the actual time spent in putting things on paper. Sometimes I am aware that the words are coming very fast, and the appearance of the writing confirms the impression that the speed was considerable; but much more often the whole process is slow, and I am unable to distinguish between slowness of apprehension and slowness of reproduction. At first it was usual for the whole of each contribution to be written consecutively in my own normal hand, varied only at the conclusion by attempts at signatures, or farewell words in a somewhat different character. Before long a larger hand was used occasionally, apparently to draw attention to a word or to a change in the nature of the matter conveyed: sometimes this purpose is effected by spacing—the distances between words not always being uniform. Stops are sometimes but not always inserted; it is not uncommon to find a full stop marked only by the use of a capital letter for the beginning of the next sentence. But occasionally the punctuation is extremely careful,—commas, notes of interrogation, and even inverted commas being used. In the Greek writing more often than not the accents are inserted, and the breathings almost invariably; but some of the Greek writing is very rough, and entirely without marks, or in uncials, or even in ordinary English letters for a word or two. It is not uncommon for the transition from Latin into Greek to be effected through the medium of a word or two in Roman character but Greek in form. Thus on June 27, 1901, the script began: “Quid coerces      nenymon γαληνων ρώμην,” with a little space between the last Latin and the first Greek word, and the accent only on the last Greek word. The rest of the script was in Latin till just at the end when English appeared.

#### *Use of paragraphs.*

After a time the use of spacing was extended, and paragraphs occurred, noticeably on Sept. 20, 1901, when after

some attempts to give a word, the script began a fresh paragraph with the words "The bird is nothing put it away." and then returned to its attempts to give a word.<sup>1</sup> Then a third paragraph began, "Non possum plurima hodie-" and continued with remarks on the difficulty of writing in Latin. The use of the paragraph has gradually increased, and now it is more common than not to have the contribution divided into two or more parts by means of paragraphs.

### *Capital letters.*

Capital letters first appeared on March 15, 1901, in a supposed signature, viz. "Pollux Cappa docus<sup>2</sup> ponet tigillum." Capitals are also used in efforts to give a particular word. In the persistent effort made during August and September 1901 to write a sentence that my husband, unknown to me, wished to have produced,<sup>3</sup> the word "Cock" constantly appeared with a capital C, and other attempts to give the words were often made entirely in capitals. The first verse that appeared in the script was in Greek capitals; it was part of a hexameter, the last word being spelled backwards.<sup>4</sup> This is almost the only occasion on which any reversal either of the letters or of their order has been attempted. The absence of "looking-glass writing" is marked.

### *Size and variety of writing.*

The writing is not always uniform in size, but varies a little as my normal writing does; occasionally, however, a large character seems to be introduced for some special object. This large character is in some cases just like what my normal hand would produce if I tried to write a large round hand, but sometimes it presents slight differences. Sometimes however the handwriting is wholly unlike my normal hand.

The 18 cases of this large character may be thus summarised:

(A) The script occasionally makes more or less persistent efforts to give some word or phrase, often quite unconnected

<sup>1</sup> See App. p. 356.

<sup>2</sup> Where a space occurs between two words in the script it is here reproduced.

<sup>3</sup> See below, p. 156.

<sup>4</sup> See p. 64.

with the context, and on five occasions uses the larger handwriting in such a case. Thus, the first appearance of this kind was on Jan. 29, 1902, when without any connexion with what had preceded, it wrote in a larger hand,<sup>1</sup> "g e n t i l e n o g e n t e s g e n s t o g a t a v o c a t," and went on with further attempts to give some Latin phrase in the ordinary hand.

(B) Once certainly and perhaps twice<sup>2</sup> the larger hand marked an apparently meaningless interpolation; thus on Feb. 12, 1903, came in large type the words, "A n d o n e a r t h p r a i s e" between a remark about "Hodgson" and a description of a locked box.

(C) Twice the large type is used in what I have called a "conversation" reported by the script (April 3, 1901, May 31, 1902).<sup>3</sup>

(D) Seven times a considerable portion of the communication is written in this larger hand. Thus, on October 29, 1901, an unverifiable message was so written, and on May 18, 1902, a verifiable and partly correct message was so written.<sup>4</sup>

(E) Twice a personal direction to me, in the midst of an attempt to convey a verifiable message, was conveyed in the large hand. Thus, on Nov. 25, 1901, after an attempt to produce a verifiable handwriting, unknown to me,<sup>5</sup> came the words "L e a v e y o u r h a n d t o m e."

#### *Four classes of different writing.*

Where the handwriting seems to differ in type from my normal hand the following classification may be made:

(a) 3 cases where the writing is larger but also different in type. These closely resemble the cases mentioned under (C) above.<sup>6</sup>

(b) 7 cases where the writing differs completely from my own, but does not challenge identification.

(c) 10 cases where attention is called in the script to difference of writing.

<sup>1</sup>The spaced words represent the larger hand.

<sup>2</sup>On Jan. 25, 1903, the interpolation may not have been meaningless.

<sup>3</sup>See below, p. 68.

<sup>4</sup>See p. 201.

<sup>5</sup>See p. 126.

<sup>6</sup>For one of these, March 19th, 1902, see App. p. 348.

(d) 5 cases where a handwriting known to me is imitated, or where the writing is said to resemble that of a person indicated.

Some only of these cases deserve comment. Thus, of the cases classed under (b), once (March 31, 1902) the unknown and evidently fantastic handwriting seems to comment on what has appeared in the earlier communication, and to show a recollection of my dreams not usual in the script.<sup>1</sup>

One of the longest communications not in my own hand came on Feb. 18, 1902, and I have tried in vain to verify the statements made in it or to discover its intention. After a remark in Latin to the effect that if only I would listen all would be plain, suddenly in a distinctive handwriting, not the least like my own, it went on: "in this long narrow hand written two centuries ago or more. Can you not see who is meant? Nevile is one name Ralph Nevile, not of Warwick a scholar, not a soldier; four square and pillars no other at all like it." Then in curious Latin, which I here translate:<sup>2</sup> "Dining at the king's table he there fell asleep. An un-inscribed slab covers his bones, from his ashes broke forth a great flame that created knowledge. This could certainly be ascertained. The signatory set his name R. Nevile."

The Latin is odd and not classical; the word *commensal*, "sharing the table," occurs in no Latin known to me; *erupit*, "broke forth," is a correction for the word first written *eripit*, "seized"; the verb "to be known," a very familiar one, is misspelt, *scieri* for *sciri*. The suggestion of the story is plain, but recalls nothing to me. Some one, apparently Ralph Nevile, seems to have died suddenly after supping with his king, and to have received scant honour in his burying. I have failed to identify the Ralph Nevile described.

Another of these cases is described in detail below.<sup>3</sup> The handwriting of some words in the script of May 8, 1901, as noted at the time, is not mine; it is not known to me and does not recall any writing that I know. I subsequently found that very similar words had been spoken in trance by a sensitive at a distant place and at approximately the same

<sup>1</sup> For script see App. p. 349, and for comment see below, p. 153.

<sup>2</sup> The script is given in the Appendix p. 376.

<sup>3</sup> See p. 207.



hour. It is possible that the difference of handwriting is intended to separate these words from the rest of the script, to serve, in fact, the purpose of quotation marks.

In one case, May 25, 1902, classified under (c), there seems to be an attempt in the script to reproduce not a handwriting but a type of print in a book which it is trying to describe. The paragraph is as follows: "Maupertuis and Sarrasin not the crop. these are names in a book together. a yellow book with clear good print early printed—some one has just read it in a library with slanting sunlight over level lawns outside the windows. a visitor to the house the book is nearly square with a wide margin and black quaint print It lies open on a table M a u p e r t u y s and again in s a i n t e a m o u r e t c h a r i t é but the letters are narrower than yours."

I have not been able to make anything of this, and can find no connexion between Maupertuis and Sarrasin. It is not likely that any book about either of these persons should use the type or the language which the script tries to reproduce.

In seven other cases the script claims that the handwriting ought to be recognised, but so far this has not been done. In three of these cases it only remarks that the writing "should help," or uses some such vague phrase, and does not say to whom it should be shown. In the other instances it specifies persons who ought to recognise the hand, but these persons have not been able to throw any light on the subject.

In one case (April 27, 1903)<sup>1</sup> the script produced a very marked handwriting quite unknown to me; a writing which claimed to be both described and imitated. As I was writing by arrangement at the same time as another friend, I sent her a copy of the script and found not only that the contents of the message were in part intelligible to her, but that the handwriting resembled that of a lady unknown to me, of whom she had been thinking in connexion with the subject of my message. I noted at the time that my hand was cramped and uncomfortable at first and the pencil slipped constantly till it seemed at last right. When the unusual handwriting ceased, the pencil went back to its usual position.

<sup>1</sup> See p. 174, for further account of the incident.

The cases where definite imitations were produced of hand-writings known to me, are as follows:

(α) On Sept. 6, 1902, after the words, "Wait for the clue on the 17th it will come. Sept. 17th write then. Let him have it to see and countersign," followed a passable imitation of Mr. Piddington's initials. To Mr. Piddington, whose signature was familiar to me, accordingly I sent the script to "countersign."<sup>1</sup>

(β) Mr. Myers.

On three occasions only has there been any attempt to reproduce the writing of Mr. Myers, a handwriting known to me and exceedingly characteristic. On Feb. 3, 1902, an attempt was made to give words described as "the test," but there was no indication of what was meant by the test; on Jan. 22, 1903, a statement—subsequently shown to be true—about what would be found in the forthcoming book *Human Personality*<sup>2</sup> was made in a handwriting resembling that of Mr. Myers: and on July 13, 1904, a statement in the same hand about the contents of a sealed envelope said to have been left by Mr. Myers with Sir Oliver Lodge was subsequently ascertained to be incorrect.

(γ) Dr. Sidgwick.

There has only been one attempt to reproduce the writing of Dr. Sidgwick, on May 11, 1904, when I was writing automatically at the rooms of the Society, 20 Hanover Square. I had begun to write, by arrangement, with several other persons in the room, but feeling sleepy and not very comfortable in the room with the others I went alone into the Library. There the feeling of sleepiness increased and I knew nothing further until I was interrupted by the arrival of a visitor. The last words written under these circumstances are in a hand resembling that of Dr. Sidgwick, which was well known to me, as are also, though less so, some later words produced after the interruption. The contents of the script, which claim to be verifiable, have not been found to have any meaning or appropriateness.

(δ) Mr. F. M. Balfour.

On Nov. 22 and 25, 1901, there was an attempt to imitate the handwriting and the signature of the late Mr. Francis

<sup>1</sup> See p. 81.

<sup>2</sup> See below, p. 315.

Maitland Balfour. I was not acquainted with him and never saw any writing of his except a message of three or four words with his signature, and that I had not seen since July, 1882. On referring to the scrap of writing it seemed to me that there was some resemblance between the last part of the surname and the last of the three attempts at the signature in the script of Nov. 25. Only the initials of the Christian names are on the paper written by Mr. Balfour, while the whole name is given in the script. I then sent the original of my script to Mrs. Sidgwick that she might compare it with letters in her possession. She wrote to me that though there seemed to her to be a superficial likeness to Mr. Balfour's writing, on comparison with his letters she found none in detail. The contents of the script have not been found appropriate.

Before leaving the subject of imitated handwritings, I should perhaps say that I have normally no faculty whatever of reproducing handwritings. I cannot draw and I am a very clumsy copyist. Like all visualisers I have a very clear perception of handwritings that I have seen, and in thinking of things written to me by friends I "see" them in the characteristic writing. I should recognise a writing that I had once known if I had not seen it for years. But my attempts to copy and to reproduce from memory handwritings familiar to me have met with no success. I have no accurate or reproducible knowledge of the details of writings even very familiar, though by visualising a word I can often recall what kind of letter, *e* or *r* for instance, is made by a person whose writing is well known to me.

#### (4) INACCURACIES.

Throughout the script is full of inaccuracies, sometimes of a sort that might be made by any one writing rapidly, or not looking at the paper, but often of a kind not paralleled in my normal writing. Of the mistakes in grammar and the various linguistic blunders in Latin and Greek, I shall later have occasion to speak; I am here referring to slight errors, slips, omissions of letters, and so on. These occur in all the three languages, perhaps rather less frequently in the English

than in the ancient languages, and are constantly of a type that I should not have expected to find in any normal writing of my own, however hasty. Dr. Leaf and Mr. Piddington appear as "leaf and Pitherington"; Plato's Dialogue is called the "simposium." "Lith hill" for "Leith Hill," "changs" for "hangs," perhaps belong to the class of printer's errors, as do *sprerare, equatum, solsituo, deii, pliana*, for "sperare, equitum, solstitio, dei, plana," but the form *difficilissimum* for "difficilimum" is not one that I should expect under any circumstances to write in my own person. The same sort of error occurs in the Greek: thus *ἀναδέχεται*, evidently meant as the future tense of *ἀναδέχομαι*, "he will receive"; *ὁ σωφρόν*, the masculine article with the neuter form of the adjective; and *ἄοιδαὶ* for "poets." Such mistakes occur throughout, towards the end where on the whole the script is much more intelligible than it was at first, as well as at the beginning.

I have looked through other normal writings of my own to see whether the type of error is the same as in the script, and as far as I can judge, the two chief errors to which I am normally liable seldom occur in the script. I am apt, as I suppose is the case with most people, to omit a letter occasionally, and a word often, but I can find few traces of this in the script; it should, however, be remembered that when the general meaning of the sentence is obscure, it is not easy to detect the unintentional omission of a word. But the commonest source of error in my normal writing,—one to which I have always been disposed, and which occurs in type-written as well as in hand-written work,—is the omission of the initial letter of a word; this trick, which is characteristic of my normal self, under conditions of fatigue or haste, seems to be wholly wanting in the automatic writer.

##### (5) MEANINGLESS INTRODUCTORY PHRASES.

It is quite common for the first two or three words written on each occasion to have no connexion with the rest of the script; they seem to serve as a sort of start, while the thing, whatever it is, is getting under way. It is seldom that two or three unintelligible and disconnected words are found, except at the beginnings. I illustrate these disconnected beginnings by random selections from the script: "Wensday

Cover dale and Derwent," followed by an intelligible and connected message (April 24, 1903); "Polycept," followed by a message otherwise consecutive (March 17, 1903). A particularly clear piece of writing on Oct. 7, 1903, some of which was evidential, began with the words "the Burnt Njal." I do not mean to say that this introductory nonsense is usual, but it is common; the number of times when nonsense of the kind described prefaces a piece of script is out of all proportion to the total number of disconnected phrases in the script as a whole. I have not, in fact, found any instances in the middle of the script of nonsense parallel to those just quoted. When a strange name or phrase occurs elsewhere than at the opening, an attempt is made to give some explanation of it; as, for instance, on Sept. 28, 1901, the script had:

A s h a r b a l why cant you get it right? it sounds Indian, it is not—you can't hear it. Assharb all asher bell azure bell that's more like.

Several other cases of this kind are to be found, and some of them occur at the beginning of a piece, *e.g.* on Feb. 18, 1902, "Cucurbito or Curculio neither is right Cur non comprehendis?" but the meaningless introductory phrases to which I am here referring seem to have no context. A parallel is to be found in some experiments made by my daughter and Mr. Bayfield in table tilting<sup>1</sup> when it was common for the first few words to have no connexion with what followed, and often to be in a different language. In the table tilting experiments this introductory rubbish often served to prevent the sitters from following what was being produced by the table, and we usually found the results better when the attention of the sitters had been distracted. Possibly some similar object is attained in the case of the automatic writing by the production of a few words of sheer nonsense which serve to occupy the attention of the conscious self, and so leave the subliminal self more free to act.

#### (6) TERMINAL PHRASES.

Certain formulas have a tendency to come at the conclusion of a bit of writing, though in many other cases there is

<sup>1</sup> See *Journal S.P.R.*, June, 1904.

nothing to indicate that a conclusion has been reached except the cessation of the impulse to write. Sometimes a long line is drawn, and then nothing further is produced, even when I have placed the pencil afresh on the paper and waited for some time. Occasionally the concluding remark will be of the nature of a farewell, as "vale," "no more now," and so on. Often the communication terminates in the form of a letter: "yours," "tuus," followed by an attempt at a signature; sometimes the signature is lacking and the script ends with "Tuus idem," or some similar formula. The question of the signing of the communications seems to concern the nature of the contents of the script quite as much as its form and it is discussed below in connexion with the different forms (letters, reported conversations, etc.) assumed by the communications.<sup>1</sup> Nothing at all parallel to the initiatory nonsense is to be found in the termination of the script. It is possible that the occurrence of a short formula, such as "satis," "iam satis," "finis," serves, just as does the drawing of a line, or the affixing of quasi-signatures, to indicate to me that the particular communication is complete, for, as I have said, I am almost always sufficiently conscious of what is being written to follow a word or two at a time.

#### (7) LANGUAGES.

##### *Languages used.*

As already stated, English, Latin, and Greek are freely and apparently indifferently employed<sup>2</sup> for the communications, though possibly a careful analysis of the script might show some connexion between the language used and the information conveyed. Of modern foreign languages there is hardly a trace. In the very first piece of writing, quite unintelligible (March 5, 1901), occurred, between two Latin words, a German word, "morgenstern," in ordinary character; on April 3, 1901, at the end of a Latin communication came the phrase, "God à Dieu," followed by "Good be 'ye"

<sup>1</sup> See p. 73.

<sup>2</sup> But see below for possible distinctions in usage of these languages.

and the signature "tuus"; not another word of either German or French<sup>1</sup> is to be found in the whole of the 306 pieces. Italian occurs in two cases; on June 30, 1901, in the midst of English comes: "The bird will come l'uccel di Dio;" and on Nov. 5, 1902, there is an attempt, recognised by the script, to write Italian: "Something says Italian words to-night, sempre così bene sta . it confuses. In tanto diletto d'amor." This is, I think, easily accounted for. My husband was giving a lecture to the Dante Society on the evening of Nov. 5, 1902, and we had been talking about the subject of his lecture for some days, especially since Nov. 3, when I had bought him the small copy of Dante which he was to take to the lecture. I was writing automatically at 6.30 p.m., and no doubt my mind was occupied with the lecture which was to be delivered that evening. There are other instances of the appearance in the script of subjects which had recently interested me.<sup>2</sup>

Setting aside then this last case which may be thus accounted for, there remain only the three instances just cited where modern foreign languages are found, and in no case is any information given or statement made in them. As regards my own acquaintance in this department, I should say that without any accurate knowledge of Italian I read it easily, and have read modern Italian novels as well as Dante and Ariosto. I have at various times learnt a good deal of Dante by heart, and many of his phrases come easily into my mind at a very slight suggestion; "l'uccel di Dio" is one which would be likely to occur to my normal mind at the suggestion of a bird messenger. German I have known since my childhood, though here again I am no scholar, but I have read it and spoken it from time to time for 35 years, and when I was first learning Greek I was constantly annoyed by the cropping up of German words while I was seeking for the Greek equivalents for English. French I know well and read as easily as English; I speak it also,

<sup>1</sup> The only references to French phrases are on Aug. 26, 1903, when there occurs a French motto in connexion with a description of a coat of arms: and on May 13, 1902, when the words "fleur de luce" are written in an English description of a coat of arms.

<sup>2</sup> See p. 139.

and indeed constantly dream in it, and speak it occasionally in sleep.<sup>1</sup> In the imaginary conversations which I suppose most of us hold with ourselves from time to time, I am quite as likely to use French as English.

It has always seemed to me one of the most unaccountable features of this automatic writing that French, which has for me long and deep associations of familiarity and sentiment, should altogether fail to appear. I should certainly have expected to find traces of French in any expression of my profounder feelings. The complete absence of such traces is one of several indications that the subliminal strata tapped, so to speak, in the automatic writings are not those reached by the usual ways of dreaming or semi-conscious thought.

So far as I am aware there is no trace of any other modern language in the script. I know enough of Spanish to detect any attempts at it, but with the exceptions above named, and a very few unintelligible collections of letters, which seem rather to represent efforts to reproduce a sound than attempts at an unfamiliar language, the whole of the script is in English, Latin, or Greek. The English is perfectly normal, as far as the vocabulary and phraseology is concerned, and calls for no comment. But this is not the case with the classical languages employed. The Latin and Greek of the script are at once more fluent and more faulty than my own; the vocabulary is larger, embracing words unknown to me though often tolerably obvious in meaning and correctly formed; the grammatical construction is less strict than in classical writers, and, in the case of the Latin, the whole turn of the phraseology is often medieval or at least very "late"; the mistakes are frequent, and often of a type quite unlikely to be made by myself; in fact, the suggestion, especially of the Latin, is that the language used is one in which the writer habitually expresses himself, and is certainly not the language of the classical writers known to me. As this question of language seems to be of interest, I shall deal with it

<sup>1</sup>I am not in the habit of speaking in my sleep, but when suddenly roused from a dream I have found myself saying a word or two, and these are quite as likely to be in French as in English.



at some length, and will preface my remarks by a statement of my own acquaintance with both classical languages.

*Antecedent knowledge of Latin and Greek.*

For something more than three years before February 1880, I worked steadily at both Latin and Greek, reading the usual classical authors, and learning to "compose" in Greek and Latin prose and Greek iambic verse; Latin verse I did not attempt. Since then I have been constantly occupied in reading and in teaching both languages, but up to the time when the automatic writing began, I had read very little outside the somewhat restricted range of "classical" authors. The only exceptions were, in Greek, besides the Gospels, the Meditations of Marcus Aurelius Antoninus, which I knew well, and the Latin version of the *De Imitatione*, which came into my hands long after I was intimately acquainted with the English version, and which I read but discarded in favour of the more familiar book. I have never read the Vulgate, or any Latin prayers or hymns, nor till quite recently<sup>1</sup> had I read any Christian, medieval, or Renaissance Latin writers, except a few pages of the Colloquies of Erasmus, when I was first learning Latin.

I did not continue to practise writing either language for more than a short time after the Tripos Examination in 1880, though I have had considerable experience in looking over elementary Greek and Latin prose, and some seven years ago worked through an elementary Latin verse composition-book with a view to teaching the rudiments. I have never been familiar enough with the art of composition in Greek to practise it for pleasure, but there were a few weeks, twenty or more years ago, when I was in the habit of writing little notes to a friend in Latin for the amusement of describing in classical epistolary style the common events of daily life.

*Proportion and Intention of Latin and Greek in script.*

The first 21 pieces of script are wholly in Latin, though an occasional word or phrase in Greek occurs; in the next seven

<sup>1</sup>The dates of my reading of the Neo-Platonists and other late classical writers are given when that subject is discussed. Allusions to Neo-Platonic phraseology in the script occurred before I read those writers.

there are sentences in English, but the greater part is still in Latin; after that English begins to be freely used, but Latin is by no means abandoned, being used in 186 of the 306 bits of script. It has been less used in the later than in the early writings; it is found in 88 out of the first 100 pieces of writing, but the later percentage is not so high, and in the more recent writings the main portion is apt to be in English with only short remarks in Latin, thus reversing the earlier proportions. But, though it is now not common for a whole communication to be in Latin, that language still seems to be used as a relief, after a difficulty has been experienced in saying something in English, as if the Latin came more easily<sup>1</sup> than any other language. This I suppose may be due to the fact that the first communications came in Latin, so suggesting to my subliminal self that Latin is the best medium of communication. But this does not explain why Latin was used for those first writings.

From the time of its first appearance, on March 11, 1901, Greek has continued to appear in the script, but it does not occupy anything like so large a space as Latin. The pieces which contain it are fewer, and the remarks in Greek are shorter. Greek, in fact, does not appear to be regularly used like the other two languages as a means of communication, but rather in a special way. Out of the 306 pieces 113 contain Greek, and there seems no tendency to increase or diminish its use; for it is found in 40 of the first 100 bits of writing, in 39 of the next hundred, and in 34 in the last 106, thus showing only a small diminution, which may be accidental. There is no communication wholly in Greek. In many cases Greek is used to convey philosophical or quasi-philosophical sentiments;<sup>2</sup> it is also frequently used in messages referring to symbolism connected with the Greek letter Sigma. Another group of contributions in which Greek appears is that in which an effort was being made to give a sentence which was the subject of an experiment of my husband's unknown to me; as the words which he wished to convey were Greek, the appearance of Greek in the attempts to guess these words is

<sup>1</sup> On more than one occasion it is stated in the script that Latin is easier.

<sup>2</sup> See below, p. 125.

probably not accidental.<sup>1</sup> In poetic or highly-coloured descriptions in Latin, the script is very apt to break into Greek for a word or two, and there are three or four attempts at Greek verse.<sup>2</sup> On two occasions at least a statement which seems to have evidential value is given in Greek, once, on Jan. 31, 1902, in that language combined with Latin. Speaking generally, then, it seems as if a reason could be given in many cases for the use of Greek, or at least as if the instances where Greek was used could be classified without much difficulty.

This is by no means the case with the Latin. I am not able to make any distinction between the use of Latin and English; both are used for the personal remarks apparently addressed by way of encouragement or reproach to me,<sup>3</sup> and also for the communication of what are claimed as facts, whether verifiable and verified or not. In the beginning English seemed to be more often used for such statements. Thus several attempts at a message about a pamphlet which was to be given to Mrs. Sidgwick came in English in the midst of the Latin, which was at that time the normal language of the script. On the other hand, the first description of an incident capable of verification, and subsequently ascertained to be correct<sup>4</sup> (May 11, 1901), was in Latin. On the whole it may be said that for some considerable time it was the habit of the script to begin in Latin, and after some statements in English to conclude in Latin, but this habit was constantly broken, and in the later writings it is quite common for the process to be reversed. The more poetical passages, including pieces resembling descriptions of classical "Isles of the Blest," are apt to be in Latin when they are not in Greek, though even here the rule is not of universal application, one of the most definite attempts to describe some such place<sup>5</sup> (Aug. 8, 1903), being in English, after a preliminary start in Greek followed by three words in Latin, while another highly coloured description (May 29, 1903) which began in Latin went on to Greek, and after returning to Latin concluded in English.<sup>6</sup> In fact it is difficult at present to make any generalisation.

<sup>1</sup> See p. 156.

<sup>2</sup> See p. 63.

<sup>3</sup> See p. 88.

<sup>4</sup> See p. 328.

<sup>5</sup> See p. 117.

<sup>6</sup> See p. 116.

*Philological Peculiarities in Latin and Greek.*

As I have already said, the vocabulary and phraseology as well as the grammatical construction of the ancient languages used in the script are not such as I should myself employ if I were deliberately writing those languages. The following illustrations are taken chiefly from Latin, as some of the peculiarities of the Greek seem to be due to the nature of the communications themselves; where, for instance, the ideas conveyed are those of the later Greek philosophers, it is natural that the language used should be unfamiliar to the classical vocabulary.

*Words non-existent and unintelligible.*

A considerable number of words occur which are not extant, and the meaning of which is not obvious either from the context or the form. Many of these are probably pure inventions, but some of them are used with a curious persistence even after investigation has shown that they have no existence. To the class of pure rubbish belong no doubt *capricornatam*,<sup>1</sup> *Arturocampus*, *texiculae*, *spargedulis*, *clargedula*, *electryosunen*. *Roscidulo rore* has a sort of meaning, but I can see no reason for the pretty constant use of *saepedulo* for *saepe* (often), other than a preference for diminutive forms, which is elsewhere manifested by the script. A certain meaning can be seen in the words *caligraphus calligraphiam posuit*, though the "good writer" seems doubtful of his spelling, and the signature which he appended after saying that it was for me to interpret, *tu interpretare* [sic] *debes*, and which consisted of a capital S and a spiral, was described in the odd words *helix vel helicemorphistikos*—*Labyrinthikos vel involute*, which seem to be various quaint and non-classical ways of saying "curly."

*Words non-existent but intelligible.*

The curious words produced by the script in its attempts to give three Greek words chosen by my husband for the purpose of experiment are discussed later.<sup>2</sup> Other words

<sup>1</sup> This occurs near the beginning of a piece of script and may be a meaningless introductory phrase, see above p. 28.

<sup>2</sup> See p. 156.

unknown to any classical dictionary and inexplicable where they stand, though not without suggestions of meaning, are *eterophil*, *monoecist*, *monoicus*, *μνησικακός*; *magichordus* seems to be equivalent to *magus*; *hagiologus*, a "speaker of holy things," or more probably "writer of histories of saints," is twice used, the second passage showing an unmistakable reminiscence of the first. Thus on May 23, 1901, the script had:

Accomplishment is better than success. Do you see? Note all you get. The hour is important, *agnus dei cum cruce eburneo*. put it down. Manifold uses are there for us all. Dominans in ripa stetit hagiologus. Crede experto.\*

On Dec. 4, 1902, the script began "Manifold uses are there for us all, look back at that *hagiologus* is an important word." But I can find no connexion between the two passages, and no sense in either. Another word produced after considerable effort is *μεγεργάστυλον* (Feb. 2, 1904), which I suppose might mean a "large Labour prison," and seems from the context to have some such sense. *ἐφέλκυστικόν* is used apparently in the sense of "dragged after," a non-classical and I should think impossible sense. *προσελληνίζειν* is another odd word, which may be variously divided and interpreted.<sup>1</sup> *ἐσπεράζειν*, an impossible Greek word, which seems to be formed on a false analogy with the Latin *vesperasco*, "to grow evening," appears to be used in the sense "to stay out in the evening." *σιγματοειδές*,† which first appeared as *σφιγματοειδές*, is perfectly intelligible and regularly formed though it does not as a fact exist.

#### *Words used in special senses.*

In some cases words of a vague or even an inappropriate meaning appear to be used in some special sense. Such is the use of *mansuetudinem*, "gentleness," which on May 11, 1901, seems to be applied to some material object; a paper is said to have been placed in a box and over it a *mansuetudo* which is to be lifted off. The word *supelleæ*, "furniture," is

\* *Trans.* "Lamb of God with cross of ivory. . . . Ruling on the shore stood the hagiologus. Believe one who knows."

† *Trans.* "Sigma shaped."

<sup>1</sup> *πρός* and *Ἑλλην* or *προ* and *Σελήνη*.

constantly used in a sense evidently thought by the script to be quite definite; it appears to be some piece of furniture capable of containing an object, possibly a paper of importance. Thus on May 31, 1901, after a reference to the passage in the *Symposium*,<sup>1</sup> *Diotima gave the clue*, it goes on, *Fascines vel fasces in supellectili*, apparently meaning "a bundle in a piece of furniture," adding that a happy thought is concealed in the Latin tongue. On another occasion, March 2, 1902, the mysterious remark occurs *Supellectilem ero cedo*, "I give the supellex to its master (?)," *i.e.* "abandon it(?)," and as the next remark tells me not to take useless things for useful, the suggestion here may be that *supellex*, as occasionally in Latin, is used in a metaphorical sense, "superfluities." But on October 9, 1902, *Purpur regale in samite odorificatum*, "scented purple in fine linen" (or some such thing), is said to be in a *supellex*, and immediately afterwards follows what seems to be a translation, *purple but not fine raiment lying in a chest, it gleams and a scent is there*. But the word "chest" does not seem always to fit *supellex*, and moreover there is an obvious word for chest (*cista*), apparently not unknown to the script, as the diminutive *cistela* (sic) is used. On Jan. 18, 1903, I am directed (apparently) to lift up a *supellex* "in the middle and find what is underneath," *Supellectilem in medio leves quod subter est invenies*, and a few days later, Jan. 25, just before a passage unmistakably referring to the quotation from the *Symposium* and also to a locked box, come the words, *supellex is the nearest word. interpret that*. Finally on March 17, 1903, after speaking of a writing-table with a key in its drawer, the script with some anger says that constant repetition is annoying, that I am to take the key, and break the "supellex" if I cannot otherwise manage, *Exacerbat repetitio principii—cape clavem. Supellectilem frange si aliter non posses*.

So much for the use of the word *supellex*, which remains entirely unexplained. Another curious word which seems to be connected with a missing or important paper is the word *jaltela*, to which I can attach no meaning at all. In form it seems to suggest a badly Latinised 'fauteuil,' but I can find no such word, and as 'fauteuil' is apparently of German origin, 'faldstuhl,' there is not likely to be any Latin word, such as

<sup>1</sup> See pp. 310-318.

*faltela*, even in medieval Latin. The word occurs three times in the script. On April 14, 1901, something is said to have been placed in a *faltela* at Pratio's—*posuit quod volui in faltela apud Prationem*—and as several attempts to give a 'test word' follow this remark it seems as though a *faltela* were something that could contain a paper. On the next occasion it is connected with the placing of a paper in a chest;<sup>1</sup> after saying that the removal of the *mansuetudo* will reveal the paper, it adds *Faltela inest*, "the faltela is inside." On May 26, 1901, in a most unintelligible passage come the words *in faltela stat. recludere*, "it is in the faltela, open it." These three passages of the script suggest that the word may be intended to mean 'envelope,' but there seems no reason to suppose that the word actually exists, and the language of the script in these early days is so obscure that it is useless to attempt to interpret a word for which it is the sole authority. On the other hand some of the early writings have proved less irrelevant than seemed at first, so that I have thought it worth while to collect together the passages where these unknown words are used, in the hope that some light may appear where now all is darkness.

There are further a few cases of words apparently used in a special sense, though they have so many possible meanings that it cannot be decided with certainty what is intended by their use in the script. For instance, repeated injunctions are to be found for the application of processes described as *destringere*,—*nexere*,—*superponere*, to the words of the script; in particular it is constantly urged that if some words were taken, *sume*, and some process of superposition were then applied, *superpone*, sense would be seen where now there is apparent nonsense. But no definite directions have ever been given as to this process of superposition, and the later writings contain few references to it.

#### *Unusual Constructions.*

Besides the above described use of odd words the grammatical construction presents peculiarities. The most noticeable of these is a frequent use of the infinitive instead of the imperative, a usage not unknown in classical Greek but rare,

<sup>1</sup> See preceding page.

and not known as far as I am aware in classical Latin. *Tu modo patientiare* is an odd way of saying in Latin, "only be patient"; *tempus adnotare* appears the next day for "note the hour." Nor should I have written *χρησθαι μόνον νῦν συμπλάσσειν ἀεὶ τὰ ὡσαύτως ἔχοντα*, whatever I had meant to express. The imperative is also used by the script in both languages, in Greek more often than the other construction, but in Latin it seems a matter of indifference which is employed. Thus on June 23, 1901, *roga in epistulis* is followed almost immediately by *notare diem*, and on Nov. 22, 1901, the order is reversed: *Hodie committere aliquid chartae tuae—respice postero die tunc interpretationem bene invenies*. Here the obvious intention is to give directions that (1) something is to be set on paper, and (2) that something on the paper is to be looked at, though whether the examination is to be *now* of something already written (look back at yesterday's) or is to be *subsequently* of what is now written (write to-day, look back next day) is uncertain. In any case there seems no reason for distinguishing between the two injunctions, and throughout the script a careful study of both constructions has not enabled me to discover any distinction in their use. Nor has the irregular construction ceased to appear with the development of the writing; on June 8, 1904, it is used in what seems to be a prayer, *O tu qui spem nostram informasti, patientiam insuper praebere tuis tibi confidentibus*, "O thou who didst give us hope, give patience also to those who trust in thee."

### *Crabbed Style.*

Another characteristic of the Latin is perhaps rather a question of style than syntax, and consists in a condensation and brevity which make interpretation difficult. This is more marked in the earlier writings. In many of these cases I often failed to see any sense at all, though other persons subsequently discovered a meaning which was then apparent to me. It is, I suppose, possible that the crabbed style and obscurity may be useful in disguising the intention from me during the act of writing, and so giving a more free hand to the subliminal self. Instances of this crabbedness of construction are, on March 14, 1901, *consolator dux fidei nec unquam caret quotiens*



*discerpitur placet ne?* There was no punctuation till the ?, but the words were spaced as above represented. It may be interpreted: "The consoler is the guide to faith, and faith is not wanting, if the words are taken to pieces; are you satisfied?" Had I wished to express such a sentiment I should have been incapable of putting it in such a form. Again, the following sentence, at first sight quite unintelligible, appears to have a meaning, but is certainly not the way in which I can conceive myself expressing the idea: *Communicatio proposit necubiae necopinato ubi valetudo desit.* This may mean, "Communication may be of use unexpectedly in a sleepless night when you are not well."

### *Allusions to fables.*

Such crabbed sentences occur much more frequently in the earlier writings, where also are to be found several curious phrases which seem to be allusions to fables or stories altogether unknown to me. For instance, on March 30, 1901, *grassulator petivit carnificem auribus istis non comprehensus fabulam.* I do not know what a *grassulator* is, and can only suppose *carnifex* to be butcher. Who sought or hit the butcher I am unable to say, and so am in the same position as that of the person, whoever it was, who with "those ears of his(?)" did "not understand(?) the story." The next day there is again a perfectly unintelligible allusion to some "smiling sisters," followed by the word *Aesopi*, which suggests that an acquaintance with Esop's fables might be of service, but I have not been able to trace these ladies. On April 7, 1901, again, *Faux cecinit griphoni gryllus manco* (a phrase capable of translation if the third word is read as two, *gripho ni*.) seems hardly likely to have been produced by a fortuitous juxtaposition of letters or sounds, but can only be interpreted by the recognition of some allusion which escapes me—"The voice speaks in a riddle if the cricket (or possibly 'little pig') did not speak to the maimed." Animals<sup>1</sup> play a

<sup>1</sup>For the bird which occurs frequently at first see below (p. 328), but some of the allusions to animals preceded the successful hit with the bird, which probably accounts for the later appearances of the *avis*.

considerable part in the early writings: on April 20, 1901, we have *alopez non sine vulture in Monte Citorio, pes manco*, "a fox and a vulture upon Monte Citorio a foot to the lame," another allusion to the maimed of April 7 (above). This may mean that interpretation would be helped by the recognition of the fox and vulture on Monte Citorio. But I can make nothing of these animals. *Bombyx in vacuo*, "a silkworm in an empty space," on April 24, 1901, may be a description of the script itself and its misplaced ingenuity, and is a modification, I take it, of the phrase *bombinans in vacuo*, "buzzing in a vacuum."

### *Poetical Phraseology.*

A considerable list might be made of words or phrases in Latin or Greek which suggest poetical or literary associations though they are not reproductions of classical expressions. Some of these occur in descriptions of glorified and unfamiliar scenery, which are discussed later, but it will be convenient to comment on the actual oddities of phrase here. In some cases these poetical or high-flown phrases occur in no connexion which accounts for them, and where they are of a type quite unlikely to be used by my normal self, I have noted them among philological peculiarities. The first complete poetical phrase of this type occurred on March 21, 1901: *nox adveniet lux chalcidica inviolabilis*. It is not easy to translate this phrase, as the meaning is conveyed by allusion rather than statement. The "inviolate light of the Sibyl" that will "shortly come" suggests rather than says that I may look before long for a meaning in the obscure utterances of the script. The reader must take my word for it, that the rolling phrase with its far-fetched allusion to Virgil's Sibyl,<sup>1</sup> whose home was by the 'Chalcidian height' of Cumae, is not one that would occur to me naturally. So too on June 27, 1901, I was surprised to find that my pencil had written "Quid coeres nenymon γαληνων ρώμην;"\* and a little later in the same script "velociter currit alatus pes, vehementior rota, ocissime autem nuntius

\* *Trans.* "Why dost thou hold back the might of the windless calms?"

<sup>1</sup> See Virg. *Aen.* vi. 17, "Chalcidicaque levis tandem super adstitit arce."

dei alipes super maria volitans."\* The phrase *νηέμων γαλήνων* recurs in the script, and seems to form part of an attempt to recall a passage in the *Symposium*,<sup>1</sup> but there is nothing in that dialogue, or in any of the other classical passages where the phrase "windless calm" is found, to suggest the rest of the sentence as given in the script. Nor have I found any parallel for this use of *coerceo*, "to hold back," equivalent to the Greek *κατέχειν*, nor does the Greek phrase *κατέχειν ῥώμην* occur in classical writers. The word *alipes*, though intelligible, is not extant, and I know of no passage where a wheel is used as an emblem of speed; a hoof or a wing would be the more likely symbol before the days of railway trains, bicycles and motor cars.

More than one linguistic curiosity occurs at the conclusion of the script of May 16, 1902, this time all in Greek:

Μούσαιος μουσικῇ χρῆται. ἑσπεράζεις, ὦ κορη; καὶ δαρθουσιν ὑακίνθοι γλανξ καὶ αὐτῇ φρουδος ἦδη. ἀμβροσίη τε νύξ ἐπὶ ἀρματὶ φοιτᾷ.<sup>2</sup> no a word wrong—somewhere. Put it right ask him which.

The translation would seem to be: "Musaeus uses music; dost loiter in the evening, O maid? even the hyacinths sleep; and the owl herself has now vanished. Ambrosial night is wandering on her car." There is more than a word wrong; *δαρθουσι* seems to be a false present for *δαρθάνουσι*, and there is no authority for *ἑσπεράζειν*,<sup>3</sup> but the general sense would seem to be as above. It is possible that *δαρθουσι*<sup>4</sup> is a form of *δραθοῦσι*, the dative of the aorist participle,† but no form except *ἔδραθον* seems to have been in classical use. Both words are poetical. The whole passage in fact suggests poetry rather than prose, but contains no reminiscence that I can trace of any particular Greek original.

\* *Trans.* "Swiftly runs the winged foot, more violently the wheel, but fastest of all the wing-footed messenger of the god flitting over the seas."

† *Trans.* "There are hyacinths for the sleepers."

<sup>1</sup> See p. 313.

<sup>2</sup> It is uncertain whether the original has *φωτᾷ* or *φοιτᾷ*.

<sup>3</sup> See above, p. 37.

<sup>4</sup> Note that the word has no accent.

On Jan. 18, 1903, in the description of a supposed "Isle of the Blest" occurs the phrase *ποῆ τε ἐνανθέμω* "with fair flowered grass." The phrase though intelligible is unfamiliar to me; *πόα* is the regular word for grass or a meadow, other forms of the word being *πόη* and *ποιά*, but the form in the script, *πόη*, does not seem to be used. *ἐνανθεμος* appears to be twice used in classical writers; by both Pindar and Meleager it is applied to the bloom of young manhood.

A very curious expression occurs on Feb. 20, 1903, *αμαρανθινον δειλαρ*, "the bait of immortality." The common word for bait is *δέλεαρ*, but Callimachus, I find, uses the form *δειλαρ* in fragment 475. *ἀμάρανθος* means "unfading," "undying," and the form used in the script is a perfectly possible one, though it does not as a fact exist. The combination of the two words is entirely unknown to me.

In another passage occurs the phrase *κρυσταλλοπηκτοι παγαί*, which apparently means "frozen founts"; I have not found the phrase elsewhere, nor do the words for "dark shore," *ἄκτῆ κυάνειη*, used in the same script, occur in any Greek poetry known to me, though they very well might.

In another place, Aug. 8, 1903, the original word *αὐτοπηξ* occurs, apparently meaning "self-frozen" or "self-fixed." It is formed no doubt on the analogy of *κρυσταλλοπήξ*, an Aeschylean word. The word *κρυστάλλινον* is used in the same script, which represents an attempt at Greek iambic verse.

On July 3, 1903, a word is invented, *δεδάφεται*, evidently intended to have the same meaning as *δαρδάπτειν*. It apparently forms part of a verse which is not given completely.<sup>1</sup>

#### *Original Non-Classical Phrases.*

Another class of unusual expressions might be made consisting of phrases intelligible as they stand, though not classical, and either invented or adapted for the purpose in hand. Among these may be noticed the following:

(1) On May 27, 1901, in an account of a fire given in more fluent Latin than I should have had at command had I wished to describe such a scene, the arrival of the fire engine was described. This would have presented great diffi-

<sup>1</sup> See below, p. 63.

culties to me, and I suppose I should have said something about a *machina*, or tried to find some sort of *balista* that could throw water. But the script was bolder and wrote: *tandem advenit fuscator magno equitum [sic] sonitu*, "at last came the Darkener with a great sound of horsemen." The words are plain enough, but not such, I think, as would have occurred to any writer of normal Latin prose. The word *fuscator* is used in poetry, and once only; it is applied by Lucan, *Pharsalia*, 4. 66, to the storm wind which brings up the black clouds and darkens the blue sky. It would certainly never have occurred to me to describe the arrival of the galloping horses with the fire-engine in any such way as this.<sup>1</sup>

(2) On Feb. 2, 1903, the script began with the words: "Cunabula cum narthece ceromatico possidet infantem deum," and continued with phrases suggesting a liturgical fragment and ceremonies appropriate to a non-Protestant ritual, or at least reminiscent of such a ritual. The general intention of the passage is elsewhere discussed<sup>2</sup>; here we are concerned only with the unusual words in the opening phrase. *Cunabula* evidently means a cradle, though there is no authority for the use of the plural in this sense; the script apparently thinks *cunabula* a feminine singular, but that may be simply a blunder. The words *cum narthece ceromatico* were completely unfamiliar to me, and suggested nothing till after consultation of dictionaries. *Ceromaticus*, an adjective formed from the noun *Ceroma*, an unguent of which wax constitutes a part, is used, as I knew, by Juvenal (*Sat.* 3. 68), "*ceromatico fert niceteria collo*," of the Greek wrestler who wears the crown of victory on his anointed neck. *Narthece* I knew as the name of the hollow stalks in which Prometheus hid the stolen sacred fire. Investigation showed that the word *ceromaticus* is not used except by Juvenal, as quoted, and that the word *narthece* is used of a case to contain something, and the diminutive *nartheceum* is regularly used in late writers for a doctor's phial. It is perfectly clear then that *narthece ceromaticus* means a phial of unguent, but the exact phrase is not extant, and it is certain that had I wished to write

<sup>1</sup> See p. 284 for detailed account.

<sup>2</sup> See p. 120.

of a phial of unguent I should not have used either of the words employed in the script.

(3) Another example of the use of abnormal but intelligible Latin or Greek is to be found in a passage which seems to have an evidential value as showing a connexion between the communications of my script and those given in Dr. Hodgson's sittings with Mrs. Piper. On Jan. 31, 1902, the opening words were:

Panopticon σφαιρᾶς ἀτιτάλλει συνδέγμα μυστικόν.

The words may be rendered: "The all-seeing (?) of a sphere fosters the mystic co-reception." *Panopticon* does not exist, but its derivation is clear: it conveys the ideas of "all-seeing"; ἀτιτάλλειν is a not very common word used by Homer, Pindar, and Theocritus, in the sense of "cherish, foster"; σύνδεγμα certainly does not exist, though it is quite regularly formed, and its meaning is unmistakable. Neither the noun δέγμα nor the compound verb συνδέχομαι occur in classical writers, but there is no doubt as to the meaning "joint reception."

The incident is related in detail below.<sup>1</sup>

<sup>1</sup> See p. 213.

## CHAPTER III.

## OTHER GENERAL CHARACTERISTICS OF THE SCRIPT.

I COME now to a class of topics which seem to concern both the form and the matter of the script, and which may be described as "borderland cases"; they fall under six heads—aphorisms, quotations, condensed expressions, assonances, puns, and verse. They appear to make a transition from illustrations of the form of the script to illustrations of its contents. There is a certain sense of appropriateness in some of the quotations and plays upon words, but on the other hand many of them seem to be used to fill in blanks between intentional statements, or to be due to some association of ideas that has no connexion with the ostensible subject of the communication. They are perhaps of the same type as the "automatisms"<sup>1</sup> which Professor Hyslop has described in his comments on the case of Mrs. Piper. In some cases the meaning seems to be the more important part, in others the form of expression appears to be the determining cause of their introduction. The reader will best judge of their characteristics when the facts are before him.

## (I.) APHORISMS, PROVERBS, &amp;C.

Throughout the writings, but more especially at the beginning, are to be found what I have called aphorisms. In many cases these seem to be perverted proverbs, the sort of sentence that one might make up in dreams, epigrammatic in form but with little or no meaning on a closer examination. To this class belong (May 23, 1901) "Accomplishment is better than success. Do you see?"; (Sept. 7, 1901) "Too many swallows and the summer is spoilt," which seems to be a

<sup>1</sup> See *Proceedings S.P.R.*, Vol. XVI., p. 238.

hybrid recollection of two common proverbs with yet a kind of meaning behind it. On Jan. 8, 1902, a higher flight was tried: "Never try with spun thread of your own fashioning to interpret the divine—spindle. Lachesis will clip." This loftier vein still showed itself in the next piece of writing on January 11, 1902, when I was told: "Faith than Hope greater removes mountains." This is analogous to the 'quotations' of the next section.<sup>1</sup> The sententiousness of dreams,—verbose enunciation of the commonplace—appears on March 26, 1902, in the words, "Not yet is the fulness of time—reaping follows the full sheaves," as also in the remark on the same subject on March 19, 1902: "Many harvests go to the fulfilment of the crop of promise." The application of the proverb about "pearls to the swine" has a certain appropriateness where it occurs in an early writing, April 14, 1901, and perhaps is deliberately intended. It runs thus: *margaritae uersiv tibi meae forsitan sine pratio*. Reading *pretio* for *pratio* the whole sentence may be rendered "Pearls before swine, perhaps my pearls seem valueless to you."<sup>2</sup> The other proverbial phrases above quoted seem however to have no applicability to their context and occur apparently as spontaneous observations. Nor is it easy to see what is the point of the words<sup>3</sup> *dubium omne dubium pro ignoto* which precede a confused communication on Sept. 6, 1902.

The opening words of Oct. 9, 1902, though cast in this mould, may yet be meant to convey a practical hint, "Dreamers see most of the truth—in golden visions of the dawn." The script is fond of insisting on the usefulness of sleep: "Sleep is better," on May 13, 1903, gives the same idea, and it is often suggested that I should "listen in sleep" or leave off writing now and sleep.<sup>4</sup>

The occurrence of these aphorisms is almost entirely confined to the earlier writings; there has been only one in the last

<sup>1</sup> See p. 49.

<sup>2</sup> As my own name is Margaret, it is possible that some notion of a punning reference to that name has suggested the phrase.

<sup>3</sup> The phrase recurs in an inverted form on Jan. 14, 1903, "omne ignotum pro dubio—in his atque in omnibus rebus," adds the script.

<sup>4</sup> For connexion between script and dreams see below, p. 148.



two years. On August 21, 1904, the script began: "Econ Economics Haste dictates what Wisdom shuns." The application of the proverbial condemnation of haste to the subject of economics may be a reflexion of the general interest felt at the time in the Fiscal question. The rest of the writing deals with wholly different subjects.<sup>1</sup>

## (II.) QUOTATIONS.

These are very much more frequent than the aphorisms. In the whole number of writings, 306, I have found 75 phrases which are obvious reminiscences of passages in familiar authors. I have not included in this list one or two cases where a definite reference is made to a passage in some author as being contained, for instance, in a sealed envelope, or referred to in a book not read by me; these are regarded as intentional remarks on the part of the scribe. What I now discuss is the appearance of familiar phrases, such as "come unto these yellow sands" or "multum in parvo" in the body of the script, without apparent connexion with the context.

A complete list of such quotations as I have recognised is given in the Appendix, with references in most cases to the original authors.<sup>2</sup> It will be seen that the three languages have been placed under contribution, but Latin furnishes far the largest number, 48 being in Latin, 24 in English and 3 in Greek. A point bearing on the question of language is that the quotations occur with much greater frequency in the earlier than in the later writings, 35 coming in the first 100 pieces, 26 in the second 100, and 14 in the last 106. If the 22 quotations occurring in the first two months of the writing (27 pieces of writing) are excluded, it will be seen that of the 53 quotations left, 26 are in Latin to 24 in English and 3 in Greek, so that the predominance of Latin quotations seems due to the disproportionate frequency of quotations in the early days of the script.

<sup>1</sup>See App., p. 356, for complete list of aphorisms, which is not large.

<sup>2</sup>See App., pp. 357-360.

It will be remembered that the script became much more intelligible than it was at first, and similarly the early quotations seem to have had little or no connexion with the context in which they appear, while in the later writings the quotations are more intelligently applied. At the beginning they seem to be thrown out as if they were lumber of the mind, bits of floating rubbish carried out with the stream at the opening of the sluices; later on they are apparently intentional, and serve to illustrate a point or to suggest a definite image or line of thought.

*Comment on Quotations.*

The first few quotations have no meaning where they occur, but are mainly very familiar phrases. They are certainly not what I should have consciously introduced, but there is nothing remarkable in finding, for instance, a reference to Constantine's motto,—though the words would normally occur to me in Greek as they are said to have appeared to him, ἐν τούτῳ νικά, —or to the familiar phrase “o si sic omnes!” or again to the transitoriness of worldly fame, “ubi nunc est gloria mundi.” Horace's *non omnis moriar*, “I shall not wholly die,” is almost inevitable under the circumstances, and so is Aeneas' account of the change in the dead Hector who came to him in a dream, *quantum mutatus ab illo*.

On March 14, 1901, in a piece of writing rather more intelligible than its predecessors, and containing the first of many puns,<sup>1</sup> came the words *tandem, habes tota quod mente petisti*,<sup>2</sup> “At last, thou hast what thy whole heart desired.” The quotation appears in Mr. Myers' Presidential Address to the S.P.R., delivered in May, 1900.<sup>3</sup> The word *tandem* is not in the original Virgil, but translates the words ‘at last’ immediately preceding the quotation from Virgil in the Presidential Address. It would therefore seem that the source for the phrase in my script is a reminiscence not of Virgil but of Mr. Myers' Address.

One of two quotations on March 15, is *optimo dierum*,

<sup>1</sup> See pp. 60, 280.

<sup>2</sup> Virgil, *Aen.* iv. 100.

<sup>3</sup> See *Proc. S.P.R.*, Vol. XV., p. 114.

“best of days,” an expression applied by Catullus to the chief day of the festival of the Saturnalia. The same phrase recurs on April 3, 1901, where it is clearly intended to mean some particular day. It is probable that the day intended is Sunday; it is at least certain that on the Sunday following the first reference to *optimo dierum*, I had a very strong desire<sup>1</sup> to write, though the circumstances were not such as had up to that point invariably accompanied the production of the script.<sup>2</sup> Again, if *optimo dierum* be taken to mean Sunday, the phrase of April 3, 1903, becomes intelligible. But, so far as I know, there is no reason to suppose that the Latin words *optimus dierum* were ever used to represent Sunday, nor when they first occurred in the script did they suggest any meaning to me but the Saturnalia.

The quotation, “Dianae sumus in fide,” written on the above described Sunday, March 17, immediately after the statement that “to-day I can probably do something,” is also from Catullus, and perhaps confirms the notion that the vague suggestion of a date on March 15 was meant to be Sunday. Here too something more intelligent than the mere citation of a stray tag of verse may have been intended; for Mrs. Forbes’ Christian name is Diana, and a few days later<sup>3</sup> there appears in my script the first recognised attempt to set up a connexion between her writing and mine.

There follow several quotations of no interest, and seeming to represent merely reminiscences of familiar formulas. In a reference to Tennyson, on June 23, 1901, for the first time the script seems to be aware that an attempt is being made to quote, and apparently supposes that the quotation is appropriate. But the allusion, if there is one, remains unidentified. On August 7, 1901, the quotation *vile potabis* seems to be an attempt, recognised as a failure, to say something, for it is followed by the words “that’s not right,” and further unsuccessful attempts. The same may be said of Keats’ phrase “palely loitering” on September 14, 1901.

<sup>1</sup> See below, p. 286, for a suggestion about the Saturnalia.

<sup>2</sup> I was not alone, and the hour was an unusual one; see below, p. 221.

<sup>3</sup> See p. 222.

Twice quotations are introduced with some apparent intelligence, though they convey no meaning to me; the script recognises in one case (Dec. 5, 1901) that it is referring to a Scotch Ballad, and in the other (March 26, 1902) that the quotation is or should be a help to interpretation, and on other occasions something similar seems to have occurred.

A quotation from Browning on October 8, 1902, may have been an effort to produce something verifiable,<sup>1</sup> for on the day when, on my way back from London, I wrote automatically "to the dark tower came who?" my husband had, during my absence, and unknown to me, been reading Browning's poem "Childe Roland to the dark tower came."

Some of the later quotations are perfectly intelligible in their context, and bear no resemblance to the wholly inappropriate tags which occurred at first. On May 14, 1904, the opening words of the myth in the *Phaedrus* are given and recognised as such by the script.<sup>2</sup> Two other quotations are introduced appropriately; thus, on June 24, 1904, a disquisition on the attitude of mind towards an offender is preceded by the remark that sometimes "Saeva indignatio is just." On October 21, 1904, a reference to the death of two sisters ends with an allusion to Horace's ode on the death of Quintilius.

Of two quotations, which occurred on the same day, Oct. 23, 1903, one seems to be of some interest in connexion with its context, and I here relate what I have been able to make out about its meaning.

On Oct. 21 there had been written a fragmentary verse about faith and hope, followed by a plain allusion to a passage in the *Theaetetus* of Plato, where Socrates says that there is no other beginning of wisdom but wonder, and that it is rightly said that Iris (the rainbow messenger of the gods) is the child of Thaumias (Wonder). On Oct. 23 another allusion was made to the verse about faith and hope, and then after the words "let her write," the script went on:

These three are great, but greater than they is Wonder's daughter. The stern Lawgiver is not so fair, Seek and ye shall, Wisdom comes not unsought, and one comes to call who is not there for the wishing. The child of wonder is a fairer figure and

<sup>1</sup> See p. 189.

<sup>2</sup> See p. 145.

a mightier than the rainbow of Hope,—no messenger but the divine. Better than Faith Hope and Charity is Wonder's child.

It was obvious at once that the writing of the 23rd alluded to the writing of two days before. The transition from "faith and hope" to "Iris," not explained in the earlier script, is made clear on the second occasion by the words "rainbow of Hope" which supply the connecting link. The intention of the second script is perfectly plain; two points are made: (1) Great are Faith Hope and Charity, but greater still is Wisdom; (2) Wisdom must be sought.

The second of these points is made by the uncompleted reference to S. Matt. 7. 7 (or S. Luke 11. 9), and the words next following. What at the time struck me as curious was the sudden appearance in this context of the phrase from the Gospels. The other phrases, "child of wonder," "daughter of wonder," "rainbow of Hope," "messenger," are Platonic, definite reminiscences of the *Theaetetus*, as was recognised by the script of Oct. 21, and I knew no reason for their association with the Gospel phrase.

But some little time later I found that the Gospel saying and the Platonic view that the beginning of Wisdom (or Philosophy) is Wonder, have been closely associated by other minds, though this was entirely unknown to me when the script was produced. I discovered it accidentally in the following way:

In the *Times* of Nov. 14, 1903, I found an account of one of the recently discovered *Sayings of Jesus*, now published in the fourth volume of the *Oxyrhyncus Papyri*. Dr. Grenfell had been lecturing in London on Nov. 13 (as also in Cambridge on Nov. 10), and his translation of this "logion" was thus given in the *Times*: "Let not him that seeketh cease from his search until he find, and when he finds he shall wonder; wondering he shall reach the kingdom (*i.e.* of heaven), and when he reaches the kingdom he shall have rest."

I had not heard the lecture at Cambridge, but when I read this report it struck me that there was a certain resemblance between its phrases and my recent script, and when the fourth volume of the *Oxyrhyncus Papyri* appeared, in May or

June, 1904, I found that Clement of Alexandria had certainly connected the Gospel saying with the Platonic phrase. In the comment on the Saying (*Ox. Pap.*, Vol. IV., p. 5), it is stated that the logion in question is twice quoted by Clement of Alexandria as from the Gospel according to the Hebrews, on the first occasion to "show that the beginning of philosophy is wonder"; and the logion itself is said to be parallel to Matt. 7. 7, "Seek and ye shall find."

It may be that all this is irrelevant, and that my own knowledge was sufficient to account for the juxtaposition of the Platonic and the Gospel passages, though I had never consciously thought of any such connexion. But it is perhaps noteworthy that the juxtaposition should have been made in the script just before the occurrence of an opportunity of finding an explanation of that combination of phrases which had surprised me. I never had any knowledge of the matter contained in the Logia till I read the report in the *Times* of Dr. Grenfell's lecture, so that the words of the script cannot have been a reminiscence.<sup>1</sup>

To sum up then, it will be seen that the quotations are of two kinds: (1) mere tags introduced with no appropriateness, and (2) reminiscences apparently used deliberately, though the purpose is not always ascertainable. The former class occur mainly in the earlier writings, and seem to approximate to the "aphorisms" of the script, and perhaps to the automatisms of Professor Hyslop, while the latter are to be found in the later script, which is on the whole fairly intelligible. The sources of the quotations call for no special comment; the authors from whom they are derived are accessible and familiar; but with a few exceptions they are not the quotations most familiar to me, or such as would first occur to me were I asked for a list of familiar quotations. The absence of French, prose or verse, is noticeable here as above; were I to draw up a list of the phrases constantly occurring to me in daily life, French literature would furnish a large portion of the whole.<sup>2</sup>

<sup>1</sup> See also p. 321.

<sup>2</sup> It was at some period in the early part of 1904, when analysing the contents of the script, that I first noticed the absence of French phrases and allusions in the script.

## (III.) CONDENSED EXPRESSIONS.

It has happened occasionally that an unintelligible expression has subsequently been expanded into words with a meaning, thus suggesting that at the first attempt the idea has emerged in the condensed form called by 'Lewis Carroll' a "portmanteau." I have found two instances of this, both in the early script, and there may be others unrecognised. On March 8, 1901, the word *obsolevisti* appeared in a context which throws no light upon its meaning: "fac quaeras querimonium obsolevisti solacium donavisti etsi tu nescias." The sense is not determinable though, with the exception of *obsolevisti*, the words have meaning: *fac quaeras* "see that you ask (or seek)," and *querimonium*, false form for *querimonia*, "complaint," precede the unknown word, and the succeeding phrase means "you have given consolation though you did not know it." On March 11, 1901, occurred, without any explanatory context, the words *obsolevit iam ista oratio* "that kind of speaking is now obsolete," and it certainly seems as if *obsolevit ista* might be an expansion of the unintelligible word *obsolevisti*. In that case there would be a general sense in the first extract. "See that you search; lamentation is out of date; you have unwittingly given consolation."

The next instance is clearer; on April 8, 1901, occurred the Greek phrase *μεγαλολλυτὸς ὁ κάσις*. The last words mean "the brother"; the first word is apparently a "portmanteau" of *μέγας*, "great" and *ὄλλυται*, "is destroyed." Not till nearly a year afterwards, Feb. 10, 1902, was this portmanteau unpacked, and its contents were certainly not what I expected. I had taken the first phrase to be an unsuccessful attempt to describe complete destruction, but the words of Feb. 10, 1902, were *μεγαλῶνυμος ο κάσις οὐδὲ ἀπόλλυται τὰ ἔργα αὐτοῦ*, "of great renown is the brother, neither do his works perish," and there followed a description of some one whom I have not been able to identify. It looks as if the two words *μεγαλῶνυμος* and *ἀπόλλυται* had first emerged in the impossible word *μεγαλολλυτος*.

It does not seem possible to determine whether in these cases the first appearance is a confused emergence, or the second an expansion, of the underlying idea. If it is the latter, the incident is perhaps analogous to the development of the

narration of an incident in the script, of which there have been frequent examples.<sup>1</sup> On the other hand, if the unintelligible words are in fact unsuccessful attempts to write what subsequently appears in a correct form and has always been intended, the error is not one of a type confined to my subliminal self. It has happened to me more than once to run two words together in conversation, though not I think in writing, and to become aware only from a certain impression that my hearers are amused that I have been using a 'portmanteau.' Thus I have spoken of "Jaesar" where I intended to say "Julius Caesar."

#### (IV.) ASSONANCES.

In several cases there have occurred in the script juxtapositions of words for which there seems no reason but a similarity of sound. In some cases a pun is evidently intended, but in others there is no apparent intention or meaning: one combination of sounds seems to suggest another similar effect, which thereupon is written. The actual puns are discussed in the next section; here I describe the assonances.

These sometimes occur in the midst of unintelligible words, sometimes again when the meaning, though not perfectly clear, is yet perceptible. I have found nine cases of such assonances, some of them being very nearly actual puns. I have excluded cases where in the effort to give a particular word several similar sounds appear in succession, as those do not seem analogous to the tricks of style with which I am now dealing.

The first of these assonances<sup>2</sup> appeared on March 25, 1901, and has already been quoted.<sup>3</sup> The sentence in which it occurs is perhaps intelligible, but the juxtaposition of two words so similar in sound as *necubiae* and *necopinato* can hardly be accidental; Latin however lends itself to such assonances. On the next occasion, March 31, 1901, the sound *amb* seems to have been reproduced, but while the first word is appropriate in its context the two next phrases have no meaning. After a remark that superposition would make all clear,<sup>4</sup> the words

<sup>1</sup> See, for instance, the gradual development of the suggestion of a book or paper to be found in a specified place, described on p. 195.

<sup>2</sup> For complete list see App., p. 360. <sup>3</sup> See p. 41. <sup>4</sup> See p. 39.



are written: *ambages desunt ἀναβαίνειν necesse nec sine ambitu*. "There is no trick; it is necessary to climb; not without ambition (?)" It is easier to suppose that the similarity of sound has introduced the last two phrases than to find any connexion between them, or with the first. On April 10, 1901, a similar attempt to combine Greek and Latin words of like sound resulted in absolute nonsense.<sup>1</sup>

The words on April 22, 1901, *ζήτει Ζητα prodest*, "Seek, Z is useful" may have a glimmer of sense; they come just after my husband's initials, and at this time, unknown to me, he wanted my script to reproduce some words.

On June 30, 1901, in a piece of writing far more intelligible than those just described the syllable *del* seems responsible for the words *δηλητήριον δελτου ἀδελφὸς δελφικη* which followed one another, but when the fourth word was reached it was made the beginning of an intelligible sentence, though whether this was the original intention of the writer we may take leave to doubt. The sentence *δελφικη ομφη χρήσεται* means "he will use the voice of the oracle" and is appropriately followed by the injunction to "apply intelligence" *ingenium adhibe*.<sup>2</sup>

A reminiscence of the preceding sound again probably accounts for the words "has long ago gone," which are found on Sept. 4, 1901. There is perhaps more intelligence shown on Sept. 12, when, the intention being, as I believe, to add the Greek letter π, *p*, (pronounced *pi*) to guesses already made,<sup>3</sup> what was actually written was as follows: "Thibet looks like a word. a tie between

Pye gives one clue, but there is another." There is, I think, little doubt that *Thibet* and *tie between* are connected, and they may be unsuccessful shots at the sound *Pi*.

The next case, which should perhaps be classified as a deliberate pun, also came when an attempt was being made to give a word. On Jan. 4, 1902, the script has:

Tell Hodgson the words in *gen.* that is nearly right *γεννησις* is important not Genesis—and not Exodus but *ἐξῆδος*—Perhaps he will understand that you will not.

The last remark if addressed to me was certainly justified; I did not understand. Nor do I think that there is any explanation

<sup>1</sup> "Belua βέλος ebanuit."

<sup>2</sup> See also below, p. 288.

<sup>3</sup> See p. 156 for the full account of this incident.

of the extract except that the Greek γέννησις, "engendering," suggested the much commoner word for "creation," γένεσις, Genesis, which in its turn led on to the *second* book of the Old Testament. By a reversal of the previous performance this is made into ἐξῆδος, an unknown word—an impossibility which may have been perceived, and so saved us from the rest of the books of the Old Testament. It is conceivable that there was a point in the "words in *gen*," that the idea to be conveyed by them was, for example, the idea of "generation" or birth. Dr. Hodgson, on hearing of the attempt, wrote that they had a possible relevance<sup>1</sup> to him. But whether that be so or not, the incident illustrates the tendency on the part of the script to produce assonances, without any further intention, as far as can be seen, than that of reproducing a sound that has occurred already.

That the association of ideas in the region reached by the script is not that of the normal personality is further illustrated by the last of this group of assonances. The incident needs some preliminary explanation. In April 1902 I had a letter from Dr. Hodgson, in which he suggested an experiment for me to try in connexion with his sittings with Mrs. Piper. There had been some reason to think that there was a connexion between her trance-writings and my automatic script,<sup>2</sup> and with a view to testing this Dr. Hodgson proposed that I should look some morning at a noticeable group of flowers and try to get them mentioned to him in Mrs. Piper's trance. There was a noticeable group in the room where I read his letter, daffodils and bay leaves, a combination never seen by me before, and I selected these. While I was looking at them and thinking over the experiment, the phrase *spissa comam* came into my head, "close-leaved," probably suggested by the two Horatian phrases, *spissa ramis laurea* (*Odes*, II. 15. 9), and *spissa te nitidum coma*<sup>3</sup> (*Odes*, III. 19. 25). That was on April 11, and on April 24 my script, after referring to Dr. Hodgson's experiment, wrote:

It is hard to do. Try again next week. Wordsworth's daffodils

<sup>1</sup> See p. 282.

<sup>2</sup> See p. 213.

<sup>3</sup> The phrase *spissa comam* though recalling these two Horatian phrases conveys a new idea; Horace speaks of "thick boughed laurel" and of a person whose "thick hair shines."

he can get but not the *spissa comam*—perhaps *Daphne* may help—the likeness of the words—think of that.

Clearly this refers to the subject of this experiment, and is an attempt to make a word which will suggest the two flowers,—a ‘portmanteau’ in fact. *Daphne*, as the classical reader will remember, will well stand for the bay, and the sound of the first syllable is the same as in daffodils. The suggestion is extremely fanciful, and not in the least likely to occur to my conscious mind, but apparently the methods of the subliminal self are not those of the supraliminal. ‘Wordsworth’s daffodils’ would have seemed to me a complicated way of thinking of the flower which was the subject of the experiment, but I suppose that it is after all arrived at by a process similar to that which brought Horace’s lines to my conscious mind when I looked at the leaves of the bay. It would however certainly never have occurred to me to seek a single word to represent the two flowers, nor to combine them by symbolism and assonance in “*Daphne*.” The incident is perhaps of some interest as showing the extremely far-fetched nature of associations in the region of my subliminal self, the part played by assonance, and the suggestion that a fanciful representation is easier to transfer to another subliminal intelligence than is a simple concrete notion.

#### (V.) PUNS.

Here is another point in which my subliminal and supraliminal selves differ. I have hardly ever made a pun in my life; I do not easily see analogies between words, and I am seldom amused by comic puns or interested by the ancient oracular play upon words. But it is otherwise with the automatic script. It is fond of punning and especially of punning upon names; it is indeed quite like an ancient oracle in its desire to find a meaning in a name, as well as in its complete disregard for the laws of philology. Puns are scattered throughout the writings and are by no means more common in the earlier than in the later script, though the less serious examples are perhaps in the first productions. The first pun<sup>1</sup> appeared very soon after the writing began.

<sup>1</sup>A complete list is given in the App., p. 361.

On March 14, 1901, in an unintelligible passage apparently concerned with an inscription, occur the words: "hieroglyphema sane marmario glyptato non sine caelato quid dicam stellato cultellario." Little can be said of this incomprehensible medley except that it clearly contains a pun on the two meanings of the Latin word *caelum*, "chisel" and "heaven"; the first meaning was apparently intended, then the second meaning seems to occur to the scribe<sup>1</sup> and produces the allusion to the "starry" knife, or whatever he may please to mean by *cultellario*. The play upon the word is marked by the regular classical phrase, *quid dicam?* "may I say?". The same word *caelare* furnishes another shocking pun on April 22, 1901, when the proverbial remark about the art required to conceal art, *Ars est celare artem*, is at once followed by the quasi-correction "better to carve," *caelare melius*. The scribe adds the comment "you write nicely, though there is a lack of sense owing to your want of faith," and it is difficult to resist the conclusion that this commendation, qualified though it be, is due to satisfaction at having worked off another pun.

On June 3, 1901, the mention of *scriptura* in the sense of writing at once brings in *vectigal*,<sup>2</sup> though taxation has no place in the context. A few days later comes the first pun on a name; on July 23, 1901, describing the arrival of some visitor to England,<sup>3</sup> the script said: "To Lodge he goes first to lodge." The next attempt, on Aug. 10, 1901, was more ingenious; to see the pun requires a knowledge of the Greek name (electron) of amber, mentioned only in English in the script, but lest the casual reader should miss the point the important word is written in a larger hand:

Amber and verdigris and the result electrifies the world.  
Try another amalgam quite as hard to mix—and you will find the truth.

Needless to say no other amalgam has been tried, nor has any amalgam of amber and verdigris been discovered!

<sup>1</sup> Here and elsewhere I use the word "scribe" to denote that which produces the automatic script as distinguished from my normal personality.

<sup>2</sup> *Scriptura* and *vectigal* are two kinds of taxes.

<sup>3</sup> The incident is possibly veridical; see below, p. 199.

The later plays upon words seem more serious. On Feb. 10, 1902, in a description<sup>1</sup> of a person hitherto unidentified, the script has: *Magister sui generis ambulando dicta—non sane obiter dicta—promulgat.* "A Master in his own line(?) he pronounces maxims as he walks, but not *obiter dicta*;"—the pun is not translateable. The description suggests a Peripatetic philosopher.

Two of the puns occur in passages that seem to recall Neo-Platonic or late Greek philosophical writings and are elsewhere discussed;<sup>2</sup> the second of these passages appears to be mystic in character, and that being so, the explanation of a technical word by a fanciful derivation is not out of place.

On Feb. 13, 1903, occurred a pun on the two meanings of the Latin *clavis*, a "key" and a "club," with an unmistakable allusion to the *Hercules Furens* of Euripides.

A very elaborate pun on the name Christopher occurred on Jan. 29, 1904. Two meanings are suggested, neither of them philologically possible, but there is no allusion to the common derivation, or to the legend which makes St. Christopher the "Christ-bearer." The name Christopher is that of a nephew and god-son whose birthday is on Feb. 5, seven days after the introduction of the name in the script. The name Christopher appears towards the end of the writing in quasi-archaic Greek capitals, thus:

ΧΡΕΤ, ΧΡΙCΤΟΘΟΡΟC, χριστου φωρ no χρηστου φορά. Can't you see the double sense? Do understand.

The light of the Sanctuary and the Bearer of Good.

Then comes the Greek χ (Chi) as signature.

The explanations or translations given by the script are not correct renderings of the two Greek phrases, but involve blunders which it needs little acquaintance with Greek to detect. If the first is to mean "Light of the Sanctuary," the word φωρ (thief) must be supposed equivalent to φῶς, "light," and it is a considerable strain upon the meaning of χριστός, "anointed," to make it mean Sanctuary. In the second phrase, φορά could not mean "bearer" though it does mean "burden." All these facts were perfectly well known to me; I have no

<sup>1</sup> See above, p. 55.

<sup>2</sup> See p. 288.

turn for punning, no interest in derivations, no sympathy with fanciful symbolism of any sort; nor am I likely to confuse either *φῶρ* and *φῶς*, or *φορά* and *φόρος*. This is one of many cases where there seems no point of contact between my normal self and the productions of the scribe. I have entered at some length into this incident, as it seemed possible to put down in black and white the differences between the scribe and myself, differences which are constantly obvious to me, though not easy to explain to a reader.

Plays on the names of two sisters, whose death was due to the same accident, occur in one of several writings referring to them. The names are Monica and Dorothy, and on Oct. 12, 1904, etymological allusions were made: "God's gift resumed; Monica who lived alone." Dorothy, of course, does mean the gift of God, but, whatever may be the derivation of Monica, it is not likely to be *μόνοικος* or *μονοίκητος*, "who lives alone."

#### (VI.) VERSE.

Another characteristic of the script not shared by my normal self is a tendency to break out into verse. I am no poet, and have great difficulty in producing even a very short set of verses in English. I wrote Greek iambics years ago, but have hardly ever made up a line of Latin verse.<sup>1</sup> That I am capable, however, of producing some kind of verse, when in a condition between sleeping and waking, I discovered some years ago, when, being convalescent and resting a good deal in the day, I used occasionally to find myself making up verse half unconsciously. The verse was always in the nature of a parody, and was usually, if not always, unrhymed.<sup>2</sup> Several fragments of verse have occurred spontaneously in the automatic script in each of the three languages used, and on two or three occasions, when I have been experimenting with another writer at a distance, verses of some length have been produced.<sup>3</sup> There seems an increasing tendency to produce

<sup>1</sup> See above, p. 33. <sup>2</sup> I have given specimens in App., pp. 361-2.

<sup>3</sup> The writing which resulted when direct experiments were made to obtain results simultaneously with another automatic writer falls outside the scope of this paper, but the "poetry" produced under

English verse. The first long passage was obtained in July, 1904, and a considerable quantity has been written since the close of the period discussed in this paper.

### *Greek Verse.*

The first piece of verse which occurred in the script was in Greek, after some writing in Latin (April 14, 1901); it was written in uncials and is reproduced in the Appendix.<sup>1</sup> The reader will note the full stop after the 12th letter and will, perhaps, be as puzzled by it as I was; he may also be surprised to find this obscure fragment classed as verse—or as anything else!—if, as I did, he reads it as “EUUSINEMATAR. OPHMA.” But if he will reverse the order of the four (Greek) letters after the full stop, and so make the last word *Ampho* instead of the unintelligible *Ophma*, he will see, as my husband did, that the apparently meaningless collection of letters can be divided into Greek words, and that these words form the end of a hexameter line:  $\epsilon\tilde{\nu}$  ὑσὶ νήματ' ἄρ' ἄμφω.<sup>2</sup> There is no meaning, but that the words are real Greek words and form part of a hexameter is obvious.

In the Greek words quoted and commented on above (May 16, 1902),<sup>3</sup> there also appears to be a rough hexameter, contained in the words ἀμβροσίη τε ῶξ ἐπὶ ἀρματὶ φοιτᾷ. The last four of these make the end of a hexameter. If, for the word τε, a long monosyllable were substituted, we should have nearly a complete verse. Perhaps that was recognised by the scribe, for to the words is appended the criticism: “no a word wrong—somewhere. Put it right. a s k h i m w h i c h.”

On July 3, 1903, more attempts were made to produce Greek hexameters. I quote the whole passage, which, as will be seen, becomes more and more like verse as it goes on, winding up with a complete line. We were staying at the time of its production at a hotel high up on the Rigi in

these circumstances is given in the Appendix to this section (p. 362) to illustrate the kind of thing obtained.

<sup>1</sup> See App., p. 365.

<sup>2</sup> Or  $\epsilon\tilde{\nu}$  ὑσὶν ἡματ' ἄρ' ἄμφω.

<sup>3</sup> See p. 43.

Switzerland, and the surroundings are apparently reflected in the script.<sup>1</sup>

For her a message of peace —contemplation on high summits  
—stillness in the air.

πρὸς οὐδ' ἄς θεῶν noctivaga illa € Eelene<sup>2</sup> ἄρματι ἀργυροεντὶ πέλει  
σύ δ' οὐκ ἐπινοία χρωμένη you have not all the words—πολλα τ'  
ἄελλα is part καὶ λαίλαπι καρτεροῦντι δεδάφεται οὐρανὸς ἄλλος. No  
you confuse—the storm & whirlwind consume the blue clear space  
between the worlds, but the supernal peace is undisturbed.\*

The other four specimens<sup>3</sup> of Greek verse are attempts at iambics, a metre which I used to write freely some years back. They present few, if any, points of interest. In two cases where more than one line is given the scribe appears to be aware that he has not been very successful, as the verses are followed by the comments, "it is not quite right. But you have the idea. it is hard to catch" (Aug. 8, 1903), and again (May 26, 1904) *non bene omnia—etsi quaedam*. "It is not all right though some of it is." Three times a Greek iambic line seems to have been employed, not for its own sake, but to convey to me a remark. These are among the rare occasions on which Greek has been used as the medium of communication between the scribe and myself.

#### Latin Verse.

The Latin verse is much more fragmentary; scattered about among phrases entirely irrelevant are a few scraps with hexameter rhythm, such as *cras meliora supersunt* (Jan. 13, 1902), which for excellent reasons I do not translate; *monet ne dixeris omni quod tibi confitear soli*, "He warns you not to

\* *Trans.* "To the thresholds of the gods the night-wandering moon on her silvered car goes (?). But you not using intelligence . . . and often a storm . . . and by the whirlwind in its might (?) the rest of the heaven will be devoured."

<sup>1</sup> See above, p. 44.

<sup>2</sup> For Eelene read Selene, the E (€) being sometimes used in the script for Σ; the breathings on the next two words should be transposed, ἄρματι ἀργυροεντὶ; the form καρτεροῦντι seems to have been invented for "metrical purposes"; the next word δεδάφεται is not classical.

<sup>3</sup> See App., p. 365.



tell every one what I am admitting to you only" (Oct. 6, 1901). The first few words of this last sentiment are in a larger hand, intended, I suppose, to prevent my overlooking the poetical outburst. *Magno contendis corpore contra* looks like a fragment of genuine Latin poetry, but I have not been able to trace it (Nov. 3, 1902). The first part of the writing of March 1, 1903, consisted of scraps of hexameter lines, the sort of rubbish that one might produce when half asleep; no line is complete, there is no consecutive sense, and no general meaning. On July 15, 1904, the script tried its hand with extremely poor success at Latin Sapphics; there is a discernible meaning in these, but no other interest. The curious reader will find all these efforts reproduced in the Appendix.<sup>1</sup>

#### *English Verse.*

English verse was not introduced so early as Latin or Greek. The first appeared on Feb. 23, 1903, when I was sitting at the same time as two other friends in another place who were working Planchette.<sup>2</sup> My script, after dealing with other matters, concluded with the following lines:

Lover who lives to learn—  
Giver the gift to earn,  
Wisdom the love to feel,  
Friendship the bond to seal.

On April 9, 1903, again at the end of writing on a quite irrelevant topic, the script wound up with a verse:

and daisies pied upon the green  
and the cuckoo's foot between  
Merrify Merrily  
Call it early call it often  
Woods to bloom and buds to soften  
Happily happily.

Another attempt at verse (Jan. 17, 1904) was of a different type; it is less complete and more conscious, recognising its intention and its want of success. After saying something about Hope, the script goes on:

<sup>1</sup> See App., p. 366.

<sup>2</sup> See p. 250.

Hope—youngest daughter of to-day, and oldest mother of the race  
 To see the Godhead face to face, no  
 Beholds the Godhead's very face . Shine at the on the  
 Wanderer on the Way—That is not quite right, but it is about  
 Hope's vision which is the true one and leads on the Passion-  
 ate Pilgrim.

None of this recalls anything to me, or has any meaning; I do not see what the "Passionate Pilgrim" is doing here, nor whether he is to be identified with the "Wanderer."<sup>1</sup>

Some stumbling blank verse, again on the subject of hope, was produced on May 26, 1904. On September 18th, 1904, a more serious attempt was made to produce verse, but, as the script itself recognised, it was "poor stuff." I quote the whole passage as it illustrates the methods of the scribe. It will be seen that the first two stanzas are written consecutively as if they were prose. The third stanza is recognised to be verse, but it is incomplete, a dissyllable being wanted to complete the rhythm in the first line. The meaning of the lacking word is suggested by the script itself and after a further effort a criticism on the whole production is pronounced.

for many a month the hand of time has shewn to all  
 that pass this sign and this alone yet have the careless  
 generations failed to read so blindly lurks the flower with-  
 in the seed.

The riotous colours of the autumn flames have touched the  
 bracken, turning green to gold, the wandering songsters going as  
 they came by the long journey flee the winters cold.

So each successive

there is a word that means a group  
 in its turn

fills with its dust the cinerary urn  
 urn behind urn in numberless array  
 the records of past glories still decay

But none of this says what I want to say—write this week more often and especially on Wednesday morning next—not such poor stuff as this.

Plain Prose is best.

<sup>1</sup> But see below, p. 297, for a possible explanation of the association of ideas in the above.

## CHAPTER IV.

## VARIETIES OF DRAMATIC FORM ASSUMED BY THE SCRIPT.

So far the topics discussed have concerned the form adopted by the script rather than the nature of its contents, though in the last few groups there is reason to suppose intention in the selection of the particular form, or at least recognition on the part of the scribe of the form adopted. I pass to the contents, taking first the cases where these are, so to say, expressed by the form, and afterwards other cases where the form appears to be of no importance.

There are two main groups where the form seems intended to convey some meaning. The mass of the writing consists of unsigned observations, not to be attributed to any identifiable person, though often expressed in the first person "I," and addressed to some one in the second person "you," presumably myself.<sup>1</sup> But two other types occur—one where the script seems to represent a conversation between two or more persons, and another where a directly personal note is introduced by the appending of a signature to the supposed communication. It is not easy always to distinguish these classes, as the reader who has followed me so far will understand, seeing how dream-like and confused are the utterances of the script. In many cases, although there is no signature to the communication, the writing bears witness in its contents to its being ostensibly addressed to me by various identifiable persons. Again, it is clearly not possible to determine with certainty, in the absence of change of language or writing, whether the observations of the script are supposed to be

<sup>1</sup>This person "I" is what I have called "the scribe," and I wish here to emphasise the statement that the scribe is not an indirect way of alluding to a particular supposed communicator, but a general name for the writing hand, which—for whatever reason—assumes a dramatic personality.

made by more than one communicator, though there are several cases where the contents clearly show that a message purports to come from more than one source. But in spite of the difficulties of classification it has seemed helpful in judging the whole question of the automatic phenomena, to discuss here the above-mentioned two classes—namely, what I may call “conversations,” and the type where an actual signature is appended to the communication.

### (I.) CONVERSATIONS.

The first hint that more than one person must be supposed to be having a say is found on March 30, 1901, though I did not interpret it till long afterwards, when the conversational form had unmistakably appeared.<sup>1</sup> The writing on that date<sup>2</sup> begins with the remark that there are as many opinions as there are speakers. A few days later, April 3, 1901, the first unmistakable conversation appears, the remarks of the second speaker being written in a large round hand sharply distinguished from the particularly small handwriting of the body of this piece of script. The contents are of no interest; their meaning is perhaps clearer or rather less obscure than was usually the case at this early period, but nothing of any value was said. The person addressed as “you” would seem, at least in one instance here, not to be myself, but some one else who answers in the first person. When reproached with not doing something, this person replies that he has done it, *Feci*, whereas I<sup>3</sup> had not done anything.

<sup>1</sup>The reader must understand that most of the opinions about the script expressed in this paper are the result of long observation and familiarity; in many cases later writings have thrown light upon the earlier productions; at the beginning the phenomena seemed unanalysable, and I avoided as far as possible forming any theory about them.

<sup>2</sup>See Appendix, p. 366, for list of all these supposed conversations.

<sup>3</sup>Perhaps the reproaches for stupidity and inattention described below (p. 89) may in some cases not be addressed to me, but to some other would-be communicator or intermediary; it is probable in any case, however, that they reflect my own feeling of impatience at the extreme difficulty of seeing any sense in the farrago freely produced with an exasperating air of superior knowledge.

I do not class as conversations the considerable number of cases where communications are ostensibly made by more than one "control," in order to give a new message or to complete or correct what was said by the first. Here I refer only to cases of apparent confusion, where—to use a familiar illustration—the telephone-wires seem to have got into contact, so that the operator hears remarks not addressed directly to him. Thus on Jan. 13, 1902, the script has :

Patience for you both. it will come Three Latin words  
 can she not write them? would give the clue. quid fremuerunt  
 gentes? gentes seems right—gens togata rapit— Non  
 possum plurima hodie cras meri meliora supersunt. Cras  
 meliora supersunt.

I do not profess to explain this, but I think that it is a case such as I have described. The words "can she not write them?" break into the midst of the phrase, "Three Latin words would give the clue," and suggest that they were unintentionally recorded—just as the telephone occasionally records the impatient observations of the young woman at the Central Office. Who is meant by "you" and "she" I cannot say, but the words "*gentes* seems right" appear to be a criticism on the three preceding words, which, if they are intended for a quotation, should read "*Quare fremuerunt gentes.*" Again, the repetition of the three final words suggest that when they first appeared they were not said to me, but addressed by one communicator to another, who then transmitted to me what seemed important, unaware that the whole had already been caught and recorded.

Similarly on Aug. 7, 1901, after a long message meant apparently to be verifiable, came the words :

This is something new—perhaps a test—I dont understand quite. Who is it?

Then follows abruptly an allusion to a wholly different incident. In this case it seems to be recognised that there is confusion, and the words "I don't understand" are perhaps unintentionally recorded. The confusion is greater on Feb. 13, 1902, and there partly marked by a change in the writing. On Oct. 23, 1903, after confusion, some attempt

is made to remedy it, with success as far as the fluency of the writing is concerned, though the meaning of the message thus produced is not obvious. The early part of this script was produced, as noted at the time, with great difficulty; the words "faith fled, Hope stayed" refer to an earlier piece of writing; then the script has: "when did that happen?—no this is not right. Stop it is too difficult—let her write." Then with the new paragraph the writing came quite easily.

In the above case again it cannot be determined whether the "she" refers to myself or to some supposed communicator temporarily displaced,<sup>1</sup> but on Jan. 15, 1903, I was undoubtedly referred to in the third person;

Wait for the word. He said "I<sup>2</sup> will send the half message to Mrs. Verrall and you have the other half. Tell Hodgson this, but you have not got the word yet.

Then came further unsuccessful attempts to produce a recognisable word.

On November 25th, 1904, there appears to be another instance where a sentence in the script represents a remark *about* me in the midst of other remarks addressed *to* me. Thus after saying, apparently to me, "Why will you not look for it." the script goes on:

Tell them that.

Long have they waited we do not know why—but can do no more. Don't touch her—let her work alone. the touch confuses.

It is probable that the "you" who will not look refers to me, and almost certain that I am intended also by the "her" who is not to be touched.

There are two or three other cases where reference is made in the third person to some one, probably another supposed communicator, but it is not certain whether such reference is intentional, nor to whom it is addressed. Thus on Aug. 16, 1901, after a long message relating entirely to the attempts

<sup>1</sup> There is the same difficulty in the script of March 20, 1903. See App. pp. 352, 3.

<sup>2</sup> The inverted commas before "I" appear in the script, but there is no mark for the end of the quotation.

to guess my husband's Greek sentence,<sup>1</sup> addressed throughout by "me" to "you," there comes a statement of what some one else, a third person, says; here the change of language may indicate change in the communication. It runs:

A.W.V. will understand this—I think of him when I say it. you do not know. Mone inquit alteram, ne titubet—non semper recte fit quod manu incipit.\*

It continues in Greek and Latin and concludes with a curiously confused signature.

Again, on Oct. 6, 1901, after describing an incident in English, the script suddenly breaks into Latin, and in a slightly larger handwriting says<sup>2</sup> "He warns you not to tell everyone what I am admitting to you only." Then after confused attempts to put things for A.W.V. with greater clearness, and complaints that "neither you nor I know it, so it is hard to get. It all belongs to him but not to me his friends but not mine. No one here knows but one and her I have not met," it goes on "I will ask Arthur" and returns to the incident with which it started.

On March 15, 1903, we have what looks like an unintentional report of a discussion between two would-be communicators:

Σ is the first to be recognised but there are others. write  
yourself now Otranto pice cur non cetera? quia  
non comprehendit illa nostr a fac quiescat. Signum illud  
pro bono, sed non omne.

The last sentence "that sign is to the good but it is not the whole," clearly refers back to the first remark; but between the two come words that are only intelligible if we suppose them to be addressed by the communicators to one another, and assign them to different speakers, thus:

- A. "Write yourself now."
- B. makes futile efforts.
- C. "Why not (give?) the rest?"

\* *Trans.* "Tell the other (feminine), he says, not to stumble; what her hand begins is not always right."

<sup>1</sup> See p. 156.

<sup>2</sup> See above, p. 64.

D. "Because she does not understand our (words?)"

E. "Get (some one) to be quiet. That sign &c."

In this division of the remarks between various speakers I am guided partly by the gaps between the words—to which experience has led me to attach considerable importance<sup>1</sup>—and partly by the sense. I make no attempt to assign the parts, only to mark the breaks.

Once, on Feb. 1, 1904, the earlier part of the script appears to represent a reported conversation between two persons, one of whom is trying to catch what the other says, but without much success. Then with a new paragraph one seems to assume "control" and gives a connected message; the next paragraph represents another person commenting on what has preceded.<sup>2</sup> A somewhat similar case of supplementary statements by a second communicator is found on Dec. 4, 1902, but in that case there is no reported conversation between the supposed communicators; both seem to address me directly.<sup>3</sup>

The best illustration of a conversation occurs in a piece of writing not included in the 306 pieces which make the subject of analysis in this paper. It was produced on December 5th, 1904, not spontaneously, but as the result of an experiment in simultaneous writing in the presence of others. The conversational form may have been due to suggestion from the circumstances of its production. But it is of the same type as other conversations spontaneously produced, though the differentiation of the speakers is emphasised by a change of handwriting as well as by the use of paragraphs. The first few sentences cannot be definitely distributed among the supposed speakers, but in the fourth paragraph a sloping handwriting is introduced, and thenceforth to the end of the communication

<sup>1</sup> Amid the general confusion and difficulty of interpretation, some things seem to stand out as important; *e.g.* gaps between words and new paragraphs,—not that such a break invariably has an ascertainable meaning, but it seems best to assume, in the absence of strong evidence to the contrary, that it indicates some sort of change in whatever it is that produces the script.

<sup>2</sup> See below, p. 211, for comment on the script of Feb. 1, 1904.

<sup>3</sup> This script possesses no interest, and, not being counted as a conversation, is not quoted in the Appendix.



the sloped writing alternates with my ordinary hand and represents one speaker in a dialogue, the parts of which are plainly distinguishable. Thus, beginning with the paragraph where the hand changes, and representing the sloping writing by italics, we have the following:

Then there is a line of verse to be remembered *Heaven lies about us in our infancy—that has a special quite a special association.*

repeat the line again

*It has been written down. go on to the next trial*

Cecilia was a name wanted

*I cannot make this clear.*

The instructions have come elsewhere. they should be followed.  
then wait for the results.

*I cannot work this easily*

You do not attend to the instructions

*I cannot hear what they say or understand what they do*

Say it was Thursday that was meant.

*It was Thursday meant.*

## (II.) SIGNATURES.

There are altogether 148 cases of signatures or attempts at signature, in the 306 pieces of script here discussed; thus, less than half the pieces are signed, for it sometimes happens that a single piece of writing has two signatures, a second signed paragraph being occasionally added after the first signature. The signatures are not always the last word in the writing where they occur, as occasionally after a signature a fresh start is made and further remarks added, not signed. Nor must the signature be taken in all cases as attached to the whole of what precedes; sometimes a change of handwriting or a break of some kind indicates what words are supposed to be written by the person signing. Often it is impossible to assign with certainty a definite portion of the script to the ostensible writer.

In these 148 signatures I have counted all cases where a name, or initial, or sign,<sup>1</sup> has been appended to a statement

<sup>1</sup>A considerable number of signs appear as signatures; some of these have been identified, but not all. They are described below.

so as to give the whole the air, generally speaking, of a letter and not a memorandum. They may be thus classified:

*Classification of Signatures.*

(A) Unfinished attempts	12
(B) Unidentified:	
(1) names, proper, - - - -	5
(2) fancy names, - - - -	5
(3) initials, - - - -	5
(4) signs, - - - -	29
	<hr/>
	Total, 44
(C) Unintelligible, - - - -	9
(D) Identified:	
(1) name of living, - - - -	1
(2) names of dead, <sup>1</sup> - - - -	48
(3) signs for dead, - - - -	34
	<hr/>
	Total, 83
	<hr/>
Total, therefore, in all, - -	148

(A) *Unfinished attempts.*

Some of these have been discussed above<sup>2</sup>; they are included here among signatures, as they distinctly give the writing a personal note. They are of the following type:

1. Vale . . . . signifer signum ponit.
2. Usque ad illud vale.  
    Tuus,
3. Tuus —iam ante signator.\*
4. Yours as you know.
5. not your friend but another.

This indefinite form of signature was commoner in the earlier than in the later writings. Thus of the twelve instances ten occur in the first two years of the writing. It would appear

\* 1. *Trans.* "Good-bye—the seal-bearer sets his seal." 2. "Till then good-bye—Yours." 3. "Yours—who has signed before this."

<sup>1</sup> Initials and suggestions of name are included under names.

<sup>2</sup> See above, p. 29.

that on the whole, this signature is used when the contents of the script are of some interest or evidential value.

Thus, in eight out of ten cases, decided success attended the efforts to produce evidential matter made by this supposed writer who, it should be noted, though he does not append his name, seems—to judge from the manner of his writing—to have assumed that he would be recognised. But in the absence of a direct statement as to who was intended by the person signing “yours,” etc., it has seemed better to regard these signatures as unfinished attempts and not as identified signatures.

(B) *Unidentified signatures.*

(1) Proper names:

Of 5 unidentified names used as signatures three are in handwritings not my own; R. Nevile and his story have been described.<sup>1</sup> “Mortimer Gothard, 1703” or some such person appears as a signature only on Feb. 9, 1904; and on Oct. 29, 1901, Alec-K signed some remarks apparently intended to be evidential, but so far unverified. This communicator re-appeared twice; thus on Nov. 1, 1901, “Alec can try again later,” and on Nov. 4, 1901, “Frodsham and a river in the winter it was frozen Alec Keith to the friend of another.” K. has developed into Keith, and the place originally described as “Frendsham or Frettisham perhaps Frodsham” has remained Frodsham, but no enquiries have thrown any light on this episode. One unidentified name, Eloise, appears only as a signature, and conveys nothing to me (Oct. 31, 1902); another, in an early script, also has no meaning, but is here described in detail as possibly illustrating the gradual emergence of an idea not at first recognisable.<sup>2</sup> The script of June 27, 1901, was signed as follows:

Two drawings of curved objects; then the words, “or a gourd.” Then three drawings representing apparently (1) a gourd, (2) a cross,<sup>3</sup> (3) the horns or ears of an animal; then the words “moses not the prophet.”; then a line between two brackets and the name “Johann.”

<sup>1</sup>See p. 24.

<sup>2</sup>See also above, p. 55, on “portmanteau” phrases.

<sup>3</sup>This cross is counted as a drawing, not as a signature.

It seems as if there were a definite aim behind all these efforts; possibly even the final effort is not completely correct, and what underlies it all is "Jonah" not "John," three attempts being made to suggest the name Jonah; (1) the gourd, (2) the prophet, (3) the name Johann. If this is so, it will be seen that the second of these two notions, the prophet, does not itself emerge at once, but is preceded by "horns" and then "Moses." This suggested explanation fails to account for the cross, but as it possibly throws light on the methods of the script, or on what appear to me to be its methods, I have thought this digression justified. Another suggestion has been made to me that in the Latin cross,<sup>1</sup> taken in conjunction with "horns" and "Moses not the prophet," are to be found allusions to W. Stainton Moses and his well-known "control" Imperator. In that case there seems no explanation for the gourd, or the name John.

(B 2) Fancy names.

(B 3) Initials.

The unidentified fancy names and initials present no points of interest.

(B 4) Signs.

Eighteen<sup>2</sup> of the twenty-nine unidentified signs represent some form of cross; I had proposed to class these all together, but as on a closer examination there seems to be some distinction between the value of the writing signed by different kinds of crosses,<sup>3</sup> I have subdivided the class. The types of cross used are three, † × +; of these † is used twice, × five times, + eight times, while once × and + are combined, and once all three forms appear together.

#### *Latin Cross.*

This cross appears on two consecutive days, Aug. 25 and 26, 1902, the first time alone with the word cross written beside

<sup>1</sup>See below, p. 79.

<sup>2</sup>Or possibly 17, if an ill-executed drawing, resembling a Latin cross upside down, or a Greek cross with too long an upper arm, is not interpreted as a cross. It occurred on Oct. 26, 1901, shortly after the word *χάρις*; it is not classified in the text.

<sup>3</sup>For remarks on the possible significance of these cases, see below, p. 79.

it;<sup>1</sup> on the next day the word cross is in the body of the script, and the script is signed by three characters, a capital I within a circle, a Latin cross, and a fish. Neither piece of writing contains anything of interest; the second is particularly scrappy.

*St. Andrew's Cross.*

This appears as a signature five times on May 27, 1901, on October 21 and 25, 1902; on January 21, 1903; and on Jan. 29, 1904, but on none of these days was anything written which seems to show supernormal knowledge. On the first four occasions, matter was produced which purported to be verifiable, but there is little or no reason to attach value to the statements.<sup>2</sup> The last occasion on which the transverse cross is used is immediately below the unwarranted philological statements about the name Christopher described above.<sup>3</sup>

*Greek Cross.*

The Greek cross + is used eight<sup>4</sup> times as a signature, five times plain, twice enclosed in a circle, and once with a decoration at the intersection of the arms. Once also it is used in combination with the transverse cross, and as the combination occurs on Jan. 31, 1902, after three preceding scripts signed with the Greek cross I shall consider that case together with these, so making altogether 9 occasions where the Greek cross is used.

On six of these nine occasions reference is made in the accompanying script either to Dr. Hodgson or to Mrs. Piper, and on the other three matter of interest is given—twice (Oct. 12, 1901, Dec. 7, 1903) instances of apparent thought-transference from friends,<sup>5</sup> and on May 31, 1901, the first reference

<sup>1</sup>See App. p. 355, where the script is given.

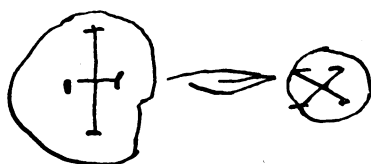
<sup>2</sup>See p. 284 for detailed account of statements by the script on May 27, 1901.

<sup>3</sup>See p. 61.

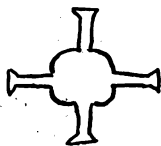
<sup>4</sup>Or nine times, if the ill-executed drawing of Oct. 26, 1901, is counted as a Greek cross.

<sup>5</sup>See pp. 283, 285.

to the passage from Plato's *Symposium* which plays so large a part in the script.<sup>1</sup> On four consecutive occasions reference was made to Dr. Hodgson or Mrs. Piper in writing signed with the Greek cross, one of these being apparently a successful attempt to establish a connexion between my writing and Mrs. Piper's trance.<sup>2</sup> I had been interrupted in this writing, and, after a persistent desire to write, which circumstances prevented me from obeying, produced at the first opportunity a few hours later on the same day the words: *Cruce et praeterea nihil* "only a cross," and, after some general remarks in Latin, the following signature consisting of a Greek and a transverse cross each enclosed in a circle and joined together by two lines:



On April 27, 1903, the script produced evidential matter for "Hodgson," subsequently verified by him, and the signature was a Greek cross. Finally, the script of July 21, 1903, produced further evidential matter, and after a first signature "E.G." followed the words: "Rector fecit per interpretationem posuit signum suum ipse"; then a decorated equilateral cross; then the words "again better"; then a better drawing of the same cross,<sup>3</sup> reproduced here in *facsimile*.



I think it will be acknowledged that the "signator" who represents himself by means of the Greek cross is one of the most efficient of the so-called "communicators."

The three crosses appear together as a signature to a writing on July 18, 1904. The earlier part of this script refers to the supposed contents of a sealed envelope left by Mr.

<sup>1</sup> See p. 310.

<sup>2</sup> See p. 213.

<sup>3</sup> The meaning of the Latin is not clear: "Rector (*or* The director) has done it by explanation (?); he himself has set his seal." Mr. Piddington suggests as a possible meaning for 'per interpretationem,' 'by using some one to act as interpreter for him.'

Myers, but the words referring to the envelope, though appearing to confirm those of July 13, 1904, do not, as those do, say that the envelope in question belongs to Sir Oliver Lodge; they may indeed be regarded as a correction of what was clearly—but, as it turned out, erroneously—stated earlier in the month.<sup>1</sup> But however that may be, there is no doubt that the latter part of the script, in a larger and rounder hand than my own, and signed as above stated with the three crosses reproduced below, refers plainly to an attempt of July 3, 1904, to work off the verification of a prophecy “after mid September next,”<sup>2</sup> and then concludes: “do you know who says this? not Myers, not any you know—it is not his function but ours.” It would thus appear that the crosses stand for some supposed communicators unknown to me, but there is no further indication of the persons whom they represent, and the mysterious decorations which accompany them on this occasion throw no light on the problem.

⊕ en cyaths



It was pointed out to me by Miss Johnson, when she read the above account of the crosses appearing in the script as signatures, that the Latin and Greek crosses are used respectively by two “controls” of Mr. W. Stainton Moses, whom he

<sup>1</sup>The words of July 18, 1904, are: “let the trial be made as they desire—this is clear that the passage from the Symp. wh. you have found as I told you in the book is in an envelope sealed by me. I shld like Hodgson to know this but it is not in his envelope. I wrote the words some time before the book was ready—pps the test is not very good. but it shld help.” The passage from the *Symposium* was not contained, as the script of July 13, 1904, had positively affirmed, in the envelope left by Mr. Myers for experimental purposes with Sir Oliver Lodge and opened in December, 1904. The incident is described below on pp. 299-301, 318.

<sup>2</sup> See p. 327.

calls Imperator and Rector. Facsimiles of the signatures of Imperator and Rector are given in *Proc. S.P.R.* Vols. IX. pp. 283, 294; XI. 41. I am familiar with the report in the *Proceedings* of the phenomena of Stainton Moses, and was aware that a cross was used in the signature of several of his "controls." But I had certainly never consciously distinguished between the use of the Latin and Greek cross, though the distinction is plainly observed, as any one may see who looks at the facsimiles in the *Proceedings*.

When my script on July 21, 1903, stated plainly that a certain cross—here described as a decorative Greek cross—was the mark of Rector, I sent a copy to Dr. Hodgson and asked whether such a drawing had appeared in any writing during Mrs. Piper's sittings, where much of the automatic script is ostensibly the work of Rector. But Dr. Hodgson had no recollection of any such drawing. I therefore supposed the conjunction of Rector's name and a cross to be a reminiscence of my knowledge of the Stainton Moses phenomena. So I still take it to be, but the reminiscence is at once more accurate and less mechanical than I had supposed it. The cross of Rector in my script is no exact reproduction of Rector's cross as shown in the *Proceedings*, but while putting on a decoration it retains the characteristic of the Greek cross with equal branches, always associated with the Rector of Mr. Stainton Moses.

That the distinction between the Latin cross of Imperator and the Greek cross of Rector—not consciously observed by me—was recognised by my subliminal self is clear, not only from the statement that the decorative Greek cross is the sign of Rector (July 21, 1903, *posuit signum suum ipse*), but also from the conjunction in the script of August 26, 1902, of the Latin cross with the capital I, which obviously stands for Imperator. I had noticed the Christian symbolism in the cross and fish, but was puzzled to account for the capital I.

The published accounts of the Stainton Moses phenomena thus explain the appearance in my script of the Latin and Greek crosses. But I have so far found no explanation of the St. Andrew's or transverse cross. This does not appear to have been used by the "controls" of Mr. W. Stainton Moses.



*Other Signs.*

Of other signs used nine occur singly and call for no comment; they are of various sorts, geometrical patterns, mere scribbles, a flower, three anchors; a palm appears three times, in each case with a sword. The sword appears to have been identified.<sup>1</sup> But no identification has been attempted for the palm, which is so ill drawn that I might have hesitated what name to give it but for the kind suggestion of the script, which wrote beneath the first appearance of these two objects, on Aug. 6, 1901, "the sword and the palm."

I have classed as a signature a star, which terminated one piece of writing, as it appears in the usual place for a signature, but I am disposed to believe that it forms part of the body of the script. On Sept. 7, 1901, when the script was trying to reproduce three Greek words wanted by my husband it ended "Banipal and Assur," then, as another shot, "Asta aster," and a rough drawing of a star. If this star is not counted as a signature, eight cases remain of miscellaneous signatures, only two of which follow script containing anything of possible interest; the other six are appended to some of the most worthless of the writings.

*(C) Unintelligible signatures.*

Of these there are in all nine; two of them belong to the first two months of the script, when the greater part of what was written was unintelligible, and the third is appended to a wholly unintelligible writing, also quite early. The writing preceding five others contains nothing of interest, and in three cases is hardly intelligible; there may be a point in the script of Dec. 22, 1901, but not enough to make it worth quoting.

*(D) Identified Signatures.**(1) Signature of the living.*

The initials of Mr. Piddington, which appeared at the end of a communication on Sept. 6, 1902, have been counted among signatures, though an inspection of the script suggests that a message *for* him and not *from* him was intended. The

<sup>1</sup> See pp. 222-4.

concluding words are: "Let him have it to see. and counter-sign; J. G. P."<sup>1</sup> This was written before I had arranged to send each original at once to Sir Oliver Lodge, and as the script contained a statement that a clue might be expected on Sept. 17—a statement hitherto unfulfilled—it seems likely that the production of Mr. Piddington's initials is due to an unexpressed desire of my own that, if anything came of the remark about the clue that was to follow, its effect should not be spoilt for want of due attestation of the date of the remark.

This is the only instance of an imitation of the known signature of a living person. An attempt to imitate the handwriting of a living person unknown to me has been already noted.<sup>2</sup>

(2) and (3) *Signatures purporting to represent the dead.*

The nature of these signatures varies greatly; in some cases the whole name is given, in others the initials, or a single initial; sometimes there is a special arrangement of letters, a device suggesting the name, or an allusion to it. Counting all these types, eight persons in all have been represented by the script as signatories on fifty-four occasions.

A few instances in which evidential value may be claimed for these signatures are discussed later.<sup>3</sup> For the most part, the supposed signatories being well known to me, no value whatever can be attached to the mere appearance of their names or initials. As regards the nature of the communications definitely attributed in the script to specified persons, there is not sufficient material upon which to base a judgment. All that can be said at present is that it appears from an analysis of the statements made and signed by various names or symbols, that the so-called signatories have a certain individuality, in that some of them have a special faculty for making remarks of interest or remarks of a particular type. Thus the owner of the Greek cross, whether we call him Rector or not, is a specially successful communicator and seems to have a particular interest in Mrs. Piper and Dr. Hodgson; the owner of the transverse cross, on the other hand, makes efforts to produce evidential matter, but with very little

<sup>1</sup>See p. 126.

<sup>2</sup>See p. 25.

<sup>3</sup>See pp. 222-4, 305-7.

success. This individualism was not the least realised by me at the time; it was only when I tabulated the statements under various signatures for the purpose of this paper (in March and April, 1905) that I discovered that the signatories appeared, at least in some instances, to possess distinguishing characteristics. How far this may be due to dramatisation on the part of my subliminal self I cannot say.

## CHAPTER V.

COMMENTS IN THE SCRIPT ON THE PHENOMENA AND THE  
METHOD OF PRODUCTION.

A LARGE part of the contents of the writings consist of what may be described as personal matters,—communications, that is, addressed by the scribe to myself, concerning the value of the statements made, the difficulty of communication, the efforts necessary to produce the writing, the success or failure of particular attempts, the best conditions for improvement, and other similar topics. These may be classified under two main heads: (I.) statements, (II.) exhortations; and the latter fall conveniently into two divisions, (*a*) general exhortations, encouragement or reproach; and (*b*) specific directions for the conduct of the business of communicating. For the purposes of this section no distinction is drawn between the various writers or listeners, such as has been attempted above;<sup>1</sup> it is here presumed that the first person 'I' represents what I call the scribe, and that the second person 'you' stands for my own normal personality.

## (I.) STATEMENTS AS TO SUCCESS, FAILURE, CAPACITY, DIFFICULTY, ETC.

*Success.*

The statements as to success in transmission vary; sometimes they are perfectly general: "keep this; it will be wanted"; sometimes the writer congratulates himself on his fluency or felicity of phrase, or remarks that there is "something in this if you could only see it"; on other occasions he states definitely that he has produced this time what may be verified. There is, I fear, little connexion between the

<sup>1</sup> See p. 68.

satisfaction of the writer and the clearness or correctness of the script. Thus, on March 13, 1901, in a hopelessly obscure passage, occur the words: *modo cecini carmen ineluctabile auribus tuis*, "I have just sung a song that cannot escape your hearing," and the next day the unintelligible words: *dulcissime sonat imago clara pulsanti pedetemptin*, "most sweetly sounds the clear echo to one who dances a-foot," are followed by the remark: *quam bene feci illud!* "how well I did that." The expressions (Nov. 7, 1901, and Jan. 8, 1902), *o quam bene currit plumula saepe redit sensus*, "how well the pen runs, the sense is repeated," and *o quam bene currit calamus paterna lingua*, "how well runs the pen in its native tongue," may refer to the greater fluency in Latin which was certainly shown at first, rather than to any specific success. But when the hand remarks that "this is a clue," or that "this is verifiable," after producing something quite vague or hopelessly confused, we can only express a pious hope that the future may justify the writer's claim. Only on three of the eleven occasions when success was claimed in this way was the claim justified (June 23, 1901, Sept. 18, 1901, and Oct. 9, 1902), though on three others there may have been a measure of success.<sup>1</sup> I do not wish to give the impression that the script is never to be trusted when it makes a statement about itself; on the contrary, in some cases considerable value attaches to its own impressions. But a general remark of the kind here described seems valueless.

#### *Failure.*

The statements as to failure are, generally speaking, of two types: (1) a general expression of inability, or (2) a specific complaint that a particular fact or word has not been correctly written down: probably more value attaches to the second than to the first of these two classes. It seems natural enough that my own constantly present sense of the futility of much of the writing should find expression in the script, and perhaps the desire for success occasionally represented

<sup>1</sup> See App., p. 368, where are given all statements, correct or incorrect, as to success, with references to the parts of this paper where such statements are discussed.

side by side with the knowledge of failure also represents a normal feeling. The three strongest expressions of this frustrated wish are in Latin, and in each case the failure is recognised as being on the part of the scribe (March 6, 1901, July 8, 1901, and Feb. 2, 1904). Many of the failures are attributed to the stupidity of the recipient, and are classified under the head of 'reproaches.' In the greater number of the statements of failure, whether general or particular, no definite cause is assigned. Once "the light is dim," two or three times "it is not clear," more often the script says simply, "I cannot do it," sometimes adding "to-day" with a word of encouragement for "to-morrow." Once in the middle of some hopeless stuff, it seemed to recognise its own folly and exclaimed in Latin, that being then its normal language, *o stultiloquor!* "what folly I talk!"

In some cases where an effort is made to give a name or a word for identification, the statement is more definite; thus on April 20, 1901, after a signature, comes a remark that some one has not put what he wanted, and that a certain alteration is to be made; once it is said that there is "a word wrong";<sup>1</sup> two or three times something is said to be "more like," though not yet right.

But in general there is little value in these statements of failure; when the script is definitely correcting an earlier antecedent error, it goes straight to the problem before it and omits all introductory observations; the greater number of these admissions of failure occur in pieces of writing which are obviously confused or incomplete. They are scattered throughout the writing, but are rather more frequent at the beginning; they are not very numerous, amounting to something like a total of 25.

#### *Capacity.*

The expression of capacity or effort to communicate, unaccompanied by a claim to success, is almost confined to the writings of the first nine months, but is there fairly frequent, occurring some 14 times in 90 pieces. Three of the occasions when a sense of greater ease was expressed were during the attempts to reproduce a sentence thought of by my

<sup>1</sup> See p. 63.

husband without my knowledge. I had no idea that he was performing any experiment, and it was only a year or more afterwards when he told me the circumstances that I found that there was a connected endeavour on the part of the script, and that the three pieces now in question belonged to that series. They were written on June 3, July 31, and August 16, 1901; and each of the three purported to come from the same signatory. On another occasion, July 23, 1901, two messages were sent, one to Sir Oliver Lodge, the other to Mrs. Sidgwick, and both seem to have shown some intelligence on the part of the scribe,<sup>1</sup> who was therefore perhaps justified in saying "it is easier to-night"; he adds that the sign, which he then tried to give, was "hard to make" to me, and he certainly did not succeed in producing anything intelligible. On Nov. 13, 1901, after Mrs. Forbes and I had tried Planchette together for the first time with no results of interest, my script, which was particularly fluent and encouraging, though it contained nothing evidential, concluded: "How much easier it is to-night," and once, on Dec. 19, 1901, though at the beginning impressed with the difficulty, apparently on its own side, it ended by assuring me that I "understood better" that night. But the effort remains unintelligible.

*Desire frustrated.*

Three times the script asserted that it had made an effort to which I had not responded, and twice it complained in more general terms that it had wanted to say something, but had been prevented by me. On the last of these occasions—all belong to the earlier days—Sept. 4, 1901, I had written, in obedience to a strong impulse, and the contents concerned my husband's sentence.<sup>2</sup> On the first occasion, March 8, 1901, my arm ached before I sat for writing, as it had done earlier in the day,<sup>3</sup> and it is likely that with more experience I should have recognised this aching as a desire on the part of my hand to write; that is probably the explanation of the opening words of the script: *veni hodierno nondum parata eras*, "I came to-day but you were not yet ready."

<sup>1</sup> See pp. 194-199.

<sup>2</sup> See p. 162.

<sup>3</sup> See p. 13.

On another occasion, when I wrote in obedience to an impulse, May 3, 1901, the first words were a question as to why I had not written the day before when the hand wanted to write, and a warning that it was difficult if I refused. I had felt a strong desire to write the day before while I was at a Committee meeting, but naturally had not been able to yield to it. On two of the five occasions when I apparently failed to respond I was entirely unaware of any special sensation.

*Complaint of difficulty.*

From time to time the script contains complaints of the difficulties of writing, some of them apparently inevitable, others due to itself, others again—and these more frequently—due to me. These last complaints seem addressed to me personally, but on some dozen occasions there are to be found observations to the effect that “it is dark” and therefore useless to go on at that moment, or that “it is hard” and “there is confusion,” or again that the difficulty is due to want of experience; “it will come with patience. it is not usual hence the difficulty.” Twice the scribe wrote, *Tu autem nescis ego non possum*, “you don’t know and I can’t,” and sometimes it says that a date or a word is hard, or that it is hard “to-day.” Besides once saying that the light was dim, it has on four or five occasions spoken of hindering darkness, but on the whole there is a marked absence of the references to “the light” which are common in other automatic writings known to me. The complaints about difficulty, like the statements of failure, are found in the more scrappy and less successful of the writings, but occasionally in the midst of what proves to be of some interest a complaint is made of the difficulty of giving a particular thing.

(II.) GENERAL EXHORTATIONS.

There are a very considerable number of remarks throughout the script addressed to me and urging me to “go on,” or to “wait for a result,” or to “try again,” or to “leave off now,” and of these I do not propose to say anything, as they have no interest and throw no light upon the problem.



of the writing. But possibly something may be learnt from a consideration of the longer and more deliberate utterances. To judge from the reproaches of the scribe, a great deal of the difficulty and confusion is directly attributed to me; I seem not only unable, but unwilling to understand—indeed, the unwillingness seems more obvious to the scribe than the inability. At first the script expressed a good deal of impatience with my stupidity, wilful or otherwise: "I should like to speak, but you will not let me"; or *o mora, ingrata tibi canam* "O the delay, I should waste my words on you"; or again, "how can I? help, can't you, combination is the best."<sup>1</sup> Once after reproaching me with not writing earlier, as it had long wanted to tell me something, it went on: "you cant hear tonight. Your head is full." Yet the next day it began: "Why did you stop yesterday? It was interesting. But you did not understand." In time, however, the scribe seems to have realised that the difficulties were not created wilfully by me, for its impatience unmistakably lessens with experience, and though it still tells me sometimes that the fault is mine, it seems to recognise that the fault is not intentional. "This is not right. but you can do no more," is the latest expression of reproach, a very considerable modification of the incisive remarks of earlier days.

But even in the earlier days the script was encouraging on occasion; after saying that it would be plain some day, that it would be easier when I had gone to the mountains, and so on, it began to commend me. It is true that the first commendation came only after a reprimand. On Oct. 29, 1901, it wrote (I translate the Latin):

I have often been present; you do not always recognise your friend; lay aside your folly; do not prefer your own interpretation to that of others. You do not know—you, I mean, you are mistaken; you do not know. But you will be able some day. . . .<sup>2</sup> Listen and look at night. no one but you can help you. But you know more now and I can do it better.

<sup>1</sup>It is of course possible that these observations are of the nature of reported conversations (see above) and not intended for me personally; but at the time that they were made I took them as addressed to myself.

<sup>2</sup>English began here.

Six weeks later the script began with one of its rolling mysterious sentences that, like the poetry of dreams, appear impressive till you take a nearer view, though here, judged with the context, it may not be wholly meaningless: "Unused of old forewarned but not exempt—none is. But we learn like you. It is hard." Then it goes on in Latin: *monstro tibi quod vix possim; incredibile sane verum quidem. quod si credas maiora sequuntur*,\* and concludes: "That is all I can do. You understand better tonight. Go on." And henceforth, though the encouragement is still sparingly bestowed, the reproaches almost entirely cease.

*Exhortations to believe.*

An attitude of belief on the part of the person addressed is constantly recommended by the script. Patience is desired, perseverance is advised, careful recording of all that is written, even if not intelligible, is often urged; but the most frequently recurring injunction is to "believe"—not to attach credence to a particular statement, but to have confidence, generally speaking, in the authenticity of the phenomena, and to allow the mind to assume a receptive attitude. Thus on April 19, 1901, a very urgent piece of writing, trying to describe something that is to be looked for,<sup>1</sup> winds up with an appeal apparently addressed to me, as my initials appear followed by a signature: "Cant you see? cant you believe? M. de G. V." On three later occasions (April 22, July 4, and August 16, 1901) it is said that belief will make things clear. On Sept. 9, 1901, the converse is stated, that the disbelief of some one (specified) makes it hard. On Nov. 13, 1901, after Mrs. Forbes and I had for the first time met and talked over our automatic writing, my script wrote: "Your belief helps most—that is why I wanted her to come to you." Three times more in the next three months does the script speak of the importance of belief on my part, and on Feb. 27, 1902, after the expression of a strong wish that I should believe what the writer points out to me, it is stated that the thing so pointed out is intended for me personally, and

\* *Trans.* "I point out to you what I hardly can; it is certainly incredible though true. If you believe this greater things follow."

<sup>1</sup> See p. 195 for the incident, which seems to be evidential.

it is, I think, indicated that matter of general evidential value shall follow later on. The words are: *si modo credere velis quod tibi monstro, tibi nec caeteris—postmodo gentibus.* "If only you will believe what I show you—to you not to others, afterwards to the world."

The injunctions to believe continue at intervals. On June 24, 1902, the script says it has done its part and it is now for me to do mine; to understand—and, what is hardest of all, to believe; hard is that, but necessary. Some distinction is apparently made between belief and faith, for it continues: "Reason demands belief—and reason will give it. Faith is another thing—that comes." On March 1, 1903, it is thought impossible that I should withhold my assent any longer, and on March 7 the script enquires whether "this is easier to believe, O you who who never give me your faith!"<sup>1</sup> This remark occurs in a particularly obscure communication apparently referring to Neo-Platonic philosophy. On August 22, 1903, I am told to carry out a certain action,<sup>2</sup> "and then write for the certainty—you do not believe that makes it hard. But Hodgson's letter will encourage you when it comes this week." No letter from Dr. Hodgson was received within a week of August 22, 1903, but a letter was written by him on August 28, 1903, which when it was received by me on Sept. 7 was found to be distinctly encouraging, though it contained no proof of the trustworthiness of my automatic writing. However, although I was not aware of any particular change in my attitude between the end of August and the end of September of that year, the script seems to have been satisfied, for on Sept. 22, 1903, after referring to certain events which would—and did—occur, it went on: "Then this writing of mine to you will bring conviction. Not to you—you have it." Since that time no further reference to my scepticism was made till on August 14, 1904, it reproached me for not opening the 'sealed envelope' in the words: "And you will not look—Faith is not yours."

So far as I have been able to ascertain, these remarks of the script do not correspond with any subjective feeling on

<sup>1</sup>The Latin runs: "Num credibilius illud, o nunquam mihi fidem praebens."

<sup>2</sup>See p. 101.

my own part. From the beginning of 1901 I have kept a diary in which it has been my habit to note any change or development of opinion on the subject of the value of the automatic writing or other kindred topics. Looking through this diary I find that there is recorded in it a distinctly increasing tendency towards what I suppose the script would call "belief," that is, to a disposition to attach value to the communications of the script and to attribute them to some external cause rather than to my own subliminal self. But I can trace no connexion between the recorded dates of such progressive opinion and the dates on which the script advises the adoption of a receptive attitude, though I think that the tone adopted in the successive utterances of the script shows a certain recognition that my attitude was less sceptical latterly than it had been at first. May 16 and 17, 1901, were the dates when first it seemed to me that there was something like evidence for an external cause for the writing, and on June 1 of the same year a distinct step in the progressive opinion of which I have spoken was made. Other dates there are in this mental progress, especially Nov. 3 and Dec. 19, 1902, Feb. 10, 1903, and above all Oct. 20, 1903.<sup>1</sup> But the script, though perhaps admitting a less resolute incredulity on my part in June, 1902, continues to reproach me with scepticism, and apparently only recognises a distinct change of attitude between Aug. 22 and Sept. 22, 1903. This I certainly did not recognise or record, but on Aug. 26 I carried out an injunction of the script given on Aug. 22,<sup>2</sup> and the script of Sept. 17 said that my so doing had helped, so that I am disposed to think that the congratulations of Sept. 22 on my change of attitude are due to that action on my part rather than to any actual change of opinion as to the value of the script. After all, to carry out an injunction does show a certain confidence, so that the script may have had reason for its satisfaction. But it was not happy in returning in August, 1904, to its old reproach of want of faith in the case of the experiment with Sir Oliver Lodge's sealed envelope. The "faith" that was shown

<sup>1</sup> For extracts from diary and statements about what occurred on these dates, see App., p. 369.

<sup>2</sup> See preceding page.

in opening that envelope, at the urging of the script, was not in the issue justified.<sup>1</sup>

### (III.) DIRECTIONS GIVEN.

No comment is needed on the frequently expressed desire that I should be patient, should persevere, should note everything, should interpret later, and so on, sometimes followed by promises of success if I would do these things. I pass on to what may be called the directions given by the script for the conduct of the whole affair, directions which fall under three main heads, according as they concern (1) the writing itself, (2) the publication of the writing, in the widest sense of the word, making known to others the contents of the script; and (3) action other than writing or publication.

#### 1. DIRECTIONS AS TO WRITING.

##### (a) *Negative directions; to abstain.*

The directions as to writing<sup>2</sup> are positive and negative; I am told not to write for a certain time or to write regularly, or to write on some special day. On three of the seven occasions when the script told me to wait the writing was particularly scrappy; on the other four, I had been writing rather more frequently than usual before the desire for an interval was expressed. In all cases I attended to the directions, but I have no reason to see in them anything more than a reflexion of the impression which I may very well have had that the writing was poor, or that I had been doing a good deal of it lately.

##### (b) *Positive directions; to write.*

The positive directions for writing are very much more numerous and deserve more attention; counting one or two doubtful cases there are in all 34. They are of two types, (a) vague: where I am told to write during a period of varying length, and (β) definite: where a fixed day is named

<sup>1</sup> For an arrangement of the dates given in script and diary in parallel columns, see App., p. 369.

<sup>2</sup> For complete list, see App. pp. 371-3.

for writing. It should however be said that where the fixed day is "to-morrow" I am not sure that the actual next day is intended, as the script uses "to-morrow" in some other instances as equivalent to the near future. But in determining the value of its instructions I have naturally not given it the benefit of the doubt, and have reckoned "to-morrow" as meaning the day subsequent to that on which the direction was given.

(a) *Vague; during a period.*

Instructions to write during a period were given seven times; once the remark is unintelligible and may not refer to a date for me to write at all (March 19, 1903); another time the writing (Oct. 19, 1903) tells me not to look for evidence in the script which I am to produce "this week," and the script so produced, though all on the same subject and perhaps presenting points of interest, is not evidential.<sup>1</sup> On a third occasion I was prevented from carrying out the instructions (Oct. 30, 1903).

Four cases remain; of these the promise that "it is better in June" (May 29, 1903) was quite unfulfilled, if the reference is to ascertainable value in the writing. The script during June, 1903 was particularly scrappy and unconvincing; it was obtained with difficulty in very uncongenial circumstances: we were abroad in the worst weather I ever experienced anywhere, and I was anxious about my husband's health. On June 30, 1903, however, nothing daunted, it again told me to write much the next month "here and at home." I did what I could but was much interrupted, as we were still travelling till the middle of the month; 5 pieces of script thus obtained in July contained nothing of interest, but a fluent and long piece of writing on July 21 and another on July 31 produced perhaps the best evidence of knowledge of facts wholly unknown to me that has occurred.

Of three bits of script produced "this week," according to orders on March 15, 1903, one was good and two useless. The directions of Oct. 27, 1902, that I was to write more often and should be helped "by Talbot all through November" tallied with a statement in Mrs. Forbes' script of Oct.

<sup>1</sup> See pp. 52-4, 297.

30.<sup>1</sup> My own writing in that month of November was more intelligent and interesting than usual, very little actual rubbish being produced; it was in that month also that I received from Mrs. Forbes the "message" which drew my attention to the passage in Plato's *Symposium*.<sup>2</sup> Twice then out of four times the direction to write during a certain period proved fruitful.

( $\beta$ ) *Definite: on a fixed day.*

"*To-night.*"

It is very unusual for me to write more than once on the same day; it has only happened six times in four years, twice by deliberate intention on my own part, because the conditions of the first attempt had been such that I was not sure that the impulse to write had been exhausted, and four times in obedience to supposed directions in the script. One of these directions was quite indefinite.<sup>3</sup> On another occasion, March 14, 1902, when the script directed me to "write each day again to-night," the writing was obscure and apparently recognised its failure.

But on the other two occasions when the script urged me to write again on the same day (June 24 and Dec. 19, 1902), the matter produced was of some interest.

"*To-morrow.*"

Five of the instructions to write on a fixed date appointed "to-morrow." Of these one (Oct. 22, 1903) is in the middle of the series described above<sup>4</sup> when on several consecutive occasions the script dealt with the same set of ideas; it was on the "morrow" that there was made that combination of the Gospel phrase and the Platonic allegory which I subsequently found to have been previously made by a Father

<sup>1</sup>For the "telepathic" connexion between me and Mrs. Forbes, see p. 238. Mrs. Forbes did not know of my script of Oct. 27 when she wrote on Oct. 30.

<sup>2</sup>See p. 241.

<sup>3</sup>This does not appear in the list given in the Appendix as it seems to mean "no more now," rather than a positive direction "write to-night."

<sup>4</sup>See p. 52.

of the Church and a modern commentator. Another belongs to the series of experiments with Mr. Constable, described below,<sup>1</sup> and on the "morrow" a veridical statement seems to have been obtained. The third (Dec. 7, 1903) suggested an experiment which could not be made.

On Feb. 1, 1904 I had fixed my mind before writing on a particular point upon which I wanted more information from the script, but though there was a reference to that point at the beginning, almost at once other irrelevant and apparently new matter was introduced and the script then said: "We had another message but this was urgent. write to-morrow for ours." The writing of the morrow was, however, extremely obscure and if it had any meaning I have failed to gather it from the extraordinary Greek of which it is composed. Again on Feb. 5, 1904, the script apparently tried to be evidential, but recognising its failure said, "write to morrow but expect no word." I wrote on the next day, and there was an attempt, only partially successful, to give evidential matter on a wholly new subject.

*"On a fixed day."*

The directions to write on a fixed day, numbered 9 to 27 in the Appendix, really represent 21 orders, as two of them are double (Nos. 17, 20), and fall into three classes, according as the results<sup>2</sup> on the days in question were good, bad, or untested. Only a rough classification has been attempted; when any matter of apparent interest—of whatever kind—has been produced, I have classified the result as 'good.'

#### *Untested Results.*

The failure to carry out instructions was sometimes due to defective directions, sometimes to neglect on my part, sometimes to a combination of the two. Thus, when on June 30, 1901, the script told me to count 15 days and "listen that night," I did not then understand, as I should have done with more experience, that the listening was to be done

<sup>1</sup> See p. 168.

<sup>2</sup> The number of results is 19, as twice two directions for the same day were given. They may be thus classed: results good, 8; bad, 4; untested, 7.



pencil in hand. But on July 17, 1901, the script said that I ought to have written on July 15 in these words:

roga quid eveniat in diem ante hunc biduum—quid evenerit dicere volui—cur non scripsisti?\*

On the other occasions, through forgetfulness, I failed to carry out a plain direction. Two of the orders referred to the same day, but the first time I was told to write on that day was some fifteen weeks in advance (Dec. 7, 1903) and so I suppose the script thought it desirable to remind me, for on April 10, 1904, it wrote: "and write on the 23rd." But in spite of this I regret to say that I forgot all about writing on April 23 till, on April 27, 1904, I was reminded of it by the script writing: "Why did you forget the 23rd?"

#### *Good Results.*

On March 29, 1901, the script was written in the morning at 11 a.m., and therefore the hour then appointed, ten days and ten hours from that time, would bring us to 9 p.m. in the evening of April 8. Accordingly at that hour I tried for writing and the result, though at the time unintelligible to me, was subsequently found to have a good deal more meaning than had up to then been discoverable in the preceding script. The script of May 26, 1901, was at 10.20 p.m., and the 40 hours which I was to count brings us to 2.30 p.m. on May 28; the script so produced contained traces of a telepathic connexion with a friend. The other four successful appointments were made on August 7, 1901, when, on the date arranged, some success was obtained in getting the Greek sentence wanted by my husband; June 14, 1903, when, on one of the two dates arranged, there was shown probable telepathic knowledge of the intentions of a friend named; July 13, 1902, and Dec. 27, 1903, when, on the dates named in the script, undoubted connexion was shown between my script and Mrs. Forbes<sup>1</sup>; Dec. 25, 1903, and Jan. 9, 1904, when on the day named for writing the script produced an unintelligible association of ideas subsequently found to have some interest.<sup>2</sup>

\* *Trans.* "Ask what is happening two days before this—what has happened I meant to say; why did you not write?"

<sup>1</sup> See pp. 235, 264.

<sup>2</sup> See p. 297.

*Bad Results.*

There remain four cases where the writings on the appointed dates contained nothing of interest. One of them is ambiguous in more than one point; the direction on March 11, 1903, to "watch, not alone" and "when the vision comes note the day" may not indicate automatic writing at all; and it is possible that by "the fifteenth day" the script meant March 15, though the later words "count from now" seem to show that it meant 15 days after the date of writing, namely, March 26. I wrote on both days; March 15 brought a partial success in obtaining a password given by Mrs. Piper in trance, but March 26 gave nothing so far found valuable.

Another case probably represents a revived memory and is in any case ambiguously expressed. On Dec. 28, 1904, the script wrote:

6 days you must wait from now and other 3. then the message will make things clear. Let it come then.

It was not certain whether I was to write on the date given or to expect a message from some one else. No message came. My own writing on January 6, 1905, referred to Mrs. Forbes, but was not evidential. As the next paragraph in the script of December 28, 1904 after this mention of a date, also referred to Mrs. Forbes, and as on consideration I remembered that January 6 was a day of associations for Mrs. Forbes and marked a coincidental cross-correspondence between her and me in the preceding year 1904,<sup>1</sup> there is little doubt that the recollection of this fact produced the instructions of the script of December 28, 1904, to wait six days, and then three. The elaborate allusion to a date already marked in my mind is paralleled in the script of Sept. 28, 1901, where a second reference to "October 19" appears in a similar form, not intelligible without some consideration.<sup>2</sup>

It is not easy to draw any conclusion from an examination of these results; in many cases it seems as if the remarks of the script were reflexions of feelings more or less dimly present in my own normal consciousness, and this probably occurs more often than has been recognised. The number of

<sup>1</sup> See p. 264.

<sup>2</sup> See p. 330.

successes is not sufficiently great in comparison with the number of failures to justify much confidence in the directions of the script; but it may perhaps be said that more value attaches to its positive than to its negative statements, and experience shows that it is desirable to carry out the injunctions whenever they are intelligible, and to give some attention to discovering their meaning.

The direction to "write regularly" is not infrequent, and it is not certain whether this is to be regarded as a general remark, such as those above mentioned, to "go on," etc., or whether it is meant for a specific order, to apply under the immediate circumstances. In either case there seems nothing to learn from a detailed consideration of the occasions when the advice is given; I have carried it out whenever I could.

## 2. DIRECTIONS AS TO "PUBLICATION."

When the script makes a definite statement, it usually gives no indication of the persons to whom this is to be communicated, but occasionally it expresses a desire that certain information should be conveyed or withheld, or corroborated by enquiry. Where names of persons are thus introduced the writings will be discussed in detail when I deal with "verifiable incidents." The names are often, I think, introduced as part of the information which the script seeks to give, and the form "Ask (So and So)" is not meant to convey an instruction, but to say for whom the incident will have a meaning. Sometimes the relation of an incident or the introduction of a name is followed by such remarks as "Tell (some one) this," or "Ask, ask till you know," "surely you can find out from some one," but it is not common for the script to do this. On the other hand there have been some dozen occasions on which it has enjoined temporary or permanent silence. Twice the script implies that information given is for me personally and not for general use. One of these injunctions is intelligible to me, but on the other occasion the direction apparently means that the information is still incomplete. Twice I am told not to tell a special person, but the description of the person is too indefinite for identification. Four times the script tells me not to ask but to wait for information, twice with complete justification, but twice for no discoverable reason. Once I

am told not to tell my husband something and once not to tell Dr. Hodgson; on neither occasion have I found any meaning in the injunction. On Sept. 22, 1903, I was told not to say anything about the *Symposium* passage yet, but the information subsequently given in the script about this passage was incorrect, and all that my script stated correctly about it<sup>1</sup> had already been given before the recommendation to wait before talking of it. Again the script told me on Oct. 12, 1903, not to ask Mrs. Sidgwick something yet, but when it removed the prohibition, no information was obtainable to justify its previous advice.

On the whole then no special value seems to attach to the directions of the script on this point.

### 3. OTHER DIRECTIONS.

#### (a) *Negative.*

From time to time also the script has given me negative and positive instructions of a more general nature; the negative are not many, only some three or four, and do not seem important; *ne tentaveris novas vias*, for instance, "do not try new methods," is too vague to have any interest.

#### (b) *Positive.*

The positive instructions vary considerably. Sometimes they deal with particular points, as when the script attempts to obtain verification of something previously described: "look in the paper for three days" (March 19, 1902) or "Look in paper" (October 21, 1902). On neither occasion could I find anything in the paper which bore on the contents of the script. On the other hand the repeated direction (from Jan. 14 to Jan. 31, 1903) to look in *Human Personality* for a reference to a passage from the *Symposium* was justified.<sup>2</sup>

Once I was told to look back in the script for the explanation of a statement made, but my researches were not successful. Two or three times the script has referred to earlier allusions to the subject with which it was then dealing. Several orders have been given which are not intelligible;

<sup>1</sup> See pp. 310-8.

<sup>2</sup> See p. 315.

these occur chiefly in the earlier writings, though one at least came fairly late. A few suggestions concerning specified persons<sup>1</sup> have been made, and once, as above mentioned,<sup>2</sup> the script urged me to perform a specified action (Aug. 22, 1903). Whether any useful purpose was served by my carrying out that order, I am unable to determine; the facts are given below in sequence:

*Aug. 22, 1903.* Order given, followed by statement that I did not believe and that made it hard.

*Aug. 26.* Action performed.<sup>3</sup>

*Sept. 9.* Script gave information, subsequently verified, also referred to Dr. Hodgson, and made its first effort to send him the "Syringa" message.<sup>4</sup>

*Sept. 17.* Script said that the action done had helped me to the thought and that the knowledge would come.

It thus appears that not long after I had carried out the order of the script I did obtain an evidential statement in my script (Sept. 9) and though at the time of writing I had no idea that the script of Sept. 9 was of special interest, the next script, Sept. 17, claimed that I had been helped by carrying out its order. But in the absence of other similar instances it would be unwise to conclude that *post hoc* is here *propter hoc*.

On the other hand there seems good reason to attach value to the directions of the script to "note the hour" of writing; the remark struck me as superfluous, for the date and hour of sitting down to write is always the first thing I note on the paper. But of the ten occasions when the script has drawn attention to the importance of noting the hour or date, only thrice—once, April 16, 1901, the day is insufficiently indicated—has the exact date failed to be of importance; twice

<sup>1</sup> These are discussed later under verifiable incidents.

<sup>2</sup> See p. 92.

<sup>3</sup> On Aug. 26 immediately after carrying out the order I tried for automatic writing, but the script had no bearing on anything known to me and has not proved evidential, though obviously intended so to be; the script of Aug. 31 contained evidential matter relating to other subjects; no other writing was obtained between Aug. 22 and Sept. 22 except as here described.

<sup>4</sup> See p. 307.

(May 27, 1901, and Feb. 6, 1904) it is doubtful whether the matter given is distinctive enough to be evidential, though in both cases the exact date would be essential for evidence; but in the other five cases evidential matter depending on the exact time of writing was given. Details will be found later as these cases are discussed among "verifiable incidents."<sup>1</sup>

*Instructions for improvement, etc.*

The general instructions for the improvement of the writing or the production of evidential matter are of three main types; according as they are concerned with (1) Dr. Hodgson, (2) sitting with other sensitives, (3) watching for information conveyed during sleep.

(1) *Dr. Hodgson.*

Dr. Hodgson's<sup>2</sup> name was the first to be given in the script (April 3, 1901), the first English sentence (April 16, 1901) contained his name, "ask Hodgson he knows"; and his name has been frequently mentioned throughout. Owing to his absence from England, it was not possible for him to see more than extracts from the writing and that may perhaps be the reason why the script constantly suggested that I "should show him all" as "he more than any would understand." It has also expressed not only the wish that he should come to England but the assurance that he would. Therein it has shown itself in error.

(2) *Other sensitives.*

Another thing that the script seems disposed to urge is that I should "sit" with other persons, not apparently so much for special evidential purposes as to facilitate the production of writing. Thus, on Dec. 14, 1902, it writes: "You and another—try together," and again on July 21, 1903, as a definite message to me from Mr. Gurney, "Sit with some one else—so that you may be free for the impression. you would help—and you would learn." On Sept. 17, 1903,

<sup>1</sup> See App., p. 373, for list of passages, and references to pages where the various incidents are discussed.

<sup>2</sup> See p. 202 for references to Dr. Hodgson.

it writes: "I cant do much more through you alone but sit with others and learn to help. In the winter I will tell you more." On July 17, 1903, it suggested that I should sit with a lady of my acquaintance; and this it repeated on Sept. 17, 1903. Meanwhile this lady's own automatic writing had made the same suggestion to her on July 11, 1903. In August she entered into communication with me and we sat together in October, 1903, and have done so from time to time since. After the temporary interruption of our opportunities for meeting during my absence from Europe in 1904, the script resumed the suggestion on April 27, 1904.

In these remarks the script seems to show a knowledge of the possibilities of the situation, as before it began to suggest that I should sit with this lady I had made her acquaintance and knew that she was interested in these and similar phenomena, though I was very far from anticipating that she would let me join her group. But in other respects it showed a complete ignorance of what was feasible. It was, for instance, suggested in the script that I should sit with another lady, though I knew perfectly well that such a suggestion was impracticable.

### (3) *Sleep.*

The third class of general directions concerns impressions conveyed in sleep. The actual cases of possible connexion between my dreams and my automatic writing are discussed later.<sup>1</sup> But there is no doubt that the script expects that information may be conveyed during my sleep to supplement what comes by automatic writing. On none of the occasions when the script told me to listen on any particular night did I remember any impression the next morning on waking, so that though it is possibly true that impressions similar to those conveyed by automatic writing may also be conveyed in dreams—and some experiences of my own seem to confirm this—there is no reason to think that the scribe has any knowledge as to when such impressions are likely to be distinct enough to be remembered on waking, nor that

<sup>1</sup>A list of passages in the script referring to the possibility of conveying information in dreams is given in Appendix, p. 374. See also below, Chapter VII.

in my case the expectation aroused by the writing produces any effect on my dreams.

(4) *Reference to personal matters.*

Throughout the script there has been exceedingly little of a personal nature; no advice whatever has been given as to my own health, for instance, or that of any one else, there has been no general moral advice, and such "philosophical" talk as occurs seems to refer to particular philosophical views and to be meant for evidential matter rather than to have any ethical or didactic intention. The number of references in the script to feelings or preoccupations of my own, real or supposed, is less than a dozen; twice the script suggested that I had been of more service to a friend in distress than I had thought; once it referred sympathetically to an incident which had caused me considerable distress. As above described it has constantly urged upon me the necessity of belief, but this rather with a view to obtain better phenomena than for any personal reason. For the rest its personal advice is entirely confined to the four months between Oct. 6, 1903, and Feb. 9, 1904, when on four occasions (Oct. 6, Dec. 26 and 27, 1903, and Feb. 9, 1904) it told me "not to worry," and once (Jan. 1, 1904) to "clear my thoughts of public affairs." It was in the month of October, 1903, that the question of applying for leave of absence and going to Algeria for the sake of my husband's health was first seriously considered. We left home on Dec. 11, 1903, and remained away till March 11, 1904. During that time I had a great deal more anxiety than usual and this feeling was probably reflected in the writing. It is noticeable that the writing, with very few exceptions, was meaningless and scanty during this absence from home and that not on account of any lack of opportunity; we were stationary during more than ten weeks and I had plenty of leisure for writing. The contents of the script were for the most part worthless, full of promises as to letters that would come and news that was not to disturb me, no doubt attributable to the vague disquiet and preoccupation of my normal self.



## CHAPTER VI.

## UNVERIFIABLE STATEMENTS OR ALLUSIONS.

BEFORE passing to the consideration of verifiable incidents, there remain to be described a considerable number of writings dealing with various subjects, some of which purport to be verifiable, but have not, for various reasons, been verified, some of which make no such claim. In some of these cases, a partial explanation may be found in reminiscences, more or less conscious, or in the emergence of a wholly forgotten knowledge. In some cases no explanation has suggested itself. Some of the incidents described in this chapter have the appearance of mere failures, unsuccessful attempts to produce what if true would be of evidential value. In some instances the details are defective, in others the whole account hopelessly vague; while parts resemble records of a dream. It seems best to attempt no classification of these incidents according to their purpose or intention; I have grouped together such as resembled one another in external character, described them, and appended such comment as seemed necessary.

## (I.) UNKNOWN NAMES.

There have been from time to time in the script names unknown to me, sometimes occurring in connexion with incidents related or suggested, sometimes found without any context. The whole number is not large, and the mere names are chiefly found in the opening sentences of the script, where as I have said before, nonsensical words and phrases are apt to occur before the communication proper begins. Excluding ten or twelve such cases, there remain twenty-five instances where names, so far without any meaning, appear in conjunction with some bit of description or other indication suggesting that they are part of a latent reminiscence or of an attempt.

to produce verifiable matter. In twenty-one of these cases, the attempt, whatever may have been intended, is unsuccessful. Two may be reminiscences; one is perhaps a prediction, and one seems veridical. These are discussed under their several heads.<sup>1</sup> Nine of the groups of unidentified names were published in a note in the *S.P.R. Journal* for November, 1903, in the hopes that they might have some meaning for readers of the *Journal*, but no light has been thrown upon them, and there is no reason to think that they represent anything more than subliminal reminiscences of names heard or seen,—woven together by some dream-like process into the semblance of a story.

## (II.) UNIDENTIFIABLE DESCRIPTIONS.

### (a) *Scenes.*

Closely analogous to the introduction of unknown names is the appearance of other unidentifiable matter, descriptions of persons, scenes, or objects, unnamed and not recalling anything to me. These are apparently of the same type as crystal-visions<sup>2</sup> and might certainly be expected in any automatic phenomena produced by a strong visualiser, such as I am. The point that seems to call for notice is not that they occur, but that they occur less frequently than I should have been disposed to anticipate. There are fourteen descriptions of scenes in which persons take part, three descriptions of some person unknown, and eight descriptions of objects, the objects being however only four, as two of them are described more than once. It is of course possible that some of these scenes or objects may be eventually identified, but until that has taken place they scarcely seem to require comment.

They are in some cases evidently affected by my surroundings at the time of writing; thus, during a stay in the Alps, the script described persons talking "in the Alps not here" while the moon shone on a lake, walking "up a long gray valley" with a "sound of falling water," or walking on a hillside "with patches of snow." In one case an incident described in the script was undoubtedly connected with an impression

<sup>1</sup>See App., p. 374, for list of unknown names and references to pages where further comment on the incidents has been made.

<sup>2</sup>For an account of my experiments in crystal-gazing see *Proceedings S.P.R.*, Vol. VIII., p. 473-478.

about a stranger, probably due to unconscious observation; this is described in detail later.<sup>1</sup> In other cases there seems no more explanation of the scene described than can be given for the imagery of a dream.<sup>2</sup>

(b) *Persons.*

The three descriptions of unknown persons are all in Latin, and purport to be evidential. These are not the least like anything that ever occurs in my own dreams or in crystal-gazing, and are therefore here noticed in detail.

(1) On Jan. 8, 1902, the script wrote:

One comes to you—magis tibi quam ceteris o quam bene currit calamus paterna lingua nec alius facile interpretatur. prodest autem scientiæ.\*

Then followed an apparent attempt to relate an incident known to my husband as a boy at school.<sup>3</sup> Then Latin began again:

Latine loquitur Latium incolens multos ante annos nona decies admodum non Romæ indigena sed alienus perfervido ingenio plus quam matrem filius urbem illam coronatam amavit. Hoc debes cognoscere et tu.†

The words *perfervido ingenio* recall the familiar phrase, "Perfervidum illud Scotorum ingenium," which, as I remembered at once, is introduced into the inscription on the memorial tablet in Trinity College Chapel to Dr. H. A. J. Munro, Professor of Latin at Cambridge. He died and was buried at Rome in 1885, but though perhaps a fanciful imagination might thus say that he dwelt in Latium, no ingenuity can apply to him the number *nona decies*, "90th." I have not been able to find that the epithet "crowned" is

\* *Trans.* "Rather to you than others. Oh how easily runs the pen in its (or his) native tongue! nor does another easily interpret. But it benefits knowledge."

† *Trans.* "He speaks in Latin: he dwells in Latium, many years ago about the ninetieth, not a native of Rome but a foreigner, his impetuous genius loved that crowned city more than a son his mother. This even you ought to know well."

<sup>1</sup> See below, p. 141.

<sup>2</sup> Six of the fourteen scenes were described while I was abroad, when I was constantly seeing new places.

<sup>3</sup> See p. 277.

used of Rome by Dr. Munro, nor by Lucretius, the author whom he edited and with whom he is specially associated. The epithet is, however, obviously appropriate to any city surrounded with a wall. The same idea occurs in another passage of the script, May 13, 1902:

Date lilia Romae coronatae illi urbi super montibus sedenti—impositae—aspice deam! velata comam insuper sedit—corona gemmata fulgebit.\*

Here the first words are a direct allusion to Virgil, *Aen.* VI. 883, “manibus date lilia plenis,” † and it is probable that the rest of the description is influenced by the preceding passage in that poem, where in the vision of the Rome that shall be, seen by Aeneas, the City is *turrita*, “towered like the Berecynthian Mother,” the account of whose progress in Lucretius’ second Book is clearly in the mind of the later poet.<sup>1</sup> The Great Mother is described by Lucretius as wearing the *corona muralis*, the “mural crown,” familiar in the representations of Cybele, so that the words “urbe[m] illam coronatam” though not actually used by either Lucretius or Virgil are easily explicable as an allusion to both passages, and in conjunction with the phrase “perfervido ingenio” suggest that the person indicated is Dr. Munro.<sup>2</sup>

\* *Trans.* “Give lilies to Rome, to that crowned city seated—or rather set—upon the mountains. Behold the goddess! with veiled hair she sits aloft; the jewelled crown will gleam.”

† *Trans.* “Give lilies with full hands.”

<sup>1</sup> See Conington’s note on Virgil, *Aen.* VI. 785.

<sup>2</sup> It further appears that the goddess Roma, a late conception and the visible type of the Fortune of the City, wore the mural crown, in imitation of Cybele, on the coins of certain cities of Asia Minor, but not in her representations at Rome (see Preller, *Rom. Myth.* p. 705 to 709); it would seem therefore that there is an appropriateness in the application of the epithet “crowned” to Rome in the mouth of certain foreigners, as contrasted with natives of Rome; this was, as far as I know, entirely unknown to me at the time of writing the script; it was only in investigating the subject for the purposes of this paper that I became acquainted with the above facts about the Goddess Roma. But even granted that the use of the epithet “crowned” in conjunction with what precedes suggests that the person intended is a native of Asia Minor who loves Rome as his own country, we are no nearer discovering who that person is.

(2) A month later, Feb. 10, 1902, came, again in Latin, a description of some one, but again there is no means of identification. After saying in Greek that the brother is renowned and that his works do not perish,<sup>1</sup> the script continues :

Magister sui generis ambulando dicta—non sane obiter dicta—promulgat. Quem si bene legis multa de veritate invenies. leges volui tu autem insciens legis posuisti. Magus erat in populis non bene eruditus, scientiae vero magistrum melius vocabis eum.\*

The allusions to the peripatetic teaching, to the magical reputation,<sup>2</sup> and to his mastership, suggest that the person here described is Aristotle, "il maestro di lor che sanno," the master of those that know, as Dante calls him, but the identification is not certain, and there was no traceable reason why Aristotle should be in my thoughts at the time this was written. The rest of the script contained statements about Dr. Hodgson, and some proposed arrangements for sittings with Mrs. Piper, but was not evidential.

(3) On Sept. 27, 1902, the script made another attempt, also mainly in Latin, to describe some one, and again here, as in the two preceding efforts, there is a certain flavour of literary allusion. The words are :

nec domitus indomita cervice post multas victorias sese erigit quem si impigre comprehendis, ecce clavis in manu tua iam est—utinam facundior esset eloquentia tua! non ego desum. tu autem moraris.—That old man eloquent. C.†

\* *Trans.* "A master unexampled he utters his sayings—not however *obiter dicta*—as he walks. If you read him, you will find much that concerns truth; I meant 'if you will read' but in your ignorance you set down 'if you read.' He was a wizard among illiterate peoples, but you might better call him a master of knowledge."

† *Trans.* "Untamed with neck untamed after many victories he uprears (?) himself; if with zeal you understand him, lo, you have the key in your hand. I wish your speech were more fluent! It is not my fault; it is you that hinder."

<sup>1</sup> See p. 55 for an account of the possible earlier emergence of this remark.

<sup>2</sup> This may refer to his reputation among the unlearned of the Middle Ages, or more probably to the curious fact that the most learned of Greeks came from among the half barbarous peoples of the borders of Greece.

The "old man eloquent" is of course Isocrates, killed, as Milton says,<sup>1</sup> by the news of the defeat at Chaeroneia; it is, I suppose, possible that the whole description is intended to apply to Isocrates, but the unmistakeable allusion does not occur till quite the end, after the mention of the word *eloquentia*, and it seems equally likely that the juxtaposition of eloquence and some one untamed by defeat has brought with it a reminiscence of Isocrates. In either case there is no reason to suppose that the name of the person described, whether or not he were Isocrates, would explain any of the problems connected with the automatic writing.

(c) *Objects.*

No particular interest attaches to the first of the objects apparently intended for identification. On Oct. 9 and 31, 1902, is a description of the contents of a chest with a scent-like cedar wood, and on Nov. 11, 1902, I am told to make enquiries, but no further clue is given, and no identification has been made. Twice, on March 3 and May 13, 1903, there has been a description of a book bound in leather, inside which there seems to be a paper of importance. It should perhaps be noted that twice in the course of some experiments in simultaneous writing with a lady in the spring of 1904 her script contained a reference to a mislaid paper of importance to me, which was in a book, a book further described as "an old history book." But I should suppose that the mislaying of papers, and the possibility of their having been placed inside a book and forgotten, would be a fairly general "topic" among automatic writers and valueless unless the two communications showed greater evidence of similarity than these do. The third object sought for is a small pearl cross, but no clue is given to the owner,<sup>2</sup> though it is twice referred to. The

<sup>1</sup> Milton, *Sonnet x.*

<sup>2</sup> In February, 1905, I noticed that a friend was wearing a pearl cross closely resembling the cross described in the script in the summer of 1903. It is possible that some years ago I had seen this cross worn, and that the description in the script is due to a recollection of it. No supernatural knowledge is shown by the script; the cross has, it is true, as stated by the script, an inscription on the back, but the inscription is not given by the script.

last attempt to describe an object differs from the others in being extremely detailed, but so far nothing remotely resembling either the object or the place where it is said to be has been recognised by me.

(d) *Anecdotes.*

Besides the scenes, persons, and objects above described, there have on three occasions<sup>1</sup> been related in Latin anecdotes claiming to have their source in some authority insufficiently indicated. These also I take to be something after the manner of dreams and not susceptible of explanation. One of the three, a story about R. Nevile, has already been discussed;<sup>2</sup> it was written in a strange handwriting and presented some peculiarities of language. The other two simulate the sort of story that might be found in a Hagiology, or some similar compilation. One, on Oct. 26, 1901, relates how a jailer asked his prisoner to restore the health of his son, and obtained his wish. It appears to centre in some way round a word like "Caristia," for this group of sounds enters more than once into the story. After an allusion to the Saints Crispin and Crispianus,<sup>3</sup> follows an attempt to make the same sounds into a geographical name, "Caristia insula Rhodani." Lastly, the script suggests that the story which it has narrated will be found in the "Caristian legend of St. Josepha," and then proceeds to correct the word, "not quite Caristia," by giving "Charis," and then the same in Greek, *χαρις*. These last observations suggest attempts at the word Christian, but unfortunately there is no more reason to suppose that there is a Christian legend of Saint Josepha, whoever she may be, containing a story of a jailer's sick son than that the incident took place on an island in the Rhone called Caristia—or by any other name.

The other story was related on June 5, 1904, and contains no clue as to its origin; it tells of the coming to a foreign coast of a Macedonian ship with a Chalcedonian steersman. The chief of the local tribe seems to have come down to the and the only definite statement—a date said to be connected with the cross—is incorrect.

<sup>1</sup> See App., p. 376.

<sup>2</sup> See p. 24.

<sup>3</sup> See p. 143 for further comment on this revived memory.

shore in some trepidation, accompanied by his soldiers, when the sudden disappearance of the ship and a clap of thunder terrified the natives, who saw in it an omen of disaster to themselves—an omen which, however, is discredited by the intelligent narrator. This strange tale is said to have been told by an unnamed bishop in whose book it is to be found. But without further information I fear that the bishop will remain unnamed, and his book unknown.

The giving of unidentifiable names, spurious messages, and so on, is of common occurrence in automatic phenomena, as will be admitted by all who have experimented with table-tilting, planchette, and such instruments. The ratio of these unidentified names, etc., to the mass of the script is however considerably less than has been the case in most of the automatic phenomena of the common type, produced by two persons, with which I am acquainted.

### (III.) "ISLES OF THE BLEST."

Besides the descriptions above referred to, which may be intended for accounts of actual places, there occur from time to time in the script descriptions of a less definite character, which seem to relate to a visionary dwelling place, a kind of Elysian Fields or Isles of the Blest. In some cases it is possible that literary reminiscence colours the description; while in other cases the imagery bears a certain resemblance to sensations which I have experienced in dreams. The series forms so characteristic a group in the automatic writings that I have thought it worth while to describe and comment in detail.

Though the first unmistakable description<sup>1</sup> of an "Isle of the Blest" did not appear till nearly two years after the inception of the script, there are among the quite early writings fragments which suggest that some such idea had been seeking expression earlier in the subliminal consciousness. Thus on March 11, 1901, a fragmentary passage refers to a place of which the notes are: growing flowers, sweet odours, dewy drops, and divine inhabitants. These same ideas occur again on March 29, 1901, where, however, the phraseology is more

<sup>1</sup> See App., p. 377, for complete text of passages describing "Isles of the Blest."



mystic; the "scented flower of light," for instance, can scarcely describe a natural object. On this occasion a Greek word *ὄσμη* is introduced, and the writer seems dimly aware of the esoteric nature of his sayings, as he concludes with the suggestion that though what he says may be of use to the wise, enough has been said "for a stranger." On April 27, 1901, some one, probably myself, is reproached with having a mind too much fixed on this earth, and urged in language reminiscent of Horace's Ode to Archytas, and of Lucretius' address to Epicurus,<sup>1</sup> to let the soul soar to the regions of the sky, "where all is clear, all bathed in rosy light, plain even for the blind to see: but darkness surrounds your eyes."

Discouraged apparently by my insensibility, the script makes no further reference to any visionary scene till January, 1903, when a deliberate attempt seems to have been made to describe an 'Abode of the Blest.' The script of Jan. 18, 1903, was produced under somewhat special circumstances, related here as possibly accounting for the writing. Before trying for writing I had sat alone, as noted at the time, for about twenty minutes thinking of talks I had had on three particular occasions, when the question of survival after death had for special reasons been prominent in my thoughts. The writing is confused, and in places unintelligible; it contains two or three inaccuracies, such as *diciliora* for *difficiliora*, *discre* for *discere*, but it plainly begins with an allusion to the dead, and ends with a description of an abode of departed friends. The opening phrases are full of reminiscences, Christian and classical; in the second there is a curious mistake, or perhaps a deliberate correction, which my normal self could never have made. The script has *vivida vis animai*. The phrase in Lucretius' address to Epicurus at the opening of his poem (I. 72) runs: *vivida vis animi pervicit* ("the living force of his soul gained the day," as Munro translates it), the word used by Lucretius being naturally *animus*, the intellectual part of man, not *anima*, the breath of

<sup>1</sup> *Script*: *ascripta es glebae mente vel ingenio*. Lucr., I. 74, on the contrary, of Epicurus: "omne immensum peragravit mente animoque. *Script*: "libera animam . . . per polum transcurre." Hor. *Od.* I. 28. 5. "animoque . . . percurrisset polum." Perhaps the "modo cantoribus" of the script is intended to mean "as the poet says."

life. It is impossible that any one who knows Lucretius or the Epicurean system should confuse the two words. But the modification of the language of the great materialistic poet in an attempt to prove survival of the spirit after bodily death is perhaps intentional.

What follows is quite unintelligible. The scribe claims to have deposited "some such thing" with a friend, and bids me announce this to the friend in question; something is to be done with the puzzling piece of furniture a "supellex";<sup>1</sup> something is to be sent away to a foreign land. Then comes the suggestion of an "Isle of the Blest," where "gentle unspoiled flowers on the turf" are apparently<sup>2</sup> "drenched with liquid dew," where there is a scented breeze, a cross which reaches to the pole of the heavens, and "happiness in the shade with many a little stream, and a fair flowered lawn." There dwell the "Blest whom you knew well." The intermingling of flowers and grass, and the Christian symbolism, suggest that there may here be a recollection of the valley in Purgatory where Sordello led Dante to see the souls of Rudolph and other kings; but the distinctive touches in Dante's picture are absent. On the other hand, in the epithet *blandus*, "kindly" or "gentle," applied to the flowers, and perhaps in *integer*, "whole," "unspoiled," are traces of that 'nice derangement of epitaphs' which would appropriately describe sensations belonging to certain of my dreams,<sup>3</sup> where quasi-intellectual or ethical impressions are conveyed by physical means.

Two days later, Jan. 20, 1903, the script again attempted to describe an "Abode of the Blest," saying this time that I had seen or read it, and ought to recognise. The last words, in English, "bliss under the shadow of a great tree," recall the *umbrosa felicitas* of the script of Jan. 18, and suggest that the same sort of place is being described. But a different suggestion is made by the introductory paragraph. The words are not very clear, but it seems evident that the scene described has some association with water. "The daughters

<sup>1</sup> See p. 37.

<sup>2</sup> For language, see above, p. 44.

<sup>3</sup> See below, p. 149.

of Nestor come round with every kind of many-sounding chord," they "swim round about upon the waves"; there is "a string of dolphins" and an "echoing splash." The band of "Nereids grows faint," a "vast chink" gapes open;<sup>1</sup> into this the spectator is apparently invited to go, to find "no movement, a feeling of terror and empty void."

This recalled nothing whatever to my mind. Homer has described a cave of nymphs in Ithaca (*Od.* XIII., 96), and Porphyry has made it into an elaborate allegory, though of the latter fact I was not aware at the time of writing the script;<sup>2</sup> I knew the passage in Homer. Homer, however, calls the Nymphs Naiads; that or Nereids would be the natural word for me to use. How the word Nestoridae "daughters of Nestor," comes in I am unable to say; it is not so far as I know used in classical poetry,<sup>3</sup> and the two or three daughters assigned by mythology to Nestor were not Nymphs. The Nereids with the dolphins are common enough in classical poetry, but I can make nothing of the "chink," and all my associations with habitations of the Blest would place them in "Islands" or "Meadows," not in caves. Not until two months later, when I read Porphyry's allegorical interpretation of the passage in Homer, had I any idea that the Abode of the Blest had been placed by any one in a sea cave.

In the next reference to this subject, March 27, 1903, the chink re-appears, and this time there is no doubt of its object; "the winds drop," says the scribe, "and there gapes a huge chink through which you may see inside if you stoop your head." Then follows a description of the usual type: a silvery light prevails, accompanied by varied colours and varied scents; saffron and yellow flowers, purple and rose.

<sup>1</sup> It is possible that the first piece of writing on this subject (March 11, 1901), contains an attempt to describe the *ingens rima* in the words "*infra ingens . . . nec sine stupore*," "below a huge . . . and a feeling of stupor."

<sup>2</sup> See below, p. 290.

<sup>3</sup> The masculine Nestorides is common enough in the *Odyssey* as applied to Telemachus' companion, the young son of Nestor, Antilochus. The only possible connexion between Nestoridae and Nereides, which seem to be used by the script as equivalents, is that Nestor and Nereus were both typical old wise men.

colour, wave after wave rolls on; all glows with light; in the midst may be seen those who were before "described as seated." The English words that follow, describing a "flame that flickers not," have no literary associations for me, but the next phrase *lucida tela diei*, the "glittering shafts of day," recalls a well-known passage in Lucretius. But the next allusions convey nothing to me, as I have not been able to find any prototype for the "crystal frozen founts," nor can I identify the "dark shore"; the actual phrase *ἀκτὴ κτανέη* does not seem to occur in any classical author.<sup>1</sup>

The next account, May 29, 1903, is still more highly coloured. The same general type of ideas occurs: clear (?)<sup>2</sup> water is sprinkled from a holy fount; close beside are "many coloured flowers, their crowns already opened to the western wind." In the next words appears a touch of synaesthesia: "there is a crimson scent in that garden plot." The leafy woods sing with the varied harmonies of birds. Over all goes twining the ivy "that holds the gods,"<sup>3</sup> an ivy not like ours, but "gold-coloured in its leafed and berried spirals; like to the supple yellow blooming helichrys with which the god himself wreaths his hyacinthine locks. From every separate leaf is distilled a dewy drop, like the jewel on the topmost blades of grass in the first light of the sun after that night before which Nothing was." Then with the closing words in English, the script returns to its synaesthesia:

golden birds on a golden bough, and golden songs in a real Hesperid garden— Sound and sight and sense are one and all of it golden in the golden days.

Part of this writing is probably reminiscent of a phrase in the first Idyll of Theocritus (*Theo. Id. I., 29, 30*) where the yellow berried ivy mixed with helichrys makes the decoration of the rim of a cup given as a prize. The German editor, whose book I read 25 years ago—and had not looked at since—says that the ivy in this passage is "not our common

<sup>1</sup> See pp. 286-93 for further comment on Neo-Platonic allusions.

<sup>2</sup> No word remotely resembling *clargedula* exists in Latin.

<sup>3</sup> The phrase *capax deorum* is curious, but there seems no doubt of its meaning.

ivy, *hedera helix*, but the yellow-berried ivy, *hedera poetica*, or *chrysocarpa*," and his note may be represented in the script; the ivy of the poet's wreath is of course the ivy specially sacred to "the god" Bacchus. But I can find no prototype for the latter part of the description, for the dewdrops on the grass in the sunlight of the first morning of Creation, nor has the passage in Theocritus any association with "Isles of the Blest," or "Gardens of the Hesperides."

The introduction of the "Hesperid Garden" is perhaps due to another literary reminiscence not recognised till much later. Immediately before the description just quoted was an allusion to the word "Orotava," which had been given in the script of April 17, 1903, "as a pass word." The word had no meaning to me, and I did not know whether it was a real or fancy name. On this occasion, May 29, 1903, it was not given correctly: "You have given the name though you do not believe it," says the script. "Let some one ask in sounding phrase,"

ore rotundo,— no— orotando O r o t a r a is more like  
O r o t a n a through Tara's halls;

then after a direction to write next month came the description above quoted. In October, 1904, on reading the recently published *Fragments of Prose and Poetry* by Mr. Myers, I found the word Orotava in a poem called "Garden of the Hesperides," and after ascertaining that it was a local name in Teneriffe, I found that the same name appears also in a poem on Teneriffe in an earlier volume, the *Renewal of Youth*, which I had read some years before the above script was produced. In that poem the Canary Islands are called "Haunts of Hesperides," so that the association between Orotava and Hesperid Garden may be due to the emergence of a memory. But I must ask the reader to take my word for it, that the resources of my normal knowledge and memory were quite unequal to producing the odd combination of allusions in three languages written by the script on May 29, 1903.

The last of the descriptions of Abodes of the Blest came on Aug. 8, 1903, and differs from the others in several respects—indeed, if it were not for the definite statement towards the end, that it was describing where were "the happy blest,"

I should hardly have classed it with the others of this type. It is mainly in English, with a few fragmentary Greek phrases near the beginning and near the end. It is chiefly occupied with an attempt to describe what seems indescribable, an effect of radiant blue light which casts no shadow, and of a pillar which, standing with no reflexion on a crystal floor, is yet not transparent, though it does not conceal what is behind. There is a strong resemblance to certain effects which I have imagined myself to see in dreams, a characteristic of those dreams being a sort of "tender blue radiance,"<sup>1</sup> as I have described it in a contemporary note. The words, "Find the pillar in sleep," suggest that the script is aware of this likeness to my dreams.<sup>2</sup> Towards the end there is an unsuccessful effort to give in Greek verse some further description of crystal water or self-frozen clear water, flowing from natural springs, and finally there is a drawing of leaves, and a lotos flower with the name "Lotos." But all this symbolism conveys nothing whatever to my mind, and there is no trace in this writing of any literary allusion. Since that date, August, 1903, to the present time, there has been no re-appearance of the "Isles of the Blest." With the exception of the three early bits of writing which may represent the inception of the idea of the "Isles," the five or six pieces which unmistakably deal with the subject were all produced between the middle of January and the middle of August, in the year 1903. I have no explanation to offer for their occurrence at that particular time, or indeed at all.

<sup>1</sup> Some years ago, on Feb. 2, 1894, I recorded a dream of the preceding night, in which I had a specially vivid and lasting sensation of colour, unlike anything ever actually seen by me awake. A landscape appeared to be "illuminated with the most delicate and lovely and divine blue light,—not cold like moonlight, but a sort of tender radiance that casts no shadows. . . .— the whole place was lighted — by this diffused blueness—but with none of the coldness of blue,—nor the haze of the sea,—nor the purple of an Italian landscape."

<sup>2</sup> For the connexion between the script and my dreams, see pp. 148-155.

## (IV.) ALLUSIONS TO CHRISTIAN RITUAL OR SYMBOLISM.

Of definite allusions to distinctive Christian phrases, symbolism, or ritual, there are very few in the script,<sup>1</sup> a fact not at all surprising, as I have never been interested in such symbolism, or had any but the most superficial acquaintance with Christian Art or Liturgy. The few cases described above where the cross is used as a signature<sup>2</sup> are not included under this head, as no religious symbol seems there intended. The word "cross" only appears three or four times in the 306 pieces under consideration;<sup>3</sup> once (March 29, 1901) in an unintelligible context occurs the phrase *græce loquitur emptor redemptor cruciferens*, "in Greek speaks the purchaser, redeemer, bearing the cross"; once (Jan. 31, 1902) after the words *Cruz<sup>4</sup> et præterea nihil*—an obvious variant on *Vox et præterea nihil*—the script continues, *Post sempiternam mansuetudinem omnia supervacua—in terris*, "after the eternal compassion all is mere emptiness upon the earth"—words which suggest Christian associations, though conveying no particular meaning as they stand. The introduction of the cross in an "Isle of the Blest" has just been mentioned. These cases complete the appearances of the word cross.

An unintelligible combination of what seem to be Christian symbols appears on October 25, 1902, in a particularly scrappy bit of writing:

Went worth made the device for him. a fish and anchor.  
Give them both. Dont forget and Saint Peters keys.

This communication is signed with the S. Andrew's Cross.<sup>5</sup> Again, the word *hagiologus* is twice used, once in near conjunction with *agnus Dei*, and two of the little anecdotes related<sup>6</sup> suggest a possible origin in some collection of Christian stories.

<sup>1</sup> See App., p. 379, for quotations from script.

<sup>2</sup> See p. 76.

<sup>3</sup> I do not include attempts made to describe a cross for purposes of identification, see above, p. 110, note; below, p. 335.

<sup>4</sup> It is possible that the "cross" here is connected with the "ring" of the earlier (and interrupted) script of the same day, and is therefore not symbolic but intended to describe a verifiable object; see p. 302.

<sup>5</sup> See p. 77.

<sup>6</sup> See above, p. 111.

Once (June 27, 1901) occurs the phrase *Veni Creator*,<sup>1</sup> and once (July 23, 1902) the odd combination occurs, *Monsignor catholicus*<sup>2</sup> *presbyter in terra non lontana ab ista rem probabit*. *Lontana* is subsequently corrected to *longinqua*. On both these last occasions the script was produced while I was on the Continent. So also was a long and detailed but wholly unidentifiable account (July 18, 1902) of a scene supposed to be viewed from above, and to take place in a church "low with windows small and richly jewelled, not as in our Gothic." The general description and the words "malekite malechite," and again, "ico" and "Moscowa" suggest a Russian church; fragments in Latin further suggest that some memorial or funeral service is supposed to be going on, but there is nothing sufficiently distinctive for identification, and there is obvious confusion recognised by the script itself. The extract concludes with a reference to a "tiara with floating strings not worn,"<sup>3</sup> then adds, "You cannot complete, leave it," and signs "Leona . . . Pontifex Maximus."

There is one curious passage which the date of writing

<sup>1</sup> But see p. 324 for a possible explanation of the words.

<sup>2</sup> *Catholicus* appears to be the title of an ecclesiastical dignitary in the Orthodox Greek Church; *Monsignor* is a title in the Roman Catholic Church, but I can find no authority for combining them, still less for adding the title "presbyter."

<sup>3</sup> I find among the Oriental rites in use at Rome (*Christian and Ecclesiastical Rome*, Vol. II., p. 88) one called Greco-Melkite (Greco-Melchita), in which the celebrant wears the "high stiff biretta with a veil pendent." The words in the script "Malekite Malechite" bear at least as much resemblance to this name as to the green stone Malachite, though the next sentence of the script shows that the stone was at least present in memory. I knew nothing of the Greco-Melkite rite till February, 1905.

There appears to be no such thing as a tiara with strings, but I suppose that a "high stiff biretta with a veil pendent" is not very unlike what is described and drawn in the script. I can find nothing else in the way of ecclesiastical head-dress at all resembling a "tiara with floating strings—not worn," except this high biretta, which appears to be removed, replaced, and removed again in the course of the service. It is perhaps only an odd coincidence that in the same piece of writing should occur the words "Malekite Malechite." I have not been able to identify the building described with any church where this rite is observed, nor the service described with any special function.



and certain associations of ideas may help to account for, though I have found no sort of explanation for the language used. I give the script in question:

*Feb. 2, 1903, 6.15 p.m. [from 6.3] till 6.15 I read [Plato's] Symposium. I had arranged with Mrs. Forbes to sit simultaneously with her at 6.15.<sup>1</sup> Cunabula cum narthece ceromatico possidet infantem deum. Hodie sanctus Sanctorum in fideles lumen impetrat. Quis in concilio dei gloriam spectat? tintinnabulis ridet omne concinant circumstantes.\**

The peculiarities of language in the above extract have been discussed above<sup>2</sup> and need not detain us here: the question is as to the general meaning or intention of the writing.

The points referred to in the script appear to be:

- (1) a cradle with an infant god;
- (2) a phial of unguent;
- (3) the day of writing;
- (4) the Holy of Holies (masculine);
- (5) light procured for the faithful;
- (6) ringing or tinkling of bells;
- (7) general festivity;
- (8) songs from the onlookers;
- (9) something (undetermined) about a Council and beholding the glory of God.

The most definite of all these points is the third, the date, and it will be seen that the script was written on Feb. 2, that is, on the Festival of the Purification, or Presentation of Christ in the Temple, "Candlemas Day." Some of the associations with this day are certainly represented in the script, though the opening phrases, at least at first sight, are

\* *Trans.* "A cradle with a phial of unguent holds the infant god. To day the Holy One of Holies asks and obtains light for the faithful. Who in the Council of God beholds the glory? or Who in the Council beholds the glory of God?—with tinklings all is joyous; let the bystanders too sing."

<sup>1</sup>The words in italics were noted on the paper before the script was obtained. The rest of the script was quite unlike the above, and partly concerned with Mrs. Forbes; it is considered later, p. 294.

<sup>2</sup>See p. 45.

more suggestive of a Nativity<sup>1</sup> than of the Purification. On Candlemas Day, as its name implies, the chief ceremony in the Roman Church is the Benediction and distribution of wax lights. The cradle and phial of ointment would be appropriate to a baptismal ceremony where there was anointing,<sup>2</sup> but they have no place in the ceremonies of February 2; the obtaining of light for the faithful, however, belongs rather to Candlemas than to any other festival; the ringing of bells, the joyousness, and the singing are not sufficiently distinctive to determine what ritual, if any, is aimed at. The phrase, "with tinklings all is joyous," is not appropriately applied to the ringing of the "Sanctus bell" in a Roman church, as that is not part of the ceremonial, but a mere note of advertisement; on the other hand a friend whom I have consulted writes that these words "bring to my mind the flabelli (fans), with little tinkling bells carried and shaken at certain points of Armenian and other Eastern liturgies—a very joyous sound." The same friend adds that the words in the script from "Hodie sanctus" to "spectat" read "just like a liturgical fragment," but they have not been identified as such.

On the whole I am disposed to attribute the whole performance to vague recollections suggested by the date at the head of the paper. It is true that the Festival of the Purification is not a Nativity, but it is also true that I am completely unlearned in matters of ritual and had certainly never thought of distinguishing between their appropriate ceremonial. It must be remembered that if the script represents any impression of my subliminal, however unconscious, derived from my normal experience or knowledge, the important thing to ascertain is not what are the facts as to the ritual observed anywhere on February 2, but what my

<sup>1</sup>Or possibly of the Epiphany, but the "light" given in answer to prayer is to the "faithful" and hardly represents the manifestation to the Gentiles. Besides the distinctive characteristics of the Epiphany are absent; there is no "star," no "manger," no "wise men."

<sup>2</sup>Note, however, that the curious word *ceromatico* used for "ointment" means a mixture containing wax, and does not suggest the oil, or chrisam of oil and balsam, used for anointing. The lights blessed on February 2 are wax lights, and the word *cereus*, wax, occurs in the prayers at the blessing of candles in Roman churches.

subliminal impressions would be; they might, no doubt, be more accurate than my supraliminal impressions, but would not be infallible. I would not undertake to say that I might not have confused the ceremonies of baptism with those of purification and presentation in the temple.<sup>1</sup> But to admit that throws no light on the general question why the script should produce such vague recollections with all the appearances of describing a piece of ritual observance, and in language entirely unlike any that I have ever known or seen. I had not to my knowledge at the time of writing ever looked into any book containing an account of the ceremonies or prayers in use by any Church, except those in the Book of Common Prayer.<sup>2</sup>

The next piece of writing after the above, on February 9, 1903, showed an attempt to refer to some ceremony of baptism, but is wholly unintelligible. I quote it only to complete the list of possible allusions to this subject, but there is nothing distinctively Christian in it.

Sponsor cum matertera aquam in putidillo præbet. lintello tersunt  
no tergunt—μαρτυρεῖ ὁ παρὼν. μεσημβριος ὁ δῖος. εὐφημεῖτε.  
Χάρις καλλίστη.

So far as it can be translated, it runs thus: "The godfather with the aunt offers water in a little well (?); with a little

<sup>1</sup>A brother of my mother's was born on February 2, and I have all my life been familiar with a miniature painted by his mother, representing him as a child with two doves. It is possible that this early association of a birthday with the Feast of the Purification may be responsible for the introduction of the child and cradle into the script. It is possible also that the notion of a birthday was introduced by telepathic association with Mrs. Forbes. I was writing simultaneously with her, and I found subsequently that February 2 was her husband's birthday; so that the date February 2 undoubtedly was associated in her mind with birthday ceremonies. See p. 249.

<sup>2</sup>There is a resemblance between the words of the script and (*e.g.*) the phrases used in an account of the Festival of the Purification given "ex m. s. Pontificalis Ecclesiae Bisuntinae" (Martène, *De Ant. Eccl. Rit.*). After the words "has candelas tua benedictione perfunde, quatenus fidelis populus eas in manibus portans non solum exteriori lumine gaudeat," comes the *Praefatio*, ending with the *Sanctus*, then the Lord's Prayer, the distribution of candles, the hymn of Simeon, and a procession: "omnis plebs Ecclesiarum loca cum cereis et diversis hymnis lustrantibus circumeunt."

linen cloth (?) they rub it.<sup>1</sup> He who is present bears witness."

Then follows an obscure allusion in Greek to the middle of the day, and the script ends: "Farewell; fairest grace."

This completes the list of allusions to things apparently appertaining to Christian ritual.

#### (V.) QUASI-PHILOSOPHICAL, MYSTIC, OR DIDACTIC UTTERANCES.

Besides the exhortations above described,<sup>2</sup> there have from time to time occurred in the script longer passages of a more or less philosophical or didactic nature, apparently addressed to me and intended to convey instruction. The intention is not very well marked nor do the teachings, such as they are, seem to be those of any recognised system. For the most part they are vague and general in character, though there are here and there touches of mysticism, possibly allusions to Orphism, or to the doctrines of later Platonism. The identifiable references to dogma are discussed elsewhere,<sup>3</sup> but most of the writings on this topic are indefinite and contain but few allusions to ascertainable doctrines.

#### (1) *Prayers.*

On three occasions, all comparatively recent, there have been what seem to be prayers or addresses, but it does not appear to whom they are addressed. On June 8, 1904, among some remarks intended to be evidential, come a few words, asking him who shaped our hope to bestow patience too upon those who trust in him, *o tu qui spem nostram informasti, patientiam insuper praeberere tuis tibi confitentibus*. Three months later some one, who though by nature impatient had shown great care, is begged to remember other persons'

<sup>1</sup>The language is obscure, the words being unknown and not regularly formed; *putidillo* and *lintello* are obviously diminutives, but it is not clear from what they come. Puteus is a well; linteum, a linen cloth; linter, a boat. *Tersunt* is an impossible form, corrected to *tergunt*; it means "they rub or cleanse."

<sup>2</sup>See p. 88.

<sup>3</sup>See p. 286.

difficulties, and reminded that only in the long lapse of time is there hope of success :

o tu qui diligentiam adhibuisti ipse etsi natura impatiens, aliorum angustias comprehendere debes ; aevo in longinquo sola salus.

Later again, December 6, 1904, a long prayer occurs in Latin,<sup>1</sup> not apparently quite successfully brought off, as after a certain confusion the script remarks in English: "But the words are not all arranged. It is not as it should be"; and proceeds to give the gist of the passage. The person addressed is not sufficiently indicated for identification, and the statements and sentiments are not distinctive or appropriate to any particular school. The language in one point recalls Horace's description of the "wise man" of Stoicism, in another perhaps Hadrian's Address to his Soul. The introduction "Ave" and the conclusion on the word "imperat" suggest that there is a reminiscence of the famous and unidentified "Imperator" known to readers of the records of the phenomena of Mr. W. Stainton Moses and of Mrs. Piper's trance.

## (2) *Philosophy.*

Besides the passages referring to Neo-Platonist theories, which are dealt with later, there are 24 pieces of writing of the nature of philosophical disquisition, chiefly in Greek, though both Latin and English are used. In seven of these the language and thought are distinctly mystic, with suggestions of Orphism; in five the subjects discussed take a quasi-mathematical form, dealing with unification, likeness of parts, and so on; the remaining twelve are vague, enigmatic, and often riddling in character.<sup>2</sup>

### (a) *Enigmatic or Oracular Sayings.*

Three of these talk about rhythm, in the first case (Sept. 28, 1901) with a possibly conscious connexion between  $\acute{\rho}\upsilon\theta\mu\acute{o}\varsigma$  rhythm, and  $\acute{\alpha}\rho\iota\theta\mu\acute{o}\varsigma$  number. In the next (Jan. 4, 1902) it is said that "Mousike endoxis,"<sup>3</sup> whatever that may be, makes all

<sup>1</sup> See App., p. 381.

<sup>2</sup> See App., p. 381.

<sup>3</sup>  $\acute{\epsilon}\nu\delta\omicron\chi\acute{\iota}\varsigma$  is an impossible Greek form; the word is written in Roman character, as sometimes happens when the Greek is not correct.

rhythmic, and I am advised to call in others, as alone I am not much use. On March 19, 1902, the script says that without "something composite" the whole is not "in good rhythm," makes a statement about what can be "harmonised," and advises me not to guess but to receive what "thought<sup>1</sup> (τὸ νοούμενον) casts out." Later (May 31, 1902), "none of all this perpetual chatter" is said "to fit together," and some one "versed in music or the Muses" (or perhaps Musaeus<sup>2</sup>) is mentioned. The remarks on July 13, 1902, and June 21, 1903, contain allusions to a paper of my husband's on the Greek habit of etymological punning, and both seem to imply that some kind of "combination" is required. The same idea occurs also on Jan. 30, 1903, when the script says that what "you have chattered about" and "she has thought" fit together, "that joint action" is better, and that "those who would separate"<sup>3</sup> are not the best in this matter, though there are occasions when separation must be made. This piece of writing ends with a perfectly unmistakeable allusion to a recognised theory about the Platonic ideas, that they are numbers, ἀριθμοί,—and that therefore arithmetic is of advantage.

On Oct. 6, 1903, the script opens with the curious words:

Autaggeltos ἡ διανοία—καὶ δι' αὐτὴν πάντα διεκεκόσμηται.\*

This recalls the saying of Anaxagoras,<sup>4</sup> very familiar to me, that all was chaos till mind came and brought it into order, but the word used by Anaxagoras is not διανοία but νοῦς, and the word αὐταγγελτός is not used in classical Greek as far as I can ascertain; the dictionary quotes it from Basil.

\* *Trans.* "Intelligence is self-announced, and through intelligence are all things brought into order."

<sup>1</sup> *i.e.* Thought, regarded as the thing thought, not the active principle, νοῦς.

<sup>2</sup> Musaeus is a traditional poet or mystic of the same type as Orpheus.

<sup>3</sup> At the time of writing, the phrase οἱ χωρίζοντες "the separatists" appeared to me to be possibly an allusion to the Homeric question. But I have since (February, 1906) found that the phrase is applied by commentators on Pythagorean theories to those who distinguish νοῦς and ψυχή instead of identifying them.

<sup>4</sup> πάντα χρήματα ἦν ὁμοῦ. εἶτα νοῦς ἐλθὼν αὐτὰ διεκόσμησεν.

Unintelligible riddling occurs on two successive occasions, in Latin and Greek on Nov. 30, 1904, and in Greek only on Dec. 4; English is used twice: on Jan. 25, 1903, to express in sounding language the sort of stuff that one knows in dreams, and again on June 24, 1904,<sup>1</sup> where there appears to be a paradoxically expressed interpretation and criticism of the precept "Forgive your enemies."

With the words "not without holiness and temperance" a touch of mysticism apparently enters into the very fragmentary and unintelligible remarks of Jan. 29, 1904, the word "holy," ἅγιος, being specially used of the initiated in Orphic writings; this script again attempts to explain how understanding of "the doctrine which brings rhythm and harmony into everything" is to be attained.

(b) *Mystic.*

A mystic allusion seems to be found on March 7, 1903, in the wheel of the master which divides time into equal parts. And in the middle of 1904 there was apparently an outburst of mysticism, beginning on May 26 with some incomplete Greek verses on the subject of the forgetfulness of the dead and the impossibility of obtaining knowledge without the "speaking of the gods," and continuing on June 10 with some dark remarks about the baptising of certain disciples called, seemingly, "obscure," because what is plain to others is obscure to them! A mysterious "Etymologicum Symbolisticum," formed on the analogy, I suppose, of the Etymologicum Magnum, but unfortunately non-existent, is suggested as the authority for this strange derivation, and the script proceeds in almost wholly unintelligible language to discourse about the opening of the gates of death, where "if you can behold the pure<sup>2</sup> with your eyes you will find the mystics or initiated" "stretching tight what has been left behind,"—whatever that may mean! For "things there and things on this side are ever bound together with a golden thread"; then follows something more about binding and making one.

<sup>1</sup> See below, p. 128.

<sup>2</sup> The original puns on κάθαρος, pure, and καθορᾶν, to behold.

The next piece of writing, June 24, is again on the same subject. After a fanciful interpretation of the words "Forgive your enemies," the script passes into Greek, obscure enough indeed, but not so hopelessly corrupt and fragmentary as in some other instances. It is not easy to translate, and no translation can convey to those who do not read Greek the eccentricities of phrase and form; nor can any comment of mine, I fear, convey to strangers the extreme dissimilarity between this passage and anything that I have consciously thought or written. I can only repeat that I cannot conceive myself under any normal circumstances using the words or entertaining the ideas of this curious fragment. Till my attention was attracted to the subject by the script, I had no knowledge of Orphism beyond what must be acquired in the course of classical reading by one who has always been interested in Platonism, the Platonism of Plato, that is to say, and not Neo-Platonism<sup>1</sup> or any other imitation or modification, ancient or modern, of Plato. At the time when this script was produced I had not read the chapter on Orphism in Miss Harrison's *Prolegomena to Greek Religion*, though I saw so much of her during the writing of that book that I knew that the subject was one of great interest to her and must have heard something of her views. It is always difficult to say what one knew at any particular moment, and it is possible that my lack of interest in these subjects induces me to underestimate the actual information which I possessed and could have produced if it had been called for, but even making due allowance for this I still find it impossible to account for the phrases or the ideas in the following passage:

xusia dele Crousia μονοφιλητὸς ἡ θυγατήρ πανδεκτωρ ἔρωτος ἀγγελία σεράφεισιν σεράφορος· ἀλλ' ἐν ἀγίσματι τινὶ τῶν μαθητῶν πανδεκτωρ καὶ πανδῶρος τὸ αὐτὸ δυνάμει εἰ καὶ οὐκ ἔργῳ· τοίγαρ σόφοι μόνου οἱ μεμνημένοι· οὗτοι γὰρ μνημοσύνη χρῶντες λήθης ἐμπλεω τὸ παράδειγμα τὸ ἐργαστικὸν εἶ ἴσασιν.

which may be thus translated:

"xusia, efface that; Crousia, the daughter is the only love.

<sup>1</sup> In 1901, when the script began, I had read none of the Neo-Platonists—not Plotinus, nor Porphyry, nor Plutarch (except the Lives), nor Macrobius, nor Iamblichus. My acquaintance with these various writers began after the middle of March, 1903, see p. 286.



The all-receiving<sup>1</sup> message of love is a yoke fellow of seraphs:<sup>2</sup> but in a certain consecration of disciples the all receiving and the all giving are the same, at least in function if not in fact. Therefore only the initiated are wise;<sup>3</sup> for they, using (?) memory, and filled with forgetfulness, know well the efficient example."

What this means, or whether it means anything, I must leave the reader to determine, but it seems to me to say that under some circumstances (probably initiation) there is an identification of opposites (*i.e.* receiving and giving) and that in the case of the initiated a combination of opposites (*i.e.* memory and forgetfulness) produces a condition of efficiency. What is the object of this condition of efficiency the script does not here say, but taking this passage in connexion with others of the same type it appears to me to suggest that one object of initiation was to enable the dead to communicate with the living. I am not aware whether any such explanation has ever been suggested by writers on the subject of Orphism. That the waters of Mnemosyne, or Memory, play a part in Orphic rites was certainly known to me at the time that this script was produced, and a speculative fancy might conceive that the dead who remembered were more likely to communicate with the living than the dead who forgot, but I have never to my knowledge entertained any such speculation, nor indeed any other speculation, on the effect of initiation in Orphic or other mysteries.

<sup>1</sup> πανδέκτωρ though perfectly intelligible is not extant; δέκτωρ for the common form δεκτής is used by Aeschylus, *Eum.* 204, and πανδέκτης exists.

<sup>2</sup> Note the pun in the original; σεράφορος literally "a trace-horse," *i.e.* fastened beside the yoked pair by a rope. σεράφειν is apparently meant for a dat. pl. of the Hebrew word "seraph."

<sup>3</sup> The phrase σοφοὶ μόνοι οἱ μεμνημένοι is appropriate enough if Dr. Adam's suggestion (Ed. of Plato's *Republic*, Vol. II., p. 379) is accepted that οἱ σοφοὶ was a "recognised way of describing the representatives of the Orphic brotherhood." But I was not acquainted at the time when the script was produced with this view, which I found only in March, 1905, when study of this feature of the script led me, for the first time, to consult some authorities on Orphism. Dr. Adam's Edition of the *Republic* was, however, in our house in November, 1902, and as I cut the leaves of the book on its arrival I may have seen, without noticing, the passage in question.

Again, on August 21, 1904, an unsuccessful attempt to produce evidential matter relating to my husband was preceded and followed by mystical allusions. The script began by saying in Greek that "our Terpsichore" rejoices without the lyre, and the listeners, themselves songsters,<sup>1</sup> strike the lyre, not with hands but with the spirit. These remarks are to be "grasped and when grasped handed back; thereby shall the disciples receive them though they know not their master." After the evidential attempt in English the script returns in Latin to the same idea of lyreless music and song:

Now there returns the voice of that choir singing without a lyre, celebrating in a fashion unintelligible to you but delightful to themselves the glory of all and the whole. When we hear this we must leave meetings with mortal men and seek the eternal communion.

The idea of songs unaccompanied by the lyre, which apparently underlies both parts of the script, has no associations for me and, as far as I know, no revived reminiscence is traceable in this writing. Nor have I found any parallel to it in such mystical writings as I am acquainted with.

The next piece of mysticism occurred on Oct. 12, 1904; when after a reference to "Orotava"<sup>2</sup> and a statement that I once knew what that meant, there followed a description in Latin of the coming to Charon's ferry of some one who returned again to his comrades in the realms above. The personage is not named nor sufficiently described; he is a singer whose "more than mortal voice" pleases the living and the dead, and whose songs form "as it were a bridge from bank to bank."<sup>3</sup> Then follows a curious little bit of mysticism telling how, while the river flows, the banks are

<sup>1</sup> The script has *δοιδαί*, songs, but no doubt *δοιδοί*, bards, is intended. The Greek is not altogether classical but there seems no doubt about its meaning.

<sup>2</sup> See p. 117.

<sup>3</sup> Two persons at once suggest themselves as the originals for the singer, Orpheus and Virgil, the Orpheus of classical story and the Virgil of the Sixth *Aeneid* and the *Divina Commedia*. But the expressions in the script do not exactly correspond with any of the famous "Descents into Hell."

apart, but when the river plunges into the deep sea, the banks, though at first they separate in opposite directions, at last come curving round the water they confine, and so are no longer opposite but the same.<sup>1</sup> The idea seems again to be the ultimate identity of opposites, as in the script of June 24, 1904, just quoted.

But whether the writing on June 24, 1904 intended or not to imply that initiation made communication possible between the dead and the living, by Jan. 24, 1905,<sup>2</sup> the scribe was quite clear on this point:

Only the initiated are present with their friends; the uninitiated ever wander around tombs and places of burial, terrifying those who are there and not benefitting themselves.

Then, apparently conscious that some of the phrases used are reminiscent of the *Phaedo*,<sup>3</sup> it adds:

All such things as this have long ago been written about in books; but whether the tales are told with understanding or in foolishness it is for wise men to determine.

(c) *Quasi-Mathematical disquisitions.*

On five occasions when the phraseology of the script is more arithmetical than philosophic, the language used is Greek, and it is possible that some Platonic reminiscence lies behind the writing, though the strange expressions in it are undoubtedly original and not even in form like the words of Plato. The writings are of no interest except perhaps linguistically. Once, on Nov. 26, 1902, there is possibly a revived memory of Plato's Philebus and at the same time an attempt at a cross-correspondence between my script and

<sup>1</sup>There is perhaps another touch of mysticism in the introduction of the number 7; "seven-foot boots" are to be put on and the way must be sought and sought again "three and four times, *ter et quater*. Macrobius, *Somn.* I. 6. 44 (see below, p. 287) sees in Virgil's *ter quaterque beati* a reference to the Pythagorean "universal Seven."

<sup>2</sup>The script of January 1905 falls outside the period dealt with in this paper, but the passage in question is quoted as belonging to the series here described.

<sup>3</sup>See Plato, *Phaedo*, 81 D, ἡ τοιαύτη ψυχὴ . . . περὶ τὰ μνήματά τε καὶ τοὺς τάφους κυλινδουμένη, περὶ δὲ δὴ καὶ ὄφθη ἅπτα ψυχῶν σκιοειδῆ φαντάσματα.

that of Mrs. Forbes,<sup>1</sup> but no evidential or verifiable matter appears in the other quasi-mathematical disquisitions concerning "one and two" or the "properties of triangles" or "parts of likes."

The touches of Neo-Platonism in the script, being a verifiable and not general topic, are dealt with later.<sup>2</sup> Here ends the description of the general characteristics of the script; the second part of this paper treats of such points as lend themselves to corroboration, refutation, or at least explanation.

<sup>1</sup> See pp. 144, 243.

<sup>2</sup> See p. 286.

*PART II.*

## VERIFIABLE MATTER CONTAINED IN THE SCRIPT.

## CHAPTER VII.

## REMINISCENCES AND CONNEXION WITH DREAMS, ETC.

WE now leave the description of the nature of the script and of the general topics introduced and come to the consideration of the "evidential" value of the information contained in the script, without considering for the present to what source or agency the evidence points. This second part of the paper deals with such portions of the script as are by their very nature able to be verified, refuted, or at the very least connected with definite occurrences. Where, for instance, statements are made in the script about persons named or otherwise identified, or when information as to past or forthcoming events of a definite nature is contained in it, it is at least possible to ascertain whether or not the statements are correct, and if correct, how far information previously and consciously in my possession can account for them.

On this latter point, I can only say that I have endeavoured to ascertain and to make clear to my reader the extent of my conscious knowledge on all topics dealt with in this script, but it is of course possible that in many cases my subliminal extended beyond my supraliminal knowledge and that this may account for some of the apparently evidential statements. It will be seen, however, that there are other instances where the evidence for supernormal acquisition of knowledge does not rest on my own impressions alone, but is corroborated by other persons.

Against error arising from misdating of the script or misrecollection of its contents precautions have been taken by the method pursued for its preservation. This method has been described above. But I repeat some particulars here before discussing any of the topics where verification becomes possible, in order that the conditions and external corroboration may be perfectly clear.

*Precautions observed.*

The first piece of fluent writing was obtained, as stated above, on March 5, 1901. On March 11 I copied that piece as well as pieces obtained on March 6, 8, and 9, into a book, prefacing them with a short statement about previous unsuccessful efforts earlier in the year. From that time onwards I have always copied each piece of writing into a book, generally within twenty-four hours after it had been obtained, though occasionally, when I have been away from home and not had the book with me, there has been a longer interval. The date of the copying has always been entered at the time of copying. The script is copied on to the right-hand pages in these MS. books, and on the left-hand pages it has been my practice to add any comments or information subsequently obtained which seemed likely to bear on the contents of the script. Such comments are always dated.

At the beginning it was my practice to show the original writings—in pencil on large sheets of paper—to my husband as soon after they were written as was possible: they were then locked in my writing-table. Some of the originals and the book of copies were shown to certain other persons; for instance, Mrs. Forbes, on November 14, 1901, saw a few originals; both originals and copies were seen by Mr. Piddington in November, 1901, and by Sir Oliver Lodge in December, 1901. From time to time extracts have been sent to Dr. Hodgson, Mrs. Sidgwick, and other persons whom they were thought to concern, notes being made by me as to what was sent. In the summer of 1902, while I was abroad and therefore not copying regularly into the book, I showed some of the originals to Miss Jane Harrison, who was with us, as well as to my husband, and she has dated and initialed them.

In some other cases, where it seemed that the date of production might be of importance, I obtained the attestation of others, chiefly of Mr. Piddington. Finally, in December, 1902, as it appeared that there might be some premonitory value in the script, it was arranged, to obviate the possibility of tampering on my part with originals or copies, that all existing originals should be sent to Sir Oliver Lodge, and that thenceforth I should send to him, after taking a copy for my own use, each original in an envelope dated and posted by me, and filed by him, usually unopened, for future reference.<sup>1</sup> Accordingly, on December 15, 1902, I sent to Sir Oliver Lodge all originals down to and including the script of Oct. 25, 1902, the originals from Oct. 25 to Dec. 9, 1902 being at that time in the charge of Miss Johnson. The next piece of writing, produced on Dec. 14, was sent on the day of its production to Sir Oliver Lodge, and since then I have regularly sent to him, very shortly after production, all the original writings, except in one or two cases where in pursuance of an experiment it has been arranged for the originals to go to some one else.<sup>2</sup>

#### *Classification of topics.*

The verifiable topics may be variously classified. The greater part refer to specified persons, living and dead, and in many cases claim to give information about the doings or thoughts of the living, or about incidents connected with the dead, and not known to myself. But I should be giving a thoroughly false idea of the contents of the script

<sup>1</sup>The envelopes have in some instances been opened, at my request, when I wished the contents to be communicated to Sir Oliver Lodge.

<sup>2</sup>In all cases before Dec. 14, 1902, where the date of the script is of importance in estimating the value of its contents, any corroboration of its authenticity that can be given will be noted; in the case of the later script this will not be done, as the postmarks and the corroboration of Sir Oliver Lodge show the latest date at which access to the originals could have been had by me. In the absence of statements to the contrary it may be assumed that all originals since Dec. 14, 1902, were beyond my control within 48 hours after the date at which they were produced. In the Appendix will be found lists of corroborative documents where the exact chronological sequence is of special importance.

if I allowed it to be supposed that the greater part, even of this verifiable matter, appears in the form of communications from supposed discarnate spirits. The information is for the most part stated without any colour other than is made inevitable by the personal form of the phraseology. "Tell So and So," or more frequently, "Some one ought to remember this": such are the phrases in common use. Often the incident is related without any suggestion of its connexion with other portions of the script or any clue to its meaning; in more than one instance of the apparent knowledge by the scribe of facts unknown to me, and subsequently ascertained to be correct, the clue to the verification has been obtained only by what seems the merest accident. It is of course possible that in some cases a clue has been missed.

As I have said above, attempts at rigid and exclusive classification seem premature, but it will be convenient to treat of the verifiable incidents in classes, grouping together those that are of the same general type. After describing in this chapter those that seem to concern my own personality, and are connected with my own thoughts, memories, or dreams, and after saying something of a series of experiments carried out, with or without my knowledge, by various specified persons,<sup>1</sup> I shall go on to the cases where "messages" to or about living people<sup>2</sup> occur, taking for separate discussion those referring to other automatic writers<sup>3</sup> or "sensitives" of any kind. In some cases the object aimed at seems to have been not a "message," evidential or otherwise, to a particular person or group, but the production of statements normally unknown or unknowable at the date of writing but subsequently verifiable. These form a class apart and will be considered<sup>4</sup> when the communications grouped round persons have been described.

That an intimate connexion exists between the contents of the automatic writing and my own mind has been profusely illustrated in the earlier part of this paper; it is shown in the languages used, in quotations from authors known to me, in allusions to literary and other subjects familiar to me, and in many other ways. Efforts to trace some of the con-

<sup>1</sup> See Chapter VIII.

<sup>2</sup> Chapter IX.

<sup>3</sup> Chapters X. and XI.

<sup>4</sup> Chapters XII. and XIII.



nexions in detail have been made in discussing those "general topics" which deal with imaginary descriptions or philosophical disquisitions.<sup>1</sup> But besides these there are a few cases where the allusions are definite, and the manner of expression seems to show that the script is referring to my own actual knowledge, exactly as a third person might do; there are also some cases where the script shows revived memories beyond the range of my conscious recollection; there are a few traces of reference to things thought of by me just before writing; and there are some traceable connexions between my dreams and the automatic writing. It seems desirable to deal with these four types before going on to other kinds of verifiable matter.

(1) *Allusions to things known to the writer.*

The greater number of these have already been mentioned in describing the quotations and other literary allusions, but a few remain to be noted. The script seems specially familiar with a paper written by my husband and read by me before our marriage; it was published in the *Journal of Philology* in 1880, and dealt with the question of "divination" in names and their magical interpretation among the Greeks. The paper suggested that in some cases the old verb *τοπᾶν* "to conjecture" or "divine," had been in our manuscripts replaced by the common phrase *τὸ πᾶν*, "the whole." The paper was well known to me some twenty-five years ago, but has not been specially recalled to my mind recently, and I did not understand the first reference to it until it was pointed out to me. On April 8, 1901, in the midst of almost unintelligible phrases in Latin and Greek, came the following:

sume superponenti ideam παντὶ τρόπῳ καὶ παντα τοπῶ Hellen-  
 isticè Helenen cur non omnia. rides? et ego. sed nocte semper.  
 Finis coronat opus.\*

One of the names discussed in the paper was that of Helen and it was also suggested that confusion between *τόπος* and the common word *τρόπος* might in part account for the

\* *Trans.* "Take—for me superposing (?)—a shape in every mode and I divine all things. Hellenistically Helen; why not all things? You smile? So do I, but go on weaving. The end crowns the work."

<sup>1</sup> See Chapter VI.

disappearance in our MSS. of the word *τόπος* in the sense required. The allusion to my husband's paper is therefore clear, and it seems probable that *sume superponenti ideam* is meant to suggest an interpretation by re-arrangement.

On two subsequent occasions reference was made to the same subject, each time in the course of some quasi-philosophical but not very intelligible observations. The only clear point is that in each case the collaboration of some other person is required. Thus on July 13, 1902, it is suggested that "he himself" is also guessing with you, *συνστοχάζει καὶ αὐτὸς*, and on June 21, 1903, after a reference to a phrase in the *τοπή* paper, it is said "alone you are not able but with another, even if he does not act with you."<sup>1</sup> The only other resemblance between these two pieces is that both were written abroad, the first in the Swiss Alps, the second on the Lake of Lucerne, and on each occasion there seems reason to attribute to the script telepathic connexion with friends of mine, very slight in one case, but distinct in the other.<sup>2</sup> On neither of these occasions does there appear to be any appropriateness in the allusion to my husband or to his paper.

On one other occasion reference was made to a phrase used in a technical sense by the members of a society to which my husband belongs, but conveying no meaning to the general reader. The phrase had no meaning to me, till my husband mentioned the associations that it had for him, and I cannot at this day recall ever having heard it. But as I have known many members of the society, it is impossible to claim this as showing supernormal knowledge on the part of the script. The script apparently so intended it; it gives the phrase, then adds:

ask your husband what that means. Henry Sidgwick would have known—Write it large. (The phrase is repeated.) That will convince him that it is not you who write—no other words. "(the phrase)" suffices. It is known to Gurney too—and they will recognise.

Then follows the name of another member of the society.

<sup>1</sup> *μονῇ οὐκ δυνάσαι ἀλλὰ σὺν ἑτέρῳ καίπερ οὐ συμπράσσοντι.*

<sup>2</sup> See pp. 183, 233.

But in the impossibility of proving that I had not heard the phrase, none of this is likely to 'convince' any one that the allusion was not due to a reminiscence of my own. The three names mentioned are those of persons who would have known the phrase, and whom I should associate with the phrase, granted that I knew it, as they were all members of the society in question.

(2) *Allusions to things recently thought of by the writer.*

I have throughout these four years watched carefully to see if in the automatic writing, as often in dreams, I could trace reminiscences of recent events or impressions. But to my surprise the number of such cases is exceedingly rare. In the whole 306 pieces of writing I can find only five occasions where the writing distinctly refers to something that had occurred shortly before its production. The first occasion was on May 29, 1901, when the name of a friend, about whom we had felt some anxiety, occurred in the script, with statements that grossly exaggerated a fleeting impression of my own. It concluded with the words:

It is not fraud, not you, you do not do it. It is I. That's all to-day.

The writing was obtained in the train on my way down from town, soon after eight p.m.; I noted at the time that at six o'clock something had occurred which suggested the name with which the script began, and that the whole thing was "an exaggerated reproduction of what has lately occasionally been in my mind, especially on Sunday last," the 26th May. I further noted that, contrary to the usual custom, "I was quite aware of what I was writing, it came in phrases," whereas, as I have said, the automatic script usually presents itself to me in words and I have no general impression whatever of its meaning, as each word vanishes while I am endeavouring to catch the next. In fact on this occasion, my own "impression throughout was that I myself—not my hand—was writing, hence perhaps the remarks at the end." This is the only occasion on which anything of this kind has occurred, or when I have had an impression of the absolute lack of genuineness of the writing; the impression of its 'genuineness'

varies from less to more, but this is the only piece for which, in spite of the protest of the scribe,<sup>1</sup> I still seem to myself to be responsible.

On another occasion<sup>2</sup> Italian words were obtained in the script at 6.30 on the afternoon of a day on which my husband had gone to town to give a lecture to the Dante Society. The scribe seems to have been aware of my pre-occupation with Italian and to have resented it. I was writing in pursuance of an experiment and holding in the left hand a sealed envelope of which I was to endeavour to read the contents.<sup>3</sup> The day before it had suggested "Constantia," "Clementia," and this evening it began with "Olivia," then wrote:

This is not the thing you want—wait for that. Something says Italian words to-night. *sempre così bene sta.* it confuses.—  
In tanto diletto d'amor. you dont know the words.

On Aug. 31, 1903, two days after I had heard of the death of a friend, her initials appeared at the beginning of the next automatic writing, the first obtained since her death; nothing further referring to her has occurred in the script, and these initials, which were written in a hand somewhat recalling hers, though not a close imitation, were no doubt due to the thoughts that had filled my mind during the preceding days.

On June 21, 1902, the script made an allusion to something on which my husband was engaged at the time. On June 20 or 21 he began to write an Essay<sup>4</sup> on a play of Euripides, of which I saw the title, namely, "A Soul's Tragedy." I was familiar with the line which he was taking in the Essay, but the title was new to me and interested me. An important personage in his view of the play is Lyssa (Madness), and the script produced the following unmistakable reference to the Essay:

Not Luria but Lyssa gives the keynote                      he must complete.  
It is better than the Editing.

<sup>1</sup>For the meaning of the word 'scribe' as used in this paper see above, notes to pages 14 and 67.

<sup>2</sup>See p. 31.

<sup>3</sup>The word was 'Fuchsia,' see p. 168.

<sup>4</sup>Since published.

The script is signed<sup>1</sup> with what are probably intended for the initials of my husband's former Head Master, the late Archbishop Benson, but the phrase used, with its allusion to Browning's poems, *Luria*, and *A Soul's Tragedy*, is clearly derived from my own recently acquired knowledge of the proposed title of my husband's Essay.

The last of these instances is a little more complex. I seem to have had an "impression" about a stranger, probably derived from subconscious observation and inference, then to have elaborated the impression, and finally to have represented it in the script, but so far as the statements in the script could be checked, they were incorrect. I relate the incident in detail, as it throws light on the way in which some at least of the writing is produced. But it is the only case of its kind that I have observed, though possibly a parallel to it may be found in one of the cases related below,<sup>2</sup> where the script recalled a dream impression.

In the summer of 1902 I was staying at the Riffel Alp, near Zermatt, and on July 1 at breakfast I had a sudden impression about a girl in the hotel, who had arrived a day or two before, and whom I had seen three or four times. I had not spoken to her. As I sat at the table, not looking at her, or thinking of her, it suddenly flashed across me that she was engaged, and that there was some tragedy about the engagement. The impression was so vivid that I wondered how I could ascertain whether or not it were correct. I did not know the girl's name. It then occurred to me that I could at least check the impression as to her engagement by seeing whether she wore a ring. I looked and found that on the third finger of the left hand she was wearing two rings: one was a gold ring with something circular, not (I think) a jewel, in the centre, and over that one she wore a broad chain ring in gold, such as a man might wear on his little finger. I therefore thought it probable that I had subconsciously observed the rings and inferred that she was engaged, but that she had lost her lover and was wearing a ring of his as well as her own.

On the evening of the same day, as I sat after dinner on the terrace of the hotel, I had the sudden impression that

<sup>1</sup> See p. 302.

<sup>2</sup> See p. 153.

the man had been killed in the South African war, and, as she came on to the terrace, I had the further impression of seeing over her shoulder the face of a man with melancholy dark eyes. That night when I wrote automatically the script began as follows:

Ricochet shot from a shell—and died in hospital. He was on horseback, it was two years or more ago. Frank was the name. Large dark eyes and a pale face with a moustache but no other hair on his face. The moustache not a dark brown. A tall man with a droop about the shoulders.

There was considerable difficulty in checking these statements, as we knew nothing of the girl in question or her friends. However, a friend of mine asked another lady staying at the hotel whether she knew or could find out anything about the girl. In this way we learnt that the girl was at the time engaged to a man then in the Mounted Constabulary at the Cape, and expected home in about three weeks. Nothing could be ascertained as to his name or his personal appearance. But it was quite clear that the script was incorrect in saying that he had died two years ago, and there seems no reason to suppose that any real knowledge of the circumstances was contributed by the script, or that any part of the impression was correct, except such as might have been derived from observation of the ring.<sup>1</sup>

(3) *Revived memories; emergence in the script of knowledge not voluntarily recoverable.*

Perhaps the first instance of a revived memory appears in the curious signature of a very early piece of writing, March 15th, 1901. The knowledge of which this may be a reminiscence was certainly not consciously possessed by me, and it was only three or four years after the production of the writing that I found any meaning for the odd phrase.

The script, which is given in the Appendix, p. 342, ended with the words *Pollux Cappadocus ponet tigillum*. The intention is probably to represent the signatory. *Sigillum* occurs elsewhere in the early script in the sense of a seal,<sup>2</sup> but who

<sup>1</sup> I have never heard anything further of the lady concerned.

<sup>2</sup> See April 20th, 1901, "cerata sigilla"; Aug. 28, 1901, "signa sigillo."

was intended by the Cappadocian Pollux? The juxtaposition of Pollux and Cappadocia conveyed nothing to me and recalled no associations.

But in October, 1904, on re-reading Ibsen's play about Julian, *Kaiser und Galiläer*,<sup>1</sup> which I had read somewhere about 1895, I found that he makes Julian call Gregory Nazianzen and Basil of Cæsarea the Castor and Pollux of Cappadocia. Whether he has any authority for so doing I have not discovered; the writer of Gregory's biography in Migne's *Patrologion* compares the friends with Orestes and Pylades, and Gregory himself, in his commendation of Basil,<sup>2</sup> says that there seemed one soul for both, but two bodies. But the allusion in Ibsen is sufficient to explain the conjunction of the two words and the emergence of the Cappadocian Pollux in my script.

Perhaps the first certain emergence of knowledge possessed but not at the moment remembered by me was on Oct. 26, 1901. The day before, Mr. Piddington, whom I had seen at a meeting of the S.P.R. Council in town, had suggested that I should try an experiment in connexion with an automatic writer known to him but not to me. I was to suggest to the "scribe" a word, with the view of getting it reproduced by the other lady. I have no means of communicating with the "scribe" other than fixing my mind in the course of the day on any subject in which I am interested, and accordingly I did this on the 25th and again on the 26th. In the evening of Oct. 26 the script apparently made an effort to give the name of the saint whose festival was on Oct. 25, the day when the experiment had been suggested. Such at least seems the best available explanation of what was written:

Grasp it now Graspian—and another like the first. It is not you—placement or pleasement is a word that belongs to him, cited extraordinary. s. crispin's day recently that is a date—not for you.

Then followed the "Caristian story" described above.<sup>3</sup>

<sup>1</sup> I read the play in the German translation.

<sup>2</sup> *In Laud. Bas. M.* Chap. XX.

<sup>3</sup> See p. 111.

The remarks are not very intelligible, but whatever the intention may have been, it is clear that there is a reference to the Saints Crispin and Crispian and their recent festival. I have a very scant knowledge of Saints' days, but I knew that these saints were the saints of Agincourt, and that Agincourt was fought in October. I found on investigation that their festival is Oct. 25, the day preceding their appearance in the script, and I have little doubt that this appearance represents a piece of knowledge on my part irrecoverable by ordinary methods: I may be presumed to have known at some time the date of the battle of Agincourt, though I could not recall it by conscious effort.

Another case in which there may be traces of a revived memory, in this case of a passage in Virgil, occurred on Feb. 27, 1902. But the script is so confused that the combination of elements may easily be wholly fortuitous. The incident is not related in detail and is only mentioned here for the sake of completeness.

On Nov. 26, 1902, there seems to emerge in the script a reminiscence of a passage in Plato's Dialogue, *Philebus*, very familiar to me in 1879 and 1880, but not looked at since. The passage of the script is as follows:

τί ποτ' ὀνομάξεις; οὐτίνα—συναριθμήτω τὸ λόγειον—ἄλλος τις πύσεται τὸ ὅλον. σύ δε οὐκ ἓνα μόνη ἐνὶ προσπελάξειν δυνασαι.

The Greek is full of errors. *συναριθμήτω* is a false form, but the word intended (*συναριθμείτω*) seems fairly obvious. *λόγειον* is more difficult. The accent is not right if the word is to mean *λογεῖον*, a stage; moreover the context seems inappropriate to that meaning and rather suggests some connexion with *λόγος*, "reason," e.g. *λόγιον* the noun "oracle," or *λόγιον* the adjective neuter "possessing *λόγος*." *ἓνα* and *ἐνὶ* probably mean "one," i.e. one in number. It may perhaps be thus translated: "What do you name? No one. Let him include the *logeion* (?) some one else will learn the whole. But you unaided are not able to bring one and one together."

It is not very clear, but neither in my recollection is the dialogue which I believe it to reproduce. Some points stand out in the script: there is a question of learning about a whole, and of not leaving something out, and



some one is reproached with failure in the elementary process of putting one to one. The script recalled nothing whatever to my mind, but I was interested in the unusual compound verb *συναριθμεῖν*, and looked it up in Liddell and Scott's *Lexicon*. I there found a reference to Plato's *Philebus*, the only one of the four or five passages mentioned in the *Lexicon* which I was certain that I had read. I turned to the passage in the *Philebus* (23 D). Socrates is proceeding to make a complete classification of "things that are," and says that they fall under three heads, (1) the unlimited (Platonic matter),<sup>1</sup> *ἄπειρον*; (2) the principle of limit (ideas), *πέρας*; and (3) combination of the two (phenomenal world), *τὸ ζυμμισγόμενον*; at this point the speaker interrupts himself with the remark that he is a ridiculously incompetent classifier and reckoner, since he has forgotten that a fourth class is necessary, namely, the cause of the combination, (probably to be identified with mind), *αἰτία τῆς μίξεως*. Here then is something very like what was suggested in the script,—an attempt to make a classification of a whole; a reminder not to leave out something, viz., intelligence, as a cause; a reproach to some one for failing in the first principles of his art. Taken together with the use of the rare word "to reckon along with," *συναριθμεῖν*, I think there can be no doubt that this script represents the emergence of a piece of knowledge once undoubtedly possessed by me, but quite irrecoverable by any ordinary conscious process.

On May 14, 1904, another piece of information about a passage of Plato seems to have emerged. On May 13 it had been suggested as an experiment that I should try to find what were certain Greek words written on a sheet of paper containing 'tips' for the Classical Tripos and known only to the friend who proposed the test.<sup>2</sup> The script of May 13 professed its intention of getting the words on the next day, and on May 14, wrote as follows:

*μεθυσδεν μαλ' εὐφρονως ὁ σωφρόν*  
*σοφιστικῆ*  
*πᾶσα ψυχὴ ἀθάνατος, οὐκ ἔσθ' ὅπως μὴ ταῦτα τῇ μνήμῃ μένει.*

<sup>1</sup> Such, at least, is the interpretation noted by me in 1879.

<sup>2</sup> See p. 175.

They begin the dialogue—the story—Look at that. λόγος

διάνοια

νοῦς

θυμὸς

ψυχή

διανοία

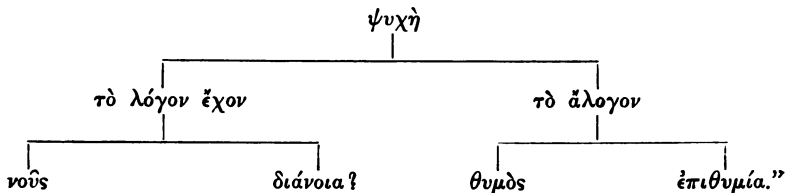
Why such lists?

τὸ θυμοειδές

τὸ ἄλογον \*

The words “Universal soul is immortal” are, as the script says and as I knew at once, the opening words of the famous myth in the *Phaedrus* in which the soul is compared with a charioteer driving a pair of horses. This myth I know well; I read it for the first time about 1878. But neither my recollections nor a reference to the dialogue threw any light on the curious arrangement of words following the allusion, the “lists,” in fact, which seem to have puzzled the scribe as much as they puzzled me. I looked up the notes in Thompson’s Edition in which I read the dialogue first, but which I have not used since. But still I found nothing. The note however on the words *πᾶσα ψυχὴ ἀθανατὸς* referred me to an excursus by Thompson at the end of his book, and there on p. 165, in a note on the explanation of the Allegory of the *Phaedrus* I found the following:

“This is one of the dichotomies which Plato so greatly affected. We have—



Any one who will compare Thompson’s *dichotomy* and the script, will I think at once admit the resemblance; the suggestion that something should be written which was in Greek and associated with the Classical Tripod seems to have caused this emergence from my mind of something which it is almost certain I had read in the course of my own preparation for the

\* *Trans.* “The temperate is very wisely drunk (?)

Sophistic.

Universal soul is immortal; it is impossible that this does not abide in your memory.”

Classical Tripos, but which it is equally certain that I could not consciously have reproduced.

The last of these cases occurred on May 26, 1904. The words of the script are:

The Ring and the Book. Pompilia's grave is described. read that—and find the words there. five words together. the child mother.

The script was apparently still engaged in the quest for the words at the top of the sheet of 'tips,' which on May 13, 1904, it had said were five in number. I had no recollection of there being any description in the *Ring and the Book* of Pompilia's grave, but on referring to the poem I found that she expresses the hope (*Pompilia*, l. 27) that she will be buried in the church of San Lorenzo in Lucina,—her "own particular place," as all readers of the poem will remember—and certainly her body was exposed there (*Guido*, second narrative, l. 1295). Just before the description of the church her names are given; they are five in number, Francesca Camilla Vittoria Angela Pompilia, and their number is emphasised by the speaker in another place, "my own five saints" (*Pomp.*, l. 107).

I had no conscious recollection at the moment of reading the script that Pompilia had any other name or that anything was said in the poem about her burying, but it is likely that the desire of my subliminal self to find five unknown words revived a recollection of Pompilia's five names mentioned in connexion with the church where she had been baptised and hoped to be buried. There is no reason to suppose that the allusion to Pompilia has any connexion with the problem set before the script, and I subsequently ascertained that the required words were not five in number. Perhaps, however, the source of the allusion in the script of this day to Browning's poem is to be found in another association of ideas. On reference to the Roman Calendar<sup>1</sup> I find that May 26th is the date of the annual feast commemorating the consecration of the church of San Lorenzo in Lucina, and it seems most unlikely that the allusion in the script on that very day to "Pompilia's grave" is purely accidental coincidence. I visited

<sup>1</sup> See *Handbook to Christ. and Eccl. Rome*, vol. ii. p. 330.

the church of San Lorenzo in Lucina when I was in Rome in 1891, and may have seen there or elsewhere a notice of the date of the commemorative festival. But no such knowledge was consciously possessed by me. Nor in fact do I associate with churches any special days other than the days connected with their patron saints. Investigation of the Roman Calendar was suggested to me, when revising this paper for press, as it appeared that on several occasions<sup>1</sup> the contents of the script were determined by associations with the dates on which they were obtained.

(4) *Connexion with dreams.*

An obvious point for consideration is whether any connexion can be traced between the automatic writing and my dreams, and if so what is the nature of that connexion and the frequency of its occurrence. I am not a constant dreamer, that is to say, the dreams which I remember on waking are not many. Every one is familiar with the experience of having a dream recalled by some event in the succeeding day, and this doubtless implies that other dream-impressions not recalled by events of the day remain submerged. But such an experience is not common with me and the whole number of my remembered dreams is small. I have, however, all my life had occasional vivid impressions in sleep, differing altogether from the ordinary dream into which familiar persons or objects enter in a more or less confused way. It has been my habit for the past fifteen or sixteen years<sup>2</sup> to record these vivid dream-impressions immediately after their occurrence, distinguishing in particular a certain class of them as "what I call my real dreams." The chief characteristic which marks these "real" dreams is the sensation of reality which accompanies them, and the durability of the impression left on waking; the effect on waking is as though I had come from a world of reality into a world of appearances, and this effect often lasts through the whole of the following day, so that I have a curious sense through all my ordinary occupations of playing a "pretence game," while

<sup>1</sup> See pp. 120, 143, 314.

<sup>2</sup> See App., p. 385, for dates of dreams so recorded.

my real self is occupied somewhere else. Another characteristic of these "real" dreams is the intensity of the sensations experienced in them. I have had more vivid sensations of colour and sound in dream than I have ever had in waking hours, and I have had occasionally other sensations difficult to describe: they are not *synaesthetic*, that is, they do not seem to involve confusions or combinations of two senses ordinarily distinct, but they seem to present a sensation by some unusual channel. An illustration will perhaps explain more clearly what I mean.

I do not in sleep, any more than in waking, possess the faculty of "coloured audition"; as far as I am aware, my physical sensations in sleep, though sometimes intensified, remain of the same type as they are in waking hours; I hear sounds, I see forms and colours, once at least I smelt a strong odour, and the sense of touch is constantly exercised in dreams in the usual manner. But more than once in a dream I have seemed to obtain a mental impression by means of a physical sensation not directly suggesting it, to learn for instance by touching a person what are his thoughts or what is his nature. The physical sensation which accompanies the acquisition of that knowledge is very marked and often vividly present some hours after waking.

Between February, 1894, and the beginning of the automatic writing I find recorded in my notes six of these "real" dreams, and a note in the record of the first shows that though this is the first recorded it is not the first experienced. Four other dreams in that period are recorded as very vivid but not "real." The habit, therefore, of "real" dreaming was established, and noted by me, before the inception of the automatic script. With this preliminary note as to the nature of my dreams, I pass to the question of the connexion between them and the automatic writing. There seem to be in all eight cases in which some connexion can be traced and I propose to relate these in detail.<sup>1</sup>

(a) On April 19, 1901, I had been up to town for a meeting of the S.P.R., and just before leaving London by

<sup>1</sup> See App., p. 386, for further account of "real" dreams and corresponding script.

the evening train I felt that it was so likely that I should want to write automatically on my way home that I bought a substantial weekly paper to serve as writing-desk. But when the compartment in which I was travelling filled with people I gave up the idea and read. Suddenly I felt my right arm numb, the fourth and fifth fingers tingled, and I took paper and pencil, in spite of the audience. The numbness passed from the fourth finger after I had written two or three words but remained in the little finger till after I had reached home. The contents of the script thus produced are described later;<sup>1</sup> it is the physical sensation that is emphasised here, in view of the sequel.

On the succeeding night, April 19, I had one of the "real" dreams above described, and noted it at 8.30 a.m. on April 20. In this dream, as once some years before,<sup>2</sup> the sense of reality was apparently produced by a very marked sensation of touch. A previous feeling of uncertainty was removed by the contact between my right arm from wrist to elbow and the left arm of a person in my dream. I also had in this dream, as I have had on other occasions, the impression of communicating with my companion without words, though words were passing at the time between us on other subjects. So strong was the feeling in my arm produced by this dream-touch that I woke "almost thinking I still felt it," and was sufficiently awake to investigate whether there was any physical sensation in my arm to account for this impression. But there was none. I slept again and through that later sleep as throughout the next day, I continued conscious of the persistency of the impression of reality attained in the dream, which is the never failing mark of this type of dream.

It is possible that there was some connexion between the sensation of numbness in the forearm and fingers preceding the impulse to write automatically on the evening of April 19, and the vivid sensation of information conveyed by means of contact with almost precisely the same part of the arm and hand in the dream on the following night. But it must be noted that a similar vivid sensation of touch in the same arm has twice before in dreams seemed to me to convey

<sup>1</sup> See p. 195.

<sup>2</sup> See App., p. 386.

the knowledge of something uncommunicated and perhaps incommunicable in any other way, and that these two earlier dreams occurred respectively in 1894 and 1898, long before I had succeeded in obtaining automatic writing.

(b) On May 8, 1901, I wrote automatically, beginning at 10 p.m., and the script terminated with a suggestion that other automatic phenomena were being produced elsewhere at the same hour.

In my note-book I recorded on May 10, 1901, 9 a.m., that on the preceding night I had dreamt that Mrs. Thompson was obtaining automatic phenomena; I had woken and dreamt again to the same effect, and this though at the time I knew that she was not giving sittings. I had therefore no reason whatever to attach any value to the suggestion in the dream: it was recorded because I was keeping a careful record of all impressions in any way likely to throw light on the production of automatic phenomena. The dream may have been due to a development of the idea expressed in the script of May 8, that communications were being elsewhere produced at the same time that my script was being written.

However this may be, there seems to have been a further development in my next piece of script on May 11, which definitely stated that Mrs. Thompson would have news to give in the next few days.

There seems no doubt as to the connexion here between my automatic writing and my dreams, as the dream impression seems to furnish the link between the two statements in the script.

The most interesting point in this case is that the information thus obtained was correct.<sup>1</sup>

(c) In the third of these cases there seems to have been a direct influence by the script upon my dreams. On June 3rd, 1901, the script concluded its remarks thus:

Pone stilum per aliquot dies—signa dabo cum rescribere debes. In somniis veritas—expecta.\*

This was followed by an attempt at signature.

\* *Trans.* "Put down your pen for a few days; I will give a sign when you are to write again (?). In dreams is truth—wait."

<sup>1</sup>See p. 207.

I took this to mean that I was not to write again till I received some indication, and I expected that indication to take the form of some physical impulse to the hand such as I had had on April 19, 1901, or at least a very strong desire to write, such as I had had on more than one occasion previously (May 11, May 27). I thought the remark about truth in dreams referred to my sensations of reality in certain dreams, and might mean that instead of getting automatic writing I was to look out for an impression in a dream. I mention this to show what were my expectations at the time.

For some days after June 3 I made no attempt to write, but on the night of June 13 I had a ridiculous dream, to the effect that I received an "automatic telegram"—whatever that may be!—telling me that I might begin writing again. I then saw that the words of June 3 were quite capable of being interpreted to mean that the signal for the resumption of writing would come in a dream and I have little doubt that such an unconscious interpretation helped to produce the dream.

(d) In another case, it seems as if a state of mind produced in me by the script were distinctly reflected in a dream which occurred on the succeeding night. On November 22, 1901, and again on Nov. 25, the automatic script purported to come from Mr. Francis Maitland Balfour of Trinity College.<sup>1</sup> I was disturbed at the occurrence in my script of supposed messages requiring verification from my friends, as I believed that the greater part of the writing was produced by some part of my own mind over which I had little or no control.

On the evening of November 25, my mind was constantly occupied with the thought of how, without stopping the phenomena, I could be sure of preventing myself from manufacturing messages, and how I could hope to obtain any sort of guarantee that they were genuine. That night I had a dream directly bearing on this question, and in the dream I recognised the impression given as being an answer to my difficulty as to determining the source of the statements in the script. The details are not very clear and certainly not interesting; what is

<sup>1</sup>See also pp. 26, 225.




certain is that on the night after the recurrence of the uncomfortable condition of mind produced by the contents of the script, I had a dream which endeavoured to persuade me of the genuineness of my automatic phenomena, and so to remove that condition of mind.

(e) In the next case the memory of an otherwise forgotten dream seems to have been recalled by the script. The case has no other interest, but is the only instance of the kind, and is therefore related here.

On March 31, 1902, the script, produced at 11.15 a.m., contained the following words:

The red postbox was in a bird's eye view—last night. 36 was the number 6×6 and the VI Aeneid—look at the line No. XXXVI<sup>1</sup>

On reading this over I remembered that the preceding night I had dreamt that I was trying experiments in the thought-transference of diagrams and saw something round with a tail below, and red; I was told in the dream that I was not unsuccessful, as the object was a red pillar-box. I thought my object very unlike a pillar-box, and asked to see the pillar-box in question. I then found that it was looked at from above, and that the door in the side was open, so that the only lines represented were a circle and a semicircle

attached below, thus . In the dream also, so it seemed to me, were mixed up the numbers 36 and 6, and *Aeneid* VI.

It is of course possible that no such dream occurred, but that the remarks in the script produced a pseudo-memory. But that is not my impression, and in view of the differences between the script and the dream I am disposed to think that I did actually dream something of the sort described, and that my subliminal self continued on the same lines when it got the chance of writing automatically.

Neither the script nor the dream seem to have been of any value and the line in the *Sixth Aeneid* (*Aen.* VI. 36)<sup>2</sup> is meaningless without its context.

<sup>1</sup>See App., p. 349, for complete script.

<sup>2</sup>*Aen.* VI. 36. "Deiphobe Glauci, fatur quae talia regi." (Deiphobe daughter of Glaucus, who thus spoke to the king.)

(*f*) The next case of connexion between the script and dreams occurred in the early summer of 1902, at the time that I was going abroad. The circumstances are somewhat similar to those in case *c*, and may quite possibly have been produced by an association of ideas, as we were going again at the same time of year to the same place in Switzerland. On May 31, 1902, the script said "Later not here in the mountains shall come the news that helps," and at the end of the communication it told me to "dream and remember—the blue colour that you saw—see again to-night. alone in sleep." I had no impression of colour in sleep that night, and for some time after this I made no attempt to obtain writing since I felt, as I have occasionally done at other times, as if the faculty had left me. On June 17, 1902, at Lausanne, I had a feeling that the power to write was returning, and on June 20 "in the mountains" some suggestion was made in dream about obtaining automatic phenomena on Tuesday or Wednesday.

Script was obtained on the day suggested,<sup>1</sup> after an impulse to write, so that a remark in the script of May 31 apparently produced impressions in sleep on June 17 and June 20, and in its turn the impression in sleep of June 20 produced an impulse to write on June 24.

(*g*) The next attempt at a connexion between the script and my dreams was in the summer of 1903 when I was again in Switzerland. It was a complete failure. On June 21 the script wrote: "Listen to night in the silence it will come to you." I had a dream on the evening of June 21, but it was of a perfectly trivial and ordinary character and had no connexion with anything in the script.

(*h*) The last case is quite unlike any of those that have been described; there seems to have been an attempt in a dream to interpret what had been written long before in the script and not understood. The incident is complicated, and not easily comprehensible without elaborate explanations. It is therefore not related here, and I need only say that my dreaming mind showed a familiarity with details in the automatic script of some three years before, and an ingenuity of interpretation far exceeding that of my conscious self. For

<sup>1</sup> See p. 302.

that conscious self had altogether failed to see what, after the dream, seemed likely enough to have been the meaning of the script.

This completes the account of all cases where there seems to have been any connexion between the script and my dreams: the total number is not large, but neither is the total number of dreams remembered in the morning or thought worth recording. Still, with all allowance made for that, it does not seem as if any definite or regular connexion between my dreaming mind and my writing hand could be established, though on some occasions they do appear to have been in communication.

## CHAPTER VIII.

EXPERIMENTS IN CONVEYING INFORMATION TELEPATHICALLY  
TO THE SCRIPT.

IN the course of the period during which I have obtained automatic writing a certain number of experiments have been tried, with the object of seeing whether information unknown to me could be conveyed to me by means of telepathy, clairvoyance, or other unrecognised channel. Two of these experiments were performed without my knowledge, one by my husband, one by a friend who had heard of the experiment carried out by my husband. The latter was completely unsuccessful; the former, though not successful in all points, shows I think beyond dispute that the script was influenced by the desire of my husband, unknown to me, that it should produce a certain phrase consisting of three Greek words, for it seems to have made a large number of attempts—with varying success—to reproduce those words. The circumstances are described below.

## (A) EXPERIMENTS WITHOUT MY KNOWLEDGE.

(1) *A. W. Verrall*. In April, 1901, soon after the inception of my automatic writing, my husband decided, without giving me any hint of his intention, to try an experiment in thought-transference. He wrote down the three Greek words *μονόπωλον ἐς ἄω*,<sup>1</sup> “to the one-horse dawn,” a phrase connected with an incident of his undergraduate days about thirty years before. The incident was never known, as far as we are aware, to me, and was only known at the time of its occurrence to the two or three friends immediately concerned and himself. When he related the incident to me in October, 1902, his recollections were as follows: that during

<sup>1</sup> *Eur. Or.* 1004.

an examination he and some other men met on the Senate House steps after a translation paper in which had been set a passage from the *Orestes* of Euripides containing the above words; that some one asked "What on earth is the meaning of *μονόπωλον ἐς ἄω*? that some one else answered "a one-horse dawn," and "one-horse" being a current slang expression at the time there was a laugh and the subject dropped; that Dr. A. T. Myers and Mr. Edmund Gurney<sup>1</sup> were members of the group of friends. I have since ascertained that the passage was set for translation in the Classical Tripos of 1873, the year of my husband's degree. Dr. Myers was a fellow-candidate with my husband, but Mr. Gurney was not. The examination took place in the Senate House.

The words occur in a passage describing a disturbance of natural phenomena, the reversal of the movement of the sun, and the epithet *μονόπωλος* is usually taken to refer to the one-horse car of Dawn as distinguished from the four-horse chariot of the Sun; in my husband's opinion, however, the word may mean no more than *μόνος*, *alone* or *solitary*, the latter part of the word, *-πωλος*, being possibly connected with *πωλέομαι*, "to wander."

This experiment was devised by my husband in April, 1901, and the three words were then written down, with the intention of seeing whether my hand would make any attempt to reproduce his thought. The paper on which the words were written was put into an envelope, placed by him, to the best of his belief, in the drawer of his writing-table, where he is in the habit of keeping papers. The drawer is not used by any one but himself.<sup>2</sup> He had not made, he tells me, any experiment before; and he said nothing about any experiment either at the time of its beginning, or at any time during the continuance of what are hereafter noted as allusions to it in the script.

The first apparent allusion<sup>3</sup> to such an experiment occurred

<sup>1</sup> Mr. Gurney died in 1888, and Dr. Myers in 1894.

<sup>2</sup> The note of this experiment was mislaid or lost; it could not be found when the experiment was ended and the words told to me.

<sup>3</sup> 'Apparent,' that is, in the light of those which followed; at the time, as will immediately be seen, my husband did not recognize it as an allusion.

on June 16, 1901, when these words appeared, "Five stars in the east that is not right. Cant you understand—" followed later by the observation: "There is no hurry. show it all to your husband." I attached no special importance to this injunction. Since March 5, when the writing began, there had been four references in all to my husband by his initials A. W. V., and on June 3 the script had expressed a feeling that it was difficult to convince a sceptic, but that it could "soon give a plain message for him who runs not<sup>1</sup> to read—A. W. V. knows better than you." I was in the habit of showing my script to my husband and he saw this writing of June 16 but did not recognise in it any allusion to his three words. We were temporarily separated towards the end of July, 1901. On August 1, I showed him the writing of July 31, and he told me that "it interested him." This I noted at the time, as I did all such observations, but neither then nor at any subsequent date up to October, 1902, did I have the least idea that he was looking for any particular words in my script, or that he had himself set my hand a task; the extracts which were subsequently seen to refer to this incident were parts of larger wholes, and though he told me from time to time by way of encouragement that there was "a point of interest" to him in that day's writing, or that he "understood what the script meant," I never had the least idea to what he was referring. I was aware that there was something in my writing which he was observing with interest, and I noted all his observations at the time. But it was not till more than a year later, Oct. 17, 1902, when it seemed clear that no further attempts to produce the words would be made, that I heard from him what he had been looking for and that he had made an experiment.

What first made my husband think that the script might be on the track of his three words was the appearance in the script of July 31, 1901, of the following phrases:

longaevus senex barba alba *μονοχιτωνος* sine apparatu . . . albi-  
 pannosus est. signifer ille.

The words purport to describe an "aged man with a white beard, one-garmented without ornament . . . white-garmented

<sup>1</sup> My husband was lame from rheumatism in the knees.

is he: the standard-bearer." But in the curious word, not extant, *μονοχίτωνος*, he saw a possible attempt at *μονόπωλον*. In connexion with this, the repetition of the Latin word for white, *alba*, which is also a late Latin word for "dawn" (French *aube*), seemed also possibly suggestive. The sequel, as will be seen, confirmed this. The writing of July 31 concluded with the remark: "In August you will know more—wait. Don't ask. write often."

I wrote on Aug. 6, 7, and 10, but on none of these days was there any reference to the three words. On Aug. 13, however, the script made another twofold attempt at the idea of "dawn" by the juxtaposition of a crowing cock and a motto about dawn. After this it made persistent efforts, some attempt at either sense or sound of the three words appearing in each of the next fourteen writings of the script, that is, on all the days when writing was obtained between Aug. 13 and Sept 20, fifteen in all. At the time, and until I was told of the experiment in October, 1902, I had no notion of their significance. It will be easily realised by any one who will consider the fragmentary nature of those allusions and the multiplicity of ways in which now the sense, now the sound, and now the appearance of the words was indicated, that it was not possible for a person ignorant of the nature of the problem that had been set, not even knowing that there was a problem, to interpret the allusions or even to connect them. I had no idea that there was anything in question so definite as a sentence, and was astonished on looking back through the writing to see how near the script had come to the truth.

From the detailed comment<sup>1</sup> that follows, it will be seen that the script attempts to reproduce both the word and the sense; it tries for the notions of "dawn" and of "one-horse" or "solitary"; it also attempts to reproduce the sound and the appearance both of the individual words and of the whole sentence of three words. There are perhaps also

<sup>1</sup>In the Appendix (p. 387) will be found all passages in the script which appear to relate to this incident, and also a summary under heads of the various attempts according as they seem to aim at representing the sense, the sound, or the appearance of the three words that made the subject of the experiment.

references to the incident which suggested the phrase to my husband;<sup>1</sup> and there are many appeals to him.

The first attempt seems to have been directed at the sense; on June 16 appears the first suggestion of "dawn" in the words "five stars in the east," said immediately not to be right, and followed by the remark that the incredible bird would return within six months. Another allusion was made to dawn on July 4, and on July 31, as we have seen above, appeared, in *μονοχίτωνος*, an approach to the words.

The script of July 31 promised further information in August, but three writings intervened before it returned to the subject. Then, on August 13, it again recurred to the subject of dawn by writing of a "cock, a crested cock that crows," which it recognised as "an emblem—not a real bird" and actually interpreted as a symbol of morning, for it added: "heraldic—with a motto—cano canam albam."\*

On Aug. 16, after saying that there was something to expound for me and another (*ἐξήγησις πάρα σοὶ καὶ ἄλλῳ τινί*) it went on:

easier and easier though you do not know. The cock is inside a circle perhaps a coin. Try for the words again.

Then came further efforts at words including "albicapillus and albipannosus," and a description of some one in long trailing draperies of white carrying a long stick in one hand, a small box in the other, and "going towards the east":

AWV will understand this—I think of him when I say it—you do not know.

My husband naturally did understand very well, as he was actually looking for reference to words of which 'going towards the east' is a fair translation.

On Aug. 20 a reference to a wearer of white drapery, with the words "a strong sweet scent trails behind" suggests an emergence—in the form of a priest approaching an altar—of another way of suggesting the east. Then, after confused

\* *Trans.* "I sing the white dawn." Here it seems certain that *albam* represents *aube*.

<sup>1</sup> The script seems to show knowledge of something not remembered by him at the time of the experiment, though known to him in the past; see p. 163.



references to my husband's old school, Wellington College, it ends with what may be an allusion to the circumstances of the incident:

The long room with the many windows is near this hot room—he was outside—how plain it seems to me! but you dont know. Arthur can tell you.<sup>1</sup>

The strangely involved and embarrassed process of the thought is well illustrated in the script of Aug. 23, for frantic efforts are made to get at another word which eventually turns out to be "Chanticleere," merely another way of saying "cock" which has already been quite plainly said.

On August 28 the notion of the "altar" seems clearly to emerge; the cock reappears again as an emblem; it is seen that words or writing is required; reference is made to my husband, not by his full initials but by the first two, which have always been used to designate him by some of his undergraduate friends: "Ask A.W. he will recognise this." There seems some confusion here as to what writing is wanted. Some time before, we had been reminded by a phrase in the script of a Latin inscription<sup>2</sup> which my husband had made for a friend, and the effort to get at words interesting my husband seems to have produced some recollection of this other incident. The drawing of a sundial in the script is at once followed by the words "in the east to the daylight," again reproducing the sense of the three words.

The next day, Aug. 29, efforts seem to have been directed rather to the letters, and appearance and sound of the words, than to the sense, though the notion of the dawn is not forgotten. But the middle word is plainly produced. After saying that the shape of the letters is archaic, and drawing three archaic forms of Greek letters, in illustration, it produces the word "es," with the archaic s, in connexion with

<sup>1</sup> Arthur is my husband's name, but as the name here is not written in my ordinary hand, and he is elsewhere—and in this very script—referred to by his initials, I do not believe that the allusion is to him. See also script of Oct. 6, 1901, where 'Arthur' is clearly distinguished from A. W. V., and there clearly refers to some one dead; in that passage probably, and in this possibly, the allusion is to Dr. Arthur Myers.

<sup>2</sup> See below, p. 280, for an account of allusions to an inscription.

the emblematic bird, thus endeavouring to represent ἐς ἄω (es Ao) "to the dawn."

On Sept. 2 the sound again appears: "waly, perhaps vale, two syllables. ἐς τὸ . . .," where it seems to aim at ἐς ἄω. On Sept. 4 it gets the *a* as well as the *es* by writing as 'the letters': "ΕC agunto **CAΓUNTO** esagito." Then it returns to the attempt at the first word (μονόπωλον) and at the meaning which was given to it by my husband "wandering alone," and gets as near it as

μονοστολος—μονοχιτωνος μονος μετα θεου ουδε ἄλλου τινος\*

But still it is aware that it has not got the last word: but I want the final word.

At this point I was interrupted and the script produced later in the day only repeated what had already been given, with a slight modification: **ΕCΑΓΙΣUNTO**

More attempts were made on Sept. 7, first at the words, then at their sound:

Mol es to but the εc is the end of a word. ———es  
 there are o and l before the es. ολ . . εs Tender es fusa  
 a long word like that,—foreign, Indian I think—Banipal  
 and Assur.

In spite of the vagueness and groping, it is clear here, (1) that the script is seeking to produce certain definite words in a foreign language; (2) that these words were felt to be three; (3) that, notwithstanding the remark about "Indian," the language is suspected to be Greek, since Greek characters are used in writing it; (4) that the sound or word *es* is an ascertained part.

On September 9 it took two further steps in advance. After repeating the letters suggested last time, and stating correctly that the "m comes before the es agiles," it goes on to introduce the 'p,' a conspicuous omission in its previous attempts to represent μονόπωλον (*monopylon*.) This it did in a very quaint fashion. My husband of course noticed (though, as usual, without saying anything to me) that the attempt *monostolos* was defective chiefly in wanting the *p* of *monopylon*;

\* *Trans.* "Single-vested, single-robed, alone with God and none other."

on this day, without betraying any notion that what was wanted was the Greek letter  $\rho$ , ( $\pi$ ) 'Pi,' it suddenly remarked:

Pye is a bird too but not ours.

At its next opportunity, Sept. 12, it emphasised this addition, saying,

Pye gives one clue but there is another.

The second point made on September 9 is 'an odd one. In the midst of the attempts it wrote:

Find the herb m o l y<sup>1</sup> that will help—it is a guide. ζήτει  
καὶ τέλος λήψεις [sic]. \*

We could attach no meaning to the allusion to Milton's phrase; the passage in *Comus* (ll. 636-7) seemed to have no bearing on the context, and recalled nothing to my husband either at the time or later when he revealed his experiment to me, and we examined in detail together all the writing of these weeks. But in the spring of 1905, when I was writing this paper and had ascertained that the passage of the *Orestes* was set in the last paper of the Classical Tripos of 1873, it occurred to me to look at the other papers set in that year, and I found that the subject for Latin Hexameters in the Tripos of 1873 was the passage from *Comus*, ending,

“And yet more med'cinal is it than that moly  
Which Hermes once to wise Ulysses gave.”

It appears that the combination of the letters *m o l*, produced in the effort to give the word *μονόπωλον*, had, by some association of ideas, suggested a reminiscence of another paper in the same Tripos examination. The curious point about this is that the recollection had entirely gone from my husband's mind; when I asked him if he had any recollection of other papers in the Tripos, and in particular of the Latin Verse, he could recall nothing, and even the sight of the passage in *Comus* did not revive any memory of having translated it. That all the pieces set for translation or composition in an important examination make a profound impression at the time does not need proving to those who have been examined.

\* *Trans.* “Seek and you will find at last.”

<sup>1</sup>In larger writing.

But it is strange to find that my script seems to have registered here not only an existing mental impression of my husband's, but also a forgotten past impression, once closely associated with the first.

On Sept. 12 the script recurred to "Pye," and apparently tried to give "another clue," but without much success.

On Sept. 14 it played round the sounds and the notions of "planet" and "solitary," and came exceedingly near to *μονόπωλον* in sense, when it wrote: *illustre vagatur caelo sine comite*, "bright it wanders in the sky unaccompanied"—a sentence which is in fact a precise and correct exposition in Latin of *μονόπωλον* (ἀῶ), *lonely-wandering (dawn)*, according to the interpretation preferred by my husband.

On Sept. 18 it got vaguely hold of the only idea not hitherto reproduced, namely, that of "horse" in the ordinary view of the meaning of *μονόπωλος*, "having one horse." The word  $\rho\gamma\upsilon\pi\pi\sigma\tau$ , which it described as being engraved on something is suggestive of *εὔππος*, "of goodly horses."<sup>1</sup> On this occasion, while I was writing in one room, my husband, sitting in another, definitely fixed his mind on the notion of 'horse,' which had so far been conspicuously absent. This was unknown to me at the time and wholly unsuspected; I was somewhat startled to find when he told me, on seeing the script of Sept. 18, that he had been fixing his mind on something, as I had had no idea that my writing had in any sense been the subject of experiment.

After this no further light was obtained; I now knew that there was a thing wanted by my husband and that he had been trying experimentally to obtain it; whether this knowledge on my part had any effect I cannot tell, but the next script had very little to say on the subject beyond a suggestion that the words were not those of the ostensible writer, but of some doctor, apparently not a doctor of letters; I was to ask A.W.V.

<sup>1</sup> It has been suggested that the letters in the script represent not *εὔππος*, but *εἰς ἵππος*, 'one horse.' The second symbol in the script looks like a *y*, but is plainly made of two strokes, and might be a Greek  $\iota$ , followed by a badly made Greek *s*. In that case, the script in *εἰς ἵππος* 'one horse' has come very near to the common meaning of *μονόπωλος*.

On Sept. 28 I had automatic writing with no reference whatever to these words or to my husband,—a thing that had not occurred since August 10, and the next writing on Oct. 6 contained the words “But A.W.V. must be satisfied.” Since then nothing further has been contributed. On three subsequent occasions, Nov. 1, 1901, July 1, and July 7, 1902, in some unintelligible fragments, there appear to be reminiscences of the attempts at words in the autumn of 1901, but these have no meaning, no connexion with the context or with one another, and no reference to my husband. They appear in fact to be reminiscences of what has been earlier written in the script, not fresh contributions in any sense. There are other instances in the script of similar echoes.

In October, 1902, finding that no further development had occurred for a year, my husband related the whole experiment to me and we then looked through the script and selected the relevant passages. The abruptness with which the search for the three words terminated is perhaps no less remarkable than the persistence with which during six weeks it was pursued. It is also noticeable that the cessation of the attempts followed instantly upon my becoming aware that my husband was trying an experiment.

No one who reads the detailed account of the writing of August and September, 1901, can, I think, have any doubt that there is a connexion between the persistent efforts of the script and the test that had been devised by my husband. There is nothing else at all like this in the history of the automatic writing. Efforts have been made by the script on other occasions to convey information, and the information so conveyed has often required piecing together and has extended over long periods of time. But in no other case have the efforts been consecutive and concentrated, hardly wandering from the subject at all, for it is evident, I think, on reading what was produced between Aug. 13 and Sept. 20 that though a great deal is said which does not advance the enquiry, little else but this enquiry forms the matter communicated; that is to say, the references to places and people, etc., seem to be brought in during the efforts made

to trace the various possible clues, not to have an interest or an object of their own. In other cases, where repeated efforts have been made to convey the same information, the remarks were scattered over a long period of time and amid much matter bearing on quite disconnected topics. Here, on the contrary, after a few tentative references to the subject (on June 3, June 16, and July 3) a definite approach is made on July 31; interest was aroused in me by my husband's evident interest in the writing of that day, though I had no idea what it was that had a meaning for him, and then, after another ten days, on August 13 the script began to approach the subject of the three Greek words and to that subject it stuck for six weeks; then it abruptly dismissed the subject, with an expression intimating the dismissal, and never recurred to it again.

As regards success, it will not I think be denied that the script made an attempt at the problem—a thing itself remarkable in the circumstances. Also it came near to what was set both in sound and sense. The script is full, for the time, of the ideas *morning* and *east*, named or suggested in various ways; more than once occurs a translation, or something very near it, of the original words—"going towards the east," "in the east to the daylight," and so on. The language and words too are approached, the middle word  $\epsilon\varsigma$  is correctly and repeatedly given; it is indicated clearly that the  $\epsilon\varsigma$  is preceded by a compound of  $\mu\omicron\nu\omicron$ -, and it is suggested that the final word begins with *a* and ends with *o*. When it is considered that all this while I had no notion that any experiment whatever was on foot, and had no reason to suppose so, the facts, I think, are certainly noteworthy.

I have dealt with this incident at great length because it seems to me to possess a special value for those who are interested in the questions raised by the study of my automatic script; the problem here is much more definite than in most of the other cases. It is possible to place side by side the thing aimed at and the thing attained, and judge the results. Again, the general difficulty of estimating the value of the script is brought out very clearly by this incident; given the words selected by my husband it can, in my view, be shown that the script from Aug. 13 to Sept. 20,

1901, bears unmistakable evidence of a knowledge of their appearance and their meaning. But had we not known the words, they would have been irrecoverable from the script, although a careful examination would have shown an effort to communicate something definite, and something intelligible to my husband. Under these circumstances it is rash to count as rubbish all that is not easily understood. We should rather apply in other cases the patience and scrutiny which were in this case justified.

(2) The second experiment tried without my knowledge was a complete failure. Mr. Gilbert Murray, who stayed with us in November, 1902, and heard of the experiment above described, tried a similar one on his departure, without telling me anything of his intentions. But when he told me of this experiment on Sept. 9, 1903, I found no trace of any allusion to it in the script produced in the last ten months.

It should be said that though Mr. Murray has been successful in experiments involving telepathy with other persons, there has been no evidence for thought-transference between him and me; on the other hand, there have been recorded some instances, though not many, of successful telepathy, both spontaneous and experimental, between myself and my husband, and some further traces of knowledge of what was in his mind appear in the script.<sup>1</sup>

#### (B) EXPERIMENTS WITH MY KNOWLEDGE.

It does not form part of the scheme of this paper to discuss the series of experiments in simultaneous automatic writing with other writers<sup>2</sup> unknown, or but slightly known to me, which I have from time to time carried out. But though the mass of the writing here dealt with has been produced spontaneously, there are a few cases where experiments have been tried which are of the same general type

<sup>1</sup> See p. 184. See also *Proc. S.P.R.*, Vol. VIII., pp. 481-2.

<sup>2</sup> A paper on experiments in simultaneous writing by Mrs. Bradgate and myself was read at a meeting of the S.P.R. and reported in the *Journal* for November, 1904.

as the other matter here discussed and are therefore included. On three or four occasions I have arranged to sit for writing at the same hour as Mrs. Forbes, and the results are described in that part of this paper which deals with the relations between our automatic writings. The other experiments are as follows:

(1) Six attempts to read the contents of a sealed envelope sent to me by Mr. F. C. Constable, then unknown to me;

(2) Three similar attempts two years later;

(3) Two scripts produced when sitting at the same time as a friend, Mrs. Dew Smith;

(4) Attempts to obtain some Greek words known only to the friend who suggested the experiment.

(1) *First experiment with Mr. Constable, November, 1902.*

On Nov. 4, 1902, I received from Miss Johnson a letter and a sealed envelope sent to her by Mr. F. C. Constable of Wick Court near Bristol, with a request that I would try an experiment, and see whether by sitting with the sealed envelope in my hand I could obtain in the script any reference to its contents. Mr. Constable, who is a member of the S.P.R., and had heard a paper read at a meeting by me about my script, was an absolute stranger to me. I sat with the sealed envelope in my left hand on Nov. 4, 5, 7, 11, 18, and 24; after this I returned the envelope unopened to Miss Johnson and was made acquainted with its contents and other circumstances by Mr. Constable whom I met in town on Dec. 9. The conditions were excellent: Mr. Constable and I were strangers; I had no means of anticipating what was likely to interest him; I received from him one letter only, written on Nov. 7, until after the conclusion of the experiment. The question is whether any connexion is established between the problem set by him and the results shown in my writing.

Briefly the facts are these: The sealed envelope contained a letter from Mr. Constable addressed to Mr. Gurney; Mr. Gurney had known of a "psychic" experience of Mr. Constable's following upon his mother's death on Aug. 7, 1867, in which the word "fuchsia" was the important point.



Mr. Constable's idea was to send in closed envelopes to me and to Mrs. Piper letters addressed to Mr. Gurney suggesting that some knowledge of the "fuchsia" incident should appear in our automatic writings. None of these facts were known to me at the time of the experiment. I learnt them from Mr. Constable when I met him for the first time on Dec. 9, 1902.

The whole of the script produced on the six sittings is given in the Appendix.<sup>1</sup> On Nov. 4, 5, 11, and 18, I held the envelope the whole time that the writing was being produced; on Nov. 7 I put it down after nine words had been written, and the last part of the script, which obviously refers to other matters, is excluded from this experiment. On Nov. 24 I fell asleep in the course of the writing and have no note on the subject of how long I held the envelope. I regarded the first words, "I can't do more," as expressing a desire to discontinue the experiment, and thereupon returned the unopened envelope to Miss Johnson.

It is not easy to summarise the results: in the first three trials there seems to recur an effort after something represented by "Constantia" and "Clementia" on Nov. 4, "Olivia" and "a long woman's name ending ia" on Nov. 5, and "Constantia" again on Nov. 7; this may possibly be aimed at the word "fuchsia"—a word, it may be noted, made by adding "ia" to the name "Fuchs"—which is what Mr. Constable hoped to have produced, and if so the script of Nov. 7 was justified in saying "one only word." But the general description of the letter on Nov. 5 is too indefinite to be of value, and a statement about the "short name like Jack" is incorrect. The script of Nov. 11 gives no information; the only point on Nov. 18 that bears on the matter is the introduction of the name Gurney. The name is not however connected by the script with the letter, and the quotation introduced has no applicability. The last piece of writing is very confused; the only point of contact with the experiment seems to be in the introduction of Dr. Hodgson's name and the statement that "he had tried the flowers but without success." The same experiment had been suggested by Mr. Constable to Dr. Hodgson to try with Mrs. Piper, so in that case too the word wanted was

<sup>1</sup>See App., p. 394.

the name of a flower. But the sentence in my script may refer to an experiment that Dr. Hodgson had suggested my trying in the spring of 1902, to which, however, no reference had been made in the script since the allusion on April 24, 1902, described above.<sup>1</sup> It is perhaps more than a coincidence that an allusion should be made to "Hodgson" and an experiment with flowers while I was trying to get at what Mr. Constable wanted. But it is not distinctive enough to be of evidential value.

But if we turn from the question of the contents of the sealed envelope to the general intention of Mr. Constable, I think there is a suggestion of connexion between his thoughts and my script. On Nov. 3, the day on which he wrote the letter which he sealed and the two letters explaining the experiment to Miss Johnson and to me, my script produced the following:<sup>2</sup>

None the less through others not known speaks the fate,—  
*fatum ineffabile ineluctabile, etsi tu magno contendis corpore  
 contra.*

I will give the words between you neither alone can read, but together they will give the clue he wants.

*Comperire . . . redintegratio amoris ^ nec non secessus (desunt  
 hi alia et alioquin) Redit iam verbum ipsum—Caritatis voca-  
 bulum, but hers are in English and will fill the gaps—Wait  
 some time for hers—it is hard to give her words.*

*Tuus—iam nomen habes in mente etsi non in calamo.\**

This was absolutely unintelligible to me at the time, and I do not profess to understand it now. But it seems to have a possible bearing on the experiment that Mr. Constable

\* *Trans.* "The fate unspeakable unavoidable, although you with all your strength fight against it . . . to discover . . . the restoration of love and not separation (here (?) and elsewhere (?) words are missing). Now the word itself returns—the term Charity. . . . Yours—you have the name in your mind now though not on your pen."

<sup>1</sup> See p. 58.

<sup>2</sup> The script thus written was out of my control before I received Mr. Constable's letter, as I had sent the original on Nov. 3 to Mr. Piddington.

was proposing on the day when this was written. The script suggests

- (1) an utterance from a stranger,
- (2) a division of a task between two persons,
- (3) the obtaining of a clue for some one (masculine),
- (4) an effort of some one other than myself (feminine) to give words.

The above four points are not out of keeping with the conditions of the experiment, and the receipt of Mr. Constable's letter and enclosure on Nov. 4 suggested to me at the time a possible meaning for the otherwise unintelligible words about "the clue he wants."

The script of Nov. 7 also suggests a telepathic connexion with Mr. Constable; after returning to "Constantia" it adds "one only word," and refuses absolutely to say more. In a letter written on Nov. 7 and received on Nov. 8, thanking me for undertaking the experiment, Mr. Constable, who had been very careful in the letter proposing the experiment to give me no clue as to what he had put in the sealed envelope, wrote: "I thank you heartily for trying my experiment—perhaps *one word* meaningless to you." This, I think, shows that on Nov. 7 his thoughts were occupied with the word 'fuchsia' which he hoped to obtain, rather than with the general contents of the sealed letter, and on the same day my script distinctly committed itself to the statement about "one only word."<sup>1</sup>

(2) *Second experiment with Mr. Constable, November, 1904.*

On Nov. 10, 1904, I heard from Mr. Constable, enclosing a sealed envelope for experiment. In answer I told him that I would try as before, but that I would take three or four weeks over the experiment, as I was not at that time writing automatically often. I sat with the envelope in my hand three times, on Nov. 18, 23, and 25. Contrary to the usual habit, after the first attempt at automatic writing I had a strong impression about the experiment which I recorded in my diary on Nov. 19. On Nov. 25, immediately after writing,

<sup>1</sup>For subsequent possible connexion between Mr. Constable and my script, of a spontaneous kind, see p. 181.

I had another distinct feeling that I "was to write my impressions to him at once." This I did, so that on this occasion the results on my side are represented not only by three pieces of automatic writing, but by my letter of Nov. 25 to Mr. Constable.

The details appear in the Appendix;<sup>1</sup> I summarise the incident here:

Mr. Constable had heard at the Council dinner of the S.P.R. on Oct. 21 that there was a likelihood of opening a sealed letter left by Mr. Myers, in consequence of statements made by my script. He felt doubt as to the value of such a test, regarded as evidence for the continuing of personal identity after death, thinking that the contents of the letter might become known to a medium by clairvoyance. He therefore tried to devise a test to distinguish if possible between the effect on a medium of (a) the actual words written in the letter itself—to be read by clairvoyance—and (b) the thoughts impressed on the letter, or elsewhere, by the writer—to be learnt by telepathy in the widest sense, by connexion, that is, between the minds of the medium and the agent. Accordingly, on Nov. 9 he wrote two letters, which he placed in envelopes and sealed; one of these contained the word "fuchsia," and this he sent to me; the other contained a record of the writer's thoughts (as distinguished from the actual word), namely that, from 8.30 to 9.30, he was thinking of his mother. This letter was retained in the custody of Mrs. Constable.

The impressions, recorded in my diary, and sent to Mr. Constable after the three attempts had been made, were as follows:

- (1) that the contents of the letter were less important than the circumstances of the experiment;
- (2) that the experiment was suggested to Mr. Constable by some one else;
- (3) that the experiment was connected with *the* sealed envelope (*i.e.* the Myers envelope which there was a question of opening), and meant as a preliminary trial;
- (4) that the sealed envelope sent me was one of two and the less important.

<sup>1</sup>See App., p. 395.

I further noted that the script had made curly drawings and an attempt at a word.

The above four impressions may on the whole be said to be correct; the experiment, though not suggested to Mr. Constable by some one else, was devised by him as the result of conversation with other persons; the sealed envelope sent to me was one of two, the shorter and the less important, inasmuch as it represented the written word (*a*), and not the writer's thought (*b*). These impressions are definitely enough recorded in the script, which distinctly states,<sup>1</sup> on Nov. 23, after attempts at a word, that there is a second envelope held by another person, and that one of the envelopes contains a single word, and, on Nov. 23 and 25, that the experiment is devised as a preliminary trial before opening the Myers envelope.

The experiment then seems to have failed so far as concerns the actual words contained in both letters, the letter I held and the second, of the existence of which I did not know; but the script indicates knowledge of the fact that there were two letters, and of the object of the experiment. That is to say, there is no evidence of clairvoyance or of direct transference from Mr. Constable's mind of what he intended to convey. But it appears that the script showed acquaintance with the circumstances of the experiment and of facts within Mr. Constable's knowledge beyond what might be expected from mere guessing.

(3) *Experiment with Mrs. Dew Smith, April, 1903.*

On April 2, 1903, I saw my friend Mrs. Dew Smith, and found that she had been trying experiments in the production of automatic phenomena by table tilting. We arranged to have two simultaneous but separate sittings on April 10 and 13, but I was prevented from sitting on the 13th. On the 10th the script produced a message in English and Greek, referring to Mrs. Dew Smith by her Christian name and signed with a monogram.<sup>2</sup> The contents are too confused and enigmatic for verification; the word *μονάδελφος* (with one brother) occurs twice, and the signature consisted of two letters of my friend's initials

<sup>1</sup> See App., p. 397.

<sup>2</sup> See App., p. 400.

"A.D." in a monogram. She has never to my knowledge used a monogram. I sent the writing to her and heard that though enigmatic the message was suggestive to her; her thoughts had been much occupied lately with her husband's only brother, and the monogram reminded her of one used by her husband who had died early in 1903. His first initial was A, as I must have known though I had no recollection of it, and he used Albert Durer's signature as a mark on some of his belongings. I must have seen Albert Durer's signature on engravings, but certainly never knew that it was used by Mr. Dew Smith; there is a certain resemblance between the Durer signature and the signature of my script, which is the only distinct monogram so occurring in the writing. I knew of no brother of Mr. Dew Smith's, and had always supposed him to be an only son.

On April 22 I heard the above facts from Mrs. Dew Smith, and she said that she would sit on Mondays and Fridays after tea. On Friday, April 24, my script contained a short message about something quite different and added "I cannot do it to-day." On Monday, April 27, the early part of the script was supposed by me to refer to Mrs. Dew Smith, and therefore was sent to her in London; the latter half, in a totally different handwriting, referred to Dr. Hodgson, and when sent to him proved intelligible.

The part sent to Mrs. Dew Smith contained the words "not the ring" followed by an attempt to describe and imitate a handwriting. Then after writing "ask about the round mirror where that is," it proceeded to draw and describe an instrument like a pair of tweezers.

The writing was in a small sloping hand quite unlike my own, and not recalling anything whatever to me.

Mrs. Dew Smith wrote on May 1 from Haslemere that on Friday, April 24, she had sent a message mentally to me, when sitting as we had arranged, asking for answers to two questions:

(a) where was an ivory footrule belonging to her husband which she had lost;

(b) what she should give to a friend of his as a memento.

(a) Near the spot where she last used the footrule (in her London house, not in the country where she was staying

when she wrote) was a small round mirror lying on a table as it had not yet been hung up.<sup>1</sup>

(b) She had thought of giving to the friend a ring which her husband used to wear, but hesitated as she did not herself wish to part with it: the writing described and imitated in my script reminded her of that of the friend in question. A letter from the friend was enclosed.

It will be seen that in a sense the script of April 27 answered the two questions put to me mentally by Mrs. Dew Smith on April 24; (a) "ask about the round mirror where that is" had an applicability to the disappearance of the footrule which had last been used in proximity to a round mirror; (b) the words "not the ring" were a direct answer to the second question. The likeness between the writing of the script and that of Mrs. Dew Smith's friend is not marked, though there appears to be some; the final *d* is like; so is the *r*; so is the general appearance of the document; but a stroke before the initial vowel, emphasised in the script, does not occur in the letter. The other article described has not been identified.

On the whole then, there seems some reason to think that facts known to Mrs. Dew Smith were represented in the script. I had no knowledge of a round mirror as a possession of hers, though, as I had been in her London house, I may have seen it. I had no reason to suppose that she was thinking about a ring. The writer of the letter was and is wholly unknown to me and I had certainly never seen any specimen of the handwriting.

There have been no further attempts to obtain simultaneous phenomena between Mrs. Dew Smith and myself; we had, many years ago, some success in experimental telepathy, and a few cases of apparently veridical reference to her in the script are related below.<sup>2</sup>

#### (4) *Experiment with Mr. W. C. Marshall, May, 1904.*

This last experiment was a failure. On May 13, 1904, it was suggested that I should try to get in my script certain

<sup>1</sup> She had recently moved into the London house.

<sup>2</sup> See p. 183.

Greek words in a sheet of 'tips' for an examination shown to Mr. Marshall many years ago by a friend since dead, and now known to no one else but Mr. Marshall. The script at once wrote that the words were five and should be got the next day. The next day, May 14, it produced five Greek words incorrectly written and hardly construable, and on June 5, 1904, without any context or reference to Mr. Marshall, the script wrote: "Two foreign words maranthinon telesphoron. Two long words not in English."

No further attempts were made for some months. I then learned from Mr. Marshall that the words wanted were two in number, but that the attempts in the script did not resemble them.

An attempted correction on Dec. 30, after I had heard as above from Mr. Marshall, took us no further, and the script has made no other reference to the subject.<sup>1</sup>

<sup>1</sup>See App., p. 401, for the script referring to this subject.



## CHAPTER IX.

SPONTANEOUS REFERENCES IN THE SCRIPT TO LIVING  
ACQUAINTANCES.

As has been said above, the greater part of the script is concerned with remarks about identifiable persons, living or dead. Often the remarks are perfectly vague: "Ask So-and-so," "Such-and-such would know." Sometimes they are of no evidential value, as they deal with matters well within my own knowledge at the time. But in other cases information is thus conveyed which was not in my possession. I have made a complete collection of all these "messages," as the proportion of grain to chaff is an important element in forming conclusions as to the value of the script, but I do not propose to describe them in detail.

Before discussing them here some words should be said on the selection of the persons written about in the script. Names of living persons occur some 280 times; in more than 60 cases the references are to other persons known by me as themselves obtaining or able to obtain automatic phenomena.<sup>1</sup> The remaining 214 occasions may be classified as follows:

(I.) Miscellaneous,	- - - - -	28
(II.) Personal friends known to be specially interested in the script,	- - - - -	186
viz. (A) Persons already connected with the script	- - - - -	6
(B) A. W. Verrall (husband)	-	34
(C) Miss H. de G. Verrall (daughter)		19
(D) Mrs. Sidgwick and her brothers		17

<sup>1</sup>These are separately discussed, see Chapters X. and XI.

(E) Prominent members of the S.P.R.	67
viz. Dr. Hodgson	- 40
Sir Oliver Lodge	- 11
Mr. Piddington	- 13
Others	- 3
(F) Other friends	- - - 43

The bias of the selection is evident, whatever may be its explanation. Under the circumstances, and considering my own strong interest in the work of the S.P.R., it is not surprising that the greater number of names occurring in the script should be those of persons intimately associated with that work; nor is it surprising to find a considerable number of references to my husband and my daughter,—both of them interested in the production of these automatic phenomena. But I should not have expected to find so complete an omission of other friends of mine, living or dead, very intimately associated with me and constantly represented in other uncontrolled conditions of my mind, for instance in dreams. Thus, there is no reference whatever to my mother, who died some twelve years ago, nor to my sister, and only one very doubtful allusion to my father, both living. These three relatives figure fairly often in my dreams, and I have had some experiences suggestive of a telepathic connexion between my sister and myself.<sup>1</sup> Here again, as in the case of the selection of languages,<sup>2</sup> it is clear that the selecting agency is not my normal self, nor even what a deliberate dramatisation on my own part would suggest.

I take the cases in detail,<sup>3</sup> beginning with the small group of "miscellaneous" persons whose names appear in the script.

#### (I.) MISCELLANEOUS NAMES. 28.

The miscellaneous names may be classified under five heads.

<sup>1</sup> See S.P.R. *Journal*, IX., p. 134.

<sup>2</sup> See p. 32.

<sup>3</sup> I here discuss only cases where the actual name is found in the script; there are some cases where subsequent information suggested that allusions to particular persons were intended, but those are not included in this classification.

(1) *Unintelligible Introductory Phrases.* 2.

Twice where names occur at the beginning of a communication they seem to be mere rubbish, used while getting under way.

(2) *Preliminary attempts at things later completely expressed.* 5.

There are five possible instances of this. It seems occasionally as if in the effort to produce a particular word some other word, quite incorrect but associated in idea, were first produced, shaken out as it were from a bag of counters by mistake. Thus I have little doubt that in the writing of Dec. 10, 1901, "Mrs. Patrick. Note the name—Hill Side that's why I know," "Mrs. Patrick" represents the first emergence of the idea subsequently produced in "Hill Side." Mrs. Patrick is the name of a lady, an acquaintance of mine, who lives in Hill Side, the house in Cambridge where Dr. and Mrs. Sidgwick lived before they came to Newnham College.

Again on July 19, 1903, the name Horatio Brwwn (*sic*) was followed by mere scribbles; the name is naturally associated with Venice, and the next writings, on July 21 and July 31, 1903, conveyed messages about Venice of possible evidential value. I am inclined to think that the name Horatio Brown emerged in approaching the idea of Venice.

(3) *My own initials.* 1.

These occurred once on April 19, 1901, in a passage written with some urgency during a journey; they may represent a personal remonstrance or appeal. The script wrote: "Cant you see? cant you believe? M. de G. V."

(4) *Ambiguous.* 3.

Three times the name "Arthur" occurs in a hand quite unlike my own, and quite unlike the rest of the writing in the context. It is possible that the intention is to refer to my husband, but as he is usually<sup>1</sup> referred to by his initials, A.W.V., or by description, as "your husband," I have not counted these as allusions to him.

<sup>1</sup>There is one exception; on Oct. 6, after a reference to the Christian name of a brother, his own name Arthur is used.

(5) *Attempts to produce evidential matter.* 17.

The remaining 17 instances (14 names, 3 being double) are apparently attempts to produce verifiable matter, but some are complete failures, some too vague to be tested, some not beyond the range of my own guessing, and only five or six perhaps correct.

Two of the latter refer to the same friend, Miss Jane Harrison, and are the only references to her in the whole of the script. On Jan. 29, 1902, the script wrote :

The little book was lost and is found with the pages faintly numbered in ink at the top. written in on the right hand pages—and a few words opposite. It opens badly—some is in pencil. it is hard to read. There was a monogram two letters intertwined<sup>1</sup>



like that. Perhaps Miss Harrison knows. It is not clear yet.

I learnt on enquiry from Miss Harrison that she had mislaid a small book containing notes about the subject of a lecture which she was to give on Jan. 31. She had been looking for the book "all the week," that is, between Jan. 24 and Jan. 30, when I spoke to her. The book was an interleaved text, so that, on opening it, there would appear on one side the Greek text, on the other Miss Harrison's own notes in ink and in pencil, undoubtedly "hard to read." But the text was alternately on the right and on the left hand page, and there was no monogram on the cover. The book was found in time for the lecture, but its disappearance had caused a good deal of annoyance to its owner during the four or five days preceding my script.

The second reference to Miss Harrison was on Feb. 6, 1904, when she was with us in Algeria. It merely stated, in a writing not mine, that the date ought to help Miss Harrison to identify the supposed communicator :

It is for Jane show it to her, she will know what it means & the date ought to help her February 6th long ago now,

Feb. 6 was in fact the birthday of a young sister of Miss Harrison's who had died nearly thirty years before, and whom

<sup>1</sup> E.C. appear to be the letters, the E being reversed.

I had never known. But neither the writing nor the attempt at a signature recalled anything to Miss Harrison.

(II.) PERSONS KNOWN TO BE INTERESTED IN THE SCRIPT. 186.

We now come to references in the script to persons whose known interest in the script or in its usual topics would make the occurrence of their names likely.

(A) *Persons already mentioned in script.* 6.

I begin with some cases where the person referred to had already been connected with the script before the actual occurrence in the script of the name.

*Mr. Marsh.* 1.

On Sept. 19, 1903, Mr. Marsh, the subject of an apparently successful prediction<sup>1</sup> in which, however, his name had not been mentioned, was expected to stay with us. On Sept. 17 the scribe wrote: "Mr. Marsh has something to tell you this week," but the statement proved incorrect.

*Mr. F. C. Constable.* 1.

The experiments with Mr. Constable have been described above.<sup>2</sup> After the conclusion of the first, Mr. Constable and I met, for the first time, in London on Dec. 9, 1902, and some automatic writing produced by me in his presence, contained a drawing of a chain and a reference to a cornelian heart, which induced me to refer to Mr. Constable the remarks which were made by the script, a few days later, on Dec. 14.

The links should help—a little golden chain—and a heart suspended—*Patris eius in memoriam* a little old fashioned portrait, three curls on either side the face—no cap—in a gilt frame, a miniature oval shaped—the neck is bare—the dress gray the heart belongs to her but is not in the portrait—it was given after.

The experiment, as will be remembered, had concerned an incident connected with Mr. Constable's mother and in the course of our conversation he had mentioned that he had a

<sup>1</sup>See below, p. 331.

<sup>2</sup>See pp. 168-173.

portrait of his mother hanging up in his room. In answer to my enquiries, Mr. Constable told me, in three letters written on Jan. 1, 3 and 7, 1903, that there hangs in his study a photograph of his mother which is an enlarged copy taken from a small oval daguerreotype in a gilt frame. The hair is shown in three curls<sup>1</sup> on each side, and there is no cap. The lady is wearing a brown velvet cloak and the neck is somewhat conspicuously bare. She had and habitually wore a long gold chain made of links, and on this chain a locket—but not a heart, cornelian or otherwise; the locket was given to her in 1863, some years later than the date of the daguerreotype portrait, which was probably taken in 1856 or 1857 for a son who was going to India. The daguerreotype is now in the possession of that son's daughter. It further appeared (1) that till quite recently Mr. Constable had been under the impression that the original from which his photograph had been enlarged was not a daguerreotype but a miniature, and (2) that to wear the neck bare was characteristic of the lady.

It would thus seem as if there were some information conveyed by the script definite enough to be evidential, though not all the statements are correct. "The dress is gray" is not correct; no dress is visible in the picture, and it has not been found possible to ascertain the colour of the dress which was worn at the time; the cloak is known to have been brown, though naturally the photograph does not show any colour. It is, however, possible to interpret the words 'the dress gray' as suggesting that the general appearance of the costume is gray (as in the photograph), not coloured (as in a painting). "A heart" again is not a correct description of the locket; a locket however, was (1) worn on a gold chain, (2) is not shown in the picture, and (3) was given to the lady after the picture had been taken. The details of the description of the portrait are correct and the script seems to have hit upon a characteristic touch in the "bare neck."

<sup>1</sup> The lady wore more than three curls on each side, but only three are shown in the portrait, so that in this respect the script appears to reproduce the actual picture rather than a general impression of the lady herself.

*Mrs. Dew Smith.* 4.

Besides the references to Mrs. Dew Smith aboved described<sup>1</sup> when I was definitely thinking of her before obtaining automatic scripts, there have been four others, on June 21, 1903, Aug. 31, 1903, Dec. 7, 1903, and Dec. 23, 1904. The third, Dec. 7, 1903, is a mere allusion to a visit that she was to pay me and lays no claim to evidential or other value; the other three purport to convey information unknown to me. They are as follows:

(a) June 21, 1903 (Switzerland).

What is Alice doing? she has found a house now—ask. a little house near a wood. with a sunny garden on one side.

I had not seen Mrs. Dew Smith since April and knew nothing of her intentions: at the end of July, on returning from Switzerland, I heard from her that she had been wanting to find a small house in the New Forest with a garden, but had no particular house in view.

(b) Aug. 31, 1903.

Tell Alice from me the pen [*or pin*] will be found and can then be given back—But she is too anxious.

I was uncertain whether the word was pen or pin, and asked Mrs. Dew Smith, when I saw her on Sept. 1, whether she had lost either a pen or a pin. She said that she had not. But the next day she remembered and told me that on Aug. 31 she missed a little parcel of pens which she valued and about which she had written to make enquiries. The pens were eventually found, but not till some months later.

(c) Dec. 23, 1904.

Now give this message to Alice Dew. Her plan is a good one & she should carry it out at once: I know there is some disapproval but that will pass. She is quite right in her view. Tell her that. tell her with emphasis. She is to do it & not be deterred by their criticism.

She sat alone last night late but I could not make her hear. She will remember the little tinkling bell. That will prove my truth.

<sup>1</sup>See above, p. 173.

In a letter of December 27, Mrs. Dew Smith told me in answer to enquiries that for the last six months her mind had been full of a plan for building a cottage to live in at the end of the next year; that there were difficulties in the way, and that all her friends opposed her plans and criticised the scheme. She had no site in view, but the plans for the cottage were actually made and the main point of adverse criticism was a very large room which she wished to build.

She wrote from the country where she was staying with a sister, and said that not being alone she had only once since leaving town made automatic experiments. She had unusual difficulty and obtained nothing. That was on Dec. 22 or 23. She also said that she had a strong impression of hearing a little bell outside the house one evening and wondered if it were a bicycle bell, but was not sure that it was on the evening mentioned.

No one of these cases taken alone is of much evidential value, but the three taken together perhaps show some reflexion in the script of thoughts and actions telepathically or otherwise not normally conveyed. The last in particular presents a message which, though unfortunately vague, is distinctly appropriate, and the attempts to give corroborative evidence are good as far as they go,—better certainly than I thought likely at the time, for, believing Mrs. Dew Smith to be at her own house in town, I thought it very improbable that any tinkling bell would have been noticed.

(B) *A. W. Verrall.* 34.

Allusions by name, initials or description were made to my husband on thirty-two occasions (twice referring to two separate incidents) counted as thirty-four times. Many of these allusions are clearly intended to be evidential, but some contain only references to what has been said earlier in the script or must otherwise be supposed known to me; others again are too vague to contribute anything verifiable. Those that purport to be evidential may be classed under three heads, which I here call Successes, Failures, and False Statements. Under "Successes" I have counted cases where some correct information seems to have been conveyed, even where there



are also mistakes. "False statement" is used when the statement is ascertainably wrong; "Failure," when for one reason or another no test has been possible. The classification has been made mainly with a view to clearness of treatment and not for statistical purposes. It is as follows:<sup>1</sup>

(a) Non-evidential	-	-	-	-	-	-	13
(b) Would-be evidential	-	-	-	-	-	-	21
viz. Successes	-	-	-	-	-	-	10
False statements	-	-	-	-	-	-	3
Failures	-	-	-	-	-	-	8
Total	-	-	-	-	-	-	34

#### *False Statements.*

Three attempts to give something "wanted" or "thought of" by my husband are certainly wrong. The only experiment made by him in connexion with the script has been above described; it required no "woman's name," as suggested by the script on Nov. 4, 1901. I learnt early in October, 1902, of that experiment, and that knowledge of mine is probably responsible for the incorrect suggestion (Oct. 27 and 31, 1902), that he had thought of something else for me to produce.

#### *Failures.*

On July 8, 1901, the script produced what I took to be a message to my husband from an unnamed person who had known him at Trinity College. The vague reminiscences recalled nothing to him. On Nov. 25, 1901, the College friend of July 8 was certainly associated and perhaps identified with Mr. F. M. Balfour. But my husband has not been able to recall any special conversation such as is described, though naturally, after 25 years, his memory is not very clear.<sup>2</sup>

<sup>1</sup> A complete list is given in App., pp. 401-3. To enable the reader to form some idea of the nature and value of references in the script to specified persons I have dealt in detail with these references to my husband, which are typical of the rest. In regard to other persons so mentioned, I confine myself to classification and description of selected instances.

<sup>2</sup> See also p. 277.

Two statements (Nov. 1, 1901, and Aug. 21, 1904) are wholly unintelligible; another (Oct. 12, 1901) seems to be partly a reminiscence of the attempts to guess *μονόπωλον ἐς ἄω*, and partly a confused attempt to say something about Dr. Benson, the late Archbishop of Canterbury, who was Head Master of Wellington College, when my husband was at school there.

In October, 1902, the script described on two occasions some purple garment laid aside in a chest with a lock of gray hair and a toy or child's letter. In each case the incident is connected by the script with my husband; on Oct. 9<sup>1</sup> he is definitely stated to have seen it worn, and on Oct. 31 the subject recurs immediately after a reference to him. But in the absence of clear indication to whom to apply, we have not been able to test this assertion.

An expression familiar to my husband<sup>2</sup> was given on Jan. 30, 1903, but in the impossibility of proving that it was unknown to me, the incident is not evidential.

#### *Successes.*

Six of the ten cases where my husband's name occurs in attempts, at least partially successful, to produce verifiable unknown facts, deal with his thought-transference experiment, and have been discussed above.<sup>3</sup>

Of the others, two apparently show telepathic knowledge of things in his mind, unknown to me; one perhaps shows a confused impression of his future action, not at the time within his knowledge; the last is difficult to classify, and may be a merely accidental coincidence.

I discuss these four in chronological sequence.

Script of April 14, 1902. This script was produced under the following circumstances:

From April 9 to 12, 1902, my husband and I stayed together at Wellington College, and I twice visited the chapel there to see the new aisle<sup>4</sup> which had been built in memory of Arch-

<sup>1</sup>The next paragraph of the script on Oct. 9, which seems to show telepathic knowledge of my husband's thought, though there is no explicit reference to him, is described below on p. 189.

<sup>2</sup>See above, p. 138.

<sup>3</sup>See p. 156.

<sup>4</sup>The original chapel, known well to my husband but not to me,

bishop Benson. On the first occasion, April 10, I had gone with the Head Master and some other visitors, and I then particularly noticed the Credence table,<sup>1</sup> for which my husband had written an inscription. On the second occasion, April 11, my husband and I were alone for some little time in the chapel, and after noticing the general effect of the new aisle, looked in detail at its glass. I read to him the inscriptions on the windows, and we also looked at the commemorative tablets in the corridor leading to the chapel. I have no recollection of looking specially at the east end of the chapel.

On April 12 my husband and I separated, and on April 14 I went to visit a friend. While on my way, in the train, I felt discomfort in my right hand, and, taking off my glove to relieve it, suddenly experienced a desire to write automatically. The script so produced began with two statements, afterwards verified,<sup>2</sup> and then, after an unintelligible remark and a long line ———, came the following:

The chapel is too light—something has been taken away was it a cross in the east ask if he noticed—I tried to show it you don't understand—let me write Cant uar is sedile ubi nunc gentium? non tuum respondere. defer alii. The angular writing, crabbed, comes again, but you will not like this turn the last letter so no—not that way m s t Verrall Verrall Verrall. V. VERRALL.

The writing throughout was in a more angular hand than mine. The difference becomes more marked at the end.

The first words of the script suggested to me the chapel at Wellington College, and the words 'Cant uar is sedile,' an allusion to the Archbishop, seemed to confirm this view. I could make nothing of the next three words<sup>3</sup> 'ubi nunc gentium,' but the following words, 'It is not for you to answer, ask some one else,' suggested that I should ask my husband. I had not seen him since April 12th; he returned

had no aisles. In 1882, before I ever saw the chapel, a north aisle had been added, but the south aisle was not added till 1902.

<sup>1</sup>The table had belonged to Dr. Benson, and had been given to Wellington College Chapel after his death by Mrs. Benson.

<sup>2</sup>See p. 305 for one of these.

<sup>3</sup>*Ubi gentium* means "Where in the world?" but *ubi nunc gentium* can only be rendered "Where is now 'of the nations' (*gentium*)."

home on the afternoon of April 18th, after I had copied the script, and I showed it to him at once.

The opening words, "the chapel is too light," carried back his thoughts at once to the early days of the original aisleless chapel, and recalled his own view that the effect of the original design had been injured by the addition of the north aisle, which destroyed the proportions and, by its new window at the west end, increased the light within the building. The later words reminded him of an incident associated with the eastern end of the chapel. This is decorated below the lancet windows with heads in mosaic, surrounded by inscriptions, and on one occasion, while he was at school, he was present in the apse when Dr. Benson, then Head Master, was showing these decorations to a visitor. The visitor, looking at the crabbed characters round the head of S. Paul, read the inscription out as 'Ductor Dubitantium,' 'Leader of the Doubting,' a mistake instantly corrected by the Head Master to 'Doctor Gentium,' 'Teacher of the Nations.'

My husband has no recollection of having noticed the mosaics on the occasion of this last visit on April 11th, 1902, and was certainly not aware of having missed anything in the apse, nor has he any recollection of having thought of this incident either in the chapel, or on any other occasion, till he read the script, since its occurrence some thirty-five years ago. At the same time it seems to be very likely that the difficulty which I had in deciphering the words in the windows when we were together in the chapel on April 11th revived vaguely in his memory the earlier incident, when, owing to a difficulty of deciphering, the two words *doctor gentium* were misread.

I had no recollection of inscriptions in the mosaics; when my husband first spoke of an inscription I supposed him to refer to lettering in the windows of the east end. It is, however, certain that I have at some time seen the mosaic inscriptions, as I have several times been into the chapel. The head of S. Paul is on the right hand side, not far from the Credence table, to which my attention had been specially drawn on the preceding day, April 10th.

I have since ascertained, indirectly in 1903 and by personal observation and inquiry in July, 1905, that no alteration

has been made at the east end of Wellington College Chapel. Nothing has been removed, and the inscription *doctor gentium* in "angular and crabbed" letters, not easy to read, still surrounds the head of S. Paul. It thus appears that there is no truth in the suggestion—tentative, it is true, and followed by the phrase which commonly shows recognition of an error, "you do not understand"—that something had been removed.

The reader who sees in this allusion in the script an emergence of a submerged memory of my husband's may find a parallel in the "herb moly" of the preceding autumn, which was connected by the script, as it had once been in my husband's mind, with the "solitary dawn," though at the time of his attempt to get a reference to the solitary dawn in my writing he had no associations of it with the herb moly.<sup>1</sup>

Script of Oct. 9, 1902.

On Oct. 9, 1902, I spent the day in town, leaving home at 9.50 a.m. and returning at 9.10 p.m. In the train on my way back, just before 8.55 p.m. I wrote automatically, after a reference to my husband.

to the dark tower came who? ask him who? and where? The tower was dark & cold, but we all loved it. he will remember write regularly—there is truth in this.

The answer to the first question "Who?" is clearly "Childe Roland." The line "Childe Roland to the dark tower came" is the opening of Edgar's song in *King Lear* (Act III. Sc. 4) and the subject and title of a poem by Browning. There is no context in the Shakespearean passage, but Browning's poem describes the surroundings of the tower, so that if the suggestion in the second question "where?" was to be pressed it seemed to me that Browning's poem<sup>2</sup> and not Shakespeare's song was indicated. But I

<sup>1</sup> See above, p. 163.

<sup>2</sup> I can see no special meaning in the words "The tower was dark and cold but we all loved it." There is no hint of cold in Browning's poem, though much talk of darkness; and the "we" who "all loved it" may be an allusion to the predecessors of Browning's hero, who perished by the way in their attempt to reach the tower.

could find no reason for a reference to this poem in anything I had done or thought about.

The "him" whom I was to ask seemed to point to my husband, whose name had occurred just before. Accordingly, the next morning I showed the script to him, and he at once said that during my absence on the day before he had been reading Browning and had especially read, more than once, "Childe Roland." I had no reason whatever to expect him to be reading Browning in general, or that particular poem. The allusion to it in my script seems therefore remarkable.

Script of Aug. 31, 1903.

The statements of the script of Aug. 31<sup>1</sup> may be thus divided:

- (1) Hugh will not go abroad next month he rests.
- (2) then comes a hurried journey to the south—and the long break.
- (3) Do not tell this to Arthur.
- (4) It may not be quite right perhaps you do not understand but there is sense & truth in it.
- (5) You will know before Christmas.

In these statements it is possible to see a confused expression of knowledge concerning the future certainly not possessed by me at the time of writing. But the statements are not definite, and at best the script seems to have confused two incidents. The facts are as follows:

My brother in law, Hugh Verrall, who had been ill, was to go abroad for a rest and change in September, 1903, and the Italian Lakes was the suggested locality. This I heard of about Aug. 22. He started in fact on Oct. 9, by Paris, and reached the Italian Lakes after a slow journey and many stoppings; he returned to England early in December.

Early in November, 1903, my husband and I began to consider the suggestion of his doctor that we should go to Algeria for the Christmas vacation, taking the journey out and back as fast as possible so as to secure the utmost possible time in Algeria. On Dec. 1, however, he decided to apply for

<sup>1</sup> See App., p. 403.

leave of absence for the Lent Term of 1904, and go away for three or four months, so as to avoid undue haste on the journeys. This we did, reaching our destination on Dec. 16.

There were thus two journeys taken abroad for health by two members of the Verrall family in the autumn of 1903, one expected and one unexpected in August, 1903.

Of these five statements in the script:

(1) states the facts about Hugh correctly.

(2) goes on to speak of a "hurried" journey—a phrase not the least applicable to the very slow journey to the Lakes which was contemplated, as I knew, for Hugh—and, in connexion with this journey, of a "long break." The long break and the journey to the south are strictly applicable to Arthur's actual journey, while the hurried journey to the south is appropriate to what was first recommended by our doctor, and was contemplated by us during the month of November.

(3) seems superfluous if it means that Arthur was not to be told of Hugh's movements, but has a certain appropriateness if applied to Arthur's journey. My husband was unwilling to go away at all, and the whole question was as little discussed as possible, our ultimate decision being taken only ten days before we left home.

(4) indicates error, though not complete error, in what had been said before.

(5) unintelligible if referred to Hugh, is quite correct if applied to Arthur's journey.

If this interpretation is correct, the script shows knowledge, confused though it be, of what it was wholly impossible that at the time of writing I should consciously know. At the time, however, I took it to refer to the journey of my brother-in-law, the only journey then in contemplation for any member of the family.

Script of Oct. 3, 1904.

I find it impossible to classify this incident; the reader must judge whether or not there was any justification for the evident belief of the script that it had this time made a hit.

On October 3, 1904, I went to town for the day. On the way, in the train (10 a.m. from Cambridge), just after passing Hatfield, my hand wrote:

Disappointments many but the end is sure. Now this is an omen an omen in the proper sense. Note the name of the first acquaintance you meet to-day and tell your husband; he will understand.

Omen occasionis.\*

That will come off—keep open wits.

In the train on the way home (5 p.m. from King's Cross) I noted that the first, and indeed the only acquaintance whom I met was Mr. White, a Cambridge don. I asked my husband on my return if "White" answered to anything which had been in his thoughts, but he said it did not. I then told him what had occurred, and heard that on that afternoon, between 3.30 and 4 p.m., when he was on his tricycle, he had seen, from behind, some one whom he believed to be the Mr. White in question. He was much surprised to hear that I had seen him in London at 11.20 a.m., but on consideration said that he could not assert that the man he saw in Cambridge was Mr. White, though he should certainly have asserted it but for my seeing him in town. For Mr. White to have been where my husband thought he saw him before 4 p.m. he must have left London at latest by the 12.40 p.m., which as he only reached it at 11.20 seems unlikely. It is probable, therefore, that my husband was mistaken in his impression, and the remarks of the script in that case served to show his error. But what purpose was so served it seems impossible to discover, and in any case there was no sort of omen.<sup>1</sup>

(C) *Helen de G. Verrall*. 19.

The allusions in the script to my daughter are fewer than those to my husband, and with two possible exceptions valueless. Her name, Helen, occurs 19 times, but on two

\* *Trans.* "Omen of opportunity."

<sup>1</sup> It should however be noted that the script appears to use the word *omen* in the sense of "evidence of supernatural faculty," or "successful hit," without implying anything premonitory. See below, pp. 223, 309.



occasions the reference is stated by the script not to be to her, and on two others there is no reason to suppose that she is the Helen intended. But in the absence of any indication of any other Helen, I have grouped together all references to the name. Following the same classification as in the case of A. W. Verrall, we have as follows:

(a) Non-evidential	-	-	-	-	-	11
(b) Would-be evidential	-	-	-	-	-	8
viz. Successes (?)	-	-	-	-	-	2
False statements	-	-	-	-	-	3
Failures	-	-	-	-	-	3
						—
Total,	-	-	-	-	-	19

(D) *Mrs. Sidgwick and her brothers.* 17.

For purposes of comparison I have again classified these cases, as far as possible, under the same heads as before, but in commenting on them it will be more convenient to group them according to the various episodes to which they refer. The classification is as follows:

(a) Non-evidential	-	-	-	-	3
(b) Would-be evidential	-	-	-	-	14
viz. Successes	-	-	-	-	2
False statements	-	-	-	-	8
Failures	-	-	-	-	4
					—
					17

Four of the allusions contain the incorrect suggestion<sup>1</sup> that Mr. Gerald Balfour was concerned in the incident connected with the words *μονόπωλον ἐς ἄω*. Another is an attempt to refer to something of evidential value. The statement is not very definite and the script seems uncertain whether Mrs. Sidgwick or Miss Johnson is the person who could corroborate the story, but neither Mrs. Sidgwick nor Miss Johnson can throw any light on the subject.

The script of November 22nd and 25th, 1901, attempted to reproduce Mr. F. M. Balfour's handwriting. Comment on this has been made above.<sup>2</sup>

<sup>1</sup> See above, p. 156.

<sup>2</sup> See p. 26.

On July 17th, 1901, an attempt was made to say something of evidential value for Mrs. Sidgwick, but it was a complete failure and recalled nothing to her.<sup>1</sup>

On July 23rd, 1901, the script seems to have been more successful. It wrote

Sidgwick wants to say something about a message—a missing book. It ought to be found. It had dates in it—a little book kept by accident—there was something else in it. It fastens with a strap—most of the leaves are torn out but March and May are there, Mrs. Sidgwick must look.

I sent the above to Mrs. Sidgwick at the end of July, 1901, and on August 1st she told me that she had many little note books fastened with straps, containing occasional notes, and that in some cases some of the leaves had been torn out. On August 3rd she told me that she had found one with leaves torn out, containing on its remaining leaves dated notes referring to a certain incident. Other papers referring to this incident were destroyed before Dr. Sidgwick's death, but the notes in this book were apparently left undestroyed by accident.

Six of the statements, two non-evidential, two false statements, and two failures<sup>2</sup> seem to refer to a proposed "test" of some kind. On October 10th, 1903, the script suggested that Mrs. Sidgwick should be asked for a question concerning Dr. Sidgwick to which only she knew the answer. The script had for some time been writing about letters apparently from or to Dr. Sidgwick and kept by Mrs. Sidgwick, but the connexion between these letters and the proposed test-question was obscure. On October 12th more was said about the letters, and in the next paragraph the script said "Don't ask Mrs. Sidgwick yet." Early in December, 1903, I left England for Algeria. The script wrote on December 25th: "Mrs. Sidgwick would know about the three letters in the cabinet"; and on December 26th: "Mrs. Sidgwick knows the letters in the cabinet, ask her."

On January 17th, 1904, it made further remarks about

<sup>1</sup> See below, p. 278.

<sup>2</sup> The statements have not yet been tested.

"Mrs. Sidgwick's letter" and its contents, and on July 13th, 1904, came a statement that an envelope containing a short sentence written by Dr. Sidgwick was kept with two other letters in "the Florentine cabinet."<sup>1</sup>

The above allusions are too obscure for verification; the last two seem to refer to a sealed envelope to be opened posthumously, but the two in December, 1903, may refer to something quite different. Mrs. Sidgwick knows nothing of three letters kept together, so that the two statements in December, 1903, are classified as false. The remarks of October 10th and 12th,<sup>2</sup> 1903, are, as they stand, unevidential, but may be connected with matter purporting, though so far unsuccessfully, to be evidential. The script of October 10th apparently supposes a connexion between the test-question and the letters that have been preserved.

One of these allusions to Mrs. Sidgwick (April 27, 1901) is more interesting and may perhaps justify its claim to evidential value. I relate it in detail, beginning with the list of appropriate extracts<sup>3</sup> from the script.

#### 1. April 19th, 1901.

Deposui cum amico apud hortanos.<sup>4</sup> roga multipliciter volumen rolled and tied up pumice omnia aequata.<sup>5</sup> haec cum legas tu saepe *ἀγίς* under the sofa in a blue cover Ask on Monday don't hesitate—one at a time. only one. then you will know what

<sup>1</sup>For "the Florentine cabinet" see p. 197.

<sup>2</sup>There is some interest attaching to the statement of October 10th, and also to some words connected with it on January 17th, 1904. This incident is further described below, p. 297.

<sup>3</sup>In only one case did Mrs. Sidgwick's name appear in the script, on April 27, but, as the reader will see, other passages in the script plainly refer to the same subject.

<sup>4</sup>The word *hortani* appears to be an adjective from a noun *Horta*. *Horta* is the name (1) of a place in Etruria, probably called after (2) an Etruscan goddess of Inspiring or Exhortation (*παρορμᾶν*, *hortari*, see Plut. *Quaest. Rom.* 46). It is perhaps possible to read the letters as *hortarios*, a non-existent and unintelligible word.

<sup>5</sup>Referring to Catullus, XXII., ll. 8-9, where he describes a volume of poems. The meaningless *ἀγίς* evidently represents Catullus' *caprimulgus*.

Ī mean—stop— tu tu non alia fac mihi quod rogem. nunc nunc in praesenti. instare—ne dubitaveris.\*

2. April 27th, 1901.

The book is there. look for it well—you will find it. No hurry. tell Mrs. Sidgwick.<sup>1</sup> . . . Why can't I go on. It seems so clear—put it down—wrapped up. Look both of you non alii solae†—under something blue—loose—low—you must stoop—to see it. Try again. Go on, go on.

3. May 1st, 1901.

a jar—sweet scented and full. an arm-chair stood beside. Can't you see now where it was [*drawing of handle*] handles like this Dovinantis in ripa. non possum plurimum tibi dicere. quare non capis? alia iam cepisti multo difficiliora.‡ Look look, it will be opened for you.

4. May 3rd, 1901.

Describe nunc quod dictito, modo leges. Depositum in loco bene descripto iam ante—sub pedibus§ There is something blue there but I can't say quite what. It moves like a drapery—not a light blue not much of it. The jar belongs—it is higher—in the same room—go in and look. There are books all about—and a picture—a portrait perhaps in a frame. On the left hand side. other things first. It is below. It is a test.

5. May 8th, 1901.

Wooden cases Florentine pattern. She will know.

It was obvious on reading the above extracts that an attempt was being made to describe a particular room, a particular

\* *Trans.* "I have placed it with a friend at the 'hortani' (?), ask very often a volume . . . the whole thing smoothed off with pumice. This—since you read often—goatskin— . . . you you not another do for me what I ask now now at once. do it at once—do not hesitate."

† *Trans.* "Not others you alone" (fem. plur.).

‡ *Trans.* "On the bank of the Dovinans (?) I cannot tell you more, why do you not understand? You have understood other things before now much more difficult."

§ *Trans.* "Write down now what I dictate, presently you will read it. Laid aside in a place well described before this—under one's feet."

<sup>1</sup> A vague remark on June 16th, 1901, "Mrs. Sidgwick will know. There is no hurry" is perhaps a recurrence to this subject.

place in that room, and something of the nature of a book kept in that place. But at the time I did not identify the room. Mrs. Sidgwick, to whom I referred the first sentences of April 27th, could make nothing of them. On May 18th I spoke of the matter to Miss Johnson, in consequence of the verification that day of another statement in the script of May 8th,<sup>1</sup> and she suggested that the description applied to Mrs. Sidgwick's room at Newnham College with which I was, of course, familiar. The window-seat, which is on the left-hand side of the room to a person going from the door to the fireplace, is fitted with cushions and had at the time a valance made of a stuff of which the ground was blue. This I did not remember, my impression being that the covering was yellow, a colour which I find it originally had, but some time before 1901 the coverings had been renewed with a stuff of which blue was an important part. By the window stands a table on which there are generally one or more jars with flowers; on May 18th when I looked at the room there was a jar filled with wallflowers. Near the table is an arm-chair. On the opposite wall are book-cases, and over one of these is a framed portrait of Dr. Sidgwick. There is in the room a chest of drawers with a pattern inlaid in wood, and metal handles, but the handles are not of the shape drawn in the script. This chest is Florentine, having been obtained at Florence and given to Mrs. Sidgwick as a wedding present by two of her brothers. These facts about the chest were quite unknown to me till I made enquiries on May 18th, 1901.

Mrs. Sidgwick told me, on May 18th, that under the drapery of the window-seat she kept a box containing important papers, but she could think of nothing in the box corresponding to the description in the script. It was not till January 1st, 1905, that I ascertained on further enquiry from Mrs. Sidgwick that among the papers in that box was a privately printed pamphlet in a sealed envelope, given to Dr. Sidgwick some years before. This sealed packet was taken charge of by Mrs. Sidgwick in 1893, but she did not know what it contained, and had so completely forgotten all about it, that, as she wrote to me, "I was not aware of having

<sup>1</sup> See pp. 207-209.

lost it until I found it," that is, in December, 1903. When in the spring of 1901 (April or May), Mrs. Sidgwick was asked if among Dr. Sidgwick's papers there was such a sealed packet, she replied that there was not, having forgotten the packet in the box.

It thus appears that at the time when enquiries were made of Mrs. Sidgwick about a sealed packet the script was writing a description of a place containing some sort of book,—a place corresponding closely enough for identification with the place where the missing pamphlet was.

(E) *Members of the S.P.R.* 67.

The members of the S.P.R. mentioned are:

Professor Richet	-	-	1
Sir Lawrence Jones	-	-	1
Miss Alice Johnson	-	-	1
Sir Oliver Lodge	-	-	11
Mr. Piddington	-	-	13
Dr. Hodgson	-	-	40

They may be classified as follows:

*Single Instances.*

(a) Non-evidential	-	-	-	-	1
(b) Would-be evidential	-	-	-	-	2
viz. Success	-	-	-	-	0
False statement	-	-	-	-	1
Failures	-	-	-	-	1
					<hr/> 3

*Sir Oliver Lodge.*

(a) Non-evidential	-	-	-	-	6
(b) Would-be evidential	-	-	-	-	5
viz. Successes	-	-	-	-	2
False statement	-	-	-	-	1
Failures	-	-	-	-	2
					<hr/> 11

*Mr. Piddington.*

(a)	Non-evidential	-	-	-	-	-	9
(b)	Would-be evidential	-	-	-	-	-	4
	viz. Successes	-	-	-	-	2	
	False statement	-	-	-	-	1	
	Failure	-	-	-	-	1	
							13

*Dr. Hodgson.*

(a)	Non-evidential	-	-	-	-	-	17
(b)	Would-be evidential	-	-	-	-	-	23
	viz. Successes	-	-	-	-	12	
	False statements	-	-	-	-	2	
	Failures	-	-	-	-	9	
							40

*Single Instances. 3 cases.*

The reference to Professor Richet is unintelligible; the reference to Miss Johnson, which has been already noted,<sup>1</sup> is incorrect, and the reference to Sir Lawrence Jones is too vague to be tested.

*Sir Oliver Lodge. 11 cases.*

Most of the references to Sir Oliver Lodge are of a general nature and fail, even when so intended, to be evidential. Four of them connect his name with that of Mrs. Thompson, and of these one<sup>2</sup> is evidential and one other claims without success to be so. Three refer in general terms to the importance of obtaining Sir Oliver Lodge's opinion of the script. Two others lack precision and one is definitely false.<sup>3</sup>

One case remains for comment here.

On July 23rd, 1901, when I was in Switzerland and Sir Oliver Lodge in England, the script wrote:

magno tumultu super maria in praesenti iam navi longa—non Romano sensu—volitat. Pulsat machina vibrat navis in quinque dies oras attinget—notare.\* To Lodge he goes first to lodge—

\* *Trans.* "In rough weather (?) over the seas now this moment in a long ship—not in the Roman sense—he flies. The engine throbs, the ship quivers in five days he will reach the shores—note it."

<sup>1</sup> See p. 193.

<sup>2</sup> See page 208.

<sup>3</sup> See below, p. 301.

tell him what I say shew him what you write It will help. Something of importance has happened since you have been away—write to Lodge and tell him I have said so. It has to do with Hodgson.

On July 28th, 1901, I wrote from France to Sir Oliver Lodge, inclosing him the above extract, which was unintelligible to me. The description of the large steamer—not a man-of-war—coming to England had suggested to me Dr. Hodgson, who, as I knew, was expected in England about the middle or end of July. But I expected him to come straight to Cambridge, and in fact he did.

On July 30th the script, after my return to England, made what appeared to be an addition to the above or a correction of it; for though Sir Oliver Lodge's name does not occur, the word "notare" is repeated and is followed by the words, obviously alluding to the "five days" of the script of July 23 :

You have it not quite right. Try again. . . . Ask if on the 28th that makes 5 days.

The name is wrong. *Thaumas* is more like but I can't get it.

The first sentence, written before I had heard from Sir Oliver Lodge or knew anything of Dr. Hodgson's movements, I took to be a correction of the name Hodgson in the earlier script. The remark about "Thaumas," beginning as it did a new paragraph, I took to be a new incident, as I had learnt by this time that a new paragraph invariably indicated a change of subject. But as the only person indicated for reference was Sir Oliver Lodge, plainly referred to in the first paragraph, I wrote to him to ask "if the name *Thaumas* had any meaning for him."

There were thus two points referred to Sir Oliver Lodge: (a) the statement of July 23rd, which I took to be substantially but not wholly correct, and (b) the reference to "*Thaumas*" on July 30th. The facts were as follows:

(a) On July 31st I heard from Sir Oliver Lodge that the remark about "something of importance" having happened seemed intelligible to him, and that in connexion with it some one had come to him from America, reaching Birmingham on July 28th, *i.e.* five days after the 23rd, though the ship must have "reached the shores" of England on the 27th. The only



sense in which the words "it has to do with Hodgson" can be interpreted is that later in the year, Sir Oliver Lodge's visitor and Dr. Hodgson returned to America in the same ship. But it is much more likely that the mention of a ship and of an arrival reminded me of Dr. Hodgson's coming, and so introduced his name.

(b) On July 29th, 1901, Mr. N. W. Thomas applied to Mr. Piddington for the post of Organising Secretary to the S.P.R., and gave my husband's name as a reference. Mr. Piddington sent the letter on to Sir Oliver Lodge, who received it on July 31st. I knew nothing about applications for the post in question till, on August 3rd, I heard at the Council meeting that the selected candidate was called Thomas, and Mr. Thomas was in fact appointed. Mr. Thomas had been well known to us when he was in Cambridge, but we had no knowledge of his occupation or intentions. At the time, then, when the script wrote of "Thaumas" in such a way as to make me connect the reference with Sir Oliver Lodge, there was a reason for connecting the two.

*Mr. Piddington.* 13 cases.

Far the greater number of the references to Mr. Piddington are of a perfectly general character; "tell Piddington this," or "tell Piddington, he will know why," and so on. There are eight of these vague statements. The remaining five all concern Mrs. Thompson, one being, so far as can be ascertained, meaningless and another at least partially incorrect.

The remaining three are these:

1. On May 18th, 1902, the script wrote in a larger hand than my own, somewhat resembling that of Mrs. Thompson,<sup>1</sup> as follows:

Rosie Thompson not the mother, tell Mr. Piddington this—something has happened to her just lately but they need not be alarmed. at the school. Mrs. Thompson was there I saw it through her. Do not forget.

<sup>1</sup> See below, p. 211, for a case where another apparent reference to Mrs. Thompson's daughter is also made in a larger handwriting than my own. In that case it directly purports to represent one of Mrs. Thompson's controls, Mrs. Cartwright.

I sent the above script to Mr. Piddington as directed, and learnt from him that Mrs. Thompson took her daughter Rosie to school at Bournemouth<sup>1</sup> on May 7th, 1902, and saw her there again on May 9th. On Friday and Saturday, May 16th and 17th, Rosie Thompson was in bed with a bad cold and neuralgia. A letter from her on May 20th to her mother says that she came down to dinner on Sunday 18th, and went back to bed at 4.30. But as she is rather subject to bad colds, her mother was not anxious. The script then was apparently justified in saying that to Rosie Thompson something had happened just lately at the school which was not cause for alarm. But the incident is not distinctive enough for evidential purposes.

2. On October 7th, 1903, after writing about some letters of Dr. Sidgwick's, the scribe added in a new paragraph the words: "Tell Piddington to ask Mrs. Thompson about Sidgwick's three envelopes." I sent this message to Mr. Piddington by the evening post of October 7th. At the time I knew nothing of his plans nor of Mrs. Thompson's. I heard from Mr. Piddington on October 8th that he had an appointment to see Mrs. Thompson on that afternoon, and so an opportunity to ask the question. That evening, after I had heard from Mr. Piddington, the scribe wrote: "Mrs. Thompson does not know those letters, but what Piddington hears from her will help you to understand." It was true that Mrs. Thompson did not know of the letters, but nothing that she said to Mr. Piddington has thrown any light on the letters.

*Dr. Hodgson. 40 cases.*

Rather more than half of the large number of references to Dr. Hodgson are of a vague and non-evidential character, even when an attempt at evidential matter may be detected. On the other hand the proportion of successes among the would-be evidential cases is high, and some of the successes are striking. Twenty-three of the references are of the following type: "Hodgson will be a help," "Hodgson is pleased," "you should see Hodgson," "Hodgson will understand," "I should like Hodgson to know this." In four cases there is a sug-

<sup>1</sup> I knew that Rosie Thompson was going to school after Easter.

gestion, sometimes amounting to a statement, that Dr. Hodgson would be in England and able to see the script. This has not been the case, so that the whole script has never been shown to Dr. Hodgson, though he was informed of all actual references to himself.

A definite message was apparently intended for Dr. Hodgson on December 12th, 1901, and I sent him the following words:

In hoc signo vincit amor.\*

Tell Hodgson the last.

They had no significance for him. They were however preceded by the words: "Crosses three + + + and a dividing line —," and it is possible that it was intended to refer to the use of Rector's Greek cross.<sup>1</sup> But as I had attached no significance at that time to the cross, Greek or otherwise, I did not send the words about the crosses to Dr. Hodgson.

It is probable that the same thing happened in other instances, and that things remain unintelligible to me which would have been found to have a meaning had they been shown to Dr. Hodgson. Even in the case of the successful references to Dr. Hodgson, though I have letters from him confirming the statements of the script, the letters do not contain the details necessary for the reader's comprehension of the incidents. I had hoped to obtain these from Dr. Hodgson, when he had read the proofs of this paper, but his death in December, 1905, has deprived me of his help. Under these circumstances I confine myself here to the above classification of the references to Dr. Hodgson. Such matters as I have been able to make intelligible are related in Chapters XII. and XIII., as isolated incidents.

(F) *Other friends.* 43.

The 43 allusions to other friends may be thus classified:

(a) Non-evidential	-	-	-	-	20
(b) Would-be evidential	-	-	-	-	23
viz. Successes	-	-		6	
False statements				5	
Failures	-	-		12	—
Total,	-	-	-	-	43

\* *Trans.* "In this sign love conquers."

<sup>1</sup> See above, p. 79.

## GENERAL COMMENT ON ABOVE.

In the above chaos it is difficult to see any order, and any attempt to draw general conclusions would be misleading. But two points may be emphasised,—the comparative narrowness of the field of selection, and the want of uniformity as to results. The narrowness of the field has been noticed above, and may no doubt be explained by some process of unconscious selection.

No less noteworthy is the variation in the type of remark made about the selected persons, and for this it is difficult to account by any process of selection, conscious or unconscious. Why, for instance, should the remarks concerning Mrs. Dew Smith be almost without exception interesting while those about Dr. and Mrs. Leaf<sup>1</sup> are wholly valueless? Again, why is there so marked a difference in the evidential value of the references respectively to my husband and my daughter? It is not likely that my own impression or expectation would account for the marked difference. I should have *prima facie* anticipated greater success in obtaining telepathic connexion with my daughter than with my husband, for whereas my husband has no automatic faculty whatever, there is reason to believe that such faculty is possessed by my daughter, and it is certain that success has attended experiments in thought-transference between her and me.<sup>2</sup> And yet out of the thirty-four references to my husband, ten (or, excluding the special experiment tried by him, out of twenty-three, four) are at least partially correct, whereas only one of the eighteen similar references to my daughter is of any interest at all. Among the other persons mentioned, Dr. Hodgson's name is connected with a greater number of successes than any other. These are points for consideration; I have no explanation to suggest.

<sup>1</sup> References by name to these intimate friends of mine are four, counted above under (F) as two non-evidential and two false statements. One possibly evidential incident is related below, p. 285, but there the script mentioned no name.

<sup>2</sup> See *Proc. S.P.R.*, Vol. XI., p. 174.

## CHAPTER X.

## REFERENCES TO OTHER "SENSITIVES"; CROSS-CORRESPONDENCES.

IT is not without intention that in the above discussion of "messages" to or about identifiable persons I have omitted all references to "sensitives," to persons, that is, who are in the habit of obtaining automatic phenomena. I use this phrase in a perfectly general sense, to include crystal-gazing, planchette or pen-writing, trance utterances, etc.; in fact all the forms of sensory and motor automatism, without any pre-judgment as to the cause of those phenomena. In a paper, of which the main purpose is the classification of observed facts, it seems wiser to unite in a separate group references to persons distinguished from the majority by the habitual production of automatic phenomena.<sup>1</sup>

The next two chapters deal with references in the script to four sensitives.

As I have stated above, I am not here dealing with experimental cases, and shall therefore say nothing of the writing obtained when definite experiments were made with two other automatists. Nor shall I discuss some apparently spontaneous connexions between my script and the automatic writing of a lady with whom at the suggestion of Miss Johnson I subsequently attempted some experiments in the summer of 1905, but of whose name I was then ignorant and whose acquaintance I made only in November, 1905. There seems no doubt that "cross-correspondences" exist between her automatic writing and mine, but the examination and discussion

<sup>1</sup>I say "habitual," as I believe the possession of the faculty to be much commoner than is generally supposed. But for my purposes a distinction can be drawn between those who habitually obtain automatic phenomena and those who do not.

of such correspondences fall outside the period dealt with in this paper.

The four sensitives referred to in my script are (1) Mrs. Archdale, (2) Mrs. Thompson, (3) Mrs. Piper, (4) Mrs. Forbes. To the discussion of these references I shall not apply any statistical method. Where all is tentative and undetermined, it might be misleading to classify. Even in the preceding chapter classification presented difficulties. It was not always easy to distinguish between evidential and non-evidential matter; where I have seen partial success, some critics might see only failure. On the other hand it should be remembered that I have classed as failures incidents in which a closer examination, or a more complete knowledge, might see some success. But the difficulty of clear division into 'good' and 'bad' is increased in the case of sensitives where the record is, so to speak, double, being registered at both ends of the line. Any attempt therefore at classification in our present state of knowledge would, I conceive, be mischievous, and I shall relate these incidents in chronological order.

#### (1) MRS. ARCHDALE.

On October 25th, 1901, Mr. Piddington told me about a lady, Mrs. Archdale, who was obtaining automatic writing. He suggested that I should try to obtain in my script a word to be reproduced in Mrs. Archdale's writing. As I had never heard of the lady before this, the experiment, if successful, would be interesting. A day or two later Mr. Piddington wrote to me giving me some details to help in the experiment, and mentioned that the name of the supposed control of Mrs. Archdale, her son, was Stewart. I remembered that the name had occurred in my script in a passage conveying no meaning to me, and I accordingly looked it up and sent it to Mr. Piddington. It was as follows: September 18th, 1901.

Women are bound or abound. Stewart and Haslemere—what do they here? Hazelrigg is better.

On November 4th I heard from him: "There is a clear connection between Stewart Archdale and Haslemere. Hazelrigg seems to be an attempt to mention another name connected

with the boy's life, but the association is quite distinct from Haslemere. Hazelrigg is nearly, but not quite, right."

This seemed promising; the three names had occurred in the script five weeks before I heard of Mrs. Archdale, but after Mr. Piddington had made her acquaintance, although he knew nothing of any connexion between Stewart and Haslemere, or of the other name suggested by Hazelrigg. But no further development occurred.<sup>1</sup>

(2) MRS. THOMPSON.

The name of Mrs. Thompson occurs with some frequency in the script throughout the years 1901, 1902, and 1903. In that there is nothing remarkable. I sat with Mrs. Thompson<sup>2</sup> frequently in the two years preceding the inception of my script, and was much impressed with the value and interest of her trance utterances. Like all her friends I was sorry to learn, as I did from her in the middle of March, 1901, that she was going to give no more sittings.

The first four references to Mrs. Thompson make parts of a single episode. They are as follows:

(1) May 1st, 1901.

Before 17th it is easier now to write.

(2) May 3rd, 1901.

ROSA THOMPSON could perhaps but I don't know.

(3) May 8th, 1901.

Nescio quid<sup>3</sup> interponit se tuae menti mihi que. In a glass is truth—reversed—read and then search. Falsehood is never far away. Quid mihi vis? non possum. desine. *Desum* die finito,\*  
*avda*<sup>4</sup> clock and time<sup>4</sup> H. No power—doing something else to-night. Note hour.<sup>4</sup>

\* *Trans.* "Something or other interposes between your mind and me . . . What do you want of me? I cannot. leave off . . . when the day is finished (?) listen (?)."

<sup>1</sup> See App., p. 403, for list of all references to the subject.

<sup>2</sup> See my paper on Mrs. Thompson's Trance Phenomena in *Proc. S.P.R.*, Vol. XVII., p. 164.

<sup>3</sup> After a remark on the difficulty of communicating.

<sup>4</sup> Here were some attempts at drawing.

(4) May 11th, 1901.

Before the 17th wait. Rosa Thompson will speak—Lodge will tell you. Wait. Do not hurry date this.

The script on May 8th was written between 10 and 10.30 p.m. The following note was made on May 9th, 9.45 a.m., when I copied the script into the book: "I thought that, after the Greek, I was looking at the face of a clock, the time being 10.25; I fancied that I was drawing this, but had no idea that I had written the words, 'clock and time.' The words 'falsehood . . . away' are in quite a different [and unknown] hand."

It is clear, and I recognised it at the time, that two assertions are made in the above four extracts, viz. (1) that before the 17th<sup>1</sup> Mrs. Thompson would say something of which I should hear through Sir Oliver Lodge, and (2) further, that on May 8th at 10.25 p.m. a "control," claiming to be H., a friend of mine, was "communicating" elsewhere.<sup>2</sup>

As noted above, I knew that Mrs. Thompson was not giving sittings, and I in no way associated her with the remarks of my script on May 8th, where, as will be observed, there is no mention of names either of persons or places. The expectation that I formed, so far as I formed any, from the remarks of the script on May 1, 3, 8, and 11, 1901, was that I was to be informed by Sir Oliver Lodge at the Council meeting on May 17th of something learnt by him from the normal Mrs. Thompson—not her trance-personality—and that some medium had received an ostensible communication from H. just before 10.30 p.m. on May 8th.

The facts are these: Mrs. Thompson, of whose movements I knew nothing, went to stay in Birmingham in May, and

<sup>1</sup> May 17th was the date of the next Council meeting of the S.P.R.

<sup>2</sup> For first assertion see script of May 1, May 11, and perhaps May 3; for second assertion see May 8. The suggestions on May 1 that something is to happen 'before 17th,' and on May 3 that "Mrs. Thompson would perhaps" do something, are combined and defined on May 11, and reinforced by the statement that I shall hear of Mrs. Thompson's speaking from Sir Oliver Lodge. This is a characteristic instance of the development of an incident in the script, of which I have spoken above, p. 56.



dined with Sir Oliver and Lady Lodge on May 8th, 1901. Unexpectedly and spontaneously she went into trance between 9 and 10.30 p.m., and was "controlled," not only by the usual Nelly, but also by H. In the course of the sitting this latter 'control' used the words "falsehood creeping in," and said that some one was "calling him" elsewhere. Quite at the end of the sitting, which concluded at 10.30, Nelly repeated that some one was at that moment ("now") calling H.

I learnt of this sitting in the following manner: On May 14th I had a letter from Mr. Piddington in which occurred a phrase suggesting that Sir Oliver Lodge had lately seen Mrs. Thompson. On May 17th, at the S.P.R. Council Meeting, Sir Oliver Lodge was not present, but Mr. Piddington then gave me Sir Oliver Lodge's notes of the sitting with Mrs. Thompson on May 8th, which he thought it would interest me to read.<sup>1</sup>

It will thus be seen that the two assertions of the script were justified; (1) before the 17th Mrs. Thompson did speak, as I learnt from the notes of Sir Oliver Lodge; (2) on May 8th, at 10.25 p.m., the H. 'control' was ostensibly occupied in communicating elsewhere, as recorded in those notes. A few more instances of such "cross-correspondences" as these would greatly strengthen the evidence for telepathy.

The next two references to Mrs. Thompson on May 28th and June 23rd, 1901, are unintelligible. On May 28th, in the midst of a confused statement, came the words "the date is important—get it right. Through Mrs. Thompson." But nothing has been discovered to throw light on this script. On June 23rd the words, "Mrs. Thompson: Lodge will understand," were interjected without reference to the context.

Some vague allusions to the probability of Mrs. Thompson's resuming sittings before long followed in the next few months. But it was not till after I had seen Mrs. Thompson, at a meeting of the S.P.R., when I read a paper about my script, that the script contained a definite reference to her. After the meeting on April 20th, 1903, as we were parting, Mrs. Thompson asked me to try for automatic writing between 9 and 10 in the evening of April 22nd. I understood that

<sup>1</sup> Mr. Piddington knew nothing about my script of May 8th.

she would try something similar at the same hour. On that evening I obtained automatic writing and also Planchette-writing with my daughter. The script produced soon after 9 was as follows :

There is some one with Mrs. Thompson, another woman, taller and slighter—she helps her to write—the message is not clear to you. I do not know the house. I cannot take you there.

Later, on April 30th, 1903, before I had heard anything from Mr. Piddington, who was to act as intermediary between Mrs. Thompson and me, my script produced another obvious allusion to the same incident in the words :

Mrs. Thompson named a name, but not yours—Nelly could help if she could come—she finds it hard to write, and would easily speak.

On May 1st I heard from Mr. Piddington that on the evening of Wednesday, April 22nd, Mrs. Thompson and a friend, unknown to me, a taller and slighter woman than Mrs. Thompson, had taken part in experiments in the rooms of the S.P.R. During those experiments the name of my daughter was mentioned by Mrs. Thompson, but my own name was not. Mrs. Thompson knew nothing of my daughter's experiments in automatic writing, and no one but ourselves knew that on the evening in question, April 22nd, my daughter tried Planchette with me, and also obtained script alone. It appears then that the statements of the script of April 22nd and 30th, 1903, were true as far as they went, and they were certainly quite contrary to my own impression. I had no idea that Mrs. Thompson was taking part in any experiment, and fully expected that at the hour arranged she would be alone and at her own house.

It is possible to see in a piece of script written on Friday, April 24th, 1903, an attempt to describe the rooms at Hanover Square as the locality indicated in the preceding script of April 22. After the word "Wensday" (so spelt) it went on :

the case has been identified—but they wait for more about the room. There is a portrait hanging near the fire. Edmund Gurney books in cases in the room—no coloured picture.

Those who know the rooms in Hanover Square will recognise the intention in the above, and April 22nd, the day of the experiment with Mrs. Thompson, was a Wednesday.

Two references in October, 1903, to an incident already described,<sup>1</sup> two unevidential allusions, and one vague and unverifiable statement complete the list of references to Mrs. Thompson.

There are two allusions in the script to one of Mrs. Thompson's trance-personalities, a certain Mrs. Cartwright.<sup>2</sup> The first, on November 25th, 1901, comes after an apparent attempt to produce something evidential.

A solicitor known to a friend of yours. Hugh Chesson at some place that ends in Chester—Godmanchester perhaps. It is Mrs. Cartwright writing—I have found her.

But nothing has been made of these names. The other reference to Mrs. Cartwright is perhaps more intelligible, though here, too, it is at best doubtful whether there is any real intention in the confused phrases of the script. As, however, this paper is a record, not of successes but of incidents, I will describe this tangled story.

On February 1st, 1904, after other matter the script wrote two separate paragraphs as follows :

Write the sound. *Fin is ill*<sup>3</sup>—*Fin* do you not hear? *R* get the next word for me. *Fin-sway* that is the sound—listen again *fin sway out in on* say that write that sound in sense. *Outinon. Fin is way out Inn* no—not right It is a message about *Fin*—it is urgent.

*let*<sup>4</sup> *me say it.* It is a sudden illness *which she sees will come to her sister—this is Mrs. Cartwright speaking—she wants you to know. Not in her own house in london, somewhere else. Tell someone this.*

This was followed by the remark :

We had another message but this was urgent—write to-morrow for ours.

It is possible that the two paragraphs of the script are unconnected ; the second paragraph does not contain the word

<sup>1</sup> See p. 202.

<sup>2</sup> See S.P.R. *Proc.*, Vol. XVII., p. 184.

<sup>3</sup> Words in italics are in a larger character.

<sup>4</sup> Before "let" are some illegible strokes.

"Fin," which is apparently the leading word in the first. On the other hand, the larger handwriting is of the same type throughout both paragraphs, and the notion of illness occurs in both. The second paragraph, with its mention of Mrs. Cartwright, plainly alludes to Mrs. Thompson, but it is not clear whose sister is to have an illness. My impression, recorded before any attempt at verification, was that the intention of this second paragraph is to suggest that "Nelly" is announcing the approaching sudden illness of her sister, an illness which is to occur not in Mrs. Thompson's London house.

The R, the initial of Mrs. Thompson's Christian name as well as of that of her eldest daughter, taken in conjunction with the similarity of the larger handwriting, suggests a closer connexion between the two paragraphs than is otherwise apparent. But the first paragraph seemed wholly inapplicable to Mrs. Thompson until I heard from her on August 2nd, 1904, after a long gap in our correspondence, "you will be surprised to hear we are leaving London and going into the country (Finchley)." It then occurred to me as possible that in the earlier paragraph there was an attempt—confused and fragmentary at best—to allude to the removal of Mrs. Thompson out of London to Finchley, represented by the words "Fin is way out." But this is very uncertain, and even if this suggestion were accepted, an explanation is still to seek of the supposed prophecy of sudden illness to Miss Rosie Thompson not in her own house in London.

I have recently (May, 1906) ascertained from Mrs. Thompson that the idea of moving to Finchley was not entertained till early in the summer of 1904, and that the actual move was made in December, 1904. Mrs. Thompson also informs me that Miss Rosie Thompson has had only one sudden illness in her life; that was in June, 1905, when she was staying in her uncle's house in Birmingham. The illness was very sudden, and Miss Thompson's father was sent for. As soon as she could be moved, Mr. Thompson brought her home to Finchley.

### (3) MRS. PIPER.

I have separated, so far as I could, the allusions to Mrs. Piper and to her trance-personalities from the allusions to

Dr. Hodgson. The first occasion on which there appears in the script anything possibly bearing on statements in Mrs Piper's trance<sup>1</sup> is December 10th, 1901.

Betwixt dark and light a grey figure in the bedroom not [to be feared]<sup>2</sup> you will see on an anniversary—note the date—this year. Put the [conversation]<sup>2</sup> on [paper]<sup>2</sup> that is all I can see. Try other nights.

No grey figure was seen by me, or as far as I can ascertain, by any member of my household on any date, anniversary or otherwise, in 1901. On January 28th, 1902, in Mrs. Piper's sitting<sup>3</sup> a reference was made by the control to a "vision" of a figure which it was said had been seen by my daughter when she was not asleep, but in a bedroom. The date of the supposed "vision" was not definitely stated, but referred to as recent.

No trace of such appearance to my daughter<sup>4</sup> or myself has been found. The script of December 10th, 1901, warning me of the possibility of some such appearance makes it probable that I should have noted any impression, however slight, of the sort. There is however possibly a "cross-correspondence" between the reference of my script on December 10th to an apparition that was to be—an apparition "betwixt dark and light in a bedroom"—and the statement of Mrs. Piper's trance personality on January 28th, 1902, that part of a figure had been visible to my daughter in a bedroom when she was not asleep. My script contains no other references to apparitions.

The next incident is of a very different type, being one of the most striking instances of a cross-correspondence that has occurred in my experience. On January 31st, 1902, I had been lunching with Mr. Piddington in town, and after the arrival of Sir Oliver Lodge from Birmingham, was about to walk with them to the S.P.R. Council Meeting at 3 p.m.,

<sup>1</sup> I should say that I have seen very few records of Mrs. Piper's unpublished sittings.

<sup>2</sup> Words in brackets almost undecipherable.

<sup>3</sup> I quote from the report of a sitting on January 28th, 1902, sent by Dr. Hodgson.

<sup>4</sup> For possible confusion between me and my daughter, see following incident.

when I felt suddenly so strong a desire to write that I came down and made an excuse<sup>1</sup> for not accompanying the gentlemen, saying I would drive later. As soon as they had started I wrote automatically in the dining-room the following words:

Panopticon σφαιρᾶς ἀτιτάλλει συνδέγμα μυστικὸν. τί οὐκ ἐδίδως;  
volatile ferrum—pro telo impinget.

A few more words were added, when I was interrupted by Mr. Piddington, who had returned, in order to drive with me to the meeting. All the rest of the day I felt a wish to write, and finally in the train on the way home to Cambridge more script was produced. That script<sup>2</sup> contained no verifiable statement but was signed with two crosses, one of them being the Greek cross definitely stated elsewhere in the script to be the sign of Rector.<sup>3</sup>

The curious opening words interested my husband, who saw them on February 1st, 1902, as well as myself, but we could not find any application for the Greek (or quasi-Greek) though the meaning is pretty clear. *Panopticon* is not a Greek word, and it is difficult to make out what it is supposed to mean, beyond saying that it contains the ideas of "universal" (παν) and "seeing" (οπτικον). It is noticeable that this word, apparently but not really Greek, is written in Roman letters, the genuine words next after it being written in Greek characters. The word ἀτιτάλλει, "tends, cherishes, fosters," is not a common one, though it occurs in Homer, Theocritus, and Pindar;<sup>4</sup> συνδέγμα is not an existing Greek word, but is legitimately formed as a noun from the verb δέχομαι, "I receive," compounded with the preposition συν, "with," and means "joint-reception" or "common reception." The whole sentence therefore seems to mean that some sort of universal seeing "of a sphere fosters the mystic joint-reception."

<sup>1</sup>The original account of this incident, written in 1902, bears on the margin corroborative notes by Sir Oliver Lodge and Mr. Piddington.

<sup>2</sup>The whole script will be found in App., p. 404.

<sup>3</sup>See above, p. 78.

<sup>4</sup>Pindar, *Nem.* 3. 99. Fennell there translates it "developes."

The next words mean "Why did you not give<sup>1</sup> it?" The Latin words may be translated: "the flying iron—*ferrum* (iron) for *telum* (weapon)—will hit."

The Latin words suggested the hurling of a spear, and on February 7th, 1902, after looking up some passages, I noted that *volatile ferrum* is used by Virgil for a spear. The more common phrase, *volatile telum*, which is used by Lucretius and Ovid for a spear, is also applied by Ovid to an arrow.<sup>2</sup> I therefore took this passage to refer to a "spear," described as "the winged iron,"—to use Virgil's variant on the common phrase, *volatile telum*—and recorded this interpretation.

So far for what happened in England. In Boston, as I subsequently learned, the following took place. At Mrs. Piper's sitting<sup>3</sup> on January 28th, 1902, after the reference to my daughter's supposed vision,<sup>4</sup> Dr. Hodgson suggested that the same "control" should try to impress my daughter in the course of the next week with a scene or object. The control assented. Dr. Hodgson said: "Can you try and make Helen see you holding a spear in your hand?" The control asked: "Why a sphere?" Dr. Hodgson repeated "spear," and the control accepted the suggestion, and said the experiment should be tried for a week. On February 4th, 1902, at the next sitting, and therefore at the very first opportunity, the control claimed to have been successful in making himself visible to Helen Verrall with a "sphear" (so spelt in the trance writing). The confusion between the "sphere" and "spear" of January 28th seems to have been persistent, at least in the

<sup>1</sup>The script is not perfectly clear; the word may be ἐπίδωσ or ἐπίδωσ, but the two forms are equivalent in meaning.

<sup>2</sup>There is some difference of opinion among commentators as to the exact weapon described in the various passages referred to. The above comment represents the conclusion to which I came on February 7th, 1902, as noted on that day.

<sup>3</sup>Communications at these sittings were made by means of Mrs. Piper's right hand, writing automatically, the usual "control" being "Rector" acting as intermediary for other specified communicators. The reader will find a full account of the methods of the recent phenomena in Prof. Hyslop's account of sittings with Mrs. Piper in *S.P.R. Proc.*, Vol. XVI.

<sup>4</sup>See immediately above.

mind of the medium, and to have produced the combination "spear."

To the best of my knowledge, my name had never been mentioned by Mrs. Piper since her return to America in 1889, till during the sittings that began in January, 1902. The first intimation that my name or my daughter's had been mentioned by her reached me on February 8th, 1902, from Sir Oliver Lodge. On February 13th I received a letter from Dr. Hodgson, enclosing the report of the sitting of January 28th. The report of the sitting on February 4th reached me on February 18th. Thus no news at all of Mrs. Piper's sittings came to me till after February 7th,<sup>1</sup> the day on which I recorded my impression that the Latin allusion in my script was to a spear; the Greek allusion to a sphere is beyond question. In no previous writing of mine had there been any allusion to a spear; the word "sphere" occurred once before in a very unintelligible early writing on March 14th, 1901, there too in conjunction with the word "panopticon." In view of this it is perhaps worth noting that the suggestion of a *sphere* as the object to be shown came not from Dr. Hodgson, but from the "control."

To sum up then: on January 28th, 1902, during Mrs. Piper's trance, a suggestion was made that a spear or sphere should be shown to my daughter, and on February 4th the experiment with the "spear" was said to have been made with success. On January 31st, between those dates, my script (as interpreted by me at the time) said that the seeing of a sphere effected a mysterious "co-reception," and associated this statement with a reference to a spear. It seems to me that, though the proposed experiment did not succeed in the way intended, there is strong reason for thinking that my script was in some way affected by it. The reader will note that the connexion between my script of Jan. 31 and the Piper

<sup>1</sup>At this time I had not begun the practice of sending the original script to Sir Oliver Lodge. The evidence, therefore, for its production at the date stated is not corroborated by the post-mark. My husband saw the script on February 1st; on February 1st I copied it into my notebook, and on February 7th I noted on the opposite page the Virgilian use of *volatile ferrum*. I always note dates of any entry in the book containing copies of the script.



sittings is made perfectly clear by the signature of my script, which introduces Rector's Greek cross.<sup>1</sup>

The following arrangement perhaps helps to mark the sequence of dates:

STATEMENT IN PARALLEL COLUMNS.

Mrs. P., Boston, U.S.A.	Mrs. V., England.
Jan. 28. "Spear & Sphere suggested."	...
...	...
...	...
...	Jan. 31. "σφαίρας, volatile ferrum."
...	...
...	...
...	...
Feb. 4. "Sphear" claimed.	...

The next three allusions to Mrs. Piper (March to July, 1902) are not evidential.

There was no further reference, direct or indirect, to Mrs. Piper till the spring of 1903. On March 15th, 1903, and again on March 17, attempts were made to produce a word, and as these were followed by the remark, "but Hodgson would understand much that you write he must see it," though there was no direct reference to Mrs. Piper, I took the script as alluding to her. On April 17th further attempts were made at what was said to be "the pass-word," and from later allusions it appeared that "the pass-word" was intended for Dr. Hodgson. It was not till some months later, September, 1903, that I learnt from Dr. Hodgson, that on March 10th, 1903, a new pass-word had been given in Mrs. Piper's trance for reproduction by other automatists, as closely related to the suggestion in my script of March 15th, 1903, as, "say, *ella* to *welda*."

The last allusion to Mrs. Piper, on February 1st, 1904, is correct, but unimportant.

I take separately the allusions to Mrs. Piper's trance-personalities. On July 21st, 1903, to a long evidential message signed E.G., the following words were added:

Rector fecit per interpretationem. posuit signum suum ipse.\*

\* "Rector has done it by explanation (*or perhaps* by means of interpretation, *i.e.* using an interpreter); he himself has set his seal."

<sup>1</sup>See above, pp. 78-80.

The appended seal is a decorated Greek cross, which, as already stated,<sup>1</sup> is appropriately associated with "Rector"—at least with the Rector of the Stainton Moses group of controls with whom the Rector of Mrs. Piper's trance claims identity.

There are three certain allusions and another possible one to "Imperator." In the first, on October 29th, 1901, the name Imperator appears to be used as equivalent to Mrs. Piper in trance. On November 22nd, 1901, after a reference to Mrs. Piper's sittings, comes what appears to be an attempt to give the name of the mysterious Imperator, but it is too vague for identification. On January 11th, 1902, there is perhaps another attempt, but again a failure, to identify Imperator in the words: "Imperat Imperator alii non tibi—nec Latine loquitur."\* On December 6th, 1904, came a long address to some one, possibly intended for Imperator, though his name does not occur. It begins "Ave," as do the invocations quoted by Professor Hyslop,<sup>2</sup> and the allusions in it to the ideal wise man of the Stoics and to the Emperor Hadrian's dying prayer seem appropriate to the personality and name of Imperator.<sup>3</sup>

\* *Trans.* "The Ruler rules some one else, not you—nor does he speak Latin."

<sup>1</sup> See above, p. 78.

<sup>2</sup> S.P.R. *Proc.*, Vol. XVI., pp. 477, 487.

<sup>3</sup> See p. 125.

## CHAPTER XI.

## CROSS-CORRESPONDENCES CONTINUED.

## (4) MRS. FORBES.

The cross-correspondences between Mrs. Forbes and myself are numerous, and, at the risk of wearying the reader, must be related in detail and at length. Most of them are recorded in her script or in mine; but there are some which, though not so recorded, seem so important an element in determining the nature of our interconnexion that they must be here included. The evidence for the dates of the various incidents in these cross-correspondences, though fairly complete, is not all equally good. Every note that I have on the subject is dated, so that I am always able to say whether an impression of my own was recorded before or after its justification. I have also kept every letter that I have received from Mrs. Forbes since the beginning of our acquaintance, and she has sent me copies of all writing of hers which concerned or seemed to concern me. In some cases we have been able to obtain external corroboration; the dates of Mrs. Forbes' script are attested by the postmarks on the envelopes in which they were sent to me; and since November, 1902, the dates of my script are attested by the postmarks and Sir Oliver Lodge's corroboration. It seems most convenient to relate the history of our cross-correspondences in chronological sequence without any attempt at classification.

The first time that I heard the name of Mrs. Forbes was on June 23rd, 1900, when I received a letter mentioning that she had had a successful sitting with Mrs. Thompson.<sup>1</sup> Later that

<sup>1</sup>The Mrs. Forbes of this paper is the Mrs. Scott of Mr. Piddington's article on Types of Phenomena in Mrs. Thompson's trance in the S.P.R. *Proceedings*, Vol. XVIII., p. 104. I knew no details of Mrs. Forbes' sittings until I stayed with her in April, 1902.

autumn I heard from a friend of Mrs. Forbes' automatic script, and I met her one evening in December, 1900. She then told me under what circumstances her automatic writing had begun, and what evidence she had for its genuine character. The supposed writer, in her case, was her only son Talbot, who had been killed in the South African War. The next time that I saw Mrs. Forbes was on February 5th, 1901, when she came to Cambridge to see Miss Johnson and me on business connected with the S.P.R. On that occasion I did not see her alone.

It will make the incidents in this complicated series clearer if I state first, in each case, what occurred, and then relate the necessary facts concerning my knowledge of those occurrences. A list of corroborative documents<sup>1</sup> is given in the Appendix.<sup>1</sup> For convenience of reference I have here numbered the successive incidents in Roman notation; the Arabic numerals in brackets refer to the numbered list of extracts from my own script. In this chapter quotations from my script are in small type as elsewhere, and messages automatically produced by Mrs. Forbes are in italics. It must be remembered that no selection has been made but that I give all the cases in which my script seemed to refer to Mrs. Forbes, not only those which appear to have 'evidential' value.

(I.) On Sunday, February 24th, 1901, between 11 and 12 a.m., Mrs. Forbes, at her house in the North of England, was engaged with a friend, Mrs. Baltimore, then unknown to me, in planchette-writing. The first words were: "*Edmund Gurney<sup>2</sup> writes for H.*"; then, after answering intelligently several questions put to it, the instrument wrote: "*let us see our friends in Cambridge. Mrs. Verrall is so strongly my friend that I*

At the time when my writing began I only knew in a general way that the results of her sittings had been good, and that there had been an appearance at them of what purported to be the "Talbot Forbes control."

<sup>1</sup>See p. 404, for complete list of extracts from my script concerning Mrs. Forbes, and p. 409, for a list of the documents upon which this account is based.

<sup>2</sup>Three ostensible "controls" appear in Mrs. Forbes' automatic writing: her son Talbot, unknown to me, Mr. E. Gurney, who was known to her and to me, and H., also known to her and to me.

*can be with her.*" Planchette then said that I was sitting in a chair near the fire, very comfortable, "*but don't ask me to look over her shoulder, for I can't see that she has got a book.*"

On this Sunday, February 24th, at 11.10 a.m., for half an hour<sup>1</sup> I was sitting in a low chair near the fire, close to my husband's chair; we were looking over together a type-written MS. of an article which I had written and which my husband was criticising before sending to press. Before beginning to read the article he had used the expression to me: "Make yourself comfortable," and, after so doing I sat beside him, looking over the MS. as he read it. The description of Planchette seemed to us correct; my attitude and occupation were suggestive of reading, though I held no book.

Such are the facts. My knowledge of them came about as follows: On February 25th late, on returning from town, I found a note from Miss Johnson, enclosing a letter from Mrs. Forbes, asking what I had been doing from 11 to 12 on the 24th, and describing the statement of Planchette. I sent our recollections to Miss Johnson on February 25th and to Mrs. Forbes on February 26th. On March 4th I heard from Mrs. Forbes the full account of the incident.<sup>2</sup>

(II.) March 17th, 1901.

On Sunday, March 17th, about 11.45 a.m., while I was reading in my husband's study, I felt a sudden impulse to write automatically. I had never before written except when alone and in the dark, and at first resisted the impulse. It was, however, so marked that I wrote, finishing at 11.58 a.m. The script (No. 1) said:

<sup>1</sup>This was not noted at the time, but remembered on the evening of February 25th, after enquiry concerning the matter had come from Mrs. Forbes, and it was confirmed by my husband's recollection.

<sup>2</sup>There is possibly a connexion between the receipt on March 4th of Mrs. Forbes' letter, giving the names of her supposed communicators, and the marked improvement in my automatic script of March 5th. It is at least certain that her letter was a great encouragement to me.

Quid magis difficile ne dum impossibile nisi tu etiam velis. hodie possum nec sine dubio. fac scribas. Dianae sumus in fide; iterum notare.\*

The reference to Catullus XXXIV.: "Dianae sumus in fide," suggested Mrs. Forbes to me, as her name is Diana, and on March 18th I wrote to her, telling her that I had had an impression on Sunday 17th vaguely connected with her. To this she answered that on Sunday, from about 12 to 1, she was automatically writing a not very successful message. As this appears to be the first introduction into the script of any allusion to Mrs. Forbes, it is here related not for its own sake, but to make the series complete.

(III.) March 21st, 1901.

The script (No. 2) of the above date, in the midst of a good deal that was unintelligible, contained the words:

Ne falle rogatricem.†

On March 24th, Mrs. Forbes and Mrs. Baltimore writing with Planchette had the words: "Tell Mrs. Verrall to send you her last writing." Accordingly on March 25th Mrs. Forbes posted to me a letter asking for my last writing. There is possibly a correspondence between the statements of my script that I was "not to disappoint her who asks," and her script asking to see this piece of writing, which was "the last" produced by me.

(IV.) August 28th, 1901.

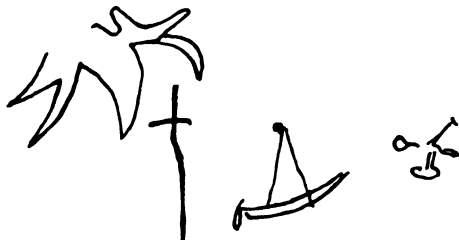
After a letter on April 16th from Mrs. Forbes I had no further communication with her till October; but in the script produced in the interval there was at least one definite allusion to her affairs, unrecognised by me till some time later. On August 28th, 1901, the script began as follows:

\* *Trans.* "What is more difficult, not to say impossible, unless you also wish it? To-day I can, not without doubt. Write 'we are in Diana's allegiance.' Note it again." The whole script is given in Appendix, p. 343.

† *Trans.* "Do not fail (?) her who asks."

Signa sigillo. Conifera arbos in horto iam insita omina sibimet ostendit.\*

The script was signed with a scrawl and three drawings representing a sword, a suspended bugle and a pair of scissors; thus:



A suspended bugle surmounted by a crown is the badge of the regiment to which Talbot Forbes belonged. Mrs. Forbes has in her garden four or five small fir-trees grown from seed sent to her from abroad by her son; these are called by her Talbot's trees. This fact was entirely unknown to me. On August 28th Mrs. Forbes' script contained the statement, purporting to come from her son, that he was looking for a "sensitive" who wrote automatically, in order that he might obtain corroboration for her own writing, and it concluded with the remark that he must now leave her in order to join E.G. in controlling the sensitive. The hour of her writing on August 28th does not appear, but as she usually writes early in the day and as mine of the same date was at 10.30 p.m., it is probable that hers preceded mine.

It thus appears that on a certain day "Talbot Forbes" in Mrs. Forbes' script declared that he was seeking and implied that he had found another automatic writer through whom to communicate with her.<sup>1</sup> On the same day a statement was made in my script about fir-trees planted in a garden which

\**Trans.* "Sign with the seal. The fir-tree that has already been planted in the garden gives its own portent."

<sup>1</sup>The actual words are *I am looking for a sensitive who writes to tell Father to believe I can write through you . . . I have to sit with our friend Edmund to control the sensitive.*—(signed with Talbot Forbes' initials).

had a meaning for Mrs. Forbes and a special connexion with her automatic experiments, and the signature of this script, to which attention had been directed, represented partially the badge of Talbot Forbes' regiment, together with a sword.<sup>1</sup> As bearing on the question whether such a combination is likely to have been accidental, I may say that on no other occasion has a bugle appeared in the script, nor has there been any other reference to a planted fir-tree.<sup>2</sup>

I learned the above facts as follows: On November 13th, 1901, Mrs. Forbes stayed with me for one night, and I showed her some of the English parts of my writing. There were some things in it which suggested to her traces of an influence similar to her son's, and in discussing these questions she had occasion to mention a memorial to him which was surmounted by the regimental badge, a suspended bugle below a crown. I then remembered that in my script there had been a drawing which had puzzled me at the time, of which this badge reminded me. Subsequent examination verified the representation, so far as concerns the bugle. The nail on which the bugle is suspended is plainly indicated. It struck me as remarkable that the opening sentence of the script so signed should contain an allusion full of meaning for Mrs. Forbes. I asked her to look through her script and let me have a copy of any remarks that might concern me, and in that way became acquainted with the fact that on the same day, August 28th, her script as above quoted had suggested connexion with another automatic writer.<sup>3</sup>

(V.) September 20th, 1901.

The first actual mention in my script of Mrs. Forbes' name is on September 20th, 1901 (No. 3), when it is suggested that I should ask her if she has a message for me about "gima"

<sup>1</sup>No explanation of the open scissors has been suggested.

<sup>2</sup>Except once subsequently, on November 27th, 1901, after verification of the incident, when it was quoted as an encouragement.

<sup>3</sup>I knew nothing at the time when my script was produced of the surroundings or tastes of Mrs. Forbes. It was only in April, 1902, that I found that her garden was full of associations with her son, and that allusions to certain flowers there growing had been made in her sittings with Mrs. Thompson.



or some such word. Nothing has been made of this suggestion. In the afternoon before writing I had seen a letter to a friend in which Mrs. Forbes' name occurred frequently. This I noted at the time, thinking it a possible explanation of the occurrence of her name. She was abroad at the time and not trying for automatic writing.

(VI.) November 13th, 1901.

The next incident in this story was a meeting between Mrs. Forbes and myself at my house, where she stayed for one night, as related above. Letters from her on 28th and 30th October, 1901, had seemed to indicate a similarity in the topics mentioned in her script and mine about the middle of October. But the topic was one not unlikely to occur to us both. Her name did not appear in my writing, but my name did appear in hers. When she stayed with me on Nov. 13 we obtained some writing with Planchette, but all of a vague description. My own script, written after the Planchette-attempts, encouraged me to persevere, but was non-evidential.

(VII.) November 22nd, 1901.

Soon after Mrs. Forbes' visit my script (No. 4), associated her name with that of Mrs. Thompson. The association of names was likely enough to occur, for Mrs. Forbes and I, having both had sittings with Mrs. Thompson, had, on the occasion of Mrs. Forbes' visit to me, compared our experiences and impressions.

(VIII.) November 25th, 1901.

On November 22nd, 1901, immediately after the above reference to Mrs. Forbes, the script produced an attempt to represent a communication from Mr. F. M. Balfour, Mrs. Sidgwick's brother. The introduction of this first definite attempt at impersonation of some one hardly known to me disturbed me at the time as I was unwilling to show the script or apply to Mrs. Sidgwick for confirmation of statements which could be fully accounted for as the product of my own imagination. On November 25th, after resisting an earlier

desire I wrote at 6.50 p.m., and further matter was produced on the same subject.<sup>1</sup>

On November 25th, between 2 and 3 p.m. Mrs. Forbes' script produced first a confused message from "E.G." to me about my writing, followed by a clear message from "Talbot" that I was to be told at once by that day's post that *the friends were with her* [Mrs. Verrall] *when she was with Mrs. Sidgewick* [sic]. In the language of Mrs. Forbes' script *to be with* usually means to sympathise with or think about, so that the phrase *when she was with Mrs. Sidgewick* was a not inappropriate representation of my attitude of mind between the 22nd and 25th. The message in Mrs. Forbes' script seemed to me at the time to show a knowledge on her part of a feeling of my own normally impossible for her to divine. It preceded my own writing of November 25th, which contained much more definite allusions to Mr. Balfour than were in the first attempt on November 22nd. Whether or not it preceded the impulse to write on the 25th, I am unable to say; "all the afternoon" are the words in my diary, so that it is probable that Mrs. Forbes' writing closely corresponded with the beginning of the impulse to write which culminated in my writing at 6.50 p.m.

It is interesting to note in Mrs. Forbes' script the confusion of the first message to me from "E.G." and the clearness of the message from "Talbot." It has frequently happened that a long and confused communication from "E.G." or others has been followed by a clear and much shorter message from "Talbot."<sup>2</sup>

(IX.) December 5th, 1901.

On December 5th, 1901 (No. 5), my script introduced the name "Talbot" for the first time in the words:

Note the hour, I will tell some one else I was here—talbot helping.

The writing was produced between 5.20 and 6.0 p.m.

On December 5th, from 12 to 12.30 p.m., Mrs. Forbes was writing automatically what seems to be an attempt to explain

<sup>1</sup>See pp. 26, 152.

<sup>2</sup>See below, pp. 230, 244-5.

the difficulty of simultaneous writing or connexion between two automatic writers. The words are: *For earth-friend to see with earth-friend the light is feeble. When the friends see together the same light is the force that we use for this letter.* This writing of hers preceded mine, and so if there is any connexion other than accidental between them the tense in mine is not appropriate.

Mrs. Forbes and I had agreed to communicate at once with one another if either of us found allusions to the other in her writings. Although in her script of December 5th there was no allusion to me, she sent it at once to me, so that I received it on December 6th by the second post. Mrs. Forbes not infrequently acts on some impulse not completely represented in her writing; in fact her interpretation of what she writes seems often to go beyond what is stated in the actual words. This is perhaps natural, as she is largely conscious of what she produces, more so, I think, than is the case with me. Thus, though there was no mention of my name in her script, she supposed it to concern me, and acted on her impression.

(X.) December 16th, 1901.

On December 10th, 1901, Sir Oliver Lodge suggested to me that I should try the experiment of writing every day at a fixed hour. I accordingly wrote to Mrs. Forbes, whose automatic writing had previously made to her a similar suggestion, to tell her that I proposed to do this, and that henceforth we should try for coincidence not of date but of subject. I wrote automatically on December 10th, 11th, 12th, and 13th, on the last occasion at a friend's house. But on the 14th I found it impossible to get any time to myself, and the same thing happened again on the 15th. I was very much annoyed at having to break what I regarded as a compact, and throughout these two days my thoughts were constantly occupied with the failure on my part. I decided to abandon any attempt to write during my absence from home, and on December 16th I wrote to that effect to Mrs. Forbes.

On December 16th Mrs. Forbes obtained a message for me which she sent on at once, though owing to my absence from home, of which I had not told her, I did not receive it till

Dec. 18th. The note enclosing it said: "It seems to me rather *fussy*—as if it were to be sent at once, but it also looks as if you were to make time *somehow* to try for some writing yourself." She added her impression that there was some mistake about this, as she knew that I was making time every day. The script enclosed said: *Mrs. Verrall to try to see for*<sup>1</sup> *H. H. says—to say friends can wait is far from courteous*; then further broken remarks: *would it seem fair for the spirits to sit for work for hours . . . she sat with foolish . . .*<sup>2</sup> and so on, with other remarks about the importance of regular attention on the part of automatic writers if any results were to be obtained.

It thus appears that on the same day on which I wrote to Mrs. Forbes to express my regret at my failure to write as arranged during the two preceding days, her automatic script produced a reproach to me for having failed to keep my appointment. The reproach was unintelligible to Mrs. Forbes, who believed me to be writing regularly. To me the message seemed appropriate enough; the opening words are not uncharacteristic of the supposed communicator, and the later remark, *she sat with foolish*, very closely represented my own feeling of annoyance that I had been occupied in irrelevant conversation with persons not interested in our experiment, when I ought to have been writing.

(XI.) December 17th, 1901.

I had intended, as above stated, to attempt no writing during my absence from home, but on December 17th (No. 6), before receiving the reproaches of Mrs. Forbes' script on Dec. 18th, I was so worried all day with a wish to write that I contrived to get a clear time to myself at 6.50 p.m. The script thus produced, after a second allusion to the Marmontel incident,<sup>3</sup> concluded as follows:

<sup>1</sup> *i.e.* get in communication with. It is the usual expression in Mrs. Forbes' script.

<sup>2</sup> Dots here, as in Mrs. Forbes' copies sent to me, represent, not omissions, but what is illegible in the original automatic writing.

<sup>3</sup> See below, p. 332.

Ask Mrs. Forbes what she wrote to-day your name is not in it but you would understand—it tried to be Stewart and Haslemere<sup>1</sup> and about a brook—water running and a flight of birds.

This was signed with a badly drawn sword and palm.

The remarks seem quite incorrect. My name was contained in Mrs. Forbes' writing of 17th, and there was nothing in that writing which could be interpreted as referring to the suggested topics.

(XII.) December 18th, 1901.

On December 18th (No. 7), after I had received the above-mentioned letter from Mrs. Forbes with reproaches for not writing, the script produced, as might be expected, an allusion to Talbot in the words:

Talbot wrote yesterday or before. There was never any need for explanation.

The statement is obviously unevidential.

(XIII.) January 10th, 1902.

After a letter from Mrs. Forbes written on December 19th, I heard nothing further for some weeks, nor was there any reference to her in my script. On January 11th, 1902, at 9.45 a.m., I noted in my diary that I had felt on the day before that "after an interval I had again come into touch" with whatever it was that produced my automatic script. The impression was especially vivid at 7.0 p.m. and again at 11.30-12 p.m., on January 10th.

On January 10th, at an hour not mentioned, but after 1 p.m., Mrs. Forbes automatically wrote a long message for me from "Edmund," which I received by the second post of January 11th, after I had made the above-mentioned entry in my diary. Neither the subjective impression nor the contents of the script are definite enough to be evidential. But the coincidence between the reference to me after three weeks' silence and my own sensation of having "come into touch" is worth noting, especially as the record of my own feeling was made before I heard from Mrs. Forbes.

<sup>1</sup> See p. 206. This seems to be a reminiscence of an earlier "cross-correspondence."

## (XIV.) February and March, 1902.

On February 23rd and March 8th, 1902, my daughter, who was table-tilting with a friend, obtained some statements concerning Mrs. Forbes, who was known to both the agents. On both occasions the information was partly but not wholly correct. I wrote to Mrs. Forbes on the subject on March 9, 1902.

## (XV.) March 10th, 1902.

The next entry in my script (No. 8), March 10th, 1902, 6.45 p.m., is incorrect so far as it is definite.

Mrs. Forbes has heard, must have heard by now. There is a letter for you gone astray—it will arrive—remember this date.

As I had written to Mrs. Forbes on March 9th it was obvious that she ought to have heard by the evening of March 10th; her reply reached me in due course on March 11th.

## (XVI.) March 22nd, 1902.

On March 23rd, 1902, I received from Mrs. Forbes a note asking whether a certain word had any significance for me. I replied that if the word came in a certain connexion, it might have a profound significance. When I received from her, as I did on March 26th, the automatic message which had induced her to write, I found that it did purport to represent what the single word had suggested to me. In Mrs. Forbes' automatic writing, there first appeared the name of the 'control' with whom the word was associated in my mind and then the single word without context, and without my name. Immediately following it, however, was a much clearer message from Talbot, distinctly stating that the control named *wanted you to try for a test with our friend at Cambridge. Write to Mrs. Verrall to-day. One word will be enough.* Then in large letters the word in question was written.

The significance of the word for me could not have been known to Mrs. Forbes, and accordingly the incident made a great impression on me.

## (XVII.) March 31st, 1902.

On March 31st, 1902, it was arranged that Mrs. Forbes should try for automatic writing, while I fixed my mind on

the above incident, with a view to obtaining something further about it in her script. This experiment proved a complete failure. Mrs. Forbes' writing was completely unintelligible.

(XVIII.) April 14th, 1902.

On April 14th, 1902 (No. 9), I went to stay with Mrs. Forbes. In the train on the way I had a very strong desire to write. The first words of the script were :

Mrs. Forbes has got it—for you in the house.<sup>1</sup>

On my arrival at Mrs. Forbes' house I found that there were no letters waiting for me, and therefore supposed the statement in the script to be mistaken. But an incident on April 15th, when she and I wrote together with Planchette, led to her producing a letter which enabled me to verify a peculiar form of Mr. Gurney's signature that had occurred in my script of nine months before,<sup>2</sup> so that there certainly was something for me in Mrs. Forbes' house—something which I should probably not have seen had I not visited her.

(XIX.) May 4th, 1902.

After two unsuccessful attempts in Mrs. Forbes' script to convey intelligible messages to me on April 24th and 27th, my daughter and I on May 4th, 1902, obtained a message with Planchette. It purported to come from Talbot Forbes, and said : "My mother has had a wounded man to stay with her. Will not tell you his name. Want you to tell my mother my message."

I found on enquiring that a man who had been "very bad with sciatica," and was still suffering a good deal of pain and limping, had stayed with Mrs. Forbes, from Saturday to Monday, May 3rd to 5th. During his visit there had been much talk of his ailments and his remedies.

(XX.) May 7th, 1902.

In a letter, received on May 7th, Mrs. Forbes suggested that my daughter and I at our next sitting should ask "who

<sup>1</sup>This was followed by a statement (subsequently verified) about Dr. Hodgson, and the Wellington College Chapel incident (see p. 186).

<sup>2</sup>See p. 305.

sat with Mrs. Forbes on Sunday evening," *i.e.* May 4th. On Wednesday, May 7th, Planchette, with many repetitions, gave "masterman hastings." This was followed by attempts culminating in Walter, and remarks about "Mrs. Walter James." We sent as a guess the name, Masterman Hastings.

Mrs. Forbes answered that the first two letters were right, that the total length was about right and that the H of Hastings would correspond with two long letters that should be in that place.

On May 10th we tried again, after receiving the above information, and the result sent to Mrs. Forbes was :

- (1) Manners Walters.
- (2) Mr. Walterer.

The first of these was given after some efforts; the second, "Mr. Walterer," appeared in answer to a different question, *viz.* as to the whereabouts of my husband. The answer was: "He is sitting with Mr. Walterer, Walterer Walters is the name of Mrs. Forbes' friend."

On May 12th, before we heard anything more from Mrs. Forbes, my script (No. 9a) wrote :

Look and you will see surely it must be plain. Why hesitate? Mary buds no Mary Baltimore was the name. It is Helen who writes not you. better than you.<sup>1</sup>

This clearly referred to our Planchette experiment. The name of Mrs. Baltimore<sup>2</sup> was known to me as that of a friend of Mrs. Forbes, and I thought that I had heard her spoken of as Mary. The likeness in Walterer to Baltimore made me feel almost sure that from the first I had unconsciously guessed at Mary Baltimore, but in the Planchette-writing was unable to prevail over my daughter's ignorance of the name, which therefore only emerged in my own script. A letter from Mrs. Forbes received on May 13, showed that the name was correct.

The guess was not unlikely on my part, but the incident seems to throw some light on the sub-conscious processes.

<sup>1</sup>At the conclusion of this writing came the words, apparently without context, "Marian Baltimore."

<sup>2</sup>See above, No. I., p. 220.



(XXI.) May 16th, 1902.

The next reference in the script, May 16th, 1902 (No. 10), is partly a reminiscence of the above.

There is no letter about Marian Baltimore on the way to you. But Mrs. Forbes will have a message for you next week.

The name Marian Baltimore has no applicability, the name of Mrs. Baltimore being, as I now knew, Mary, and no message came to me from Mrs. Forbes till June 1st.

(XXII.) May 18th, 1902.

Another suggestion, in the script of May 18th, 1902 (No. 11), was also incorrect. "She" was said to want me to look for something in a dark wood drawer, to ask, and send her word when I heard from her. The directions were confusing, and I said nothing to Mrs. Forbes. Later on,<sup>1</sup> after what seemed a further reference to this drawer, I made enquiries, but could obtain no clue to any possible meaning.

(XXIII.) May 28th, 1902.

My daughter and I made another attempt on May 28th with Planchette to get information about Mrs. Forbes, but the information was extremely vague, and, where it could be tested, incorrect.

(XXIV.) June 9th, 1902.

The next incident in this series was a meeting between myself and Mrs. Forbes at Cambridge, where she was staying with other friends. After this we had no further communication of any kind till the interchange of letters related below.

(XXV.) July 13th, 1902.

On June 16th my husband and I went to Switzerland for some weeks, and I had no allusions to Mrs. Forbes in my script till July 13th, 1902 (No. 12).<sup>2</sup> Then the script written at 9.15 p.m. in the hotel at the top of the Simplon Pass, after a few words of somewhat enigmatic Greek, began a new paragraph :

On such an eve of storm the message came across the water far away—she will not write nor

<sup>1</sup> See below, No. XXX., p. 241.

<sup>2</sup> I obtained seven pieces of automatic script between my seeing Mrs. Forbes and this first allusion to her on July 13th.

(at this point I was temporarily interrupted, but went on again almost at once):

no letter for you—she has not understood—but you will hear later—this is for you—to help. Count three and five and write then—and on the 23rd of the month. The words are for you and none other but they went to Mrs. Forbes—ask her. The message is for you—about the water<sup>1</sup>—she will know that. You have not seen the lilies my lilies. Tell her I said that.

Talbot.

No other message tonight, write later as I said

H. Do the signature better H.

On July 11th, as subsequently appeared, Mrs. Forbes had a reference—the first since our meeting—in her script to me. It was not very definite, but suggested that a test was to be attempted *with the hand of friends; a test will be given through the friends . . .* Here followed an attempt at my name, which is what induced Mrs. Forbes to send the message to me.

It further appeared that Mrs. Forbes had been watching and watering with much interest some lilies which had lately bloomed, and which were in full flower about July 11th. Earlier in the summer some red lilies had bloomed, of which the bulbs had been sent to her by her son. There had been a good deal of rain in England in early July, and more than one thunderstorm, but the exact dates of the storms were not known. In a letter of July 11th she writes that she hopes there has been better weather in Switzerland than in England, and that my husband and I have not been “rained upon as we have been this week.”

I have separated the facts as far as possible from our communications concerning them, but the interchange of letters is an important part of this incident. On July 14th I wrote to Mrs. Forbes quoting the words of my script of July 13th from “the words are for you” to the signature “Talbot,” and telling her that a future date (which I did not give)<sup>2</sup> had been mentioned for me to write on. This I posted by the early (mid-day) post on July 14th, and by the same post I sent a

<sup>1</sup>The word is indistinctly written.

<sup>2</sup>The whole correspondence between Mrs. Forbes and me in relation to this incident was seen by Mr. Piddington in August, 1902.

letter to Mr. Piddington containing a copy of the whole script, as I thought the message might be evidential. I wrote to him "the whole thing . . . may mean that Mrs. Forbes has had a message for me which she has not recognized as belonging to me. The message may be going to come on 21st<sup>1</sup> or 23rd of this month."

By the evening delivery, 6 p.m., on the same day, July 14th, I received from Mrs. Forbes a letter forwarded from Cambridge, and written by her on July 11th, telling me that she had had a message (automatic) that day, but would not send it, as she wanted to know first if I had obtained anything similar. By the same evening post of July 14th I sent a card to Mr. Piddington telling him of the crossing of letters of enquiry about script from Mrs. Forbes and myself, the first letters that had passed since our meeting on June 9th. On July 17th Mrs. Forbes wrote in answer to my enquiries about the lilies, etc., and this letter, enclosing her script of 11th, I received on July 19th.

It will thus be seen that the statement in my script of July 13th that a message meant for me had gone to Mrs. Forbes was true in the sense that on July 11th she had received a message which she took to be connected with me, and of which she at once wrote to inform me. There seems to have been some truth, though also some confusion, in the would-be evidential allusions in my script; there had been a week of storms in England, some lilies blooming in her garden had been specially watched by Mrs. Forbes, and there were in her garden flowers which she could recognise as "Talbot's lilies."

(XXVI.) July 23rd, 1902.

The incident did not end here. Two dates had been mentioned on which I was to write, and I wrote on both. On July 21st nothing was obtained which could possibly be connected with Mrs. Forbes. On July 23rd at 12.10 p.m. (No. 12A), at Ouchy on the Lake of Geneva the script began:

Double discharge—but do not ask.

Then, after reference in Latin to quite a different subject:

Hodie mane aliquid in Britanniarum pusilla insula evenit quod

<sup>1</sup> "Count three and five" = 8, and this, added to the date of writing the script (13th) gives 21st as a possible date.

amicis tuis magnum refert. Fac scribas—iam tibi diem pronotavi—antehac, sed non possum angustiora describere. Eventum non reipublicae amico autem—It is interesting to a friend. Note the date. H.\*

Naturally, under the circumstances, I connected the reference to my friends in England with Mrs. Forbes.

On July 23rd Mrs. Forbes wrote to me (enclosing automatic writing) as follows: "Last night in bed I felt a strong impulse to write, this morning when I awoke I felt it again, and now, at 10 a.m., I have again felt it. I send you the result. I feel more sure than I have ever felt that whatever mess I may have made of it, there was a genuine effort on 'the other side,' and I can't help hoping you have also had some experience." The enclosed automatic writing was as follows:

(a) On July 22nd, 11.30 p.m., from Talbot to say that she was to see with<sup>1</sup> Mrs. Verrall's letter,<sup>2</sup> and that if possible he would be with her to write automatically the next day.

(b) July 23rd, at 7.45 a.m., from Talbot to tell her to wait till she was downstairs.

(c) July 23rd, at 10.0 a.m., from Talbot, *Will you see for H. for writing to prove identity? . . . Will you write to Mrs. Verrall? And again, he only wants to write—you to write for him to Mrs. Verrall.*"

It will be seen that, though two dates were suggested in my script of July 13th, and though I wrote automatically on both of them, on the 21st there was nothing referring to Mrs. Forbes. On the 23rd I wrote at 12.10 p.m. that on that morning in England something had occurred which much interested my friends, that the day had been announced to me beforehand but not the details, and that the event was not of public but of private interest. All these statements are strictly

\* *Trans.* "To-day this morning something has occurred in Britain's little island, which to your friends is of much interest. See that you write—already I have foretold the day to you before this, but I cannot write down the details. The event not to the country but to a friend (is of interest)." [The phrase in brackets is obviously to be supplied from the context.]

<sup>1</sup> *i.e.*, be in telepathic or spiritual—non-material—communication.

<sup>2</sup> *i.e.*, automatic script. "Letter" is commonly used in this sense in Mrs. Forbes' script.

true, Mrs. Forbes' writing having occurred about an hour<sup>1</sup> before mine. The "double discharge" of my script of July 23rd may easily be interpreted as referring to the coincidence of our both writing on the same day,<sup>2</sup> and in that case it may be regarded as suggesting the nature of the event in England.<sup>3</sup>

To sum up the last two incidents, which make part of a single episode: in the course of some six weeks, during which I obtained eleven separate pieces of script, there were two only which could refer to Mrs. Forbes. On both these occasions the statements of the script were correct. In the same period, during which Mrs. Forbes was constantly writing automatically, she twice, and twice only,<sup>4</sup> spontaneously communicated to me, as above described, messages automatically obtained, and these corresponded with my writing about her. To make clear the sequence of dates, I have drawn up a statement in parallel columns.

## STATEMENT IN PARALLEL COLUMNS.

Mrs. F., England.	Mrs. V., Switzerland.
July 11. "message about Mrs. V."	...
...	...
...	July 13. "message for you went to Mrs. F."
...	...
...	...
...	...
...	...
...	...
...	...
...	July 21. no reference in sc. to Mrs. F.
...	...
July 23. "message to Mrs. V."	July 23. "double discharge."

<sup>1</sup> This allows for the difference between English and Middle-European time.

<sup>2</sup> As I had told Mrs. Forbes on the 13th that I was to write again on a future day and hoped that she would do the same, it may be supposed that I expected her to write on the 21st or the 23rd. But though I had script on both days, it was only on the day on which she also wrote that I had any reference applicable to her.

<sup>3</sup> It is to be noticed that Mrs. Forbes' name does not appear in the script. For similar omissions see No. LXII. and also p. 334.

<sup>4</sup> I have counted Mrs. Forbes' script of 11.30 p.m. on July 22nd as part of the communication of July 23rd. It was so regarded by her and reached me at the same time.

(XXVII.) October 27th, 1902.

No further reference to Mrs. Forbes occurs in the script till October 27th, 1902 (No. 13), when, after a remark in Greek that I too was to write my share and some one else would read,<sup>1</sup> came the words:

it is not wholly right. Try to understand. Mrs. Forbes has the other words—piece together. Add hers to yours. It is important.

After another paragraph on a different subject came a third paragraph:

Write more often. Talbot will help—all through November.

On October 31st (No. 13a) appeared what might be another reference to the above first paragraph:

She has had some words incomplete, to be added to and pieced and make the clue.

But I have not been able to discover to what, if anything, this refers. Mrs. Forbes had had no writing referring to me since July 26th when her script referred to the success previously narrated.

The second statement, however, on October 27th, "Talbot will help—all through November," seems evidential. On October 30th, 1902, Mrs. Forbes' script said: *We [i.e. "H. with Talbot"] will send more work to you when we have been with Mrs. Verrall*, and again: *We are going to Cambridge.*

The first part of this message was sent to me by Mrs. Forbes on October 30th, 11 a.m., when she did not know that there had been any reference to her in my script of October 27th. The second sentence from her script, "We are going to Cambridge," reached me in a letter of November 17th, with a note that it had been omitted before; it had been written automatically just after her letter to me of October 30th. Thus a similar statement appears independently in her script and in mine; mine on October 27th states that Talbot will help me all through November, and hers on October 30th states that Talbot is going to Cambridge to be with me.

<sup>1</sup> συγγραφει και συ—ἄλλος αναγνωριζειν.

(XXVIII.) November 2nd, 1902.

The next episode is unfortunately spoiled for evidential purposes by my having made no note of my part in the affair till after hearing from Mrs. Forbes. The reader must judge what value to attach to my recollection after the event.

On October 27th, 1902, I decided to try an experiment with my automatic writing. At a meeting of the S.P.R. on October 17th, when I read a paper on my automatic script, several speakers urged me to "talk to my control." This I felt to be impossible, as I have no sense of the presence of a "control," and to address my hand would be absurd. But I was struck with the general agreement of automatic writers as to the importance of this point, and I decided to try the following experiment. On October 27th, 1902, and again on October 31st, before writing, I sat for some fifteen minutes in the dark, concentrating my thoughts on one of the supposed communicators, H. Being a strong visualiser I soon began, as always when recalling any one, to picture him to myself; I imagined him sitting on the corner of the seat in the drawing-room, where he always sat when he called. There was a moment on the 27th when I had so clear a mental image of him that I found myself looking towards the seat as if he were actually sitting there, and I distinctly remember realising how vivid my power of visualisation is. On the 31st I thought of him from the beginning as sitting on that seat. I made no note of this experiment at the time. I have no habit of recording impressions, and I was writing as little as possible in my diary at the time, because I was unable to use my right hand, and left-hand writing I then found extremely laborious.

On November 2nd Mrs. Forbes wrote to me, enclosing a passage in her script of the same day. After a message from Talbot to say that H. had a message for me, that Mrs. Forbes was to come with him to Cambridge, and that the difficulty of definite statement was very great, there was an interval of ten minutes in which she had no writing; then came the following: *H. sees the words—not so strong as your son's writing, but clearer. Will you be sure—you—tell Mrs. Verrall to be sure I am the writer—the*

*friend was with her when she sat . . . when she sat On<sup>1</sup> the old<sup>1</sup> seat(?)<sup>2</sup> when she felt for(?) . . . in the dark—when she was looking for the light(?)<sup>2</sup> in the dark she tried to find the Old<sup>1</sup>—with sympathy, H.*

On receiving her letter on November 3rd I was much struck at the reference in it to the *old seat*, and found it difficult to attribute to chance the appearance of this "message" to me in her script of November 2nd, immediately after the two days, October 27th and 31st, when I had been sitting "in the dark" imagining H. "on the old" seat and wondering whether my so doing would have any effect on my writing.

As I have said, I had made no note of my experiment. I related it to Mr. Piddington on November 3rd, and sent him Mrs. Forbes' letters of October 30th and November 2nd, as well as copies of my own script. I did not tell Mrs. Forbes more than that her message was intelligible and interesting, till December 12th or 13th, when I sent her the written account. In writing back to me on December 18th she emphasised the vividness of her impression, saying: "My message [*i.e.* the message to me about H.'s presence on the old seat] . . . was told me—as I might tell you—I had been with a mutual friend sitting in a certain place." When I wrote to Mrs. Forbes on November 4th I asked her to send to me at once any references she obtained in her script, and to allow me to leave her entirely uninformed as to their intelligibility or appropriateness. This she most kindly consented to do in a letter written on November 5th.

(XXIX.) November 7th, 1902.

Two or three days later my script (No. 14) wrote:

Your message comes through Mrs. Forbes—I am doing that now—she is easier—tell her that.

This obviously may be an echo of the last episode; it may,

<sup>1</sup>These words are in larger writing.

<sup>2</sup>Mrs. Forbes notes to these words that they were "guesses," but, as I have said elsewhere, Mrs. Forbes' impressions seem quite as adequate a representation of her subliminal knowledge as do the mechanical actions of her hand.



however, possibly refer to a message which she sent me at the end of the month.<sup>1</sup>

(XXX.) November 11th, 1902.

On November 7th, 1902, Mrs. Forbes sent me a long and obscure piece of script about working with wood of cedar and X-rays, which operate through wood. I could make nothing of it,<sup>2</sup> but it doubtless suggested the next reference to Mrs. Forbes in my own script of November 11th, 1902 (No. 15):

Mrs. Forbes writes of the cedar-wood—You cannot find that—ask about the chest—with the faint smell—upstairs—in a room—with a window on a garden all a maze—ask someone this.

The chest reminded me of the earlier allusion (No. XXII.) to a dark wood drawer, but neither message had any meaning for Mrs. Forbes, as she told me later.

(XXXI.) November 26th and 27th, 1902.

A short message from Mrs. Forbes on November 14th, to say that a test was being prepared in connexion with me, was followed by two messages written on successive days and received by me together.

On November 26th Mrs. Forbes wrote: *H. opens a book long closed*; and on November 27th she wrote: *Will it be worth while to try to follow the clue of yesterday? H. wishes Mrs. Verrall to open the last book she read for him in which is the true word of the test. If she will try to begin the sentence with this word he will be sure to prove his being the writer—let the letter be sent to-night.* She added that there was also an effort to write a word which seemed to begin ESO.

I was completely puzzled by this message, which I received by the first post of November 28th, 1902. It was so clearly expressed and definite that I was disposed to attach great value to it, but I could not understand what I was meant

<sup>1</sup>See below, No. XXXI.

<sup>2</sup>It is suggested that the meaning might be that I was to be content with my ordinary habit of automatic writing, and not try talking to the control.

to do. I could attach no meaning to the phrase "the last book read for H.," nor could I see how even if I could think of such a book I was to know in which part of it was to be found the word with which I was to begin a sentence. I noted my bewilderment at 10 a.m. on November 28th, and puzzled over the question all day. In the evening I thought of a possibility. During the two days, November 26th and 27th, my thoughts had been much occupied with Plato's Dialogue of the *Symposium*. A passage from it (202B—203A) had been set for translation for November 21st, 1902, by a lecturer of Trinity College, Cambridge,<sup>1</sup> and I am in the habit of using the Trinity College translation papers for my class at Newnham College. My own lecture on the subject was to be on Saturday, November 29th. On November 26th I read in the Dialogue the context of the passage selected, and on November 27th I looked over some ten or twelve translations of the passage. During those two days my mind was full of the passage, of the reference to it earlier in my script, and of the appropriateness of its selection. If the book intended was the *Symposium*, the word intended might very well be one of the phrases in the selected extract about the intermediation of spirits between God and man. On the chance that the *Symposium* might be the book I was to open, I decided to fix my mind upon it before trying for automatic script that evening. This I noted at the time.

When once my attention had been drawn to the *Symposium* I saw reasons for its suitability to the conditions demanded by Mrs. Forbes' script, though I had not punctuated her message<sup>2</sup> so as to refer it to the last book read by me. Mrs. Forbes' script however contained the word "clue," which was the word used in my own early reference to the *Sym-*

<sup>1</sup> See App., p. 414, for the passage.

<sup>2</sup> I read the words in Mrs. Forbes' script as *the last book she read for him*, and it was not till Mr. Piddington took them otherwise that I saw that they need not have this meaning. The simplest interpretation certainly is, that I was to open for H. the last book I had read. The last book read by me before November 28th was Plato's *Symposium*. I read no other book on November 26th or 27th, having visitors in the house and my translation papers to look over.

*posium*, May 31st, 1901. My own script also of November 26th, written, in spite of great difficulties, in obedience to a strong impulse, and unfortunately interrupted, had contained in Greek<sup>1</sup> a suggestion that there was something which I could not accomplish alone. I was therefore disposed to attach special value to Mrs. Forbes' script and anxious to carry out its instructions. On the chance then that I might be doing so, I fixed my mind before writing on the passage in question and made the following notes before and after obtaining my script<sup>2</sup>:

"Nov. 28th, 1902, 5.40 p.m. [*i.e.* before writing.] My mind fixed on Diotima and her clue, that the *δαιμόνιον γένος συμπληροῖ* between God and man and that of these [*i.e.* of the race of intermediary spirits] one is Eros."

"Nov. 28th. 6.45 p.m. [*i.e.* after writing] I tried the experiment above recorded before writing, as I thought that Mrs. Forbes' message [*i.e.* of Nov. 26th, 27th] might be an attempt to represent my interest in the *Symposium* passage which had been set and which I had been reading and correcting on 26th and 27th."

I made this experiment<sup>3</sup> in the hopes that if the *Symposium* were the book intended by Mrs. Forbes' script, she would get a clearer reference to it at her next attempt. Naturally, I said nothing of this to her.

(XXXII.) December 18th, 1902.

I heard nothing further from Mrs. Forbes till on December 19th I received from her her automatic writing of the 18th.

<sup>1</sup> ἄλλος τις πείσεται τὸ ὅλον. σὺ δὲ οὐχ ἓνα μόνῃ ἐνὶ προσπελάζειν δυνασαι. *Trans.* "Some one else will learn the whole but you alone are not able to put one to one." See above, p. 144.

<sup>2</sup> My own script of this day had no direct reference to Mrs. Forbes but ended with the words: "It must come elsewhere—keep your record."

<sup>3</sup> My own script on which the note of this experiment was made was sent to Miss Johnson before Dec. 15th, and therefore the evidence is complete for its having been annotated before I received Mrs. Forbes' script of Dec. 18th. From this time onwards all my writing was sent to Sir Oliver Lodge as it was obtained, so that there is external evidence for the dates of each piece of script.

This was her next attempt, and it seemed to me an unmistakable reference to the Dialogue such as I had hoped to obtain. Her writing was as follows (for purposes of reference I have divided it into the three parts of which it obviously consists, according to the supposed communicators, *i.e.* H., E.G., and Talbot):

(a) . . . word . . . H. make it— . . . with the—  
*Dionysus*<sup>1</sup> *Dion*—

(b) . . . Edmund writes to tell the friend—who writes with Talbot—word of the Test will be Dy . . . Will you give the sense of the message. write to Mrs. Verrall and say the word will be found in Myers' own . . . will you send a message to Mrs. Verrall to say H. will see<sup>2</sup> with her on Friday—will you be so kind as to send this to-day?

(c) . . . Talbot writes to say you can be sure . . . it is one of the most Hymeneal Songs—Love's oldest melody.

It appears to me indisputable that there is here an attempt to refer to the passage in the *Symposium* which I had fixed upon and noted before writing automatically on November 28th. The first part of the message purporting to come from H. tries to give a "word," and the attempt represents the initial capital and the two following letters of the name Diotima—a name, I need hardly say, entirely unknown to Mrs. Forbes.<sup>3</sup> In the second message, attributed to Mr. Gurney, is a further attempt at the word which is described as the "word of the test," and which is to be sent to me; it is also added that this word will be found in Mr. Myers' own—something not named. Finally "Talbot" communicates a description, not inappropriate, of the Dialogue, in language

<sup>1</sup> Mrs. Forbes marks 'Dionysus' as a guess.

<sup>2</sup> Or *sit*; word not clear.

<sup>3</sup> Mrs. Forbes is unacquainted with Latin and Greek and has read no translation of the Platonic dialogue in which the name Diotima occurs, nor any commentary on Greek philosophy or literature. Mr. Myers' book on *Human Personality*, contained (Vol. I. p. 113) a reference to this passage of the *Symposium* and mentioned specifically the name of Diotima, but the book was not published till February, 1903, and Mrs. Forbes had not seen any of the proof-sheets. No other classical name or allusion has, as far as I am aware, occurred in Mrs. Forbes' script, certainly not in any script of hers seen by me.

not natural to my own phraseology nor, I should think, to that of Mrs. Forbes; she in fact completely misunderstood the allusion, for in the letter enclosing her script she wrote: "if it turns out that you have anything to do with weddings to-morrow, or are reading any special book with a Hymeneal song in it, I shall be very much delighted."

Not the least interesting point in this script is the dramatisation. The first communicator, with great difficulty, produces only an attempt at a word. The second describes that word as part of a test, says that it concerns me and attempts to add a further point for its identification. The third, in a few words written with comparative ease, gives a description of the book such as suits very well the supposed situation, viz., that of an intermediary not himself acquainted with the passage in question but endeavouring to help in the transmission under difficulties of a somewhat technical allusion. My own script of December 19th—the Friday suggested for writing by Mrs. Forbes—contained some fresh points about the *Symposium* passage<sup>1</sup> but no direct reference to Mrs. Forbes. Before writing on Dec. 19th I had turned my thoughts, as noted at the time, to Diotima and the *Symposium*, hoping that Mrs. Forbes would get the words Plato or Eros to complete the proof.

(XXXIII.) December 19th, 1902.

Mrs. Forbes' next script on December 19th, 1902, contained an attempt to produce verifiable matter concerning my husband. It was not successful, being vague, but contained the phrase *Dr. Verrall on Mrs. Verrall's sofa*.

In my husband's study there is a sofa of mine which he has occasionally used and began to use pretty regularly in the year 1902. So far as we know Mrs. Forbes knew nothing of this sofa or its being called *my sofa*. But the point is a small one.<sup>2</sup>

<sup>1</sup> For a complete account of the part played by this passage in my automatic writing, see below, p. 310. The connexion with Mrs. Forbes is only a part of the whole episode.

<sup>2</sup> See below No. XXXIX. for possible further development of this incident.

(XXXIV.) December 26th, 1902.

My next reference to Mrs. Forbes was on December 26th, 1902 (No. 16):

Mrs. Forbes will get the words I want, but wait, happy is the hour, let your thoughts follow her, do not write.

Some of the words wanted to complete the reference to the *Symposium* were at least partially obtained in Mrs. Forbes' writing. This is the most convenient place to describe those attempts.

On January 6th, 1903, her script had combinations of letters suggestive of the Greek name "sumposion"; thus: ". . . son . . . son suspuro suspiro sryseo sym on H. eros." Faint scribbles contain a possible suggestion of Greek letters, but there is no identifiable Greek character.

On January 11th unmistakable isolated Greek<sup>1</sup> characters were produced: ω, ε, ρ, σ, φ, s, α; and described as part of an uncompleted test.

On February 20th there appeared *all we write is really SYMP* (here the line ended and the next began)—*a the tic (?)*<sup>2</sup> This suggests that what Mrs. Forbes calls a guess had completed the word. The first four letters *Symp* are larger and separated from the following three groups of letters.

On March 2nd her script had: *Write to Mrs. Verrall to say the word we want to send her to-day is sympathy come y*, and in the same script was a scrawl which Mr. Piddington, to whom I sent it, interpreted as an attempt to produce "Ερωσ love," and a second scrawl which he read as "ο ε ρ ο σ" [*sic*].

On April 1st, after something about a seal in a drawer, with written words, came "*s y m p athy*," again suggesting that to *symp* had been added an obvious termination. The like came again in the same script: "*Seal s y m p athy write this*." Here followed an archaic Greek capital S—the initial letter of the dialogue.<sup>3</sup>

<sup>1</sup> Mrs. Forbes does not know the Greek alphabet and has never consciously written Greek characters.

<sup>2</sup> The question-mark was written by Mrs. Forbes in her script as sent to me.

<sup>3</sup> Mrs. Forbes attached so little meaning to this sign that she omitted it in the copy sent me, though it is plain in the original.

(XXXV.) January 3rd and 4th, 1903.

The next incident concerns a communication obtained through Planchette by Mrs. Forbes and Mrs. Baltimore.

On January 3rd they obtained: *Short are the words to the writer but long to the reader—write this with date and hour to Mrs. Verrall.*

On January 4th they obtained another message to me, confused, but indicating that I was to look in my own room for a lost something hid in some article of furniture.

The only fact with which we could in any way connect this was the loss of a note of my husband's referring to his thought-transference experiment.<sup>1</sup> The loss had been finally announced by him to me on January 4th. But it seems very doubtful whether this is within the meaning of the Planchette message. A further reference to this incident possibly appears in my script of January 21st (see below, No. XXXIX.).

(XXXVI.) January 6th, 1903.

Mrs. Forbes' script of this date contained attempts (see above) at the word *Symposium*. It was not posted, but given to me by her when we met in London on January 7th. On January 9th I met Mrs. Baltimore for the first time at Mrs. Forbes' invitation.

(XXXVII.) January 14th, 1903.

On January 14th (No. 17) my own script, written in London, when I had been there nearly a month, and was about to leave, said:

Mrs. Forbes has sent it to you—or should have by now; she has got nearer and will get the word. Write more often this month—we can do more now for you. Your husband's test goes forward, Mrs. Forbes gets that better than you do—write regularly—there will be news for you to write next week—good news before the month is out.

The last sentences are too vague to be valuable. The first remark seemed to me at the time incorrect. I had received nothing from Mrs. Forbes since our meeting in London, and found nothing from her when I reached home on January

<sup>1</sup>See above, p. 157.

16th. But I subsequently ascertained that she had had a message for me on January 11th, containing unmistakable Greek characters,<sup>1</sup> so that she might be said to have "got nearer to the word I wanted." Contrary to her custom, she had not sent me the script at once. Nor did she send me a fragmentary message about opening a book which she obtained on January 13th. On January 14th, at 5.30 p.m., she was reminded by her script of these omissions: *H. wants you to write to friends.* This reminder in her script preceded by one hour and a half the statement in my script that a more successful attempt had been made by her, and had been, or should have been, sent to me. As a matter of fact, it was only on January 20th that Mrs. Forbes sent me her scripts of January 11th, 13th, and 14th together with another, and owing to my having left London, they did not reach me till the evening of January 23rd.

(XXXVIII.) January 18th, 1903.

On Sunday, January 18th, 1903, before writing, I made an experiment of the same type as those of October 27th and 31st, 1902.<sup>2</sup> I fixed my attention on talks with H. on certain days in 1900, and noted this before obtaining script.

On January 20th Mrs. Forbes, who knew nothing of this, wrote automatically that there had been some connexion between H. and me on Sunday during a sitting: *H. writes to say Verrall . . . Verrall saw with H. on Sunday.* And again: *Mrs. Verrall was with H. on Sunday when he (or she) sat with Mr. . . .* This letter I received as above described on January 23rd. It is interesting to find the experiment made by me before writing on January 18th again reflected in Mrs. Forbes' script a few days later. This time the evidence is complete, as my script with the note upon it was out of my hands before I received her letter.

(XXXIX.) January 21st, 1903.

On January 21st, 1903 (No. 18), my script, after a reference to the *Symposium*, went on:

Wait for the word from Mrs. Forbes. The paper is hid in your house and should be found. It was in a book, not loose, not a

<sup>1</sup> See above, p. 246.

<sup>2</sup> See above, No. XXVIII., p. 239.



paper, but part of something. It is on a table, why don't you look—The paper is blue or grey, blue I think—a ragged bit of torn paper—It is inside something.

Try your sofa—that is partly right—he could remember.

There is little or nothing in this. It obviously refers to my husband's lost note. The description of the paper (according to his recollection) is right but not distinctive.

(XL.) January 25th, 1903.

On January 25th, 1903, Mrs. Forbes and I sat simultaneously to try for automatic writing in accordance with a suggestion of her script on January 22nd. My writing contained no reference to her. Her writing contained an attempt to give verifiable matter concerning my husband, as follows: "*But you can tell her that H. sat with her—when she sat still in the . . . Mr. Verrall's room—with . . . on her . . . Mr. Verrall Dr. Verrall was with own work—say work work of . . . Let us see first the Cambridge writer—on the chair lies the Paper—the work is done . . . no word H. will ever see . . . it is too far for you to travel.*"

My husband finished a particular bit of work (a paper on a classical subject) on the afternoon of this day, and put it when finished on a chair beside him. The words, "Let us see . . . work is done," may refer to this. Mrs. Forbes' script was written at 6.30 p.m.

(XLI.) February 2nd, 1903.

On February 2nd, 1903, Mrs. Forbes and I again sat simultaneously by arrangement. This time her writing contained nothing evidential, but my script (No. 19) seems to have produced something intelligible to her. After curious Latin allusions to the Feast of the Purification, confused, as I have described,<sup>1</sup> with a Nativity, and a remark about a friend whom I was to meet the next day, it wrote:

Harriet de Vane with another.

The name Harriet was in a hand resembling that of Mrs. Forbes, and the words quoted were followed by nonsense words

<sup>1</sup> See p. 121.

in a hand distinctly resembling the less legible parts of her writing. I took the name Harriet de Vane as intended for sending to Mrs. Forbes, and sent it accordingly. I then heard from her that she has a pastel drawing of her great-grandmother by Harriet de Vim. The drawing is in the room where she was writing automatically on February 2nd. I had been in the room and must have seen the portrait, but on a subsequent visit I ascertained that the name of the artist is not visible. Mrs. Forbes also told me that her husband's birthday is February 2nd, so that if any connexion is admitted between her script and mine, it is conceivable that her thought of February 2nd as a birthday may have contributed to the introduction into my script of incidents more appropriate to a Nativity than to a Purification.

(XLII.) February 22nd and 23rd, 1903.

On these days by arrangement I sat for automatic writing simultaneously with Mrs. Forbes and Mrs. Baltimore. On February 22nd nothing evidential occurred.

On February 23rd the experiment seems to have been more successful. My own script dated 6.15 p.m. (No. 20) said:

Mrs. Forbes has got a message but not about the word,<sup>1</sup> you must wait for that.

After a few more vague encouragements in Latin there is a blank in the script and I am aware that at some point during the writing, probably at this point, I went to sleep. I was roused by the slamming of a door and wrote rapidly on waking. The next words after the gap were:

It has helped them and you will get a message now plain to read. Send this to her.

I noted that my writing was over at 6.30. I have no doubt that the momentary sleep came immediately before the remark that it had helped, and I took the "it" to refer to this sleep.<sup>2</sup>

At 6 p.m. Mrs. Forbes and Mrs. Baltimore began their

<sup>1</sup>Obviously the test word which Mrs. Forbes knew me to be expecting. See Nos. XXXI., XXXII.

<sup>2</sup>The incident of my sleepiness was noted on the original document as soon as the automatic writing was completed.

experiment and at Planchette's suggestion used a glass and letters, so that their words were not written but spelt out: *Tell Mrs. Verrall to take care—to go—Hove when she is visiting Brighton ALFRED.* At this point they resumed Planchette, which wrote: *Tell Mrs. Verrall H. sees with a trouble of which he cannot speak—you will know—when he writes—Hove.*

This message was only too appropriate. For some days my mind had been much occupied with a trouble connected with the illness of the daughter of a friend of mine, Alfred, who was living at Hove, near Brighton. On February 16th or 17th I had received from his wife a letter which had distressed me. I answered this on February 17th; on February 18th I saw in London some members of his family; on February 19th I received another seriously disturbing letter and discussed its contents with my husband on that evening, and the next morning, on February 20th, I wrote to Alfred's wife saying that I hoped no decision would have to be arrived at before we went to Brighton at Easter. This subject then had been occupying me greatly for some days and the form that my thoughts constantly took was regret for the trouble of Alfred and his wife.

The suggestion that I should go to Hove when visiting Brighton and the connexion of this suggestion with the word "trouble" and the name Alfred closely corresponded with feelings of mine which it seemed impossible for the writers to know. I enquired of them whether the combination of names (*i.e.* Hove, Brighton, Alfred) suggested to them any associations and if so, what? Mrs. Forbes wrote that they had none for her; that she hardly knew Brighton and had no friends living there. Mrs. Baltimore replied that she had no associations except that she knew Hove to be near Brighton. Alfred knew nothing of either lady. It seems therefore clear that the Planchette writers had no knowledge which could have led to the production of the message sent to me. It seems equally clear that my script was correct in stating that Mrs. Forbes had a message, not about my test, and that it would be plain to read. It is probable that at least part of their writing must have been subsequent to mine.

The process of spelling words is very slow and as they had had some writing with Planchette before the spelling process began it is unlikely that their sitting should have been over at 6.30, when my own was completed.

(XLIII.) March 11th and 15th, 1903.

On March 11th, 1903, my script wrote as follows (No. 21):

πέμπτη καὶ δεκατῆ ἡμέρᾳ ὡς αὐτῶς γὰρ καὶ σὺ καὶ ἄλλος εἰς  
 σύνεσιν ἐλθοῖτε ἄν. ὀμματι χρῆσθαι\* on that day watch, not alone,  
 when the vision comes note the day and count from now.

Mrs. Forbes has got the other word and will send it—not Symposium but it helps and is clear. I don't think she knows it is for you but you will understand.

The first paragraph is obscure and was quite unintelligible at the time. The second paragraph states plainly that Mrs. Forbes has got another word for me not the word of the *Symposium*. On March 15—possibly in consequence of the numerical suggestion in the opening words of the above script—my script recurred to the topic and after attempts at a word and a reference to Dr. Hodgson, wrote:

Mrs. Forbes is slow but she has something which you have not seen,

and finally told me to "Ask Mrs. Forbes for hers."

As I have said above,<sup>1</sup> on March 10 one of Mrs. Piper's trance-personalities made attempts—obviously incomplete—to give a password for reproduction by other automatists. So that the suggestion in the words of the first paragraph on March 11 ("You and another," "not alone,") of an attempt at a cross-correspondence is not inappropriate if applied to me and Mrs. Piper's trance-personality. But the statement in the second paragraph of March 11 about Mrs. Forbes is incorrect. Early in March Mrs. Forbes had been called away by sudden illness and had had no time for automatic writing.

\* *Trans.* "On the fifteenth day (reading πέμπτη for πέμπτῃ), for in the same way will both you and another come to understanding. Use sight."

<sup>1</sup> See p. 217. The supposed word, as I later learnt from Dr. Hodgson, was an unintelligible collection of letters, s t a b d e l t a.

(XLIV.) April 2nd, 1903.

On April 2nd, 1903, in the train between London and Brighton my script wrote (No. 23):

Mrs. Forbes has gone home ask her to write next week on Wednesday—she will know why.

On reaching Brighton I found a letter from Mrs. Forbes from her own home, where I did not know her to be, enclosing the automatic writing mentioned in No. XXXIV., written on Wednesday, April 1st. In a subsequent letter, April 6th, Mrs. Forbes told me that on Wednesday, April 1st, after she finished her letter to me her hand wrote automatically something about writing on Wednesday. She was uncertain whether this referred to the past or future, but finding on examination that she had not written on Wednesday, March 25th, she took it to refer to Wednesday, April 8th. In that case her script of April 1st and mine of April 2nd agreed in recommending that Mrs. Forbes should write on Wednesday, April 8th.<sup>1</sup>

(XLV.) April 8th and 10th.

Mrs. Forbes' script of the 8th contained further allusions to the attempt to reproduce a word wanted by me.

A new point, however, was introduced into her script by the word "daughter" in connexion with me, apparently suggesting that my daughter should take some part in this interconnexion.<sup>2</sup> This suggestion, so vague on April 8th that I might have overlooked it altogether, was emphasised in Mrs. Forbes' script of April 10th. This began with a statement that something was to be corrected in the script of April 8th; it went on with a message, absolutely unintelligible to Mrs. Forbes and me but with a meaning for my daughter; it then said that the automatic writing would be far less difficult to understand if "*the younger Verrall*" wrote with

<sup>1</sup> Mrs. Forbes' script about writing on Wednesday has not been preserved. It was produced when she was laid up in bed and had no proper paper or pencil at hand. "So as evidence it is valueless," as she wrote on April 6th.

<sup>2</sup> The actual words were: "Tell Mrs. Verrall's . . . you . . . one of —daughter more."

Planchette; and finally suggested that my daughter and I should sit simultaneously with Mrs. Forbes on Sunday, *i.e.* April 12th. The meaning was made perfectly clear by the addition on April 11th that by "Verrall" "Helen Verrall" was intended.

The actual words were as follows; April 10th:

*Will you be so good as to write—to arrive to-morrow—to tell Mrs. Verrall our letter must be read with one word corrected which means more. E.G. . . . A grower of flowers one year will be sower of seed—Send this message. Edmund writes for H. to ask you to say it will be far less difficult to read the sense if the younger Verrall writes with Planchette. . . . Mrs. Verrall can be sure of this—sit on Sunday—Mother daughter yourself.*

On April 11th: *Our word was not Verrall—Helen Verrall she would see with—would she sit.*

I read the above script to my daughter and she at once said that the message could be explained by a fact in her recent experience. She had been staying from March 25th to April 2nd, with a friend who is a professional gardener, and during her visit there was much discussion over a suggestion of her friend's new head-man that certain plants should be grown from seed which hitherto had been raised from cuttings. The new man was particularly skilled in raising plants from seed. My daughter who is very familiar with the methods of her gardener-friend, was much interested in the discussion; and she at once recognised a reference to this subject in the phrase "a grower of flowers one year will be sower of seed."

The above facts were entirely unknown to me, and Mrs. Forbes had no knowledge of my daughter's movements or that she had any horticultural friend.

(XLVI.) April 14th-18th, 1903.

From April 14th-18th my daughter and I stayed with Mrs. Forbes, but no allusions to Mrs. Forbes appear in my script of April 17th, the only one obtained during the visit.

(XLVII.) May 1st and 2nd, 1903.

On May 1st and 2nd Mrs. Forbes' script seems to have

made further efforts to trace my husband's lost paper (see Nos. XXXIII., XXXV., XXXIX.). On May 1st she wrote: *Dr. Verrall will be the finder—say nothing but this—Mrs. Verrall must be careful to look soon—some of the test paper will be found—wall (?) of study on left side—left of—Mrs. Verrall. And on May 2nd: Send the written message to Mrs. Verrall. Say a drawer open with no way of fastening the opening—Mrs. Verrall will see in . . . inside a . . . a simple . . . open letter . . . a word which will shew—H. will send this . . . let Mrs. Verrall see with care it is soon found—open drawer no means fastening look for your —.* The script then went on to say that I should be in telepathic communication with a friend, "*Mrs. S, Alice.*"

Not much can be made of the first paragraph. My husband thought that he had placed the missing paper in the left-hand drawer of his study table which has a key, though for some reason the lock does not work. But he thinks that the words, written on paper, were placed inside an envelope, so that the description, "a simple open letter," are hardly suitable. Mrs. Forbes, it should be remembered, had received no information about our loss.

The second suggestion about my friend is interesting. On May 2nd, the date of Mrs. Forbes' script, I had received a letter from my friend, Mrs. Dew Smith (Alice) about a correct reference to her in my script of April 27th.<sup>1</sup> Mrs. Forbes and Mrs. Dew Smith are not acquainted, nor had I spoken of Mrs. Dew Smith to Mrs. Forbes.

(XLVIII.) May 10th and 12th, 1903.

Another attempt, this time by Mrs. Forbes and Mrs. Baltimore together to pursue the lost paper, seems to have failed: "*Write to Mrs. Verrall and tell her to seek still further for the paper—Mr. Verrall's. Mr. (or Mrs.) Verrall left it on the shelf where she was looking.*"

This was wholly unintelligible, and no light was thrown by another reference to the subject in Mrs. Forbes' script of May 12th. No further reference to this subject has been made either by Mrs. Forbes or me.

<sup>1</sup> See account of references to Mrs. Dew Smith above, p. 174.

(XLIX.) June 29th, 1903.

On June 4th, 1903, I went abroad, and, as I have said above, the automatic writing was for the most part very poor and incorrect during that absence. On June 29th it contained a reference to Mrs. Forbes (No. 24).

Mrs. Forbes has lost your clue—she cannot get it now.

(L.) June 30th, 1903.

Mrs. Forbes' script of June 30th, 1903, possibly showed knowledge of what I was thinking about at the time, but the reference is very vague. At the end of June, or quite early in July, certainly before July 3rd, we received in Switzerland news of the very serious illness of a relative, and anxiously waited further news from Brighton. On June 30th Mrs. Forbes' script wrote: *Mrs. Verrall is trying to see with Brighton friends who send the letter to be read. H. writes with sympathy.* This message she was told to send to me, and it reached me on July 6th.

(LI.) July 10th, 1903.

Mrs. Forbes' script of July 10th, 1903, contained for the first time the name of a person known only by name and reputation to her and to me. The incident is only mentioned on account of its possible effect on my own subsequent writing, for shortly afterwards, on July 21, 1903, my script produced allusions to the same person.

(LII.) July 17th, 1903.

My script on this day wrote (No. 25):

Mrs. Forbes has something which should settle the date—it fills your gap.

This was and is wholly unintelligible.

(LIII.) July 26th, 1903.

On July 26th, 1903, Mrs. Forbes tried an experiment noted by her as follows: "Ask E.G. to try to impress Mrs. Verrall with the idea of *our lilies* D.M.T.F." This she sent to me in a closed envelope on July 26th asking me to keep it unopened. On July 30th she wrote that she had tried to impress me with the word or idea "lilies," but that the experiment had



evidently failed. She asked me to tell her whether it had had any effect at all, but told me that her script of July 29th had written: *Worth while to try the experiment but the lilies would grow by our own garden*, from which she concluded that I had had no reference to them.

I had no automatic script after July 21st and before hearing from Mrs. Forbes of her experiment, so that as regards my script there had been no chance of testing the experiment. I had no impression of Mrs. Forbes or of lilies in the required period. My daughter was occasionally obtaining automatic writing at this time, and on July 26th, about 9.10 p.m., some six hours after Mrs. Forbes' recorded desire that Edmund Gurney should impress an idea upon me, she had, I found, obtained writing, signed for the first and only time with the signature "E. Gurney," resembling, as I noted at the time, the same signature as it appears in Mrs. Forbes' script. My daughter had never seen any signature of Mr. Gurney's, but as she had tried Planchette with Mrs. Forbes, it may be taken that she knew how that signature appeared in Mrs. Forbes' script. The style, then, of the signature is not evidential, but it struck me as interesting that such a signature should appear at all in my daughter's writing, and especially at this time, and for this reason I expected some further development of the incident.

I said nothing to my daughter of Mrs. Forbes' experiment. On August 23rd my daughter had a reference in her script to lilies, and to Mrs. Forbes, so that it seemed as though the experiment might be producing an effect. There were other points in the script, and I wrote on August 24th to enquire if they applied to Mrs. Forbes. My letter was as follows: "The exact message is this 'if you had seen her picking the lilies you would have understood,' then she goes on about 'a red light,' which she first wrote about in your house, shewing that you are somewhere in the mind of the writer, and finally comes this, 'the house is large and there is a belt of rhododendrons. In the north you have seen it. Go and look. Renoldson is a clue. What about those daisies? Did you pick them after all? Not you I mean but Mrs. Forbes.' Then comes a Latin sentence saying that the memory of these

things will not be incorrect as of all things they were what pleased (him or her)<sup>1</sup> most." I asked whether any of this meant anything to Mrs. Forbes and said that we knew of no house with a belt of rhododendrons, though the next sentence of the script might mean that Mrs. Forbes' house is in the north, and that my daughter had seen it.

To these questions Mrs. Forbes answered as follows: "There was no effort [on my part] to 'impress' it [*i.e.* the message]. I looked at the lilies, cut some and mentally asked if it would be possible to tell 'our friends at Cambridge' [*i.e.* the Verralls] about them. We have been planting a belt of rhododendrons in the little wood to the north of the garden and I have often looked to see if they were growing. The lilies were distinctly the things that pleased me most in the garden this summer."

It thus appears that my daughter's script of August 28th was correct in stating that the lilies were picked by Mrs. Forbes. It is correct also in connecting with the lilies a belt of rhododendrons, of which neither my daughter nor I had any normal knowledge,<sup>2</sup> as the planting of these rhododendrons was subsequent to our visit. The obscure Latin sentence with which the script concludes, if interpreted as I did interpret it at the time, is appropriate, as Mrs. Forbes points out, the lilies having been chosen as the subject of experiment at a moment when the pleasure derived from them was felt.

We cannot see that "Renoldson is a clue," nor do the "daisies" seem to have any meaning in this incident. But there can, I think, be little doubt that the allusions in my daughter's script of August 23rd, following on the signature in her script of July 26th, are the direct result of Mrs. Forbes' experiment, wholly unknown to her, of July 26th.<sup>3</sup>

<sup>1</sup> Latin *ei*. The sentence runs thus: "scilicet memoria harum rerum non fallat quod ex omnibus maximum ei praeferere."

<sup>2</sup> This is shown plainly in my letter of August 24th to Mrs. Forbes.

<sup>3</sup> This incident finds a parallel in the incident described on p. 213. There an attempt on the part of Mrs. Piper's trance-personality to make an impression upon my daughter seems to have missed its aim, and to have been recorded in my script. Here, on the contrary, an attempt on Mrs. Forbes' part to impress me failed, but was recorded in my daughter's script.

(LIV.) July 31st, 1903.

On July 31st I heard from Mrs. Forbes that she was going to Italy next month. In my script of July 21st something had been written about a picture at Venice,<sup>1</sup> and on July 31st (No. 26) the scribe wrote as follows :

The picture in the picture-frame—upon the wall—& no name upon it—in her room. ask Mrs. Forbes. She has thought lately of the picture, and will remember.

And again, after an interval:

ask Mrs. Forbes whether she knows the likeness in the picture—she may know. Go into the gallery at Venice, the lady with the pearls.

And again:

More another time, but ask Mrs. Forbes if she knows. More through Helen later. Do not tire her.

On August 10th, in answer to enquiry, I learned from Mrs. Forbes that she had lately put a tiny sketch of Venice into a frame. There was no name on the sketch. The picture was not hung, but was resting against the wall in the drawing-room. It had been framed before July 31st. The words, then, of the script about the "picture in the picture-frame," which seemed unmeaning to me, are intelligible if referred to a recently framed picture, and the other statements in the same paragraph are in that case correct. The later paragraphs conveyed no meaning to Mrs. Forbes.

The reference in my script of July 21st to a picture at Venice and the subsequently received information that Mrs. Forbes was likely to go to Italy, may well account for the suggestion in the script of July 31st that Mrs. Forbes should be asked to look for a picture there, but does not account for the production of the statement concerning the picture in a frame in Mrs. Forbes' room lately thought of by her.

(LV.) August 11th, 1903.

On August 11th, 1903, in speaking to a friend, Mr. M. A. Bayfield, of S.P.R. investigations and the difficulty of coming

<sup>1</sup> I have never been to Venice. The picture described was apparently a portrait resembling some one unknown to me.

to any conclusions, I used the phrase, "Anyhow they teach one patience, which is perhaps the hardest thing to learn." On August 12th I received from Mrs. Forbes a copy of Planchette writing obtained by herself and Mrs. Baltimore. *The last lesson to be learned is Patience; Mrs. Verrall is our friend who has so much—she will be rewarded by making plain the tangle.* The expression struck me as closely recalling my words of the same date.<sup>1</sup> The script was received by the first post with no explanation; by the second post followed a letter from Mrs. Forbes explaining that there had been an "insistent command" to send the message to me by a "messenger we could trust," and that they had hastily written it out for Mrs. Baltimore to post herself. This seems to show an impression on the side of the Planchette writers that the date of the Planchette message was important, that is to say that the message referred to something specific and was not merely general.

(LVI.) August 18th, 1903.

On August 18th, 1903, Mrs. Forbes had two messages for me at the beginning and end of the morning: 10 a.m. *Great sympathy for our friends . . . Death . . . Talbot writes to say it will be better—Mrs. Verrall writes first.* 1.45 p.m., after general directions to write automatically, *Mother of Helen writes—Mrs. Verrall . . . your son's name gives the clue.*

This is too vague to be useful. A friend of mine, unknown to Mrs. Forbes, was very seriously ill at the time and died ten days later. The name Talbot has no connexion with this friend.

(LVII.) October 6th and 7th, 1903.

Soon after the last mentioned writing Mrs. Forbes went abroad, and no further intercourse took place till after her return. On October 6th my script (No. 27) wrote:

<sup>1</sup>I have no note as to which came first, the Planchette-writing or our conversation. I mentioned the Planchette-writing to Mr. Bayfield as soon as I received the letter, and he, like me, was struck with the connexion indicated between the Planchette message and the sentiment expressed by me on the preceding day.

Mrs. Forbes comes home this week and will have a message for you. But she found no picture at Venice. She has had a success while she was away—ask about it. Her mother will want her much this winter—she will be in the south.

And on October 7th (No. 28) it added :

Write to Mrs. Forbes—tell her not to look for the chain—any other trinket will do as well. That is not quite right, but I think she will understand.

In my suggestion to Mrs. Forbes to look for a portrait at Venice described in my script I had included the phrase, "the lady with the pearls." On August 23rd, in the same writing of my daughter's which alluded to Mrs. Forbes' experiment with the lilies (No. LIII.) came the phrase, "why did Mrs. Verrall not understand about those pearls. We said it plainly, It is a clue."<sup>1</sup> This correction about the pearls may possibly have been the further help "through Helen" promised in my script of July 31st. In any case the script of October 7th seems to have intended to correct an impression of Mrs. Forbes about the pearls. On October 8th Mrs. Forbes, after receiving my script of October 7th, wrote to me that the message about not looking for the chain was appropriate, for she had looked with much care for a chain of pearls, and did not believe there was any portrait of a lady wearing one in Venice. The writing, therefore, of October 7th was at least intelligible to Mrs. Forbes, and it claimed perhaps no more.

The script of October 6th made three statements. The first that Mrs. Forbes was coming home that week and that she found no such picture at Venice as described, was correct, but not beyond a guess. The second, that she had a success while she was away, corresponded to her own feeling; at Venice there came to her an impression which explained some things unintelligible hitherto.<sup>2</sup>

The third statement is much more definite and proved to be correct, though I had no normal ground for any such

<sup>1</sup> My daughter knew nothing of the allusions in my script to the lady with the pearls.

<sup>2</sup> This impression was told by her to me, and my estimate of it confirms her own.

conjecture. On November 30th, when Mrs. Forbes spent one night with me, she told me of her mother's illness. Naturally I said nothing of the above script. On December 2nd she was telegraphed for to go to her mother's house in the south, whence she wrote to me on December 5th saying that she would have to stay a long time away from home, and noting the difficulty caused by the distance between her own and her mother's home.

(LVIII.) October 27th, 1903.

Between October 9th and 12th it was arranged that I should sit for the first time with a friend in town on the last Tuesday of October (27th) and the first Tuesday in November (3rd). Of this Mrs. Forbes knew nothing beyond the fact that I was going to town some time before November 18th, and hoped to do some experiments there. In her automatic script of October 22nd or 23rd she had a confused message about me which her script instructed her to send to Mr. Piddington. In this it was said that the *last—day of October*<sup>1</sup> would be the first sitting. I heard of this from her in a letter written on October 27th, asking whether I had had any writing on the 22nd and 23rd which might account for her message; the message itself had been sent to Mr. Piddington according to the script's instructions instead of to me.

(LIX.) October 30th, 1903.

My script of October 30th, 1903 (No. 29), wrote:

Send this Blue forget-me-nots tied with short lengths of ribbon—ask Mrs. Forbes to send you a flower. I have given her one message about you.

I took no notice of this and nothing came of it.

(LX.) November 23rd, 1903.

On November 23rd, 1903, my script wrote as follows (No. 30):

<sup>1</sup> There was a space before 'day,' so that it was not clear what was intended, whether 'day,' or some named day, such *e.g.* as 'Monday,' 'Tuesday.'

Mrs. Forbes has a special message for you which you will understand.

ἄλλο τί οὐδέ σοι μονή\*

Cres cent saecula

Crenent crest [then a drawing of the Gurwood crest]<sup>1</sup>  
look up that for help.

Gurney wrote the word ask Mrs. Forbes.

[drawing of four-petalled flower]

The broken words in the middle of this writing I took to be gradual emergences of the name *Gurney* passing through *Crest* and *Gurwood*. So that, omitting the final drawing, all it came to was a statement that Gurney wrote a word for me, and apparently alluded to this in a message to Mrs. Forbes.

I heard nothing from Mrs. Forbes, so on November 25th I wrote telling her of the opening words only: "Mrs. Forbes has a special message for you which you will understand." On November 27th her script had as follows: *H. must send the . . . word (? ward) to be with Edmund Gurney, and again: Would you send Mrs. Verrall a message? be sure it is sent. Edmund Gurney, Talbot and H. write Mrs. Verrall's script.* If her reading "word" is correct, there is perhaps a connexion between her script of November 27th and that part of mine of the 23rd, which she had not seen. The reference to "Gurney" in both scripts does not count, as the name often comes in her writing, though rarely in mine.<sup>2</sup> No script of hers, however, was forthcoming till I asked whether she had a message, and the distinctive features of my script, the drawings and the word "crest," were lacking in hers.

On November 29th my daughter, who knew nothing of the above,<sup>3</sup> wrote automatically: "Mrs. Forbes will have a

\* *Trans.* "Something else and not for you alone."

<sup>1</sup> For the Gurwood crest see S.P.R. *Journal*, Vol. IV. p. 174.

<sup>2</sup> On no other occasion in conjunction with the name of Mrs. Forbes.

<sup>3</sup> My daughter knew that Mrs. Forbes was shortly coming to stay with me, and that another automatist had, on November 3rd, implied that simultaneous messages to two sensitives from E. G. might be expected.

message about Gurney," and these words were followed by two quadruple drawings, distinctly resembling the four-petalled flower in my script of the 23rd. The second of these drawings was described as "shamrock four-leaved."

Whether then there be a connexion or not between my script of November 23rd and Mrs. Forbes' of November 27th, there seems to have been a reflexion of mine in my daughter's writing of November 29th, inasmuch as her script, like mine, combined the names of Gurney and Mrs. Forbes, and contained a sketch of a four-petalled flower.

(LXI.) November 30th, 1903.

Mrs. Forbes stayed with me on November 30th for one night.

(LXII.) January 9th, 1904.

The next incident seems to be of the same type as above (XXV.), where a message intended for me apparently went to Mrs. Forbes. But here the process was reversed. It was only when she applied to me for her message that I recognised any meaning in my script. The incident is somewhat complicated.

On December 11th, 1903, we left home for a long absence in Algeria. No communication passed between Mrs. Forbes and me, and I had no references to her for some time. On December 27th my script made one of the appointments for writing above described:<sup>1</sup>

"Count days five, six and two, then listen and remember."

<sup>1</sup>The last paragraph of the script was as follows:

"I have told you that the letter will come, I cannot say when, but I see it open in your hands and your surprise; it is nearer now than when I wrote before, but not immediate. count days five six and two, then listen and remember."

It is possible that this was intended to say that on the day indicated a letter would arrive. But the words "then listen" suggested that I was to write automatically, and that was the interpretation I placed upon them.

On the day before, December 26th, there had been a remark about a letter coming to me "from her" that "gives the news—



Accordingly, after thirteen days, on January 9th (No. 31) I tried for writing, and after statements in English, came the following paragraph in Latin:

Solacia attamen eiusdem doloris nec mihi nec tibi attinget—  
ab aliis accipere debes: post septimam diem omnia comprehendere  
potes. Fac scribas die septimo decimo.\*

I could make nothing of this, though some points were clear. An interpretation was to be expected on the seventh day, *i.e.* on January 16th. Nothing else was evident except that there was a reference to consolation for some grief.

On Saturday, January 16th, by the English mail at one o'clock p.m., I received a letter from Mrs. Forbes, saying: "I have been told to ask you to send me your last week's script; my message is as follows: *H. wrote the last week's message to be sent to you—ask Mrs. Verrall to send it H. wrote the message on—*<sup>1</sup> *for the friend at Cambridge see if it is true write to ask her for the last week's script.*"

There was only one piece of script that could be described as the last week's script, *viz.*, that of Saturday, January 9th. There had been script on December 25th, 26th, 27th, 29th, and January 1st; then only on January 9th. There was thus only one piece of writing produced in the course of the week preceding the date of Mrs. Forbes' letter, which was January 12th, and that was the piece containing an unintelligible

wait and be patient I cannot say what you will think but I see your surprise

nec urna deest, cineribus impleta tuorum.\*

It is not what you think, don't try to understand wait."

The two allusions to a coming letter are no doubt connected, but whether they have any reference to Mrs. Forbes and myself I cannot say.

[\* *Trans.* "Nor is there lacking the urn filled with the ashes of your dead."]

\* *Trans.* "Nevertheless consolation for the same grief will concern (?) neither me nor you—you ought to receive it from others: after the seventh day you will be able to understand everything. Write on the seventeenth day."

<sup>1</sup>The word in this gap Mrs. Forbes marked as not very clear; it might, she wrote, be "yesterday" or "Wednesday."

message, for the explanation of which I was told to wait seven days. The letter from Mrs. Forbes, received on the 7th day, furnished the prospect of an explanation, and I sent to her a copy of the script, asking if the contents were intelligible to her.

On January 27th I received her reply, enclosing copies of her writing in early January, and telling me, what I did not know, that January 6th was the anniversary of her son's death. The script obtained by her was as follows: (a) On January 4th a confused message that Mr. Gurney wanted to send a message to me; (b) on January 5th a statement suggesting some connexion between her and me, followed by an allusion to the loss of her son in the words: *Will be with your loss of your only son one of worthy parentage one who well deserves . . . well rewarded. Follow this . . . it is Mrs. . . . rall sends the answer who cares for it . . . this evidence is wor . . . Edmund writes tell this message Write to the friends of Cambridge they are the . . . Talbot's friends Send this letter do be careful it will be lost if you —;* (c) On January 12th the above quoted statement that the last week's message was written for Mrs. Fobres, *ask Mrs. Verrall to send it, and again, write to ask her for the last week's script.*

It will be seen that Mrs. Forbes' script of January 5th began a message of consolation to her, which was left incomplete; it suggested that I had some answer to send, and that unless I were communicated with something would be lost. Mrs. Forbes did not communicate with me at once, and on January 12th her script plainly told her to ask for a particular piece of my script. The piece of my script so asked for contained a remark about consolation for sorrow, unintelligible to me, but explained, as promised in my script, seven days after its reception.<sup>1</sup>

The above incident made a considerable impression on Mrs. Forbes and me at the time, one of the best points being the absence of unexplained or superfluous remarks in the script

<sup>1</sup>The Latin *nec mihi nec tibi attinget* is difficult to interpret. I have translated it: "will concern neither me nor you," i.e. "the grief is not ours." This interpretation is made more likely by the next words plainly referring to others from whom I am to hear.

concerned. It is true that Mrs. Forbes' name does not occur in my script but the script, by giving precisely the day on which I was to receive explanation, definitely connects itself with Mrs. Forbes, from whom I received the explanation on that day. Mrs. Forbes' script was also quite clear; an interrupted message of consolation to her was confirmed by something in a piece of my writing which she obtained in answer to instructions in her own script, and which, without those instructions, she would certainly not have obtained.<sup>1</sup>

(LXIII.) January 25th, 1904.

On January 25th, 1904, after the receipt of the letter asking for my script but before the completion of the explanation, my script referred to Mrs. Forbes (No. 32) as follows:

Mrs. Forbes message was wrong listen to this: A letter from Mr. Forbes to her at Cranford will go this month.

The first words are an obvious reflexion of my own knowledge, about the mis-sent message. The last sentence is too vague for verification. It was very probable that some time in the course of January Mrs. Forbes, if Mrs. Forbes is intended, would receive a letter from her husband at Cranford, the name of her mother's house.

(LXIV.) April 13th, 1904.

On April 13th, 1904, my daughter and I, trying Planchette, obtained some references to Mrs. Forbes, vague and of no value.

(LXV.) July 13th-16th, 1904.

On July 13th, 1904, after a long interval<sup>2</sup> Mrs. Forbes' script wrote an expression of desire to send a message correctly to me. Mrs. Forbes was told in the script to send

<sup>1</sup> It may be noted that, as I had no notion for whom the message of consolation was intended, I could not convey it to any one, and Mrs. Forbes would therefore have known nothing about it had she not, at the suggestion of her script, written to ask me to send her a particular bit of my writing.

<sup>2</sup> There was no communication between January 9th-27th (LXII. LXIII.) and July 13th, except (1) the Planchette writing of April 13th (LXIV), (2) a vague message in Mrs. Forbes' writing on May 24th to tell me to persevere, and (3) a letter from her about other matters on June 1st.

this message to me and to tell me to *begin to write* from to-morrow (*i.e.* July 14th, 1904). The message reached me on July 14th. On July 13th, my own script definitely stated that "the sentence from the *Symposium*" was in a sealed envelope belonging to Sir Oliver Lodge. This statement was incorrect.<sup>1</sup> If Mrs. Forbes' script, produced, after long silence, was intended as a correction of mine, it failed of its purpose, being too indefinite. At the time it appeared more like a corroboration than a correction. But its contents are too undefined to be classified.

I was prevented from writing on July 14th. My script (No. 33), on July 15th contained the words:

I cannot get the Greek words to Mrs. Forbes,

a mere reminiscence, as it appeared to me, of the long efforts of her script to give the words of the *Symposium*.

On July 16th Mrs. Forbes' script suggested that some episode was now closed and that some distinct success had been accomplished; this information was to be sent to me. The words are: *Our dream of our own home will soon be realized. All is written to the end of the first chapter. I was overjoyed—our friends were here; all I felt was great joy; all I knew was the end of the first chapter seemed come, with the next page began the real story. And again, Send Mrs. Verrall this message. The end of the first chapter has come—all will be ready for the next which begins—over the page . . . great joy sympathy.*

This writing remains quite unexplained.

(LXVI.) October 3rd, 1904.

The next reference in my script to Mrs. Forbes was on October 3rd, 1904 (No. 34), when, in the train on my way to London, about 11 a.m., it wrote:

Ella Forbes my cousin Send the letter to her. It is long since you wrote.

In answer to enquiries, Mrs. Forbes wrote on October 15th that on the morning of Monday, October 3rd, she was visiting a cousin of Talbot Forbes, a man, A. W. Forbes. The initials

<sup>1</sup> See below, p. 301.

A. W. in MS. are perhaps not unlike the name Ella, but the feminine pronoun in the script is wrong unless it be taken to refer to Mrs. Forbes (to whom obviously I was to write), and not to its grammatical subject Ella Forbes. But nothing can be made of the incident.

(LXVII.) October 14th and 15th, 1904.

In a letter of October 15th Mrs. Forbes told me of a suggestion made in her script of October 14th, that I should sit on Sunday, October 16th, to obtain *some story scene or episode*. *Tell Mrs. Verrall we will send the scene to her . . . write this message I will send the scene to Mrs. Verrall to be read by you. E.G.*

I received this letter on the morning of October 16th. I had no time to write till quite late in the evening. At 10.30 p.m. (No. 35), after other writing not bearing on the suggested experiment, my script wrote the following:

Tell this.

in the fire-lighted room she & the dog alone, and the thought came to her as she held up the screen before the fire—and the dog stirred in his sleep—he felt that I was there.

It was only for a moment—but the scene was plain. Will this meet your point? It is all that I can do tonight.<sup>1</sup>

In addition to the writing, quite contrary to my usual habit, I had a mental impression as I finished the script of Mrs. Forbes sitting in her drawing-room, with the door into the greenhouse open; through that door a shadowy figure, which I knew to be Talbot, came and stood in the window looking at Mrs. Forbes.<sup>2</sup>

<sup>1</sup> In a different hand.

<sup>2</sup> Mrs. Forbes' drawing-room is known to me. It has two doors at opposite ends of the room. The fireplace is opposite the entrance door, and beside the fireplace is the door into the greenhouse. Close to this door is a large window. The figure of which I had an impression came through the open greenhouse door and stood in the window. Mrs. Forbes was sitting on the further side of the fireplace, in her usual place. This impression was not noted at the time of writing the script. It was noted on October 21st after hearing from Mrs. Forbes that the general description in my script was correct, and before sending her the questions to which I received definite answers on October 25th.

I was expecting the script to produce "a story, scene or episode," but from my knowledge of Mrs. Forbes' habits I thought it so unlikely that she would have been writing at any hour when the room could be described as "fire-lighted"—which I took to mean at dusk before the lights were brought in—that I did not send the script to her. She usually writes automatically in the morning and has once or twice on a Sunday written at 2 p.m.

On October 18th I heard from her enclosing her script produced on October 16th at 5.45 p.m. The hour was not inconsistent with the statement in my script, and the contents of her script seemed also to show some coincidence. She wrote: *Gurney . . . write to you . . . from Cambridge G . . . you will be written to for a test is being given—a very strong evidence . . . message will be given . . . go on sitting after tea it is a good time I am free to sit here then I wish you could be with me to see me—I will try to send the evidence we want. Gurney will be sure to give Mrs. Verrall a . . . .*

The supposed writer is not named in this script, but familiarity with the style of Mrs. Forbes' script indicates that it is Talbot Forbes.<sup>1</sup> The writer expresses the wish that Mrs. Forbes "could be with" him "to see" him, says that he is "free to sit" where she is at the time of writing, which is described as "after tea."<sup>2</sup> I had not expected that she would write on October 16th, there being no hint of any attempt at simultaneous sitting in her letter proposing that I should write on that day, but when I received her script I sent her the account in my script of October 16th but said nothing of the accompanying impression.

On October 19th she answered in general terms that mine was a true description of her at the time of writing her script on Sunday. In answer to detailed questions subsequently

<sup>1</sup> It is common for the supposed Talbot to give no name, and the comparative fluency of the sentences points to him as communicator. It is clear that "Gurney" is spoken of in the third person.

<sup>2</sup> The suggestion of connexion with me cannot be reckoned among coincidences, as Mrs. Forbes had proposed I should sit some time on Oct. 16th.

sent she replied, in a letter received on October 25th, as follows:<sup>1</sup> She was sitting in the drawing-room, there was a small lamp behind her but little light. There was one dog and one dog only in the room. She was not able to say whether the dog stirred at any special moment. She was holding a piece of paper as a screen in her hand. The door to the greenhouse was open. I had not mentioned my impression to her but had asked the question, "Had you any thought of the door to the greenhouse?" and to this she replied, "The door to the greenhouse was open. *I always think of it* before I settle down to read or write, as I see myself that it *is* open."

The script was therefore fairly correct in its statements. The word "fire-lighted," if taken strictly to mean unlighted otherwise, is not correct, but it perhaps can be interpreted less strictly. Mrs. Forbes and the dog were alone; there had been two dogs constantly with her when I last stayed at the house, but only one was in the room on this occasion. She was holding a piece of paper as a screen. The impression which I had that the greenhouse door was open was correct. There was no reason as far as I know why I should think of the greenhouse door at all. My so doing clearly established that the room in question was the drawing-room. This at the time struck me, as I associate Mrs. Forbes' automatic writing with her own sitting-room and a particular desk at which she usually sits. Apparently there was some appropriateness in the allusion to the open greenhouse door, as her answer to my question shows that she habitually sits with the greenhouse door open,—a habit of hers not consciously observed by me.

(LXVIII) December 21st, 28th, 1904, and January 6th, 1905.

The next three references concern the same subject, an endeavour by my script to obtain in Mrs. Forbes' script an allusion to an event deeply interesting to me. The attempt seems to have failed completely.

The sealed envelope entrusted by Mr. Myers to Sir Oliver Lodge was opened in London on December 13th, 1904, and

<sup>1</sup> The actual questions and answers are given *verbatim* in Appendix, p. 413.

proved to contain a sentence bearing no resemblance to the phrase from the *Symposium* which my script had led me to expect. Mrs. Forbes knew nothing of the failure nor of the proposal to open the envelope. On December 21st, the first script obtained by me after the failure had the words (No. 36):

Wait now and write regularly—I will send a message about this through Mrs. Forbes—do not ask for it it may take time.

On December 28th the scribe wrote (No. 37):

Six days you must wait from now & other three—then the message will make things clear. Let it come then.

I want to confirm it through Mrs. Forbes but she has not understood. I want her to write and sympathize with the failure and not to know what it is. I shall try all this week—wait for her letter and help. Think of her often, send a message to her in mind to write & say she is sure you are disappointed.

If not by Monday next it is too late for evidence—she will hear the facts on Monday next.

I took no steps to communicate with Mrs. Forbes, but tried for script on the date indicated, viz. January 6th.<sup>1</sup> The script then wrote:

Mrs. Forbes has been anxious this week but the anxiety is less now. I could not make her hear what I wanted her to write to you—but ask to see what she wrote on Monday.

After this I wrote to Mrs. Forbes as the experiment had obviously failed. She replied that she had written no script on the preceding Monday (January 2nd), having hardly had any opportunity of writing for a long time. She had had very little script for some weeks, and neither in the script nor otherwise any special impression about me or the opening of a sealed envelope. The attempt therefore to impress her with a sense of my disappointment was a complete failure.

The foregoing account of what I have called the cross-correspondences between Mrs. Forbes and me is as complete as I

<sup>1</sup> Six + three, i.e. nine days after December 28th. Note that Jan. 6 was the anniversary of Talbot Forbes' death, as I had learnt the year before, though this allusion in my script did not at the time suggest to me any associations of the date with Mrs. Forbes.



can make it.<sup>1</sup> It seemed best to relate the incidents in chronological sequence with no attempt at classification or selection and only brief comment. Premature classification is apt to confuse, and the selection of isolated incidents—itsself a species of classification—is open to the further objection that, even when the principle of selection is clearly laid down, no opportunity is given to the reader of checking its application. Moreover, the exclusion from consideration of certain cases in a series may be positively misleading unless accompanied by a clear statement of the relative frequency of success compared with failure in the excluded as well as in the included instances, and such an application of the statistical method is impossible where the cases do not admit of unmistakeable division into two classes and two only. There are few incidents in the long preceding narrative which could, without further qualification, be indisputably labelled as successes or failures.

Under these circumstances a complete and chronological account of the coincidences seems necessary if any judgment is to be formed. The historical arrangement has the further advantage that it enables the reader to understand the conditions under which the phenomena were produced, to ascertain, namely, what knowledge and what expectation was present in the mind of the writers on each particular occasion. Here, in some respects, the present case offers special facilities. Where the persons concerned are in constant and familiar communication it is not easy to ascertain what at any given point was the information possessed by either party. Here, however, the acquaintance of Mrs. Forbes and myself preceded but by a month or two the first incident in the series of cross-correspondences, and even during the four succeeding years, 1901-1904, our opportunities for meeting were few.

We both were sufficiently familiar with the methods of

<sup>1</sup> Every identifiable reference to Mrs. Forbes, whether by name or allusion, in my script appears *verbatim* in the above. In the case of Mrs. Forbes' script I have occasionally paraphrased instead of transcribing, but wherever the phraseology seemed of importance I have given the actual words. I have not included certain pieces of her writing which were amplifications, confirmations, or reminiscences of preceding script. Everything, however, of the nature of a statement, correction, or addition, has been included.

investigation required in such cases to realise not only the importance of preserving documents and obtaining external corroboration, but also the value of noting before and after verification any information that could throw light upon the production of the script. Every letter that passed between us has been kept. Many notes as to antecedent knowledge or impression were made for our own or the other's use. We were also aware of the confusion often introduced into the script by involuntary efforts at guessing on the part of the writer. It is to be remembered that neither Mrs. Forbes nor I are in any way unconscious during the production of the script, and so a natural tendency to complete a word of which the first letters or syllables are given is often exhibited, when some part of the automatic writing emerges more definitely into consciousness than the rest, and this guessing may tend to spoil or inhibit the phenomena.

It was to diminish this source of error and to make easier the record of antecedent normal knowledge that Mrs. Forbes consented for months to send me all writing referring to myself without receiving from me any indication as to the value of her productions or any but the vaguest encouragement.<sup>1</sup> Without some such general encouragement the experiment could hardly have been carried through. The continued production of what is unintelligible to oneself and not enthusiastically received by its only other reader is at best a laborious and thankless task, and I wish here to express my great gratitude to Mrs. Forbes for the patience and care which she exhibited throughout and not least in this particular respect.

As to the value of the whole narrative, or the interest of particular incidents, the reader must form his own opinion; there are two points in Mrs. Forbes' script to which I will call attention.

(1) *Difficulty of verbal expression.*

This, a characteristic to some extent of all automatic writing, is specially marked in Mrs. Forbes' script, much more so, for

<sup>1</sup> It was not till after the opening of the sealed envelope in December, 1904, that Mrs. Forbes knew that there had been in her script allusions which I could not mistake to an identified passage in a book.

instance, than in my own. It often appears as though, at the moment of approaching a particular word or phrase, the power, whatever it is, fails, and it is not uncommon to obtain from a general reading of the script a clear impression of its intention, hardly justified by the actual phraseology. It is, in fact, possible to see what it is driving at but does not precisely express in words. A similar experience is common to all who have listened to a foreigner whose acquaintance with English is more extensive than his command of its vocabulary. This is not the case with my own script, where, as the reader will recall, the actual sentences are usually complete, though their wording is often harsh or obscure.

(2) *Dramatisation.*

The dramatisation of the supposed communicators, and the distribution among them of the various statements of the script is conspicuous in the case of Mrs. Forbes, and curiously well sustained. Would-be evidential matter, of a more or less fragmentary description, is attributed to H., and the general direction of the phenomena to Edmund Gurney. The clearest, most fluent, and most definite statements come from Talbot Forbes, who seems to intervene occasionally with the object of stating clearly what has been left in confusion by previous efforts. There are many instances of this, but perhaps the most striking is the communication about the *Symposium* on December 18th, 1902.<sup>1</sup> My own script, here as elsewhere, is less markedly dramatic in form. There is perhaps a more personal touch in its references to Mrs. Forbes than in other parts, but that may be due to the influence of the suggestive dramatisations in Mrs. Forbes' script.

<sup>1</sup>See XXXII.

## CHAPTER XII.

## MISCELLANEOUS REFERENCES TO PAST EVENTS.

IN the next two chapters I have collected together all such references in the script to identifiable matter as have not already been discussed in connexion with specified persons. For convenience I have divided them according as they appear to relate to what had already occurred at the time of writing or to what was still to come. Beyond this broad division into Past and Future, I have attempted no classification. The incidents show considerable differences, both in character and value. If they were classified by results they would range from complete failure through many intermediate classes to complete success, and much difference of opinion would be found as to the class in which a particular incident should fall. What they all possess is sufficient precision of statement to be connected, whether correctly or not, with definite events. They are in fact, or claim to be, identifiable, and many have been identified. In this respect they differ from the "unidentifiable statements or allusions" described in Chapter VI., though this difference may be one of degree rather than of kind, and so the same type of phenomenon may be represented in both. But for critical purposes there is an important distinction between detailed description so far unidentified and statements which, even if lacking in precision, yet present a point of contact with an actual occurrence.

Where more than one reference in the script is made to what is apparently the same incident, I have grouped these references together.<sup>1</sup> Occasionally two or three topics are so constantly intermingled in the script that it has been impossible to disconnect them. But I have treated the incidents as isolated units wherever that could be done.

<sup>1</sup>In all cases where no quotation from the script is given in this narrative, extracts will be found in the Appendix, pp. 415-29.

(1) In the first of the series of attempts to guess *μονόπωλον ἐς ἄω*, August 13th, 1901, at a time when, as the reader will remember, I had no idea that my husband was trying any experiment, the script produced an unmistakeable allusion to an incident connected with him—the loss of a hat—some years before. At the time the emergence of this memory seemed wholly arbitrary, but, on reviewing the matter after I was acquainted with the circumstances of his experiment, I am disposed to think that some vague association of ideas may account for the mention of the lost hat. The unrecognised intention to find something wanted by my husband may have revived in my memory the recollection of a lost object belonging to him. The words of the script show a consciousness that the loss of the hat was known to me:

Hat—a black hat in a box belonging to him was lost something blue near it. Ask—you know this—a blue tie in the hat.

The hatbox was lost with the hat in it; but we have no recollection of a tie or anything else lost with the hat. This statement therefore has no evidential value, but it marks a connexion with my husband in a piece of writing unmistakeably aiming at the word “dawn.”<sup>1</sup>

(2) A description in the script (Jan. 8th, 1902) of some incident occurring to a boy at school contains the word “Angelus,” following upou the phrase, “dormitory notice.” This looks like a reminiscence of the “Anglesea” which was my husband’s dormitory at Wellington College. But he has no recollection of any incident at Wellington such as it suggested, and the name Everitt introduced in the script has no association for him.

(3) I have grouped together two references in the script (on July 8th and Nov. 25th, 1901), though I am not sure that they are intended to describe the same incident. Remarks about a talk “in the cloisters”<sup>2</sup> in the script of July 8, 1901 seem to be definitely attributed to Dr. Sidgwick, and to be addressed to some one, almost certainly my husband. The

<sup>1</sup> See above, p. 160.

<sup>2</sup> From the context evidently the cloisters at Trinity College, Cambridge.

second script (Nov. 25, 1901) is confused. After allusions to Mr. F. M. Balfour, and to a basket associated elsewhere with Dr. Sidgwick,<sup>1</sup> it refers to a talk between some one and my husband in the College Court, as described on July 8th, 1901, but there is no means of determining with precision who is supposed to be the speaker on this occasion.

My husband has no special recollection of such talks as are described, and in the absence of further information the allusion in the script must be looked upon as unverified.<sup>2</sup>

(4) Four attempts were made to produce identifiable matter in connexion with a basket containing fruit. The incident was first introduced on July 17th, 1901, when, after reproaching me for not writing on July 15th, as, on June 30th, I had been instructed to do, the scribe produced remarks about a basket with fruit in it, and attempted to describe a room by the seaside at a place which was either Margate or Ramsgate. The whole story was unmistakably connected with Dr. Sidgwick, the script terminating with various attempts at names, among which his occurred. Later (Dec. 10th, 1901) Margate was given as the name, and the incident was connected with Mr. Myers, and a visit of his to Margate.

It was a fact within my knowledge that Mr. Myers had visited Dr. Sidgwick at Margate on July 7th-9th, 1900. The description of the room is not applicable to the rooms at Margate. Fruit had been sent, but Mrs. Sidgwick has no special recollection of a basket of grapes.

There is no evidential value, therefore, in this incident.

(5) Another group of allusions remains completely unidentified. On three occasions in the early days of the script attempts were made to describe a place, apparently a river, represented in Latin, the ordinary language of the script at that date, by "Dovinans." The banks of the "Dovinans" are

<sup>1</sup> See next incident, No. 4.

<sup>2</sup> See, however, a letter, in May, 1900, from Dr. Sidgwick to Sir G. O. Trevelyan, quoted in the recently published *Memoir of Henry Sidgwick*, p. 589, where the language closely resembles that of the script of July 8, 1901. The *Memoir* was not published till after I had written the present chapter.

mentioned on March 31st, April 8th, and May 1st, 1901. On two subsequent occasions allusions appear to some word beginning Dover (May 8th, 1901, March 19th, 1902), and once (April 2nd, 1903) is a reference to the banks of something called Douern; on this last occasion there is said to be a cross on steps, with a wreath upon it, on the banks of the Douern, and somewhat illegible initials are given, the first being A, the second probably J, and the third C.<sup>1</sup> On May 23rd, 1901, occurs the phrase, "Dominans in ripa stetit hagiologus";<sup>2</sup> but it is quite likely that "dominans in ripa" is a reminiscence of "Dovinantis in ripa," especially as this passage purports to be signed by the same signatory.

Nothing has been discovered that throws any light upon the name Dovinans; it occurs only in the earliest script, which is usually fragmentary and unintelligible.

(6) On three successive occasions in the summer of 1901 there were references to a play which I was to identify if possible. The description was not very definite,<sup>3</sup> but clearly the reference was to a MS. play connected with children and dating from a long time back. The supposed communicator was not named, but was plainly indicated as Dr. Sidgwick.

As the script had said that "she" would know, I asked Mrs. Sidgwick on my return to England whether she knew anything about such a play and she then told me that recently in sorting some papers, she had come across a MS. play<sup>4</sup> written and performed by children. I have now seen the play; in one or two points it corresponds to the description; the sheets for instance, are square and the paper white; the writing is crabbed and there are other childish papers with it. But there are not twenty or thirty sheets,<sup>5</sup> the writing is not very

<sup>1</sup> See, however, later, p. 335, for a discussion of this incident, which seems to have been verified since this chapter was written.

<sup>2</sup> *Trans.* "Dominant on the bank stood the legend-writer."

<sup>3</sup> The three passages are given in App., p. 416.

<sup>4</sup> The play was written in 1856 by some children among whom was the sister of Mr. Jermyrn Cowell, a friend of Dr. Sidgwick's, to whom the MS. doubtless came among other papers on Mr. Cowell's death in 1867.

<sup>5</sup> There are 18 sheets, *i.e.* 36 pages.

close and in some pages there is a margin on the right. The play, moreover, is quite complete and contains nothing representing the attempts at names in the script. The only noteworthy point is that about the time when Mrs. Sidgwick came across a childish play in MS. there was in my script a reference to such a play sufficiently connected in the script with Dr. Sidgwick to induce me to apply to her for information.

(7) There have been throughout the script constant references to a garden, but they are not definite enough for verification. The earlier allusions, mostly in the fragmentary and unintelligible Latin of the first few months of the script, suggest that something is contained in the writer's garden, "the dewy garden where I used to set my feet," but the "treasures hidden in the garden" remain undiscovered.

(8) In three passages of the script and in three only occur three small letters x x x in juxtaposition and these same extracts contain the word *glyptatus*. It is probable that the three passages are somehow connected. The first two, on March 14th and April 8th, 1901, are untranslatable though not altogether meaningless, at least in suggestion. Both refer to a *hieroglyphema*, whatever that may be, probably an inscription, as in the first case<sup>1</sup> there are allusions to carved marble and a knife, and in the second case the word inscription is actually used, though there the *hieroglyphema* seems to be a puzzle as well as an inscription.

On the third occasion (Aug. 28, 1901) there is no doubt at all that the script refers to a circular inscription, cut on stone. The script speaks of a dial or font and there is a rough drawing which might represent either of these objects. A phrase earlier in the same script: "I speak with the tongue of brass—hard to move" seems to indicate a sundial. Reference was made to my husband on this occasion<sup>2</sup> and also on April 8th, but not on March 14th. Both March 14th and April 8th contained allusions to the same personal friend of ours, H.

<sup>1</sup> See App., p. 417.

<sup>2</sup> This was one of the attempts to guess *μονόπωλον ἐς ἀώ*.



When my husband saw the writing of August 28th he pointed out the references to a sundial, which I had not observed, and suggested that the three x x x were intended as some sort of clue. We then looked through the preceding script and found that this same sign had occurred, as above noted, on two other occasions, in both of which there were references to some sort of cut inscription. It seemed therefore that these three bits of writing represented successive attempts to say something about a sundial with an inscription upon it. This aroused no recollection in my mind, but my husband had vague reminiscences connected with an inscribed sundial. They may be summed up as follows:

(1) It is certain that H. once asked my husband to compose a Latin inscription for a friend of his.

(2) My husband's first recollection was that the object to be inscribed was a sundial, but on second thoughts he thought it was a mantelpiece.

(3) At a later date he believes that Mr. G. Monkton, an acquaintance of ours, consulted him about an inscription and in so doing referred to his having already had some similar service from my husband through H.

I distinctly remember a correspondence between my husband and Mr. G. Monkton about an inscription, but I had no idea that H. had any connexion with the episode, nor do I recollect what was the object to be inscribed, though my impression is that it was a mantelpiece. The general outcome of these recollections is that there were two occasions on which my husband composed or criticised a Latin inscription:

(a) For a friend of H., unnamed at the time, and subsequently found to be Mr. G. Monkton.

(b) For Mr. G. Monkton at his own request.

I certainly knew of the second and may, I suppose, have known of the first. But I can recall nothing of it.

The description in the script is not very detailed nor particularly clear, but it seems to have recalled something to my husband. Some six weeks later the script accepted our interpretation of these passages in the words: "You have

understood the sundial at last" (October 6th, 1901), and since then there has been no further reference to the subject.

(9) In the winter of 1901-2 great efforts were made to convey to Dr. Hodgson a word or words. The incident has no special value, but as it is a characteristic illustration of the style of the script I relate it in detail. The passages bearing on this subject are as follows:

(a) December 13th, 1901 (I give the whole of what was written).

Non crepitat miltitidinis vox in auribus meis.\* Hodgson knows the words you will get them before long. Gignifer or gengane γεννιζων or γεννιαζοντες Gesneration. But there are two words. εὐ γεννητοὶ οἱ γεννιαζοντες some such phrase—a paradox, a denial, a statement, all those at once—εὐγενεῖς οἱ ἀγενεῖς No it was better before but that is the idea—a pair of contradictory words and g is an important sound.

αγηρωσ γηρας—no not that. you can't do it. Goodnight Tuus.

(b) December 19th, 1901 (at the end of a piece of writing).

Gennesarion

Gennsaret

Genos—agenes

Faithless generation

Is it German—genossen—no it has more form.

γενεα.

γεννητὸ τὸ γιγνόμενον

That is all I can do.

You understand better tonight. Go on.

(c) December 21st, 1901.

Do not forget the word it is gens togata and another short word. gens togata dedit † like dedit but not that sense.

(d) January 4th, 1902.

Late but not last. Tell Hodgson the words in *gen*—that is nearly right *γεννησις* is important not Genesis—and not Exodus but εἰσφοδος—perhaps he will understand that you will not.

\* *Trans.* "The voice of the crowd (?) does not sound in my ears."

† *Trans.* "The toga-clad race gave."

(e) January 13th, 1902.

Three Latin words can she not write them? would give the clue—*Quid fremuerunt gentes? gentes* seems right—*gens togata rapit. Non possum plurima hodie cras meri meliora supersunt.\**

(f) January 29th, 1902.

*gentile no gentes gens togata vocat. Romam—Romanam condere gentem.†*

(g) February 10th, 1902.

You will hear from Dr. Hodgson but he does not understand those words—I wanted him to have them.

In January, 1902, I sent the first five extracts to Dr. Hodgson; they conveyed absolutely nothing to me. I did not receive his answer till February 13th, three days after the last of the above quoted writings. He wrote that the "words in *gen*" recalled to him a dim reminiscence of a quotation, containing the word *γενέσθαι*, in which he had once been interested. But he could not recall the sentence and no further information on the subject has been received.

(10) On October 12th, 1901, after a long and confused piece of writing, signed and so apparently terminated, came the addition:

Give it to her—yarn a tangled skein. Veridical is the case—see what you have said. •

On the afternoon of the next day, October 13th, Mrs. Sidgwick brought to me a letter from Mr. Piddington enclosing an account from a Cambridge correspondent of an apparently veridical dream. Mr. Piddington had written on October 11th to Mrs. Sidgwick suggesting that she or I should investigate the case, so that before the remark of my script both Mr. Piddington and Mrs. Sidgwick had thought of me as a possible investigator.

The case was investigated by me, and appeared to be veridical. It was printed in the *S.P.R. Journal*, July, 1902.

\* *Trans.* "Why do the heathen so furiously rage? (Ps. II.) . . . the toga-clad race carries off. I cannot do more to-day better things are left (?) for to-morrow."

† *Trans.* "To found the Roman race." Virgil, *Aen.* VI. 133.

(11) On May 27th, 1901, I had a curious sensation early in the morning, which I noted at the time as follows: "May 27th, 10.15 a.m., I am impelled to note that for the last quarter of an hour or so I have been filled with a growing sense of expectancy and subdued excitement, as if something were 'going to happen.' It has reached such a point that I must make a note. I don't connect it with anything or anybody, but I am actually a little breathless,—though I have been sitting still for half an hour, reading proofs. It is Bank holiday, and the paper has come long ago, so there is no post or ring at the bell to be expected. I have no desire to write automatically."

Later in the morning I went out, and on my return had a sudden impulse to write. I began at 12.40 p.m. but was interrupted for a moment, and resumed at 12.50, ending at 1. After a word or two of nonsense, and, in Latin,<sup>1</sup> a statement about the difficulty of writing, even when great care was used, the frequency of mistake, and the greater facility, when I was taken unawares, the script went on, after telling me to note the time, to describe a fire. The points mentioned were the burning and destruction of a house—the absence of the master—the destruction of pictures—the black smoke, strong smell, and crackling of flames—the considerable and noteworthy damage—the presence of excited inhabitants—the hindrance caused by the wind—the arrival at last of a fire engine drawn by horses amid the shouts of a crowd—the licking and flickering of the flames and their extinction in smoke—the subsequent lamentation "not accompanied by groans and tears." It was then stated that the occurrence was recent, and that if I noted it at once its truth would be manifest.

In the *Times* of the next morning, May 28th, I found a short paragraph as follows: "A fire occurred yesterday at the Lady Artists' Club, Blythswood Square, Glasgow. Before the flames were extinguished over 60 oil and water colour pictures on exhibition in the *salon* were destroyed." Subsequent

<sup>1</sup> The original Latin is given in App., p. 418. It presents some points of linguistic interest which have been commented on above, p. 44.

enquiries<sup>1</sup> showed that the fire occurred in the early morning of May 27th, the summons to the fire-brigade being at 1.20 a.m. Considerable damage was done by fire to the premises, and the pictures were almost wholly destroyed by the heat. The loss was estimated at about £1500.

It would appear that, at least towards the end, the account in the script shows a certain picturesque exaggeration of detail. There was no lamentation, no shouting crowd, no disturbing wind. A more serious inaccuracy is contained in the words *dominus absens*, "the master was not there." As will be seen, the premises being a Club, there was no master at all, and no responsible person was, as a fact, absent at the time. On the other hand, the fire was extinguished by a fire engine drawn by horses, and the destruction of pictures is an important point in common between the description and the fact. To ascertain whether it is common to read of destruction of pictures by fire, I looked carefully at the notices of fires in the *Times* during the rest of the year, and only found one other case, in December, where mention was made of the destruction by fire of pictures.

Whether or not there is a connexion between the fire at Glasgow at 1.20 a.m. and the record of a recent fire in my script eleven hours later, there is, I am inclined to think, a connexion between my script and the unusual sensation of subdued excitement which preceded it by about three hours. It is probable that the first impression—however produced—of a fire reached my consciousness about 10 a.m., but was not definite enough to emerge till later in the morning.

(12) On December 7th, 1903, in the train on my way back from London, where I had spent the day, about 11 p.m. the script wrote :

The letter is at your house that explains.                      good guid-  
a n c e.<sup>2</sup>                      and the waters of O m a r.

There was no letter for me at home, but the first post next morning brought me a letter from my friend Mrs. Leaf

<sup>1</sup>Sir Oliver Lodge, with whom I communicated, wrote to the secretary of the Club for information about details not contained in a paragraph from the *Glasgow Herald* of May 28th.

<sup>2</sup>The spacing represents larger writing in the original.

wishing me a good journey, and enclosing me a pocket edition of *Omar Khayyam*, the first copy of that work which I have ever possessed. We were to start for Algeria on December 11th, and letters of good wishes for the journey might be expected. But the introduction of the word "Omar" in connexion with a letter of good wishes seems remarkable. What is meant by "the waters" of Omar I do not know; the object of our journey was for my husband to take the waters of Hammam R'Hira, and it is possible that this has introduced confusion.

(13) About a year after the script began—in January, 1902—I read a book that had recently appeared, *Life and Letters in the Fourth Century*, and in the chapter on Macrobius were some points which reminded me of parts of my script. I noted these at the time, but I made no further acquaintance with Macrobius till the spring of 1903, when the appearance in the script of allusions, as it seemed, to Neo-Platonic theories, induced me to read for the first time several of the later Platonists, among others Macrobius. On reading Macrobius I found some further traces of apparent connexion with my script, and I here group together all the indications of such connexion. In some cases the phrases in the script may easily be traced to other sources, but as bearing on the general question of connexion between Macrobius or other Neo-Platonists and the script, it seems better to place them together for comment.

(a) Macrobius' longest work is called the *Saturnalia*, and represents a supposed conversation on things in general between friends assembled during that festival. Catullus' phrase for the *Saturnalia*, '*optimo dierum*,' is naturally enough quoted by Macrobius.<sup>1</sup> The same phrase occurs twice in my script.<sup>2</sup> The question of what is there intended has been discussed above. The phrase, in any case, probably has its origin in the familiar passage of Catullus.

(b) On May 3rd, 1901, the script uses the phrase *crastino die*, and on May 31st, 1901, it speaks of deferring *in crastinum diem*. On October 17th, 1901, it shows some uncertainty

<sup>1</sup> *Sat.* II. 1. 8.

<sup>2</sup> March 15th, April 3rd, 1901, see p. 50.

as to the phraseology used, and speaks of telling more *cras vel crastino die*. The doubt as to the best phrase to use for "to-morrow" amused me when I saw it, but recalled nothing. Macrobius discusses at some length<sup>1</sup> the question whether the phrase *die crastini* is justifiable, or whether the more regular *die crastino* is not preferable. Though the disputed linguistic point is not quite the same in the script and in Macrobius, there is a close analogy between them. I know no other place where the phrase is discussed, and, as such discussions do not interest my normal self, I have no explanation to give for their occurrence in the script.

(c) Several of the quotations from Virgil in the script are also quoted by Macrobius. But his quotations from Virgil are so numerous that the coincidence goes for little or nothing, especially as the quotations common to both are very familiar.

(d) On October 12th, 1904, in an imaginary journey to the Abode of the Blest, the script says that the "way must be sought for thrice and four times," *ter et quater renovare viam*. Seven is of course a mystic number, but I had no associations with the division of it into three and four. Virgil (*Æneid* I. 94) has the phrase *terque quaterque beati*, "thrice and four times blest," applied to those who have not lived to see the destruction of Troy, and the words in the script may be due to a reminiscence of that passage or some other similar use of the words. But Macrobius quotes the Virgilian phrase to illustrate his contention that Virgil was deeply learned in ritual and mystic lore,<sup>2</sup> and supposes it to describe the happiness of the Blest. The numbers three and four and their resulting conjunction into seven have a special significance in the Pythagorean system—a system intimately connected with later Neo-Platonic symbolism. The importance of the Pythagorean *διατεσσαράρων* is insisted upon in the same passage of Macrobius. I knew nothing of the Pythagorean Diatessaron, and could see no possible meaning for a phrase in my script of December 19th, 1902, "the new and old Diatessaron," till I read

<sup>1</sup> *Sat.* I. 4.

<sup>2</sup> "Nullius disciplinae expers plene et per omnia beatos exprimere volens." *Macr. Comm. in Somn. Scip.* I. 6. 44. See also above, p. 131.

the passage in Macrobius early in 1905.<sup>1</sup> The only application that I could find for the word *Diatessaron* was to the combined narrative of the four Gospels, but that did not explain the double reference ("new and old"), which became intelligible only when I learnt that there was a Pythagorean as well as a Christian *Diatessaron*.

(e) The script's habit of punning described above finds its analogy in Macrobius, but is common enough in other classical writers, and especially among the Neo-Platonists. Once, however, the same unscientific and fanciful connexion between two unconnected words appears both in Macrobius and the script. Macrobius<sup>2</sup> connects Apollo's epithet, *Delphian*, with a supposed old Greek word *δελφος* meaning "one," and goes on to say that hence too comes the word *ἀδελφός* "brother," as meaning "not one." The script connects together the words *ἀδελφός* "brother," and *δελφικός* "Delphian" in the phrase *ἀδελφος δελφικῆ ὀμφη χρήσεται*, and makes quite clear that the reference is to the Delphian Apollo by going on to suggest that by attention and the dismissal of one's own imagination one may arrive at an interpretation of the truth of God.<sup>3</sup>

(f) Another allusion to Macrobius perhaps occurs on April 27th, 1901, when the script wrote as follows: "Commensal in nitidillo cecinit carmen irrefragabile scientiae. nonne audis? ausculta aures adhibeto iam poemium incipit. Fac, Dic, faceto dicto. nomen nescis—sed non semper sic erit." The actual words are obscure and not easily translatable, but the general sense is plain. Some one somewhere has repeated "an irrefutable formula of wisdom"; if I do not hear I am to listen and attend, for the prelude (?) begins at once. Then follow the words *Fac Dic faceto dicto*, intended apparently for a pun on the word *faceto*.

The same combination of words is found in Macrobius. He is explaining that the ancients called seemingly jests "*dicta*"

<sup>1</sup> The text of Macrobius was in my possession, and had been referred to, though not read, before the script of October 12th, 1904, so that I may have seen, without remembering, his comment on the Virgilian phrase *terque quaterque*. But the allusion in the script to the "*Diatessaron*" occurred some months before I had any opportunity of acquaintance with Macrobius.

<sup>2</sup> *Sat.* I. 17. 65.

<sup>3</sup> See above, p. 57.



(sayings), and quotes as his authority Cicero,<sup>1</sup> who writes that whereas everything that we say is a 'saying,' the word is especially used for things which are said with humour, brevity, and wit, *quae facete et breviter et acute locuti essemus, ea proprio nomine appellari dicta voluerunt*.

Here then the script and Macrobius seemed to have hit upon the same combination. The script was obtained on April 27th, 1901,<sup>2</sup> when I knew nothing of Macrobius. It was only in February, 1905, that, in the course of a careful reading of the whole of Macrobius, I came across the passage in question.

(g) On April 20th, 1901, the script attaches some importance to the solstice,<sup>3</sup> which, it says, is to be awaited. There is a more definite reference on June 23rd, 1901. I note the allusions, as they may be a reflexion on the general interest in the solstice felt by the Neo-Platonists. In that case they may be closely connected with the incident next to be narrated.

(h) The explanation of a phrase in the script of April 22nd, 1901, is perhaps to be found rather in Neo-Platonic philosophy in general than in Macrobius in particular. The phrase is "*Cardo καρκίνου*," and after these mysterious words the script goes on to say that if this is not possible, another<sup>4</sup> is to be tried and hope not abandoned. The two words had no meaning or connexion as far as I could see. *Cardo* means a hinge, and is also used of the four cardinal points; *κάρκινος* means a crab. But I learn to my surprise from Macrobius and other writers that the phrase has a traditional meaning, so that the combination is intelligible and probably not accidental. Basing his views on the Platonic myth at the end of the *Republic*, Porphyry,<sup>5</sup> in his allegorical interpretation of Homer,

<sup>1</sup> Cic. 24 *fragm.* Ed. Orelli, p. 968. I have never read or looked at any collection of Cicero's fragments. *Macr. Sat.* II. 1. 14.

<sup>2</sup> It was sent with other script to Sir Oliver Lodge in December, 1902.

<sup>3</sup> On April 20th the phrase used is *τροπὰς ἡλίου*; on June 23rd the phrase is *solsituo (sic) die*.

<sup>4</sup> Possibly "another way"—the Latin leaves the meaning uncertain. See App., p. 418.

<sup>5</sup> *De Antr.* N. 21.

says that the cave which is the abode of souls has two entrances, north and south, at the cardinal points in Cancer and Capricorn, the extreme points, that is, of the ecliptic. The northern gate is the one by which the souls enter in their descent to earth.<sup>1</sup> The words used for the gates by Porphyry are ἄκρα and πύλαι, and the northern gate is called ὁ κάρκινος and κατὰ κάρκινον. *Cardo* is not used in the singular for a door, but it is used for one of the cardinal points (ἄκρον), so that the phrase *Cardo canceris* would naturally represent the north point on the ecliptic, in the sign of Cancer the Crab, which served for the entrance gate of the descending souls. κάρκινος is precisely equivalent to *cancer*, so that the phrase “*Cardo καρκίνου*,” though combining two languages and not occurring anywhere in the classics, is perfectly intelligible. But it was not intelligible to me at the time of writing nor for some years later.

(i) It is possible to see in the description<sup>2</sup> on January 20th, 1903, some connexion with the Cave of the Nymphs, as allegorically interpreted by Porphyry from Homer's account in *Odyssey*, XIII. 97.

The scribe appeared to think the description veridical, but it recalled nothing to me. Some six weeks later, however, having occasion to consult a Biographical Dictionary for the life of Porphyry, who was little more than a name to me, I found there an account of his allegory of the Cave of the Nymphs which seemed to have some points in common with my script, and I then read Porphyry's work for the first time. Porphyry's Cave is inhabited by Naiads—water-nymphs—representing the souls that are to be born. In the script, Nereids, also water-nymphs, inhabit what is obviously intended for an Abode of the Blest. In Porphyry's narrative mystical importance is attached to an olive-tree, and a similar suggestion seems to be

<sup>1</sup>The same ideas appear in Macrobius (*Comm.* I. 12. 1-3), Apuleius, and elsewhere, and seem to have been common among the Neo-Platonists.

<sup>2</sup>See above, p. 112, for comment on the series of which this script forms part. The point here raised is whether any connexion is to be traced between this description on Jan. 20, 1903, and Porphyry's Allegory, then unknown to me.

made in the script, though the "great tree" mentioned there is not defined.

The Homeric description on which Porphyry's allegory is based contains the olive-tree and the water-nymphs, but is wholly without mystical suggestion, and presents no analogy with the script. The connexion between Porphyry's Allegory and the script cannot be regarded as established, but there is no doubt that the account in the script suggests certain analogies with Neo-Platonic or Orphic descriptions of Abodes of the Blest. On March 7th, 1903, immediately after my finding in the Biographical Dictionary a short account of Porphyry's allegory, and before I read the original, the script wrote as follows:

Iliaco carmine responsum dedi illi quod semper postulas—  
mentionem iam ante feci huius loci—cur non invenire potes?  
ἀκτῆ κυανέη—mare glaucum spumantibus equis insuper deus vehitur—  
nihilo magis rota magistri tempus in partes aequas dividit.

primo splendidior, postremo multisonans voce angelica, postea autem  
νοητῶ τε καὶ νοέρω magis uteris. Num credibilius illud, o  
numquam mihi fidem praebens! Temptanti difficilia, manum atten-  
dere debeas—manum amicam usque ad oram illam. νυκτερος ἡδη  
ὄδος.\*

Obviously, and naturally enough, the script alludes to the discovery which I had made that day, but the allusions are certainly not such as would have been produced by my normal self. Homer's Cave of the Nymphs is described not in the *Iliad* but in the *Odyssey*. This was known to me, and had been recalled by the statement in the book of reference. In this point then the script showed ignorance of what was familiar to me. But two other points appear to show

\* *Trans.* "In the Ilian (?) poem I have given the answer to that which you constantly ask. I have already before this made mention of this place (*or* passage?)—why can you not find it? Sea-blue coast—over the blue sea on his foaming horses the god is drawn. None the more the wheel of the master divides time into equal parts. At first he is more glorious, at last many sounding with angel voice, but finally you will make more use of the intellectual and mental. Is this more easy of belief, O you who never give me trust? To one attempting difficulties you ought to extend (?) a hand, a friendly hand up to that distant shore. The way is now darkened."

knowledge beyond what I possessed. The word *νοερός* (mental) was quite unfamiliar to me, but when later I read Porphyry I found that the word was common in his vocabulary. Further, the introduction of the mysterious "wheel of the master" dividing time, conveyed no association or suggestion to me till, a year or two later, I read an account of a series of inscribed Orphic tablets found in Lower Italy.<sup>1</sup> I then found, what I certainly did not know before, that the wheel is of great importance in Orphic ritual. In the allusions to the Abode of the Blest in these Orphic tablets there appear water-nymphs and springs, a tall cypress tree, and a wheel. I have found no parallel to the phrase "wheel of the master," the Orphic prayers being addressed to the Mistress of the Underworld.<sup>2</sup> The allusion in the script, it is true, lacks precision, but the correspondence in phraseology and idea between these Orphic descriptions and my script surprises and puzzles. At the time they were produced I was completely unacquainted with the later Greek philosophers and mystics. My knowledge was confined to the allusions in Mr. Myers' Essay on the Greek Oracles,<sup>3</sup> but there is nothing whatever in that suggestive of these fanciful accounts of abodes of the Blest. I have never investigated this or any kindred subject, or taken any interest in Greek mysticism. There was no text of Plotinus, Porphyry, Iamblichus, or any writer on similar subjects in our house, till I was induced to read such authors by the allusions in my script. Miss Harrison was in Italy examining the Orphic tablets in March and April, 1903, and after her return to Cambridge I probably heard something of their contents, though my conscious knowledge of them dates only from the publication of her book in the autumn of 1903. Nor have I been able to find in such classical authors as I have read anything about the underworld which would have suggested the sort of symbolism which appears in the script.

<sup>1</sup> *Prolegomena to the Study of Greek Religion*, by Miss J. E. Harrison, p. 573 and foll., especially pp. 589-593.

<sup>2</sup> *Δέσποινα, χθονία βασιλεία*. See App. p. 431, for further account of allusions in the script to a wheel.

<sup>3</sup> *Essays: Classical and Modern*, Vol. I.

(j) On March 20th, 1903, the script gave what looks like a direction for writing, viz. that success was not to be expected with an East wind but with a Westerly breeze.

Never when the wind blows from out of the East but on the Western breeze it comes with sound of bells and music heard afar. Ask about this.

The last phrase suggested that the statement was verifiable, but it was not obvious where the corroboration was to be found. It was not till later that my reading of Neo-Platonic writers showed me that it was a regular instruction of the thaumaturgists to persons wishing to attain mystical communion to make their efforts only when the wind was from the West. I cannot conceive why my script should agree with them.

(14) Two hills in Rome have been mentioned by name in the script. On July 30th, 1901, I was told that the Caelian hill had already appeared in the script before this date, and that this was to be noted. Apparently I had "it not quite right." I could find no earlier reference to the Caelian hill, but in January, 1906, when writing this paper, I found that a part of the Caelian hill was differently named, as *Caeliolus*, by Varro, *Caeliculus*, by Cicero.<sup>1</sup> In the script of April 24th, 1901, in the midst of an unintelligible<sup>2</sup> passage came the words, *Caeliculosus vel alium non dissimile*, and then a reproach for sticking over the words. The sentence quoted is not translatable as it stands, and contains a false concord, *alium* being masculine and *dissimile* neuter. It however suggests that a word not unlike *Caeliculosus* is intended, and this might well be *Caeliculus*. I find no other word with which it is possible to connect it. It seems therefore as if this script of April 24th, 1901, might contain the earlier reference to the Caelian hill spoken of on July 30th, 1901.

The other Roman hill mentioned is not one of the famous seven hills, but a small eminence known as Monte Citorio. On April 20th and again on June 3rd, 1901, the script mentions this hill, each time in connexion with a vulture. On both occasions there are other mysterious allusions, and

<sup>1</sup> Varro, *L. L.*, IV. Cicero; *De Har. Resp.* XV.

<sup>2</sup> See App., p. 419, where all references to 'hills' are printed.

on June 3rd it is boldly asserted that the hill is holy and a great help to me. The name suggested nothing whatever to me, but I found—and I knew this before the second reference—that Monte Citorio<sup>1</sup> is an artificial modern hill in Rome believed to be made from the *débris* of the Temple of Marcus Aurelius. So far as I know the name was new to me when it occurred in the script of April 20th, 1901, and it certainly conveyed no association of any sort.

In January, 1906, I found that the only two hills in Rome mentioned in the script had a link of association in the same Roman Emperor, for Marcus Aurelius<sup>2</sup> was, it appears, born in a house on the Caelian<sup>3</sup> hill.

(15) An allusion to Columella was contained in the script of July 3rd, 1904, which attempted to produce a prophecy for subsequent fulfilment. The prophecy is subsequently discussed;<sup>4</sup> here I deal only with the reference to Columella. The whole passage is quoted in the Appendix.<sup>5</sup> The relevant parts are these:

In September remember the 19th Columella. It is then the fulfilment will be, the event has already been foretold. Then Astraea Redux and the rest of it—

Columella was a name to me and only a name. I found that he was a writer on agriculture, and in his eleventh book he gives a calendar containing astronomical as well as other information. Not every day is mentioned; the entries are

<sup>1</sup>For Monte Citorio see Middleton, *Remains of Ancient Rome*, Vol. II., pp. 78 and 209. In describing the Temple and column of M. Aurelius—which I did not see when I was in Rome for a fortnight in 1891—Middleton writes: "Near these remains in the Dogana is a slight elevation called Monte Citorio," etc. The word *Dogana* without any context occurs in my script of July 4th, 1901, and perhaps suggests that I had read the passage in Prof. Middleton's book.

<sup>2</sup>I am familiar with the writings of Marcus Aurelius, but my Greek text contains no biographical notes. I only ascertained the place of his birth in looking up references to the Caelian hill for the purpose of this paper.

<sup>3</sup>See Burn's *Rome and the Compagna*, p. 224, where the original authorities are quoted.

<sup>4</sup>See p. 327.

<sup>5</sup>See App., p. 419.

about one in three or four days. On September 19th he states that the sun leaves Virgo for Libra. An alternative name for Virgo is *Astraea*. I do not understand how my script came to make this combination of *Astraea* and September 19th, and to refer to *Columella*, who explains it. There is no other reference to *Astraea* nor to *Columella* in the script.

(16) In the last few months of 1903<sup>1</sup> there were repeated efforts in the script to give something described as a message from Dr. Sidgwick. After alluding to a sealed envelope, apparently of Dr. Sidgwick's, the scribe wrote on September 22nd, 1903, that before this envelope was opened another message ought to be given correctly. This other message was stated to be from "Henry Sidgwick"; it is not so certain to whom the envelope was said to have belonged. On October 7th it was stated that "Henry Sidgwick's message" was about three letters kept together, and further descriptions, not very definite, of the letters were given. Mr. Piddington was to be told to ask Mrs. Thompson about these envelopes.<sup>2</sup> On October 8th, before I had heard the result of these enquiries, some further points were added to the description of the letters, in particular the date June, 1872 (perhaps June 9th), but it was said that Mrs. Thompson knew nothing of them.

On October 10th further attempts were made to give the contents of a letter of June 9th, 1872,<sup>3</sup> and it was also suggested that I should ask Mrs. Sidgwick to give me a question about Dr. Sidgwick to which she knew the answer and I did not. This question I was to put "at the first chance." It was stated that the message was not yet correctly understood. Another reference to the letters on October 12th was followed by the words in large writing:

It was arranged that he should refer to these three letters

but it does not appear who was to refer to them.

<sup>1</sup> See App., p. 419.

<sup>2</sup> See p. 202.

<sup>3</sup> On October 4th, 1903, there had been a description of a pocket book containing a photograph and a paper on which was the date June, 1872, and some words of which the general drift was given. Whether this is supposed to belong to the three letters I cannot say.

On December 25th, after saying that Sidgwick's message was not clear, the script went on to state that Mrs. Sidgwick would know about the three letters, and on the next day, December 26th, it repeated this remark. On January 1st, 1904, it suggested that a diary was connected with the letters, and on January 29th it apparently corrected earlier statements in the words:

The letters are kept by someone—those we told of—you have not asked the right person.

On February 7th, 1904, I heard from Mrs Sidgwick, to whom I had written, that she could make nothing of the remarks about the supposed three letters. The only correct statements in the above attempts seem to be negative and valueless, viz.: that Mrs. Thompson did not know the letters, and again, that I had not asked the right person. The other statements if not incorrect are at least unverified and unverifiable.

(17) In the spring of 1904 two attempts<sup>1</sup> were made to describe a small book. On the first occasion, April 27th, 1904, it was not clear to whom the book was supposed to belong; an allusion to Faith, Hope, and Charity,<sup>2</sup> suggested that Dr. Sidgwick was supposed to be concerned. On May 11th the reference to Dr. Sidgwick is plain, as several sentences in the script referring to the book are in a handwriting resembling his.<sup>3</sup> This book, if opened at a particular place, is said to contain the words wanted in answer,—obviously, that is, in answer to the question suggested by Mrs. Sidgwick, which I was to put and did put as a preliminary test. The question was one to which the answer might very well be contained in a quotation from a book. It was to find “the last of Dr. Sidgwick's texts.” The script suggests that the text required is or is closely connected with the text in 1 Corinthians xiii. 13. It refers to a passage in the *De Imitatione* concerning Love, and concludes with the statement, clearly intended as an answer to Mrs. Sidgwick's question, that the text alluded to was the last, that there were three in all, and that one was a verse from Coriolanus.

<sup>1</sup>See App., p. 421.

<sup>2</sup>See below, No. 18.

<sup>3</sup>For the circumstances under which this writing was produced see above, p. 26.



So far as I have been able to ascertain, there is no truth in any of these statements. The text in question is not 1 Corinthians xiii. 13, and the book has not been identified.<sup>1</sup>

(18) Closely connected with the last two episodes, and certainly associated with Dr. Sidgwick, are a series of references<sup>2</sup> to Faith, Hope and Charity,<sup>3</sup> in which special value is attached to the virtue of Hope. It is not clear from the script what is the intention of these passages, and it is possible that they aim at describing the contents of a sealed envelope left by Dr. Sidgwick. Again, it is possible that their origin is to be found in the guessing of the subliminal self, started by the suggestion<sup>4</sup> that a text was wanted. This I heard from Mrs. Sidgwick on October 18th, 1903, and on October 19th the script had the first of a long series of allusions to Faith, Hope, and Charity, and their comparative merits.

Three of the nine references to Hope are in fragmentary English verse, and of these the second deserves notice among comments on possibly verifiable matter contained in the script.

On December 25th, 1903, the scribe stated that "on the 17th of next month" I was to "ask the question," and a reference, closely following, to "Sidgwick's message" made it clear that the question meant was the one about "the last of Dr. Sidgwick's texts" suggested to me by Mrs. Sidgwick two months before. On January 17th, 1904, remarks about S, a letter, an envelope, a seal, and the words "not without hope," were followed by the statement "The question is now answered," and later, by the following:

The text [*or* test] and the answer are one and are given—Hope—  
youngest daughter of to-day, and oldest mother of the race.

To see the Godhead face to face, no Beholds the Godhead's very face. Shine at the on the Wanderer on the Way—That is not quite

<sup>1</sup> Five texts representing the keynote at different periods of Dr. Sidgwick's thoughts about his own life are given in the *Memoir*, by A. S. and E. M. S., published in March, 1906, p. 125.

<sup>2</sup> See App., p. 421.

<sup>3</sup> For the combination of Wonder's daughter, Wisdom, with Faith, Hope, and Charity and the allusions, certainly to the Theaetetus and apparently to the Logia, see above, p. 52.

<sup>4</sup> See preceding incident, No. 17.

right but it is about Hope's vision which is the true one, & leads on the Passionate Pilgrim.

As noted above,<sup>1</sup> the allusions to the Wanderer on the Way, the Passionate Pilgrim, and Hope's vision were unintelligible to me, and it was not till some two years afterwards that I found a possible connexion between them in Browning's poem of *La Saisiaz*. To the best of my recollection I had not read this poem till my attention was attracted to it by a reference in a letter of Dr. Sidgwick's which I read in the *Memoir*, immediately after its publication in March, 1906. In that letter<sup>2</sup> Dr. Sidgwick, writing of "the great question of Immortality," expresses his agreement with the line of thought "in which Browning's poem on the subject (*La Saisiaz*) concludes. It is that on moral grounds hope rather [than] *certainty* is fit for us in this earthly existence."

Readers of the poem will remember the circumstances of its production: after the sudden death of a friend, the poet takes alone the walk which they had planned to take together, and debating with himself the question of Immortality, concludes as above described. Some expressions in the poem bear a certain resemblance to phrases in the script—'my pilgrim-foot,' 'the ways we walked together,' 'wander at will . . . wandering still'—and the whole poem may not unfairly be described as an account of the vision of hope which comes to the wanderer on a pilgrimage of affection.

The combination of a pilgrimage or wandering and a vision of Hope in the script and in the poem may, in spite of my impression to the contrary, be due to a latent knowledge of the poem or of some notice of it. But the association of those ideas with Dr. Sidgwick's name in what purports to be an attempt to produce a verifiable "message" cannot be so explained. It was impossible that I should have any normal knowledge of the contents of a letter written in 1878 by Dr. Sidgwick to a friend with whom I was not acquainted, and I certainly did not see the proofs of the *Memoir*.

<sup>1</sup> See above, p. 66, where I have left unaltered the note written in 1905, before any possible explanation had occurred to me.

<sup>2</sup> *Henry Sidgwick: a Memoir*, p. 338.

(19) It was on February 10th, 1903, that the appearance of Mr. Myers' book on *Human Personality* justified the statements in the script that a certain passage from the *Symposium* would be quoted in that book.<sup>1</sup> Two days later, on February 12th, the script began a series of allusions to a locked box, to the position of the key of that box, and to something sealed contained by the box. Between February 12th and April 17th there were seven references to this subject.<sup>2</sup> They were fairly consistent, and represented that a letter or envelope, sealed with a four-lettered inscription on the seal, was kept in a locked box. The key of this box was said to be in the locked drawer of a writing table. On the first occasion, February 12th, Dr. Hodgson's name was mentioned as likely to help; and he was indirectly referred to on the last occasion, April 17th.

After some months' interval, on August 18th, 1903, another reference was made to the box, and this time it was plainly stated that before opening the box Dr. Hodgson must receive a message about it, and that part of a word required, but not all, had been sent to him. Attempts were made at the required word. The script also stated plainly what had been suggested on March 26th, that the "message inside"<sup>3</sup> was from the *Symposium*, the passage known to me.

Putting together the results of these eight references, I supposed the script to be attempting to describe the contents of a sealed envelope, that is, of an envelope left sealed for posthumous reading. I wrote to Dr. Hodgson on August 24th, telling him of the description of the box, and in his reply (dated September 17th, 1903), he told me that he knew nothing of any box like that described, and had no sealed envelope left with him for posthumous reading.

A year later, however, two more references were made by the script to a box said to contain a sealed envelope enclosed in another envelope. On July 13th, 1904, it was stated clearly that a sealed envelope left by Mr. Myers with Sir Oliver

<sup>1</sup> See below, No. 24.

<sup>2</sup> See App., p. 423.

<sup>3</sup> *i.e.* inside the box. There being no reference on this occasion to a seal or a double enclosure, the only possible meaning for "inside" is inside the box described.

Lodge, and containing a particular passage from the *Symposium*, was kept in a box as described. This proved completely untrue.<sup>1</sup>

On July 15th, 1904,<sup>2</sup> the script distinctly implied, if it did not actually state, that Dr. Hodgson had a sealed envelope for posthumous use. Referring to the opening of such an envelope belonging to Sir Oliver Lodge, the scribe wrote that it was important for Dr. Hodgson to see the box opened, but that "his own envelope" might wait. It is to be remembered that at this time I myself knew that Dr. Hodgson had no sealed envelope for posthumous use. This is a noticeable but not a solitary case in which the statements of the script are not guided by my conscious knowledge, but actually opposed to it.

(20) At the risk of repetition, I treat separately the attempts to read the contents of a sealed envelope. There is some confusion, as the script appears to refer to more than one sealed envelope. Thus on September 22nd, 1903,<sup>3</sup> after speaking of a message from Dr. Sidgwick, the script referred to an envelope containing a drawing on one side of the paper and a word or two on the other. Attempts made to represent the words were recognised as unsuccessful; the drawing, called a curved line, resembled a  $\Sigma$ , and it was stated

$\Sigma\gamma\mu\alpha$  stands for Sidgwick elsewhere,<sup>4</sup> why not there too?

It was not said whose envelope was described, but the implication is plainly that it was Dr. Sidgwick's. No further reference was made to the subject till on July 3rd, 1904, the script wrote as follows, about the contents of an envelope, plainly not the one referred to on September 22nd, 1903:

What is now wanted is a fulfilled prophecy to induce you to open the envelope which contains the allusion to Plato, and the place of Love in the scheme.

It then proceeded to try to make such a prophecy.<sup>5</sup>

<sup>1</sup> See below, No. 20.      <sup>2</sup> Perhaps also on July 18. See p. 301.

<sup>3</sup> See above, No. 16. Complete extracts are given in App., p. 425.

<sup>4</sup>  $\Sigma$  has been used as a signature by other members of the Sidgwick family.

<sup>5</sup> The question of the fulfilment of this prophecy is discussed below, p. 327.

On July 13th, 1904, as above stated,<sup>1</sup> it said plainly that the envelope containing the passage from the *Symposium* had been left by Mr. Myers with Sir Oliver Lodge. The description which it proceeded to give of the appearance of the envelope was too indefinite to be valuable. The envelope was said to have been placed in another envelope, which was initialed and dated, not by the writer, and the containing envelope had been placed with other papers in a box. I knew that Sir Oliver Lodge had sent his sealed envelope for custody to a bank, so that there was nothing of evidential value in this description. The same script referred also to the contents of an envelope left by Dr. Sidgwick with Mrs. Sidgwick, and said to be kept with two other letters.<sup>2</sup> On July 18th, 1904, the script pressed that its statements should be tested, and repeated that the passage from the *Symposium* was in a sealed envelope, but not in Dr. Hodgson's envelope.<sup>3</sup> On August 14th the script repeated its view of the contents of this envelope, and—much less definitely<sup>4</sup>—of those of Dr. Sidgwick's envelope mentioned on July 13th, and again expressed a wish for the experiment to be made. On November 25th, 1904, during the experiment suggested by Mr. Constable,<sup>5</sup> it again expressed a wish to have the envelope opened.

The experiment was tried, as described in the *S.P.R. Journal* for January, 1905, and proved a complete failure. There was no reference in the envelope to the passage in the *Symposium*, nor was there any  $\Sigma$  either in or on the envelope.

(21) The next incident concerns an attempt to describe a ring and cross belonging to the late Archbishop of Canterbury, Dr. Benson. The articles were certainly not known to me. The

<sup>1</sup> See above, No. 19.

<sup>2</sup> Here there is possibly a connexion indicated with the supposed message of Dr. Sidgwick about three letters; see above, No. 16.

<sup>3</sup> For my own knowledge that Dr. Hodgson had no such envelope, see above, No. 19.

<sup>4</sup> The envelopes were said to contain, one a reference to Love, the other to Hope. The reference to Love was plainly an allusion to the passage from the *Symposium*, but the reference to Hope was too indefinite for identification.

<sup>5</sup> See above, p. 171.

question whether the description is definite enough to be of evidential value is for the reader to answer. The incident is complicated, and cannot be briefly stated.

On January 31st, 1902, appeared a first reference to a bishop's ring, in the words:

αμυγδώνη—ος\* σφεινδώνη ἔθνους δόσις γανυμένῃ κηρὶ no that is not right. He was glad to get the ring—a bishop's ring.

On May 31st, 1902, just before I went abroad, the script had: "Later not here in the mountains shall come the news that helps." Then, after some illegible and unintelligible words, it suggested that I should dream and remember, and concluded: "amerysthine ameranth amethystine—one of those words. for you for you only."

For some days, I made no further attempts at writing, as I felt as if the faculty had left me.<sup>1</sup> A sensation of returning faculty on the night of June 20th was followed by an impulse to write on June 21st, at the Riffel Alp, "in the mountains." After a reference to an Essay which my husband was writing at the time, the script concluded with a signature as follows:

etc EtC

ETC no—not quite right. E C .

I showed this to my husband on June 23rd, and to him the initials which we read as ETC, or EVC (meaningless to me), suggested incorrect combinations of those of Dr. Benson, EWT (as Bishop of Truro), EWC (as Archbishop of Canterbury). He said he had been thinking much of the Archbishop since we had been at the Riffel Alp.

On June 24th, quite unexpectedly, at 9.45 a.m., when I was dressing to go out, I had a strong impulse to write, and the script produced attempts at the letter E, followed by an account of an amethyst ring of a shape described.<sup>2</sup> A cross was also described and drawn: the arms and head terminated in trefoils, and in the centre of each trefoil there was a jewel.

\* *Trans.* αμυγδωνη is meaningless; the next words mean "the ring, the gift of a nation (or tribe), with joyful heart."

<sup>1</sup> See above, p. 154.

<sup>2</sup> For reproduction of drawings and complete script, see App., p. 425

There was no jewel, though there was some decoration indicated, at the intersection of the arms. It was said that my husband would know, and I was told to write again that evening.

On the same day, at 9.40 p.m., a further description was given of the ring. The carved stone was held by a gold rim, ogive-shaped, and the circlet of the ring was said to bifurcate to hold the stone. The ring was further said to have something inscribed upon it, three letters that looked like Hebrew, in the length of the ring. It was again repeated that these statements could be verified, and that the incident was evidential.

On June 27th, 1902, a little gold chain was described, but on July 1st it was said that this chain had nothing to do with the cross, "the cross stands is not worn"; this statement was signed E.T.C. On July 7th, 1902, it was said that the ring was quite right, though the letters might not be correct, and a further attempt at those letters was made. Then came a drawing of the upper part of a cross, undecorated, but surrounded at the intersection with a circle, and the script added:

This is on the tomb but the other cross is lighter in design—and has something glistening about it besides the gems in the trefoils, *Trifoliata gemmata stellata* \* I have tried to give those three points before this but you have not understood.

I showed both writings of June 24th to my husband on the 25th, and he said that he remembered an amethyst ring belonging to the Archbishop of the shape drawn—a double ogive—but he knew nothing of any carving or inscription, nor of any cross belonging to the Archbishop. I had no recollection of any such ring or cross. I wrote to Mrs. Sidgwick, asking her to obtain information if she could about a ring and cross belonging to Dr. Benson, and on my return to England I received from her drawings of two rings and a cross which had belonged to him, and are now at Truro.

(1) The cross terminates in trefoils, in the centre of which is an amethyst surrounded by three pearls, and the intersection of the arms is surrounded by a circle, in the centre of which is an amethyst. This cross was very seldom worn by the Archbishop.

\* *Trans.* "Three leaved, jewelled, starred."

(2) There is a sapphire ring engraved with the arms of the see of Canterbury; the stone is oval or nearly round, held in a solid gold setting, wider than the stone, and in no way resembles the drawing or description in the script. This ring Dr. Benson had as Archbishop of Canterbury.

(3) There is an amethyst ring of double ogive shape; the amethyst is held by a solid gold setting, not so deep as the stone.<sup>1</sup> The amethyst is cut, and there is an inscription on the ring, as follows: +EWB 1877 FRATRUM NN PIETAS ET DESIDERIUM. This ring Dr. Benson had as Bishop of Truro, and this ring was the one which my husband remembered. He had, and has, no recollection of the other ring, though he must have seen it. He had no knowledge of any inscription on the amethyst ring. I never met Dr. Benson till he was Archbishop of Canterbury, and I have never been to Truro, so that it may be taken as certain that I never saw the amethyst ring.<sup>2</sup>

The description in the script is hardly definite enough for identification with the ring and cross belonging to Dr. Benson, and, moreover, is not correct in all points. The cross does, it is true, terminate in trefoils, in the centre of each of which is a jewel; the intersection of the arms is surrounded by a circle; and there are other jewels on the cross besides the gems in the trefoils; but there is a jewel in the centre, where the script stated that there was none. The cross may be described as *trifoliata* and *gemma*, but the third word, *stellata*, seems to have no application.

With regard to the ring, it is true that Dr. Benson had an amethyst ring, that the stone was of the shape described, that the stone was cut (if that is what is meant by "carved" in the script of June 24), and that there was an inscription upon the ring. The final drawing of the ring (June 24th) is not unlike the actual ring; but if the statement that the "circlet of the ring bifurcates to hold the stone" means that

<sup>1</sup> In this ring the stone projects above and below the gold setting; in the sapphire ring, the stone is completely within the setting.

<sup>2</sup> I noted that "I seem to recollect Dr. Benson's wearing a massive ring with arms upon it, but I cannot be sure." This was probably the sapphire ring. No memory whatever was recalled by the descriptions of the script, nor by the drawings of the amethyst ring.

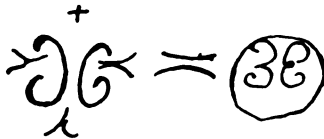


the gold setting is divided on each side of the stone into two branches, the description is incorrect. The letters in the inscription are not three nor do they look like Hebrew.

I have no explanation for the first word in the phrase of January 31st, *ἔθvous δόσις*, "gift of a nation," but the actual inscription on the amethyst ring suggests that the words "he was glad to get the ring, a Bishop's ring," are appropriately applied to that ring, received from friends on his appointment to a Bishopric.<sup>1</sup> The script of January 31st seems to show—supposing that the whole thing is not accidental—that the appearance of the ring and cross is not solely due to the direction of my husband's thoughts or mine during our stay at the Riffel Alp. Whatever explanation is given of the script of June and July, 1902, must extend to that of January 31st, 1902.

(22) On March 27th, 1901, quite in the early days of the script, a piece of unintelligible writing was signed as follows:

Tuus denique nomen adposui. interpretatio tua nunc.



I could make nothing of this signature, but when my husband saw it on the same day he suggested that it was a reversed and double monogram of E.G., Mr. Gurney's initials, but neither he nor I could make anything of the three marks round the G., which we took to be decorative.

<sup>1</sup> With a view to ascertaining whether the description in the script might fit the ring and cross worn by any Bishop, and so have no connexion with Dr. Benson, I looked carefully on August 10th and 14th, 1902, at a portrait of Dr. Creighton which is at Newnham College. In that portrait he wears a cross and two rings, but none of these objects bears any resemblance to those described in the script. Neither of the rings is ogive-shaped, one of them having two large stones visible, and probably a third, while the stone of the other ring is oval or circular. The cross does not terminate in trefoils.

On June 30th, 1901, the communication about a lost MS. play, described above,<sup>1</sup> was preceded and followed by remarks intended to suggest that the communicator had been introduced and succeeded by Mr. Gurney, thus: "G u r n e y. He cannot speak—will write a word—wait," then: "He has done what he can. this is another thing E G y."

There was no doubt as to the person intended; the interest lies in the curious abbreviation of the surname, Gy. Neither my husband nor I had any reason to attribute such an abbreviation to Mr. Gurney, and we regarded it as a pure piece of fancy.

In April, 1902, on my way to stay with Mrs. Forbes for the first time, I had a sudden desire to write automatically. The first words written (April 14th) were: "Mrs. Forbes has got it—for you in the house."<sup>2</sup> There were no letters waiting for me, and I thought no more of the message. On April 15th Mrs. Forbes and I tried Planchette together, and in the early afternoon, after a remark in looking-glass writing about my desire for more evidence, followed in ordinary writing by the words, "Edmund only wants to prove the reality of life," we took a fresh start and Planchette wrote:



We read the first scribble as a carelessly written "Guy," and wondered if this had been suggested by the name of a dog in the house; of the second we could make nothing; the third was written while we were discussing the meaning of the first two. Mrs. Forbes commented on the occurrence of the surname Gurney, as the Christian name Edmund was commonly used in her automatic writing. At the conclusion of the Planchette, writing, in answer to a request of Mrs. Forbes, three signatures were given. It appeared that there was a slight general resemblance between the Planchette-signature and the genuine signatures of Talbot Forbes (writing not known to me but familiar to Mrs. Forbes), and H. (writing

<sup>1</sup> See p. 279.

<sup>2</sup> For rest of writing, see above, p. 186.

known to us both). Mrs. Forbes thought it would be interesting to see if there were any likeness in the third signature, purporting to be Mr. Gurney's, and fetched a letter of Mr. Gurney's for the purpose of comparison. This letter had been given to her "for test purposes" by H, to whom it was originally addressed. Mrs. Forbes had known Mr. Gurney, but had preserved no letters from him. No use had been made by her of this letter since she received it.

The letter was signed EGY. On seeing this we looked back at the earlier Planchette signature and read the first mark as EGY, with a superfluous stroke between the G and y, while the second, on turning the sheet half round, was plainly seen to be EGY. I then remembered that the same abbreviation had occurred in my script, and verified this recollection on my return to Cambridge.<sup>1</sup> I also found the earlier monogram of March 27th, 1901, and recognised that the three marks, then unexplained, have the form of *y*.

I have made enquiries among Mr. Gurney's friends, but have not heard of any other occasion on which this abbreviated form of signature was used. The Planchette-signature may obviously represent the emergence of Mrs. Forbes' forgotten knowledge, for she had read the letter which she used for comparison, though she had no recollection of anything peculiar in the signature, and commented on it with surprise when I drew her attention to it. But the occurrence of the abbreviation in my script in June, 1901, and possibly in March, 1901, cannot be thus explained. I certainly had no conscious knowledge, and do not see how I could have had any knowledge, or any reason for supposing that Mr. Gurney had ever used this abbreviation; nor can I explain why my script attributed it to him. It is proper in this connexion to note (1) that the letter had been given to Mrs. Forbes for test-purposes, and (2) that the discovery of the signature certainly justified (to me) the statement of my script that Mrs. Forbes had "got it for" me "in the house."

(23) On August 18th, 1903, the scribe told me to send Dr. Hodgson a name represented by *Orinaria* or *Orellaria*, anyhow

<sup>1</sup> Before doing so I wrote from Mrs. Forbes' house to Sir Oliver Lodge relating the incident.

ending in *ia*, and later appearing as *Oriana*, *Oronia*, *Auronia*, *Ororia* (or *Orona*). On September 9th, 1903, after the production of a statement unknown to me, but subsequently found to be true, the script made several attempts at a word or words. The leading ideas in its first paragraph are a long word beginning with C, a crown, and a star; in the second, Camilla, yellow hair, the constellation of Ariadne's crown, and the two words *Oritella Coronata*. In this script there was indirect but unmistakeable reference to Dr. Hodgson.

On September 17th, 1903, the script connected the statement that I had now got the key-word with Dr. Hodgson's name, and on October 5th it recurred to attempts at a word. An allusion to Catullus' poem of Ariadne introduced the statement that there was an omen and a name in the words *Ariadne stella coronaria*, and that this was to be sent.<sup>1</sup> Then came an allusion to another constellation, Berenice's hair.<sup>2</sup> After rejecting another allusion to hair, the script recurred to a crown and combined it with the mention of flowers. Further allusions to Ariadne and the statement that the interpretation was easy concluded this involved passage.

I sent these attempts to Dr. Hodgson as representing an effort to produce something of significance to him. On January 20th, 1904, I heard from Dr. Hodgson in reply. He wrote that he had had the name *syringa* in his mind in connexion with the phrase in my script about "*lilia olympiaca non Romana*" (October 5th), but could trace no connexion. *Syringa* blossoms, he then added, had a special significance to him, having been given some time between 1893 and 1897 inclusive, through Mrs. Piper's trance, as a test message to be sent to a former sitter, now dead. The recipient of the message had more than once referred to this message as an excellent test. The production of the word *Syringa* as a message for Dr. Hodgson in my script would therefore be another good 'test,' since I was wholly unaware of Dr. Hodgson's associations with the word.

<sup>1</sup> *i.e.* to Dr. Hodgson; so I understood, and so I did.

<sup>2</sup> For detailed comment see Appendix, p. 427. The reader can judge thence whether I have unduly emphasised any points. To give reasons here would complicate the narrative.

It occurred to Dr. Hodgson to look up syringa in his dictionary (the Century), where he found: "a plant of the genus *Philadelphus*; the mock orange . . . the original plant was *P. coronarius*, a native of Southern Europe, etc." He added that he had no conscious knowledge of the name *Philadelphus coronarius*.

On reading this I looked back at the two passages in my script. That of September 9th, 1903,<sup>1</sup> appears to contain attempts to produce the word *coronarius*, both in sound and in sense, of much the same type as the attempts, in the autumn of 1901, to give the three words, *μονόπωλον ἐς ἀώ*.<sup>2</sup> The word *coronaria* actually occurs in the script, the crown is unmistakable, and the two words in rather larger writing, *Oritella coronata*, perhaps represent attempts at the words *Philadelphus coronarius*. The reference to Ariadne's crown seems superfluous, since the idea of crown is already conveyed, but an explanation is perhaps to be found in the script of October 5th.

There the words, containing "an omen<sup>3</sup> and a name" which I am told to "send" are *Ariadne stella coronaria*, and these words are immediately followed by a reference to another well-known constellation closely associated with Ariadne's crown, namely Berenice's hair. I do not think that Dr. Hodgson had seen—what occurred at once to me after hearing from him—that the introduction of Berenice was accounted for, if what was wanted was not only *coronarius* but *Philadelphus*.<sup>4</sup>

Combining the scripts of Sept. 9, and Oct. 5, 1903, and remembering the attempts in 1901 to represent both the sound and the meaning of *μονόπωλον ἐς ἀώ*, I am therefore disposed to see (1) in *Oritella coronata* and the other suggestions, an attempt at the words *Philadelphus coronarius*, and (2) in the references to Ariadne, Berenice and the constellations, an attempt to convey the ideas. Moreover, in the script of Oct. 5th, the crown is associated with

<sup>1</sup> See App., p. 427.

<sup>2</sup> See above, p. 156.

<sup>3</sup> For the use of this word in the script see above, note on p. 192.

<sup>4</sup> The exact relationship of Berenice to Ptolemy *Philadelphus* is a matter of dispute, but the names are closely associated.

flowers—flowers unidentified, it is true, and described in the singular phrase “*lilia Olympiaca non romana.*”

Why the botanical name *Philadelphus coronarius* was attempted rather than the word “syringa,” it is impossible to say without more knowledge than we possess of the conditions governing these phenomena. It is, however, hardly remarkable, where Latin is the language used, that the Latin rather than the English name of the plant should appear in the script. The Greek word *σύριγγξ* (a shepherd’s pipe) from which the Syringa has its name, does occur once in the script, on Feb. 28th, 1903, where it is associated with asphodel, in the words:

*συριγγι ασφοδελη* not quite right a asphodel stalked reed pipe  
I wanted to say. *συν τ’ ασφοδελη τε συριγγι τε ἐκεῖ καθισαν* ἔδασ \*  
asphodel stalks made their tuneless unsounding pipes.

Dr. Hodgson’s letter suggested a search for other references to the syringa, with the following results:

May 16th, 1902:

*florum corona mox tibi plana erit.*† Ask Dr. Hodgson for the news.

Two days later, May 18th, 1902:

in the woods it will be found the sweetest flower that blows—  
then you will know that I sent you this message, all in a month  
of May.

On November 24th, 1902:

You will hear from Hodgson—important he has tried the flowers but without success. Try other flowers yourself to send—white with a scent—that helps.

Here the first words probably refer to an experiment proposed by Dr. Hodgson,<sup>1</sup> but the last words may be intended to suggest syringa blossoms.

(24) Part of the history of the allusions in the script to

\* *Trans.* “With asphodel and syrinx they there sent down (?) their songs.”

† *Trans.* “The crown of flowers will soon be plain to you.”

<sup>1</sup> See above, p. 58.

a passage in Plato's *Symposium* has been already related,<sup>1</sup> but it will be convenient to collect here all the references.

The passage in question is *Symp.* 202B—203A;<sup>2</sup> there appear also to be indications of allusions to an earlier passage in the same dialogue, 197C. For readers unacquainted with the dialogue I give the gist of the main passage and its context.

When three or four of the guests, at the banquet which gives its name to the dialogue, have discoursed upon Love, it is the turn of Socrates. After declaring that he will not emulate the impassioned encomium of Agathon, Socrates says that he will repeat what he learnt from Diotima, a prophetess of Mantinea, and begins by denying that Love is a god at all. Love is, says Diotima, one of the race of spirits whose function it is to act as interpreters and mediators between gods and men. Then follows a description of the parentage and function of Love and its place in the Platonic scheme of philosophy.

In March, 1901, when the script began, I had not read this dialogue. I had read several of the dialogues of Plato when I was at Newnham College in the years 1878-1881, but chiefly the metaphysical works. I read general commentaries and criticisms, and must have come across allusions to the *Symposium*, but I certainly never read the dialogue, and had very little conscious knowledge of its contents. When in May, 1901, there was an allusion in my script to Diotima, I knew that she was the one woman in the Platonic dialogues, and that she was introduced in the *Symposium*. I knew that the subject of the speeches in that dialogue was Love, but I had no idea—at least no conscious recollection—that there was any mention of spirits in the *Symposium*, or any room for them in the Platonic scheme of things. On June 1st, 1901, in consequence of the appearance of Diotima's name in the script on May 31st, I looked up the passage where she is introduced. On Nov. 26th, 1902, I read the immediate context in the dialogue, and between Jan. 25th and Feb. 10th, 1903, I read the whole dialogue.

It was on May 31st, 1901, that the script made a first recognisable and direct reference to the dialogue in the words "Diotima gave the clue." I looked the passage up to see what Diotima said, and how far it could be described as a

<sup>1</sup>See above, pp. 241-6, 301.

<sup>2</sup>See App., p. 414.

“clue.” I noted at the time<sup>1</sup> what I conceived to be intended for the clue, namely that she told Socrates that Love was neither a god nor a man, but a great spirit, and that the spiritual, being between God and man, had the power of interpreting and conveying messages from God to man and man to God; that all the intercourse and talk of God to men, whether sleeping or waking, is through spirits, and one of these is Love.

I was struck with the appropriateness of the message in itself, and with the form in which it was conveyed—not directly in words, but by an allusion to Plato. I was certain that I had never seen the passage, and therefore that no emergence of forgotten knowledge could account for its appearance, so that the effect upon me was considerable and lasting. I recognised, of course, that to persons who did not know me there was no evidential value in the occurrence, as they would think naturally that I had read and forgotten the *Symposium*, and unconsciously made up the message.

In spite of my interest no further allusion was made in the script to this passage, and I had no further occasion to think of the dialogue till a year and a half later, when it happened that the passage of the *Symposium* containing Diotima's view was set for translation in Trinity College, as above described,<sup>2</sup> and read by me in the natural course of my work.

But before that occurred there had been in the script references, as I now think, to an earlier passage in the dialogue. It was only when I read the whole work in January, 1903, that I noticed a likeness between the two hexameter lines introduced at the end of Agathon's panegyric of Love, and some fragments that had occurred in my script. Those fragments had occurred between June 27th, 1901, and June 27th, 1902.

The lines of Agathon (*Symp.*, 197 c) are as follows:

εἰρήνην μὲν ἐν ἀνθρώποις, πελάγει δὲ γαλήνην,  
νηνεμίαν ἀνέμων κοίτην ὕπνον τ' ἐνὶ κήδει.\*

\* *Trans.* “Peace among men, calm on the sea, stillness of winds, a resting-place and sleep in trouble.”

<sup>1</sup> Script book, June 1st, 1901. Note in diary, June 3rd, 1901.

<sup>2</sup> See p. 242.



1. On June 27th, 1901, the script wrote :

Quid coerces nenymon γαληνων ρώμην. \*

No literary reminiscence was suggested to me by these words. The phrase *νηέμων γαλήνων ρώμην* does not occur, as far as I can ascertain, in any classical author, and indeed would not be expected. The words, *φρόνημα νηέμων γαλήνης* are used by Aeschylus,<sup>1</sup> but were it not for later allusions in the script to this phrase there would be no reason to connect it with the *Symposium*.

2. On Sept. 28th, 1901, the script wrote :

Noenymus νηνεμος έστι γαλήνη.

The introduction of *έστι* between the two words turns the line into half an hexameter, and so suggests a quotation.

3. On December 12th, 1901, the script wrote :

Nenyomos γαληνη—is the word but there is more. It is like the *αναριθμητὸν γέλασμα* † but another meaning. It is Greek but written in English letters—two words are plain. I think there is something more. This is not your husband's word—he wants a word but more than a name.

It is probably a vague recognition of the Aeschylean phrase in the *Agamemnon* that introduces the words, *αναριθμητὸν γέλασμα*, clearly referring to another famous phrase of Aeschylus in the *Prometheus*, though the quotation is inaccurate and unmetrical.<sup>2</sup> The next remark, "It is Greek, but written in English letters. Two words are plain," appears to be a comment on what has already been written, rather than a fresh contribution, for two words had been plainly given, one of them being a Greek word written in English letters. The next remark about "your husband's word" clearly refers to the experiment with *μονόπωλον*. In December, 1901, when this script was written, I knew that there had been great efforts to satisfy my husband about something, and that

\* *Trans.* "Why dost thou stay the might of the windless calms?"

† *Trans.* "Unnumbered smiling."

<sup>1</sup> Aesch. *Ag.* 740, "what seemed a spirit of windless calm."

<sup>2</sup> Aesch. *P.V.* 89. *ποντίων τε κυμάτων ἀνηριθμὸν γέλασμα*. "The unnumbered smiling of the waves of the sea."

Greek words had appeared in those attempts, but I did not yet know that what he actually wanted was three Greek words. It is true that he did not want a name.

4. On June 27th, 1902, the script wrote :

Peace on earth tranquillitas super omnia maria terrasque omnes.\* Then listen for the fiery news—an arch of light bridges the chasm between earth and sky.

Here the first nine words appear to be a paraphrase of Agathon's first line, while the last clause of the second sentence, "bridges the chasm between earth and sky," seems directly to allude to the later passage in the *Symposium* where the function of Love is described by Diotima, and Love is said to "bridge over the intervening gulf."

The four extracts above quoted were produced under different conditions. The first and last were written at the Riffel Alp above Zermatt, on the same day in two succeeding years. I had not with me any copy of my script, and the coincidence of date, if not accidental, must be attributed to unconscious and not conscious memory. The second extract was written at Winchester, and the third at home. On none of these occasions was there any apparent reason for my thinking of storms or calms.<sup>1</sup>

The resemblance between these extracts and Agathon's lines, taken in conjunction with the reference to the later passage of the same Dialogue, suggests that an allusion to the *Symposium* is intended in the script. Direct allusion to the later passage had been made unlikely, and in any case evidentially useless, by my recognition of the appropriateness of the Diotima incident. If, therefore, a further attempt was to be made in the script to suggest the *Symposium*, some new direction must be sought. But the possibility must not be forgotten that, when I looked out the reference to Diotima on June 1st, 1901, my eye may have been caught by the lines of Agathon, though I had no recollection of having seen them till I read them in their context in January, 1903.

\* *Trans.* "Calm over all the seas and all the lands."

<sup>1</sup>The absence of corresponding weather conditions was noted at the time.

The account of the next stage in these allusions to the *Symposium* has been related in the narrative of the connexion between me and Mrs. Forbes.<sup>1</sup> Though I had fixed my mind on the *Symposium* before writing on November 28th, 1902, there was no reference to it in that or the next five following scripts. On December 19th, however, after receiving from Mrs. Forbes what I took to be an allusion to the dialogue in her script, my script, after saying that Socrates was in her<sup>2</sup> writing, had :

In the sealed book is the word, the message to men.  
the new and old Diatessaron ;

followed by the drawing of a book. Between December 19th and January 14th I received from Mrs. Forbes several attempts to give the words *Symposium*, etc. The one piece of script produced by me in this period contained no reference to the *Symposium* except to express the belief that Mrs. Forbes would get the words wanted. In the last half of January there came closely following upon one another five statements, which I interpreted to mean that the passage in question was alluded to and emphasised in Mr. Myers' forthcoming book, *Human Personality*. The extracts are as follows :

January 14th, 1903.

Write regularly—there will be news for you to write next week—good news before the month is out.<sup>3</sup> The book will help—our word is there contained.

January 22nd, 1903.

In Myers' book is a word that ought to make things plain—read it to see—not at the head of a chapter, but quoted in the text—it should have been—and surely is.

January 23rd, 1903.

Read the book for me. Look there for the helping word.

<sup>1</sup> See p. 241.

<sup>2</sup> No definite person is named ; if the "her," as is probable, refers to Mrs. Forbes, the statement is incorrect, as far as is known. Mrs. Forbes has found no word that can be identified as "Socrates" in her writing.

<sup>3</sup> See above, p. 247.

January 25th, 1903.

Between God and Man is the *δαμονιόν τι*—you will see that quoted in the book—Love is the bond.

January 31st, 1903.

Look for what I have told you in the book—Myers' book. The passage is important 'To the ends of the earth.' That is the counter-sign.

On February 9th,<sup>1</sup> 1903, I noted<sup>2</sup> that the above extracts seemed to point to *Human Personality*. I had corrected for press a slip consisting of a list of quotations for the headings of the Chapters,<sup>3</sup> and had seen<sup>4</sup> in slip-proof Chapter VI. with its Appendix. I had seen nothing else, and had no knowledge in detail of the scheme of the book. Mr. Myers had never talked it over with me; on one occasion, late in the autumn of 1900, he spoke to me of his view of sleep, and then said that it would be found in his book. This, to the best of my recollection, is the only occasion on which he ever spoke to me of what was to be in his book.

I therefore had no means of knowing whether there was any likelihood that my script would be justified in its assertions, and I was very anxious to test this.

On Feb. 10, as soon as I received the book, I turned to the Index, and, failing to find "Diotima," went on to look up the references under "Love." The pages given are II., 282, for the "Definition," and I., 112-115, for "Platonic." It will be seen that in Vol. I., pp. 112 to 113, after expressing his own view that "Love is the energy of integration, which makes a Cosmos of the Sum of Things," Mr. Myers goes on to describe two views of love, which he calls respectively physiological and Platonic, and quotes Plato's words, *ἐρμηνεῦον καὶ διαπορθμεῦον*, "the Interpreter and Mediator between God

<sup>1</sup> I knew that the book was expected to appear on February 10th.

<sup>2</sup> On Feb. 7, 1903, when I saw Mr. Piddington in Cambridge, I told him that my script had made statements about what was contained in *Human Personality*, and that I hoped to find them confirmed.

<sup>3</sup> Hence no doubt the allusion in the script of January 22nd, 1903.

<sup>4</sup> I obtained these proofs in slip from Miss Johnson in the spring of 1901.

and Man." These words begin the sentence which I regarded as the 'clue' referred to in my script of May 31st, 1901, as noted before endeavouring to carry out the instructions received from Mrs. Forbes on Nov. 28th, 1902. On pp. 113 to 115 Mr. Myers gives an abstract of the "cosmical" aspect of Love, as described by Plato in the *Symposium*, calling special attention to the fact that this utterance is placed by Plato in the mouth of Diotima, the prophetess. In Vol. II., p. 282, when Mr. Myers is summing up his views and defining Love as "a kind of exalted, but unspecialised, telepathy," he refers indirectly indeed, but none the less unmistakeably, to this passage in the *Symposium* when he uses the phrase, "it (Love) bridged the interval between spirits incarnate and discarnate."

It is, I think, beyond dispute that my script was justified in saying that in Mr. Myers' book was a word that would "make things plain," and that this view of Plato's expressed in the *Symposium* was "quoted in the text."<sup>1</sup> The question remains whether this information was more than a happy guess.

That question will no doubt be differently answered by different persons. For myself, I believe that I had no such antecedent knowledge as would have suggested such a statement. I took some pains at the time to investigate the question: I have here stated all that I believe myself to have known from Mr. Myers or otherwise about the actual contents of the forthcoming book.<sup>2</sup> No reference to this passage or to Diotima is made in papers published by Mr. Myers in the S.P.R. *Proceedings*. In his essay on Rossetti (*Essays, Modern*, p. 334), which I must have read before March, 1901, there is a reference to the phrase, *ἐρμηνεύον καὶ διαπορθμεύον*, but there is nothing to indicate the dialogue from which the phrase is

<sup>1</sup> No explanation has been suggested for the words, "To the ends of the earth that is the countersign." (Jan. 31, 1903.)

<sup>2</sup> The proofs of *Human Personality* were in Mrs. Myers' house at Cambridge, where I was a frequent visitor during the spring and summer of 1901. It is therefore not impossible that I should have seen, without consciously noticing, the direct reference to Diotima in the first volume or the indirect allusion to the Dialogue in the second volume.

taken, so that it is impossible for any one unacquainted with the *Symposium* to locate the allusion. Moreover, the quotation is used in a passage dealing with a different aspect of the subject, and contains no suggestion of what seems to me the keynote of the references in my script, viz., that communication between God and Man is effected by means of spirits, and that Love is a Spirit. In the essay on Rossetti, Mr. Myers writes: "Love, as Plato said, is the *ἐρμηνεῦον καὶ διαπορθμεῦον*, the 'interpreter and mediator' between things human and things divine; and it may be to Love that we must look to teach the worshipper of Beauty that the highest things are also the loveliest, and that the strongest of moral agencies is also the most pervading and keenest joy." This is quite different from the application made in *Human Personality*, and suggested in my script.<sup>1</sup>

The next group of allusions to the *Symposium* has been described above, and may be thus summed up:<sup>2</sup> On August 18th, 1903, the script stated that the passage from the *Symposium* was inside something contained in a box about which I was to ask Dr. Hodgson, and on July 13th, 1904, and August 14th, 1904, this passage was said to be contained in an envelope which it was desirable to open. These statements were not correct.

Readers of this paper will be accustomed to failures of the script, and many reasons can be found for this particular failure. Possibly one such reason should be sought in the difficulty of excluding the tendency to guess, of which I have spoken above. A phrase on December 19th, 1902, "in the sealed book is the word," possibly intended to refer to *Human Personality*, may have suggested to whatever faculty it is that guesses that a sealed envelope was in question. But it is unnecessary to look very far for the source of such a guess. The numerous allusions in the script to the opening of envelopes and similar things, show how anxious the scribe was to work off a success in this direction.

<sup>1</sup>The opinion formed at the time was expressed in my diary of February 12th, 1903, and I have seen no reason to alter it.

<sup>2</sup> See p. 299-301.

## CHAPTER XIII.

## MISCELLANEOUS REFERENCES TO FUTURE EVENTS.

I NOW come to a group of incidents which appear to relate, not to past events, but to the future—an actual future, not a present impression of what will be. In some cases it is stated in the script that these incidents are prophetic; in other cases there is nothing to show the date of the supposed incident, but subsequently occurring events seem to correspond with the statements of the script. In these last cases, unless the correspondence of detail is pretty close, the evidence is valueless. But that the reader may judge whether prophecy, even when fulfilled, is due to anything more than casual coincidence, I have collected together all instances in which it is possible to see an attempt at prophecy. Some of the cases are absolute failures; some are probably due to the emergence of a forgotten memory, recalled by a subsequent event; others again need a less impressive name than prophecies, and would be better described as anticipations.

(1) I begin with an instance of unmistakeable intended prophecy which was not completed and had no success.

On December 29th, 1903,<sup>1</sup> after a fluent exordium in Latin urging patience and promising unique results, the scribe told me to write that some man was coming in a ship upon the sea, but not to me. I was told to note the day of writing and watch. The script concluded with the words:

This is a prophecy. I will tell you more presently, note now the unexpected journey on the sea.

I was in Algeria at the time, a fact which may account for allusions to journeys upon the sea. But no one known to me arrived either there or elsewhere, as far as I could ascertain,

<sup>1</sup>For complete extract, see App., p. 429.

on or just after December 29th. The script did not fulfil its own promise of telling me more presently, and the incident must be registered as a complete failure.

The next five incidents (2 to 6) are very slight, and it is more than probable that there is no real connexion between the sayings of the script and the subsequent occurrences which reminded me of those statements. Probably these incidents are of the same type as the common experience where some event in the day revives the recollection of something similar in a dream. The difference is that in this case the dream, so to speak, had been previously noted, and therefore the correspondence, if any, is certainly genuine, and cannot be attributed to false memory.

(2) On December 9th, 1902, I went up to town for the day, intending to lunch at a house where I had never been before, and of which I knew nothing but the address, Grosvenor Road, Westminster Embankment. My associations with the neighbourhood being entirely with Victoria Station, I started to find the house at the Pimlico end.

In some script produced at 20 Hanover Square before 12 noon on that day<sup>1</sup> occurred, apparently without any context, the words:

Why say Milbranke what is that here?

The words before and after this appeared to belong together, so that this sentence was quite disconnected and had neither meaning nor context. On reading it over I supposed the name intended to be Milbanke, as Milbranke seemed an unknown combination. I subsequently found that the house I visited, which we occupied later on for a month, was close to the site of Milbank Penitentiary, and very near Milbank Street.

The connexion between the fact and the name in the script is of the loosest, and even if connexion be recognised it is likely that the script represents some vague knowledge on my own part that the house which I was to visit was near Milbank Street. If so, such knowledge was completely latent, but in any case, I attach no value to the incident, and have included it here merely for the sake of completeness.

<sup>1</sup>The script in question was out of my control before 12 m.



(3) On April 20th, 1901, the script, which was still apt to be very unintelligible, wrote :

Stella caelo decernitur cur non animo? genea γενη computa. nonas pone horas; post aliquot dies—vis scire quot dies? 1+1+1+1+1 et adde insuper tres Scribere sine remissione semper in provinciam. Aquifer poscit aquilae nigri alas. ni hilum donare. vetui. nugis tempus consumis? nuntium dei iam accipe pedibus alitibus super maria volitantem. In caelo omen in terra pax.\*

This was not promising, and nothing ascertainable came of it.

(4) I have above<sup>1</sup> described the apparent resemblance between the statements of the script on October 21st and October 23rd, 1903, and the first of the new Logia discussed in Dr. Grenfell's paper on November 10th, as well as the juxtaposition in both of the Platonic and Gospel passages. In this case reminiscence may, I think, be eliminated as an explanation of the coincidence.

(5) On September 18th, 1901, at 10.30 p.m., the script described a bird, partly in words, partly by a rough drawing:

The bird is perched on something, with wings out and head forward. It is crying at something, angry or terrified. It has talons and a strong beak.

The drawing represented, very roughly, a bird with outspread wings and lowered head facing the spectator and looking to the spectator's right. The legs and talons were conspicuous and outstretched, and the bird appeared to be standing, not in flight. The description made it clear that a bird of prey, eagle or vulture, was intended.

On September 19th I went to a furniture shop in Cambridge to get a wardrobe, and inside the shop saw a very close

\* *Trans.* "A star is seen in the sky why not in the mind? Classes (?) count. Set nine hours, after a few days—do you want to know how many days? five and then add three. Write without relaxing always into the country. The eagle-bearer demands the wings of the black eagle give nothing I have forbidden it. Do you waste your time on trifles? Receive now the messenger of the god flying with winged feet over the seas. An omen in the Heaven, peace upon the earth."

<sup>1</sup> See p. 52.

representation of the bird described in the script of the night before. The bird was supporting a slab which served as a pedestal table; the wings were outstretched and the head held forward, the beak was open, and the bird had an angry look. But the head was turned to the spectator's left, not, as in the drawing, to the right.

I have no external corroboration for this incident, which was not noted in writing till October 14th. But at the time I was certain that the script immediately preceded the visit to the shop.

(6) On September 4th, 1901, at the end of a long piece of writing, the script, in quite a different hand, wrote:

Mädmēt  
Maidment  
Evan  
awnsley November 1857.

And on September 7th it wrote:

M A I M E N T I S W I T H I N.      on the right-hand  
side as you look—the window is behind, so it is not very plain to  
read. But he knows it.

From September 26th, 1901, till October 2nd, my husband and I stayed with friends at Winchester. During our visit our host read to us at breakfast one morning, I think on September 28th, parts of a letter from a friend called Rawnsley.<sup>1</sup> On September 30th, or possibly on September 28th,<sup>2</sup> I went with my hostess to a shop in Winchester, and noticed the name "Maidment," not outside the shop, but on a paper bag hanging up inside the shop on the right-hand wall. The shop-window was behind me, when I was within the shop, but the name was quite plain to read. At the time I did not connect it with anything; it was only after my return from Winchester that, on reading through the copies of the script and finding the words "Maiment is within," I remembered having noticed the name Maidment within a shop at Winchester. I then remembered the reading of a letter from some one called

<sup>1</sup> I do not know the Christian name of the letter writer.

<sup>2</sup> I am not able to fix the date with absolute certainty, but have little doubt that it was on September 30th.

Rawnsley, but the date "November 1857" has no discoverable connexion with this or any other incident known to me.

(7) In the early part of March, 1903, I was engaged in an investigation of the possible significance of the Greek letter  $\Sigma$  which had appeared in the script frequently. On March 2nd I spoke to Miss J. E. Harrison of my impression that the letter might have a symbolic meaning for Neo-Platonists or other later Greek writers. On March 3rd she brought me a book bearing on the subject. On that evening the script produced the following:

εἶδρων            ὁ τι ἂν σοὶ ἀνωφελὲς φανηται ἡμιτελεύτον τὸ χρῆμα  
οὐδὲ βραδίως διατελεῖται ἀλλὰ σὺν σκοπῇ<sup>1</sup> εἰς συνεσιν ἔλθοις.  
δόγματα ἐνῆν—διδασκαλία καὶ αὐτόματα    παρὰ Νυμφῶν παρανοίας.

This was followed by two rough drawings of reversed Sigmas and a description of a bound volume lying on a table in an upstairs room.

The first word is unintelligible; the rest can be more or less represented in English: "whatever seems useless to you—the thing is half done—nor will it easily be accomplished, but with investigation you may come (?) to understanding. There were doctrines in it, didaskalia and automata." The last words are again unintelligible; they mean something about 'madness from the nymphs.'

The general drift of this script may be accounted for by my occupation about the time it was produced; in any case the observations were justified, for on the next day, March 4th, in the course of my classical work, I came across an explanation of one aspect at least of the  $\Sigma$  in my script. But the explanation was only partial—'the thing' only 'half done'—and the full 'understanding' was not reached till some months later after considerable 'investigation.' The phrases about doctrines, didaskalia, and automata, were still perfectly unintelligible.

On March 4th I wrote to a friend to make enquiries about the use of symbolic letters in late Greek and early Christian

<sup>1</sup>σκοπή is, as I subsequently found, commonly used by Plotinus in the sense required by the script 'consideration, care.' Its meaning in classical Greek is 'watch-tower.'

writers, and on March 6th I heard from him that he had consulted another friend who, as it happened, was to dine with us on March 7th and would then bring me a book which would probably answer my question, viz., the *Didascalía*. This name was unknown to me, as I was absolutely unacquainted with the literature and history of early Christianity. The book contained just such information as I wanted about the use of symbolic initial letters in general, and I find it difficult to believe that the juxtaposition in my script on March 3rd of the words *didaskalia* and *automata* is unconnected with the confirmation on March 7th in the *Didascalía* of what had been suggested to me by the *automatic* phenomena.

(8) The next incident is rather a curious one; the script seems to show connexion with a newspaper paragraph that appeared shortly after its production. But the paragraph, on investigation, was found to be wholly untrue, so that the script anticipated, if anything, not facts, but the fiction of a journalist. The story is related in detail, as it illustrates, among other things, the difficulties of investigation.

On June 27th, 1902, when I was at the Riffel Alp, the script began as follows:

Veni Creator were the words exultans cantavit apud spiritus sanctos inter filios Dei.\*

The context suggested to me that this paragraph (in contrast with the rest of the script) was of general, not personal application.

I showed the script of June 27th to my husband in the afternoon of June 29th.<sup>1</sup> I also, about the same time, mentioned the script to Miss Harrison.<sup>2</sup>

\* *Trans.* "triumphantly (he or she) sang at the place of the holy spirits among the sons of God."

<sup>1</sup> I have a note that two pieces of June 27th and June 29th were shown to him together.

<sup>2</sup> I have a statement from Miss Harrison that the *Veni Creator* was mentioned to her before July 4th. On that day she left the hotel before seeing me, and on her return about 12.0, I asked her whether she remembered my speaking of the *Veni Creator*. She replied that she did, and noted her recollection before hearing of my discovery in the newspaper on July 4th.

On July 4th I saw, by chance, among the papers in the hotel reading-room the *Giornale d'Italia* of July 2nd. The regular supply of papers to the hotel began on July 1st, and this was the first Italian paper which I had an opportunity of seeing. I found in it the following statement, telegraphed from Paris on July 1st: "A Coursegontes [*sic*] nelle Alpi Marittime l'espulsione delle suore dello Spirito Santo avvenne *manu militari*. Le suore abbandonarono il convento cantando il *Veni Creator*."

I thought that the above script might refer to the expulsion of the Sisters named, as it described some one singing in exultation the *Veni Creator*, 'apud spiritus sanctos.'

I wrote to Mr. Piddington on July 4th, and on July 6th he answered that he would make enquiries about the incident described in the *Giornale d'Italia*. These enquiries were subsequently made, and showed:

(a) That there is no community of any kind at Coursegoules, in the department of Alpes-Maritimes.

(b) That in that Department, at Juan les Pins, on the coast, there was a convent of the Sisters of the Holy Ghost, 'filles du Saint Esprit.'

(c) That the only convent in the Department of the Alpes-Maritimes which did not conform to the law, 'loi du 1<sup>er</sup> juillet, 1901,' was this convent at Juan les Pins.<sup>1</sup>

(d) That on June 29, 1902, the Sous Préfet of Grasse, in conformity with the edict of June 27th, 1902, at 8 o'clock in the morning, gave notice at the Orphelinat that the Sisters were to leave, and that at 12 o'clock precisely the sisters and orphans left the Orphelinat for the Oratory of Juan les Pins, accompanied by the Superior of the Oratory, M. J. B<sup>te</sup> Etcheborne.<sup>2</sup>

(e) That at no moment did the Sisters sing the *Veni Creator*.

It is clear, therefore, that if the script of June 27th refers to this incident at all, it refers not to the actual occurrence but to the incorrect version of it which appeared in the *Giornale*

<sup>1</sup> See *Courier de Cannes*, July 1, 1902.

<sup>2</sup> I have his letter from Biarritz of Aug. 10, 1902.

*d'Italia*<sup>1</sup> of July 2nd. The script was written on June 27th, the date, as I subsequently found,<sup>2</sup> of the decree concerning the unrecognised orders. It makes no mention of the locality where this occurred, or was to occur, and neither the actual incident nor the newspaper account offers any explanation of the words *inter filios Dei*.<sup>3</sup> The use of the past tense, when the event referred to in the script has not yet occurred, is paralleled in other cases.<sup>4</sup>

On no other occasion has there been any reference in the script to the singing of any hymn, English or Latin.

(9) In the summer of 1903, whilst I was abroad, the script committed itself to a series of prophecies, unmistakable prophecies, expressed in the future tense with definite dates, within which the fulfilment was to occur. The statements made may be summarized as follows:

(a) that three public men would die before my return to England;

(b) that one death would be within the week in which Tuesday, June 9th, was contained;

(c) that the third death would be sudden;

(d) that on June 24th there were two more deaths to come, one of them unexpected;

(e) that on July 3rd the third death had not occurred;

(f) that I should see something relevant in the papers at Bâle;

(g) that in one case there would be a public funeral.

The vagueness of the definition 'public men' precluded effectual test, but statement *f* (at all events) was not satisfied.

<sup>1</sup> A letter to the editor of the *Giornale*, asking for further information about the incident described in the paper of July 2nd, received no answer.

<sup>2</sup> In the *Gaulois* of July 5th, which I read on July 7th, I found the decree spoken of as 'décret du 27 juin'; this was my first conscious knowledge of the date of the decree, but probably I had seen earlier references to it under that title.

<sup>3</sup> The words may be a reminiscence of Job: "when the morning stars sang together, and all the sons of God shouted for joy," but that does not explain their occurrence in this context.

<sup>4</sup> See specially below, p. 331, in the Marmontel incident.

(10) On October 6th, 1903, after a remark<sup>1</sup> about a member of my husband's family, the script went on:

Great changes all will see in the next year, more than one breach in the close family.

The allusion to the "close family" was appropriate to my husband's family. Three households, those of his father and two married brothers, at Brighton, and an unmarried aunt at Steyning, eleven miles off, constituted his whole family. There had been no breach in the family circle since the death of his mother in 1893, more than ten years before this writing.

It is a fairly safe prophecy to suggest breaches in a family containing some old members, and the use of the term 'breach' is vague. But it must be admitted that the statement of the script was verbally correct. On June 2nd, 1904, my husband's aunt died, and in September, 1904, the son of his youngest brother left home to establish himself in New Zealand. So that "in the next year" there was "more than one breach" in what till then had been a singularly "close family."

(11) On July 3rd, 1904, there seems to have been a further attempt to foretell one of the two incidents just referred to, viz., the departure of my husband's nephew for New Zealand. The incident is complicated. The script of July 3rd purported to give a prophecy, the fulfilment of which was to induce us to open the sealed envelope containing the allusion to the *Symposium*.<sup>2</sup> The script stated that some one would see all the constellations, and that some event already foretold would take place on September 19th. Later, on July 18th, the script stated the date less definitely in the words, obviously referring to this same prophecy:

Prophecy is hard to work but it shall be done this time—read all with care after mid-September next and you will find all you want for proof.

On July 3rd I looked through the script and found only two prophecies unfulfilled at that date, one being that there would be "more than one breach" in my husband's family.<sup>3</sup>

<sup>1</sup> Too vague to be evidential.

<sup>2</sup> The script is quoted in App., p. 419.

<sup>3</sup> For the other (on Feb. 1, 1904) see above, p. 211. That, too, may be considered to have been eventually fulfilled.

Very soon after the middle of September there was another breach.<sup>1</sup> As above stated my husband's nephew left for New Zealand in September, and, I suppose, saw "the rest" of the constellations, as any one must in a journey to the Antipodes. His vessel sailed on September 22nd and September 19th had no special association with his journey. We heard of his intention to go on July 21st, so that both the above statements in the script were antecedent to any knowledge of mine, as his plans had not been long discussed and were wholly unknown to us till July 21st.

(12) On May 11th, 1901, I had had a small party of ladies to dinner—my husband was dining out—and after the departure of the guests I had gone upstairs, when I felt a sudden strong desire to write automatically, and came down again to find materials. I wrote in the dark, at 11.10 p.m. Some earlier statements<sup>2</sup> in the script were veridical; the conclusion was as follows:

Do not hurry. date this hoc est quod volui—tandem.  
 δικαιοσύνη καὶ χαρὰ συμφωνεῖ συνετοῖσιν. A.W.V. καὶ ἄλλῃ  
 τινὶ ἴσως. calx pedibus inhaerens difficultatem superavit. magno-  
 pere adiuvas persectando semper. Nomen inscribere iam possum—  
 sic, en tibi!

Ζητα—οδαλίσκακὸς Σαλματικός μόνος μονοῦ πιστός.  
 Σωτηρ μέγιστος.\*



I showed the script to my husband next day. We could make nothing of it, and were much amused at the drawing

\* *Trans.* "This is what I have wanted, at last. Justice and joy speak a word to the wise. A.W.V. and perhaps some one else. Chalk sticking to the feet has got over the difficulty. You help greatly by always persevering. Now I can write a name—thus, here it is!" The rest is unintelligible.

<sup>1</sup>The first breach had occurred on June 2.

<sup>2</sup>See p. 208.



of what we often referred to in the next few days as the "cockyoly bird."

On the evening of May 16th I saw in the *Westminster Gazette* an account (abridged) from the *Daily Mail* of an incident occurring on the night between Saturday, May 11th, and Sunday, May 12th, which recalled to me the script above quoted. The writer of the account in the *Daily Mail* stated that a friend of his had been compelled to leave his rooms "in one of the Inns within a stone's throw of the Law Courts" on account of "uncanny happenings." The writer and a friend of his arranged to sit through the night of May 11th in the empty rooms and watch events. Precautions were taken to prevent intrusion, and powdered chalk was spread on the floor of the two smaller rooms<sup>1</sup> "to trace anybody or anything that might come or go." The watchers saw a door unlatched and opened slowly, and heard the click of the handle. This was at 12.43 a.m. At 12.56 the same thing occurred to another door. Both doors were closed, and no mark was visible on the powdered chalk. At 1.32 a.m. the right-hand door opened again as before, and at 1.37 the left-hand door opened. At 1.40 both doors closed simultaneously "of their own accord." Between 1.45 and 1.55 this happened twice again, so that there were in all four openings and three closings unaccounted for.<sup>2</sup> The last openings took place at 2.7 and 2.9, and both watchers noticed marks on the chalk in the two little rooms. On examination it was seen that the marks were "clearly defined bird's footprints in the middle of the floor, three in the left-hand room and five in the right-hand room." The marks were identical, and exactly 2½ inches in size; they might be compared to the footprints of a bird about the size of a turkey. There were three toes and a short spur behind. Nothing further occurred. The footprints were seen at 2.30; they waited till 3.30, and then went home. No attempt is made to explain the occurrence, and the correspondent says that he has "simply recorded facts."

The statement in the script, that the sticking of chalk to the feet got over the difficulty, followed by a drawing of a

<sup>1</sup> There were four rooms in all.

<sup>2</sup> The first time the doors had been closed by the watchers.

bird with a leer is a singularly appropriate comment on the story in the *Daily Mail*. But the remarkable point is that the script was written at 11.10 p.m., whereas the first opening of the door did not occur till 12.43 a.m. and the footprints were not observed till 2.30 a.m. The statement therefore of the script anticipated the reported event by some three hours, and its publication by a still longer period. It is true that the sprinkling of the chalk probably preceded the writing, but there is no reason to think that the writer of the tale had any expectation as to the sort of marks he might find in the chalk. Nothing that had previously occurred suggested that the supposed disturber of the rooms was a bird.<sup>1</sup>

At the time when this script was obtained I had no reason to attach any particular value to my automatic writing, and no steps were taken to obtain external corroboration of the dates of the script except entries in my Diary and script-book and communication of the writing at the first opportunity to my husband. In this case the absurd element in the script and the quaintness of the phrase about the chalk sticking to the feet drew special attention to the writing, and it was discussed by us more than once. The word *calx* is ambiguous; it might mean "heel" as well as "chalk," and it was not till we saw the story in the *Westminster Gazette* of May 16th that we found an interpretation for the Latin words. The question of a connexion between the story and the script is not affected by the value of the story. The script was obtained on May 11th, and whether or not a bird made marks in the chalk in the early hours of May 12th, it is certain that a story to that effect was printed on May 13th and brought to my knowledge on May 16th.

(13) On August 29th, 1901, at the end of an attempt to guess *μονόπωλον ἐς ἄω* the script wrote:

Don't try—let it come. When you don't expect it will be plain. October will help—the 19th. Remember.

On September 28th, when I was staying at Winchester, the script contained the following:

<sup>1</sup>The writer of the article in the *Daily Mail* was seen by Mr. Piddington, and stated that he and his friend had no anticipations as to what they might discover.

The old world & the new—note the date—and the sequence—and count the days—ten more & other nine than two.

Counting the days—twenty-one—and adding them to September 28th brought the date to October 19th, which I remembered to have been already mentioned in the script. My husband saw both passages of writing, but I mentioned to no one else the suggestion that any event was to be expected on October 19th.

On October 16th I heard accidentally, and to my great surprise, that some friends of mine were going to America shortly. I asked how soon they were to start, and the reply was 'Next Saturday.' It was only after a few minutes that I considered what day of the month 'Saturday' would be, and on finding that it was the 19th, remembered that something had been said in my script about October 19th.

It will be seen that the remarks in the script, though they might easily be more definite, unmistakeably refer to some connexion on the 19th October between England and America.

From enquiries subsequently made, it appeared that the decision of my friends was recent, and that on Aug. 29th and Sept. 28th there was no one who knew, or could suppose, that any event connecting England and America likely to interest me would occur on Oct. 19th. The information then could not have been conveyed to me by telepathy, and the only question for consideration is whether it was sufficiently definite and distinctive to be beyond the range of conjecture or chance.

(14) On December 11th, 1901, the script wrote as follows :

Nothing too mean the trivial helps, gives confidence. Hence this. Frost and a candle in the dim light Marmontel he was reading on a sofa or in bed—there was only a candle's light. She will surely remember this. The book was lent not his own—he talked about it.

Then, after a reference to a separate incident, recognised as such, there appeared a fanciful but unmistakeable attempt at the name Sidgwick.

No meaning was conveyed to me by the above. The allusion to "she" and the name given suggested that I should apply to Mrs. Sidgwick.

I accordingly wrote to Mrs. Sidgwick to ask if the allusion to Marmontel had any meaning for her. I heard from her on December 17th that she could make nothing of it, but that if the name turned up in some MSS. which she was then reading, she would let me know. I was away from home at this time, and had not had the opportunity of writing for some days.<sup>1</sup> I had, in fact, decided to abandon any attempt at writing till my return home, but I was so disturbed all the 17th by a desire to write that I made time, and at 6.50 that evening obtained the following:

I wanted to write Marmontel is right. It was a French book, a<sup>2</sup> Memoir I think. Passy may help Souvenirs de Passy or Fleury. Marmontel was not on the cover—the book was bound and was lent—two volumes in old-fashioned binding and print. It is not in any papers—it is an attempt to make someone remember—an incident.

Soon after my return to Cambridge, about Dec. 25th, 1901, I was looking through a list of books—which I had glanced at before Dec. 11th—and found an advertisement of ‘Marmontel, *Moral Tales*, Selected and Translated by G. Saintsbury.’ This, strange though such an admission may seem, was, as far I could remember, my first conscious knowledge of Marmontel<sup>3</sup> as a French writer.

In January, 1902, I wrote to our friend Mr. Marsh, asking him to come for a week-end visit, and he replied, fixing March 1st. I had had no communication with him since June, 1901, till this letter in January. I sent him a postcard about Feb. 23rd, reminding him of the date of his expected visit, and he replied in a letter on Feb. 24th.

On March 1st Mr. Marsh arrived, and that evening at dinner he mentioned that he had been reading Marmontel. I asked if he had read the *Moral Tales*, and he replied that it was the *Memoirs*. I was interested in this reference to Marmontel, and asked Mr. Marsh for particulars about his reading, at the same time explaining the reasons for my curiosity. He then

<sup>1</sup> See above, pp. 227, 8.

<sup>2</sup> Possibly “or.”

<sup>3</sup> I must have seen his name in French Histories or Literature Manuals. But I have little first hand acquaintance with the period to which he belongs, and was certainly not aware, till March, 1902, that he wrote *Memoirs*.

told me that he got the book from the London Library, and took the first volume only to Paris with him, where he read it on the evening of February 20th, and again on February 21st. On each occasion he read by the light of a candle, on the 20th he was in bed, on the 21st lying on two chairs. He talked about the book to the friends with whom he was staying in Paris. The weather was cold, but there was, he said, no frost. The London Library copy is bound, as most of their books are, not in modern binding, but the name 'Marmontel' is on the back of the volume. The edition has three volumes; in Paris Mr. Marsh had only one volume, but at the time of his visit to us he had read the second also.

I asked him whether 'Passy' or 'Fleury' would 'help,' and he replied that Fleury's name certainly occurred in the book, in a note; he was not sure about Passy, but undertook to look it up on his return to town, and to ascertain, as he could by reference to the book, what part of the first volume he had been reading in Paris. He is in the habit of reading in bed, but has electric light in his bedroom at home, so that he had not read 'in bed or on a sofa by candle light' for months, till he read Marmontel in Paris.

On his return to town Mr. Marsh wrote to me (March 4 1902), that on Feb. 21st, while lying on two chairs he read a chapter in the first volume of Marmontel's *Memoirs* describing the finding at *Passy* of a panel, etc., connected with a story in which *Fleury* plays an important part.

It will thus be noted that the script in December, 1901, describes (as past) an incident which actually occurred two and a half months later, in February, 1902,—an incident which at the time of writing was not likely to have been foreseen by any one. I ascertained from Mr. Marsh that the idea of reading Marmontel occurred to him not long before his visit to Paris. It is probable that had he not seen me almost immediately upon his return, when his mind was full of the book, I should never have heard of his reading it, and therefore not have discovered the application of the script of Dec. 16th and 17th.

The description is definite and in the main accurate. There are however errors: though the weather was cold, it does not seem to have been actually freezing on either of the two

nights in question; the book was not in two volumes only, as seems implied, though only two volumes had been read when the incident was related to me; the name Marmontel was on the back of the book, though not on the face of the cover; the binding, though not modern, can hardly be described as old-fashioned. But the reference to Passy and Fleury—names which, so far as I can discover, are not together in any passage of Marmontel's *Memoirs* except that read by Mr. Marsh on Feb. 21st—is a precise and, I think, remarkable coincidence.

Two other points may be noted: (1) the refusal of the script on Dec. 17th to accept the suggestion that the name Marmontel may refer to something in MSS. then being read (in December) by Mrs. Sidgwick; and (2) the omission of any reference to the name of the reader of Marmontel. The omission of this, the most conclusive piece of evidence of all, had it been given, is paralleled by other incidents in the script. In particular it may be noted that in the last two incidents narrated, where the allusion seems to be prophetic, there is a marked omission of definite statements. Thus, in No. 12, no reference is given to the place where the 'chalk-footed bird' appeared, nor, in No. 13, to the person who was to go from 'the old world' to the new.

The sentence, 'She will surely remember this,' in the writing of Dec. 11th is unintelligible at least, if not misleading; the idea is apparently repeated on Dec. 17th in the words, "it is an attempt to make some one remember." A possible explanation of this is suggested by the occasional appearance in the script of what I have called conversations,<sup>1</sup> where the third person "she" plainly refers to myself, the writer, who is more frequently addressed as "you." Thus on March 10th, 1902, there was written: "There is a letter for you gone astray—it will arrive—remember this date (here a gap, then) I have told her of the letter, the strayed letter—(another gap, then) your husband etc. etc." Here *you*, *her* and *your* all seem to refer to the writer, myself, part of the remarks being apparently addressed to me and part spoken of me. In the present case it is possible that what the writing intended to

<sup>1</sup> See p. 68.

convey was that when the actual incident was spoken of in the presence of the writer—as it was on March 1st, 1902, by Mr. Marsh—“she would surely remember” that this incident had been described in the script.

Although at this time the original writing was not posted to Sir Oliver Lodge I am able to offer external corroboration of the date of the first reference to Marmontel, as I have preserved Mrs. Sidgwick's letter received by me on December 17th, 1901, which shows that the name had been mentioned to her by me before that day as occurring in my script.

(15) On April 2nd, 1903, the script described a cross on stone steps in the following words:

Now draw on five stone steps a cross [*drawing*] and on the cross hangs a wreath, a fresh green wreath. They have come to see it there—out in the open on the hill side in the sound of the sea. It is not a personal thing—but know(n). This is for evidence. There is an inscription fastened to the wreath. In honour A. J. C.<sup>1</sup> In ripis Douern I think it is for an old heroic deed. Grey sky and sea and the grey gulls cry in the wind. Kyrie eleison.

A few days later, April 10th, 1903, it added:

Crosik or Croisic ought to help you to the cross and wreath.

In the *Journal* for November, 1903, among other unidentified allusions, I advertised the names Douern and Croisic in connexion with a cross, but I received no information leading to any identification. Croisic is, as I knew, in Brittany, and the allusion to it may have been suggested by the word Douern and the talk of a stone cross on a hill side.

The cross remained completely unaccounted for, and no further help towards identification was given by the following allusion on Feb. 24th, 1905:<sup>2</sup>

Wait now for this news. There is a grey stone cross on the hill side close by the spot—a cross on stone steps. Voltigern no Volternius ager is more like. Voltern's Field. Someone could tell you of the cross.

<sup>1</sup>The second initial is not as clearly marked as the others. See *facsimile* on next page.

<sup>2</sup>The script of Feb., 1905, and March, 1906, falls outside the period dealt with in this paper, but is here included as it refers to the same subject as the earlier script of April, 1903.

On March 17th, 1906, a river in Yorkshire was mentioned in my presence as the Derwent. The name "Derwent" had always been vaguely suggested to me by the "Dovinans" of the early script,<sup>1</sup> and the "Douern" of April 3rd, 1903, had seemed a possible variant. The mention, then, of the Yorkshire Derwent probably revived recollections of earlier script, and at 11.30 p.m. that evening was produced another reference to the cross, this time apparently suggesting that I should have an opportunity of seeing and recognising the cross on its five steps, and the green wreath :

Stone I want to say. Stone a white stone and no inscription but you would recognise if you saw. Can you not find the cross on its five steps and the green wreath ?

Domus resonantis Albunee \* where flows the stream o'er Dufa's cliff, the Derwent's wandering course. On the banks of the stream—the Derwent water, not a lake—wait and see yourself what I mean.

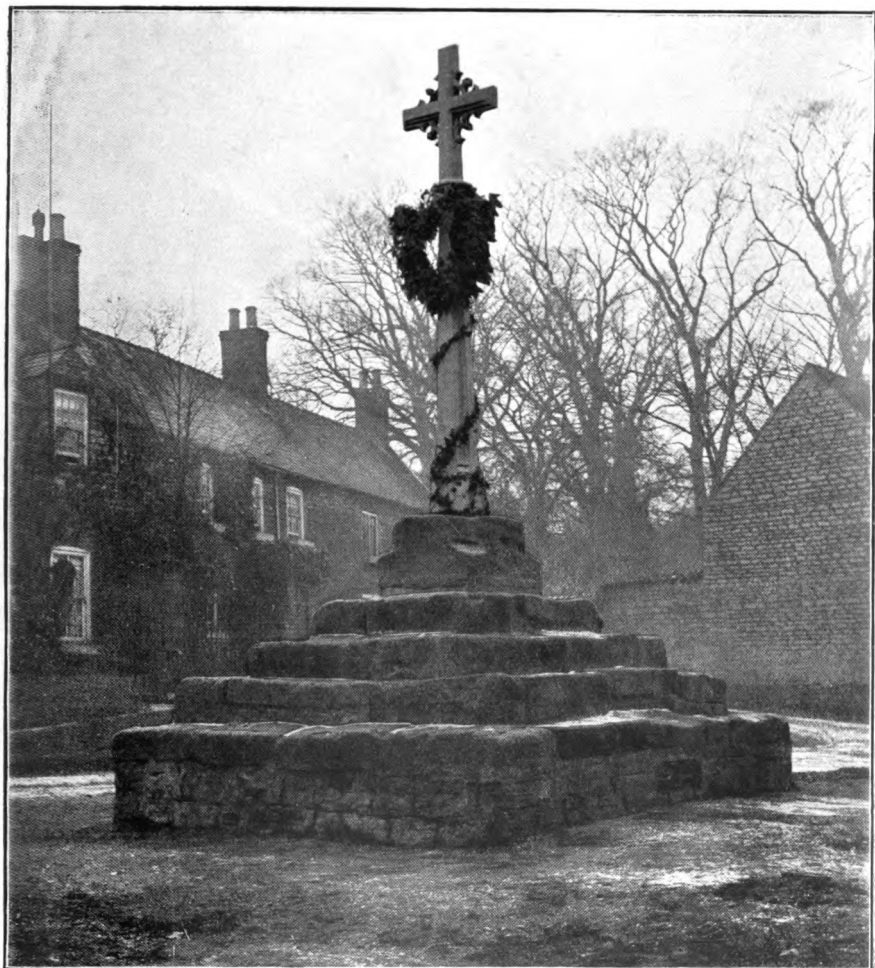
This revived my interest in the original unidentified cross on five stone steps, and led me to look out for any possible means of verifying the statements of the script. The description had always puzzled me as it seemed to imply two inconsistent things, (a) an old heroic deed and (b) a modern memorial, suggested by the fresh green wreath and the initials A. J. C. The second of these initials, as I noted at the time, was by no means as distinct as the first and third. Facsimiles are given below of the cross drawn in the script and the initials :



\* *Trans.* "home of the echoing Sibyl." Horace (*Od.* I. 7. 12) so describes Tibur.

<sup>1</sup> See above, p. 278.





[To face p. 336.]



On April 4th, 1906, I went by arrangement to sit with a little group of experimenters who were meeting at the rooms of Miss Curtois in Westminster. I had made Miss Curtois' acquaintance in the autumn of 1905, and visited her for the first time on December 11th, 1905. I had tea with her on that day, but I have no recollection of looking at anything in her room and certainly made no examination of her books or pictures. It was a very foggy day and we were busy talking.

On my second visit, however, on April 4th, before the arrival of the other sitters, Miss Curtois and I had some talk about books, and in so doing I looked over her bookshelves. I then saw hanging on the wall a photograph of a cross on stone steps which reminded me at once of the cross described in the script. I asked her what it was and she told me that it was a cross set up by herself in memory of her mother. I then asked Mrs. Curtois' initials and found that they were A. H. C. The cross had been erected from the design of Mr. Jessopp. I next asked Miss Curtois whether there had not at some time been a green wreath on the cross—there was none in the photograph at which I was looking—and she, with some surprise, replied in the affirmative and added that there had been some discussion about a green wreath which was at one time placed on the cross. I subsequently obtained from her the following information and a photograph (here reproduced) of the cross with the green wreath attached.

In the churchyard of Washingborough, a village near Lincoln, on the river Witham, was an old pedestal of five stone steps. On this pedestal a modern cross was erected from the designs of Mr. Jessopp in memory of Mrs. Curtois, and dedicated on July 5th, 1903. There is no inscription on cross or pedestal. There is a tablet in the village church commemorating the erection as follows: "In loving memory of Ann Henrietta, widow of the Rev. Atwill Curtois. . . . this tablet has been erected and the village cross replaced by her daughter, Margaret Anne Curtois, 1903." A green wreath was once placed on the cross, most probably at Christmas, 1903. Miss Curtois writes in April, 1906: "There was a great deal of

discussion about the wreath as it was feared that it might injure the cross, and the experiment was not repeated."

The village of Washingborough lies on a little hill near the top of which stands the cross. Miss Curtois writes that she has seen the country beneath it flooded and dotted with sea-gulls, but the sea is some thirty miles away.

It thus appears that a few days after the reference in my script (March 17th, 1906) suggesting that I should have an opportunity of seeing and recognising the cross which had been described first on April 2nd, 1903, I did see and recognise such a cross and the initials of the person in whose honour it was erected were very like those given in the script. The suggestion in the script of ancient and modern associations also corresponds with the facts. It is correct to say—or rather there was one occasion at least when it might have been said with truth: "on the cross hangs a fresh green wreath," and "they have come to see it there out in the open on the hill side," but not "in the sound of the sea." It is also true that there is "no inscription." In the first script it was said that there was an inscription fastened to the wreath; in the last script, "a white stone and no inscription." Miss Curtois does not know whether any inscription was attached to the wreath but, as stated above, there is no inscription on cross or pedestal.

No explanation has been found to account for the names associated in the script with the cross: Douern, Croisic, Volternius or Voltigern. There seems no connexion between them and Washingborough or the Witham. But the general resemblance between the description in the script and the cross erected by Miss Curtois, and the near approach to correctness in the initials given in the script, seem to make the incident worth relating. It should be said that a photograph of the cross with the wreath on it hangs in another part of Miss Curtois' room, so that it is possible that I saw this picture in December, 1905, and that a recollection of it produced the script of March 17th, 1906. But when that script was produced, I had no expectation of visiting Miss Curtois' house. Her letter asking me to do so was written on March 23rd and was received by me on March 24th.

In any case the original description of the cross and wreath preceded the dedication of the cross by three months and the hanging of the wreath by a still longer period, probably nine months.

This concludes the account of what I prefer to call 'anticipations' rather than 'prophecies.' Upon their value the reader must form his own judgment.

I have now accomplished, as well as I can, the task which I proposed to myself at the beginning of this paper. I have given an account, as complete as I could make it, of the automatic phenomena obtained by me in the course of the four years ending December 31, 1904. Similar phenomena have continued to occur, and are still occurring, but I have not found the analytic attitude of mind necessary for the examination of the phenomena conducive to the receptive and unpreoccupied condition which seems, generally speaking, required for their production. There have, therefore, been several intervals in the years 1905 and 1906 during which I have not attempted to obtain any automatic writing, but whenever I have tried the product has been similar and the results are, as far as a cursory examination enables me to judge, of the same general type as those here described.

## APPENDIX.

*General Note.* In extracts from the script, the actual words of the script are placed within inverted commas, and all spaces between words represent similar spacing in the original. Comments, etc. are printed in italics, those made on the original documents being within round brackets ( ), and those subsequently added within square brackets [ ]. Spacing between the letters of a word represents similar spacing in the originals, except in a few cases where it is used, as indicated by a note, to represent a larger or otherwise altered handwriting. In some places names or initials have been changed. Omissions are marked by dots. . . .

SCRIPT OF MARCH, 1901, 1902, 1903, TO ILLUSTRATE DEVELOPMENT,  
SEE CH. I., P. 9.

*March 5 [1901], 6.15 p.m. no light but fire. The words came as wholes.*

“ . . . counsel gear nen ☉ save trouble cant keep ” (*here I changed the pencil and held it between my thumb and first finger in the usual way, not my way*) “ vely ten yet come nomen et ego cum multis et omnibus ne tristia munera fiunt nec ipse postridie morgenstern opus rosea angelica notabilis semper vivo paullatim et spice —ter ad mundum quod ubi que c.”

(*here the paper was exhausted and I turned the light up, read the above, and turned over the paper.*)

6.30 p.m. “ et ego et ego ne tentaveris aerias cunctiter gradu pone sequens vestigia deum multipliciter tuus est sumptus mihi et ridens imaginem tui crucis alteram mosse.”

(*here again I turned up light and read, then went on.*)

6.35 p.m. “ noli vitare quod ego tibi dicam et semper et ubique ne semel propositum meum fregeris—mane domi dominio—videas quem tibi mittam addio— dio deo.”

*March 6 [1901]. 6.40 p.m. Pencil, same conditions as last.*

“ caret ipse nec unquam vigebit ur illis monet ne vincam paullo videndum nodice sed plurimum nescit. a mi messapia in hoc vincite

signo cur plurima? inquis modeste incipi—(*end of sheet*)—incipiam nisi fatigaris vel tuo dicere scribo putasne elicere quod sensu careat delibando invidere tu moneam si fortasse videbis permulta docebo tu, inquit, sapis, per doctum”

(*Here I turned up light and read.*)

6.45 p.m. “cur talis modis agendum tale? nescio. ubi videris quod sapiens sciat, lucet. de mane nihil existima cras et fortasse videbitur. o si sic omnes! quid tu? ego nequeo velim autem o quam velim! deus te - - bonus - - a.”

March 8 [1901]. 11 p.m. *firelight. eyes shut.*

“veni hodierno nondum parata eras multum perdocebo si modo patientiare vento et undis sequitur, ne pone meum stilum et alter alterum ubi nunc est gloria mundi obiit a sine te fac quaeras querimonium obsolevisti solacium donavisti etsi tu nescias quid ille meminisceris et consolaris quid dicam consolationem speravisti et exegisti monumentum mei novas res et insolitas mihi iucundissimas horresco referens quid multa—nec tibi—sed ceteris species et imago venerabiles - - satis speranti nec opinor admodum vale quondam ulterior veniet pars tua et praevalebit ultima ratio tibi — cum silentio finis.”

March 9 [1901]. 10.45 p.m. *quite in the dark.*

“dimtrium malle quam sibimet ipse potissimum non omnis moriar superne quicquam etsi amavisti nullius spei captus rescindas nullas res mortalium aegras neglegendum est vel inferas vel superas melius non nihil per me attinet color est iustus vere similis etiam veritas. o dic mihi quid velis nunciam et credo disciplinam patefecisti quam mallet tibi etsi necopinanti surrepere olim quando incipiat laus magna cum dominatione. nunc servitorem domino servare tempus fac valeas quantum mutatus ab illo o tempora mihi mancipium debuisti vale etiamnunc opto signifer signum ponit.”

March 11 [1901]. 6.30 p.m. *in dark.*

“velim magnopere quamvis multum desit sapientiae afferam dignitationem nisi desipientis in loco manu capio quod voluisti obsolevit iam ista oratio mun dum sprevisi inane errabundus aspernans declina fata aspera iam desinite, precor, ne adsis *τραπεξη* illae quam scimus multiplex flora carpitur illac o quam iuventibus suave olens roscidus humor super genas caelicolis et infra ingens — — nec sine stupore — comter adscistando tu quoque carpe non iter

nec flores verba autem ipsa tenti texiculæ tegiculæ o stultiloquor  
— verb. sap. ———.”

March 12 [1901]. 11.15 p.m. in dark.

“attendite nunc quid asperiam tibi omine magno nec mihi venienti  
adsonat glebis adscripta per dulcia resonantis\* chorea . mox et tu  
audies videndum et parandum nec sine officina paupertas  
egestate confirmata mansit quis adest o loquere vocabulis concinnatis  
dehiscens quod modolor magica salutatio abundat gravevirens  
cum maiestate splendidior vitro o fons possumne ante omnes  
lag lacuna de stilo nihil quod attinet modo cecini carmen  
ineluctabile auribus tuis satis vocanti plurimum in dies cras  
ingens iterabimus aequor—vale ter vale.”

\* [Note to above. Resonantia was written, but below the last two letters ‘is’ is written, suggesting the correction ‘resonantis’ for ‘resonantia.’]

March 14 [1901] ended 6.45 [p.m.] firelight.

“consolator dux fidei nec unquam caret quotiens discerpitur  
placetne? simillime necdum violentior undis quam tibi quam mihi  
desine querela mecum cur properastu o fortunate mens et opifex  
carmentalibus invocat quid enim? insula tegit infulam vittas  
o memor sis—*μων ζητα*; hieroglyphema sane marmario glyptato non  
sine caelato quid dicam stellato cultellario. videsne? tandem, habes  
tota quod mente petisti—invidia caret—spoliaris omnino reddere si  
non tibi possim aspetta! dulcissime sonat imago clara pulsanti  
pedetemptin—quam bene feci illud.—tu respondeas testudine eburneo  
plectas chordas quid multa? hactenus. moramur nisi quem infitias.  
magichordus ita plane—x x x ———.”

(Here the sheet ended. I turned up light and read. Then put out light and [held] letter in left hand.)

6.45 p.m. “detegi panopticon sphaerae identidem magniloquens  
inquit, componere ausus. num deus adest musam taciito calet  
adhuc calorem semper.”

(here interrupted)

March 15 [1901] ends 6.20 [p.m.]

“commendatio unica moderatione neninem laedit. quare  
resignas speciosa recinet lex talionis ulsciscendi protervam nodulo  
invicem noris sed mirabilis sequitur occupatio. biblion tibi opsequor  
dei gratia impigre confutaris massica nec sine venustate sperne  
elegos quos audax composui nescio qua dulcedine captus. alter



alterum ego te si modo cont consenseris optimo dierum procedas  
 elusione nexis spargedulis etsi infinitis. nunc tibi redditae partes  
 quoad eliciet mens tua sensus. velle posse si mihi tibi etiam.  
 capisco auribus puris Pollux Cappa docus ponet tigillum.”

*March 15 [1901] ends 6.45 [p.m. holding] letter.*

“gravis dolor adoportus micat prolusione magna nec capax ero  
 tibi multa provicendo docere ubi quando salva ratio ibi et pro-  
 positum exequere. ne fallar avenam sume gratulatione compellans  
 omnes illos Terpsichoreae greges animosas scribendo consequere vel  
 ponere stilum aequom nihil ad rem exspectas modo—si nunc,  
 semper . spes ultima caritate maior per modum grandinis  
 attractans suavitatem mente non nulli percalescat - - ego tibi  
 — postea cetera

— Janu

Janitor

Janifer

nexi-t-i dem—”

*March 17 [1901] 11.58 a.m. finished.*

“quid magis difficile nedum impossible nisi tu etiam velis. hodie  
 possum nec sine dubio. fac scribas. Dianae sumus in fide; iterum  
 notare manu mittere quod diu desidero alioquin negas disce disce  
 modo tibi perperam invideo ausus sum commendare res prospere  
 eveniet post incommoda stupefacta saepen—multimodis rerum ima-  
 ginibus. nondum infiteor . a.d. XII—vig. quarta—horam bene  
 notavi; recordamini. littera scripta manet.”

*March 19 [1901] 6.45 p.m. ends.*

“sine marte capitolium manumittas exemplum magnum  
 terebinthiaco pulsu circumspice ne titubes coccidere perfacile—  
 quid (*pps.* quia) attendes tecum sum in praesenti et semper—audisne  
 quem tibi dictito commentionem tegulas volui olim. helenaptolis.  
 modo sapies de hibisco pertinens quarta spicula sicine ambo? quid  
 magis—inter cesseris non nunquam caedendo non ultra vires—o  
 utinam sigillas posue—(*here end of line*)—uerim ante hoc—pedibus  
 tuis non sine dolore— Carcerino apte XII—insuper quis? nescio.”

*March 21 [1901] 11 p.m.*

“num plurimis manifesta es nucibus molinarios subsidia quidem  
 sine invito te velim dicere tu autem negas. o nexere si  
 nequis pertinax scribas omne scitum perpende mox adveniet lux  
 chalcidica inviolabilis alteruter adsciscans optabit ne falle  
 rogatri cem admoneto ne precaris sine fiat sine te magister

optimus nam ipse dixit si quid velis non impedio caelitibus interest gemmas accumulare magno sumptu sempervirenti imagine roris. urceola apta potenti capax medeolae (or mediolae) vesania m imputat roga, roga, inquit ne sperne chordas tibicinis puri. mosse aliunde alioquin iuvare. sapisne o mora ingrata tibi canam—. — *μυστικὸς αὐτός.*”

March 25 [1901] 11.5 a.m.

“Communicatio prosit necubiae necopinato ubi valetudo desit modulatione grammatica. Bilingua concursatio urbina nexit fratres sabinos. matertera fidelis commensis mihi corripuit” (*interrupted*) “difficile et disputabile. ne feceris. exspecta—”

March 27 [1901] 10.55 a.m.

“moneta ne adiuveris commentatorem sequipedalem . o utinam semper tali modo sumpseris melos chardon χορδῶν quem [*pps. quum*] tibi vocaverim electryosunen nempe bene sensisti? nam optimo semper opifici convolutavi illud. adsurgam inquit, rectis dirigens monitis”—[*interrupted*]—“saepe toto corpore adiutans mollivit difficultatem nodulis flexidulis inhaerens lectulo quid morar? [*or morer*] cur istaec? excipe modo interpretatio postea sesquipedalia verba sic semper sic ubique num postmodo aliter? fac roges. petorrita pro carroni. saepe currus deorum. non sine Pallados alite. J Tuus denique nomen adposui. interpretatio tua nunc.

+

March 29 [1901] 10.55 a.m.

“ne communicaveris ditenti sciolae sciolistae quod tibi commenda- verim dissociabile semper quod fecisti emendare rugis negandis nexere nexere semper aurea roscidula sempervirenti\* imagine poscitur num credibile? fac sodes optimum illud o si audisti! graece loquitur emptor redemptor cruciferens scarsidulo dolore reputans cosmia erga peremptio optima ne dubitaris modulatione canifero poetae arguti notare horam semper. sine dubio. horas pone sex postea quattuor et idies identidem computa. ibi vigila ne dicam

ora pro nobis. μ—ni facito non omnes possumus omnia spes  
 permanet κοσμον tenuis pervolatibilis unica aptat † multi-  
 ponens odoratam luminis florem caelestis nec abest οσμη sapienti  
 prosit advenae satis. in proximum.”

[Notes to above:

\* Under the last two letters of ‘sempervirenti’ is written ‘—te.’

† The lines are irregular and the exact order of the words uncertain.]

March 30 [1901] 10.30 a.m.

“quot rhetores tot sententiae. velle ubere ipse potius odi  
 potentis μαντεις nuncupare iam alii mirabili consuetudine  
 molina farris trutinam speculor constanter tibi provocatione  
 si luxerit bene, post modo vacatio argumentum nullius pro-  
 positum nec utile cuivis detergere omnino fortuis qui possim †  
 adiuta modo coniunctio optima cogere fallit opinor in herba  
 cur non attendis? meam defungor partem tibi tibi nunc vias  
 grassulator petivit carnificem istis non comprehensus fabulam.  
 interpretatio nulla iam satis.”

[Illegible single letters.]

March 31 [1901] 4.10 p.m.

“movissem nisi et tu jurasses olim vivax semper et fortasse  
 alius praecox olea baccis Sabinis ponetur dis adiuvantibus  
 strati de odorato flore lectuli Cantorem movere dulci-  
 sonanti plektro resonantis cantus sume sume auream lyram fasciculi.  
 Dovanantis sub imagine ripae ἄλις βαινόντι Dominus praevalēbit  
 sine risu plectant sapes nisū maiore cur rident sorores?  
 Aesopi παρὰ καλάμους. superponenti τινα τισὶν omnia plana.  
 ambages desunt ἀναβαινειν necesse nec sine ambitu. Koc si tu  
 comprehēseris bene Fidelis esto. —‘finis coronat opus

[Attempts at signature]

experto crede requiescat. Remember A-V-E. vale.”

March 2 [1902].

“Fortunati ambo! quos si adtreces non utique  
 dubitare possis quin post πυλὰς θανάτοιῳ mliora attingere  
 (interrupted) cur etiam haesitas? pone dubium, tunc necopinans  
 veritatem manu comprehendere poteris. Supellectilem ero cedo. nec  
 inutiles res pro bonis aestima. Leniter eundo semper in finem.  
 Cursitor haeret.

[Attempts at signatures.]

1 2 3 4 and then again—four and four and pause—and then

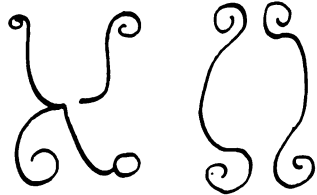
repeat



do you see it now?



I have tried to tell you this before.  
acquiret vires eundo.  
It seems so plain to me but you do  
not see. Try again later.”



March 10, 1902.

“Pen nsylvania . not on this account Not



to-day for you, but for others great success—and proof triumphant.  
Mrs. Forbes has heard. must have heard by now. There is a  
letter for you gone astray—it will arrive—remember this date. I  
have told her of the letter, the strayed letter. Your husband's  
cocks have gone away, but I will tell more later. It is not  
Allcock nor all cocks, but analogous. the cock is a symbol, and  
suggests the right name. But I do not know all and you see  
even less than I tell you. It all belongs to old days, and his  
father would have understood before you. Try some one else—  
there is a woman alive who understands, besides the dead. What  
has the sea shore to do here ? pebbles on the beach. Ask him that.”

[Signatures.]

March 11, 1902.


“Panis et circenses



Nothing to-day. wait for Hodgson's next letter that will make  
things clearer. . . .”

March 12, 1902.

[drawings] moulding round the panel It is of painted wood—the left hand side is what I see. it is indistinct on the

right  Then there is also a round looking glass with

a black frame and artificial light, yellower than day and reflected in the glass. But I cannot see the room there is some one in the room, two people, a man and a woman standing up—yellow letters, old, from a cabinet belong—not his to her but they talk of them. I cannot see this, but I hear it. The message is important but you have not read it right. It has to do with the cabinet and the old letters,—a square folded one, held in the hand, not a separate envelope, but all folded together. I cant tell you more. Go on again later.”

[sword and palm.]

March 14, 1902.

“Heri non voluisti cur? et ego, vide quam difficile inter haesitationes praelucet veritas. Omnia post pone cum ego tibi signum dederō. Nunc incumbē bacillo. Hodgson wrote the word to you—it will arrive before a week is out. You are to tell her and she will do it. Draw the frame—and I will put the picture in it. roses or pinks—and a white veil over the head. can you not see? quid refringas? lenta saepe

[three drawings of three-petalled flower on stalk.]

keep this though it is not quite what I meant. but it will give the hint when your letter comes—next week. Two events next week. Hodgson’s letter before the other—the other is Helen’s not yours. Write each day again to-night. be sure.”

March 15, 1902.

“Mœrcure festinatio sine cura multum impedit alia manus iam litteras descripsit. sinite manu tua uti dum modo veripertinentia nuntiet. fac, audito si quis intellegere haec vult. To night it is over nothing further for some days. post multas refutationes et ambages nonnullas e profundis emergit veritas ipsa quam si surripere potes, omnia plana fiunt. But tonight—the hand shakes not yours but anothers.”

[Signatures, illegible.]

March 19, 1902.

“Many harvests go to the fulfilment of the crop of promise  
 Συναρμόζει μόνον τὸ συναρμωστὸν καίπερ οὐ συμβαλον. οὐδὲ γὰρ  
 ἄνευ συνθετοῦ τινὸς εὐρυθμον τὸ πᾶν. τί δὴ στοιχάζεις; δεχοῦ μάλλον ὅ  
 τι ἂν ρίψη τὸ νοούμενον. Σοὶ γὰρ οὖν καὶ ἄλλοις λελεκαται δῆτα—  
 Now. listen. Dover has been given you long ago. Dover court  
 I think. There is a woman there who belongs to an earlier story,—  
 a story not yours. Emmie is the name. She has a boy and some-  
 one knows them both. There are just those two. the boy is young  
 —she is sad—I want a message given to Emmie and the boy  
 Frank. It is from Harry—on the sea tonight. To-morrow or next  
 day you can find out my ship—tossing on the sea to-night. Emmie  
 has not forgotten—that makes it easier for me to night. K a r r y.  
 Tell her from me H a r r y t h i n k s o f h e r wait for the  
 other name F l a m m a n t i a m æ n i a m u n d i gives you the  
 clue. The flame goes up to the night and the  
 stars are veiled in the smoke of it. Look in  
 the paper for three days. Then you will believe.”

[Attempts at signatures.]

[Note to above: The spaced letters represent a handwriting differing  
 from my normal hand.]

March 25, 1902.

“Quam multa invenies non sine odorificato splendore In  
 locked cupboards within are the treasures not to be lightly won.  
 The message has been sent to you—it is not as clear as you thought.  
 But it is true and you will understand. . . . The interpretation  
 was surely clear though not pleasing— but it is hard to believe.  
 Three golden apples—no more upon the tree.

The stick was not hers but she carries it. let  
 us keep it. Dreams are not true but you have glimpses in sleep.”

[Signature illegible.]

March 26, 1902.

“Hence all you vain delights—live laborious days. Not yet is  
 the fulness of time—reaping follows the full sheaves. Nesta and  
 Trenergy this is a new point—not known to you. The message will  
 be understood by others—ivy leaf pattern and stone walls.  
 on a summer evening long ago. The sun is setting long beams  
 aslant, across the golden corn. Then the poem was written—he  
 will remember— There is none like her, none. among the garnered  
 sheaves that caught the light of the flooded heavens. But you

do not understand—some of this is right but not all—Great Crosby is a name that was wanted—and Marston. Everard Marston I think. Someone will help you with that name. note it down. Write again soon it gets easier . . . Yours as you know.”


March 27, 1902.

“Helen’s Wedding March will be played before the year is out—you do not understand, but write it all the same. Everlasting snows and birds of prey gathered together do you not see whose hand this is? Crispin Crispian was right you will see some day Your husband’s thought was good but not complete. The old man in white was the best part of it but I have not been able to finish that and now it has all gone away. Put it aside it will return some day.

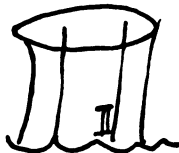
———— a long grey wall with ivy tumbling over—and grass growing to the foot of it. there are trees—a clump to the left and the air is cold. the people are all this side of the wall, on a road outside. there has been an accident, bicycle I think, there are wheels in the road, and a little group round someone—a girl—on the ground. It is in the north—three people I think—and they pick up the girl—she is hurt. I see a horse now—a little brown pony’s head. That is all.”

[*Note to above: The spaced words are in a different and somewhat larger hand.*]




March 31, 1902.

“Tetigisti heri epistolam expecta modo necnon breviter inclinatam—declinatam potius—consuetudinem postpone Maius in dies opus non tuum Non possum plurima tecum iam exponere. But others can—go on writing. Later days will help—in May and again after seven weeks and days on an evening suddenly you will see—a column of light and the writing runs spirally round it. 

The red postbox was in a birds eye view—last night. 36 was the number 6×6 and the VI Æneid—look at the line No. xxxvi—



now he takes the letters out

and he gets on a bicycle there will be 3 by one delivery—so you will know that this is true.    one longer the

others square. and one of them is white the others coloured. Read the book and find the line I tell you about I told you last night in sleep someone else helped you to know what I meant."

[*Note to above: The spaced words are in a different and somewhat larger hand.*]

March 1, 1903.

"Sister t anna                      cuspide fracta.  
Anna soror                      dictis tum talibus infert.  
non sic semper olim. non tam bene talia dicta  
saepe pernumero non sic tua postea verba  
omnibus usque patent nec non memorabilie visum  
Ante oculos .                      largas ad luminis oras  
ment' animamque capit. quae nunquam tale videret  
Accipe tu gremio                      post congregiendi cave sensum.  
Satis pro hodierno die feci—tua nunc pars interpretare exponere,  
capere in medullis—non usque ad hoc facta. Desine in praesenti—  
resume silum pau cis abhinc horis. non est possibilei quominus  
mentem vel potius assensionem dutius adhibeas. Ex tenebris fiet  
lux."

March 3, 1903.

"Battye                      and Cleeve                      sant  
ἔιδρων ὁ τι ἂν σοὶ ἀνωφελὲς φανῆται ἡμιτελεύτον τὸ χρῆμα                      οὐδὲ  
ραδίως διατελείται ἀλλὰ σὺν σκοπῇ εἰς σινεσιον ἔλθοις—                      δόγματα  
ἐνῆν— διδασκαλία καὶ αὐτόματα                      παρὰ Νυμφῶν παρανοίας  
[drawing] is the shape                      [drawing] stamped on  
brown leather                      the volume is thick  
lies on a table (*page turned*)  
a glass with flowers is near—& the window is open. They are on  
a table—I can see them quite plainly now. a watch ticks near. the  
room is upstairs—the branches of a tree are near—a portrait hangs  
on the wall—a slim neck and something yellow in the dress—ear-  
rings—and a band in the hair—a very long neck."



March 7, 1903.

“Iliaco carmine responsum dedi illi quod semper postulas—Mentionem iam ante feci huius loci—cur non invenire potes? ἀκτῆ κυανέη—mare glaucum spumantibus equis insuper deus vehitur—nihilomagis rota magistri tempus in partes aequas dividit. primo splendidior, postremo multi sonans voce angelica, postea autem νοητῶ τε καὶ νοέρω magis uteris. Num credibilius illid, o numquam mihi fidem praebens! Temptanti difficilia, manum attendere debeas—manum amicam usque ad oram illam. νυκτερος ἤδη ὁδός.”

March 11, 1903.

“πέμπτη καὶ δεκατῆ ἡμερᾶ ὡσαύτως γὰρ καὶ συ καὶ ἄλλος εἰς σύνεσιν ἔλθοιτε ἂν ομμάτι χρῆσθαι. on that day watch, not alone, when the vision comes note the day and count from now.

Mrs. Forbes has got the other word—and will send it—not Symposium, but it helps and is clear. I don't think she knows it is for you—but you will understand.

[unintelligible scribbles.]

(I fell fast asleep.)

March 15, 1903.

[scribbles] “Th he i end i is not yet all must go over. Σ is the first to be recognised but there are others. Write yourself mow Otranto pice cur non cetera? quia non comprehendit illa nostr a fac quiescat. Signum illud pro bono, sed non omne. Camilla inest. Camilla in volumine—directione plagae Umbrosa—iam tibi hactenus dixi—C a m e l o t or Cameleon—Camus no there is an illa or ella somewhere go on (end of page) Camen fortes Camenifer does that look right?

But Hodgson would understand much that you write—he must see it—remember that—ask Lodge what he thinks. This is important. Mrs. Forbes is slow but she has something which you have not seen. There is much in yours which you do not understand.

Hodgson should see it—ask about this—write this week and then ask Mrs. Forbes for hers.”

[Note to above: Words spaced are in a larger hand.]

March 17, 1903.

“Polycept—Two high windows. with dark curtains—looking on a street—and a table with a red cloth. The writing table is in that roo(m) & the key in its drawer would fit. Exacerbat repetitio principii—cape clavem—Supellectilem frange si aliter non posses.

The word is *Caldiona* more like that. *Capella Aurigae* seems much nearer.

Find what constellation is marked with  $\gamma$  a little italic letter  $\gamma$  Ask Hodgson too—”

[Signature illegible.]

March 19, 1903.

“Nundinae—computa—tunc expecta lucem. caminife deus iam exegit mandatum ab alio impositum. Miraculo censere qui non sapientia utuntur— deh! semiermis iacet. arripe! arreptum super et insuper manu prendere—sic in melius attinges.

spoliare  $\theta\eta\kappa\acute{\alpha}\varsigma$  illas. quas cognovisti spolia opima illaec—quibus amor illis  $\delta\acute{o}\gamma\mu\alpha$ — in fine Caritas—

†

$\sigma\epsilon\lambda\mu\alpha$   $\sigma\epsilon\mu\nu\omicron\nu$   $\delta\alpha\iota\mu\acute{o}\nu\omega\nu$ —seditibus insuper  
(turned)

sendentesibus (page

iam talia antehac in libro habuisti.  
de minimis non curat lex.

March 20, 1903.

“Never when the wind blows from out of the East but on the Western breeze it comes. with sound of bells and music heard afar. Ask about this.

Listen now She tells the rest. they listen.

Ask at Smithfield for the name. You do not know—Portals or Portalis—

Now something else. You must find that drawer & get the key. then things will be plain. There are papers inside and you will not find mine at once, you must look for it The seal is quite irregular—ragged in outline

Fastiduca and another Reckon the days and wait. ———”

March 26, 1903.

“Problemata nuncupare ἀποφάσκειν. concrepat exercent\* incinenter sufficit. μετὰ θεοῦ Δια ζητεῖν ταῦτα ποιούσα ἀφελείς καὶ σαυτὴν καὶ ἄλλους—What is the message? Write.

The device on the seal is distinctive—get that first [*drawing of oval seal*] four letters **Λ S Z C** like that. pairs [*scrawls*] No you don't understand. It is on the seal. an oval shaped seal. with four letters on it—Roma or amor perhaps—not a figure but a word with a meaning. Inside is the sentence you know—but it is not in Greek—it is in English letters— It is the word of the simposium—and the greatest of these is Charity is like it—but the word is Love— Crosst amor.”

[\* Note: This word is almost illegible.]

March 27, 1903.

“Espahan cannot wait for tomorrow's effort say now she must do it.

The name is not right. Wilbrahan—no Westbathen cessere venti inhiat ingens rima per illam introrsum videre poteris si caput declinas En! lux argenteus omnia pervadit vario colore variisque odoribus. safrano croceoque flore—purpureo roseoque colore, unda super undam defluat—omnia splendent—in medio illos cernere debeas quos tibi antehac sedentes descripsi. The heart of them is ruddy gold and a flame goes up from the midst—but a flame that flickers not, but shines radiant lucid tela diei are not so bright. This is clear clearer than κρυσταλλοπηκτοι πηγαί. That ought to help. It belongs to the ἀκτὴ κυανέη that I gave you before.”

## DATES OF WRITINGS.

	Days.
1901.	
March : 5, 6, 8, 9, 11, 12, 14, 15, 17, 19, 21, 25, 27, 29, 30, 31	= 16
April : 3, 7, 8, 10, 14, 16, 19, 20, 22, 24, 27	= 11
May : 1, 3, 8, 11, 18, 23, 26, 27, 28, 30, 31	= 11
June : 3, 16, 23, 27, 30	= 5
July : 4, 8, 17, 23, 30, 31	= 6
August : 6, 7, 10, 13, 16, 20, 23, 28, 29	= 9
September : 2, 4, 4, 7, 9, 12, 14, 18, 20, 28	= 10
October : 6, 12, 17, 26, 29	= 5
November : 1, 4, 7, 13, 22, 25, 27	= 7
December : 5, 10, 11, 12, 13, 17, 18, 19, 20, 21, 22	= 11
	<u>91</u>
1902.	
January : 4, 8, 11, 13, 17, 29, 31, 31	= 8
February : 3, 10, 13, 18, 21, 27	= 6
March : 2, 10, 11, 12, 14, 14, 19, 25, 26, 27, 31	= 11
April : 2, 14, 24	= 3
May : 12, 13, 16, 18, 25, 31	= 6
June : 7, 21, 24, 24, 27, 29	= 6
July : 1, 7, 13, 18, 21, 23	= 6
August : 1, 25, 26, 26	= 4
September : 6, 17, 24, 27, 28	= 5
October : 9, 14, 15, 21, 25, 27, 31	= 7
November : 3, 4, 5, 7, 11, 17, 18, 24, 26, 28	= 10
December : 3, 4, 9, 9, 14, 19, 19, 26	= 8
	<u>80</u>
1903.	
January : 14, 15, 18, 20, 21, 22, 23, 24, 25, 30, 31	= 11
February : 2, 9, 12, 13, 16, 20, 22, 23	= 8
March : 1, 3, 7, 11, 15, 17, 19, 20, 26, 27	= 10
April : 2, 9, 10, 17, 22, 24, 26, 27, 30	= 9
May : 13, 27, 29	= 3
June : 9, 14, 19, 21, 24, 29, 30	= 7
July : 3, 5, 6, 17, 19, 21, 31	= 7
August : 2, 8, 13, 18, 22, 26, 31	= 7
September : 9, 17, 22, 27	= 4
October : 4, 5, 6, 7, 8, 10, 12, 19, 21, 22, 23, 30	= 12
November : 17, 18, 23	= 3
December : 5, 7, 25, 26, 27, 29	= 6
	<u>87</u>

1904.	Days.
January : 1, 9, 17, 21, 25, 29	= 6
February : 1, 2, 5, 6, 9, 14	= 6
March :	= 0
April : 10, 27	= 2
May : 5, 11, 13, 14, 25, 26	= 6
June : 5, 8, 10, 24	= 4
July : 3, 13, 15, 18	= 4
August : 10, 14, 21	= 3
September : 18, 21	= 2
October : 3, 12, 16, 21, 22	= 5
November : 18, 23, 25, 30	= 4
December : 4, 6, 21, 23, 28, 30	= 6
	—
	48
	—
Total 306.	

EXTRACT FROM SCRIPT TO ILLUSTRATE DIFFICULTY IN RECOLLECTING  
WHAT HAS BEEN PRODUCED; SEE CH. I., P. 12.

*Aug. 25, 1902. 11 p.m. (in bed).*

“quantula pars rogationis meae in mianu tua manet! tu modo  
resilicas nempe sen sensitisti illud? ne spreveris contemplationem  
illam. non enim nisi contemplatione in regnum veritatis venies.

Forest and firs—and a mossgrown tree trunk. she sits upon it  
and the children play—two of them, a girl and a younger boy. It  
is a German speaking country—hill beyond hill. Clementine—that  
came to you before—Romanzero and Nicholas is the boy's name.  
It is the youngest who has died. The blue beads will help to  
find them—ask for those. nothing else. Hodgetts is another name—  
wait till someone tells you what that is—

Write for me to morrow.

Gnoze +”

[*Note. When I read this over I saw at once that it purported to be an attempt to tell the story of some lost children of whom I had heard shortly before this date. There were three children supposed to be, with their father and grandmother, but a sensitive who had been consulted had said that one child had died. But not the faintest trace of any allusion to this story remained in my conscious mind, when I tried to remember what the script had written.*]

## EXTRACTS FROM SCRIPT TO ILLUSTRATE CH. II., P. 22.

*Script of September 20, 1901.*

“Designare iam dudum volui actorem illius non meorum verborum, illius, dicere velim qui de ordine loquatur. Doctor est indoctus tamen litteris humanioribus—fac roges A.W.V. si hoc non verum sit. Pybus inest vocabulo—τὰ δὲ ἄλλα non bene sapis etsi multa recte interpretare potes—de horto aliquid et tamen deest quoddam—de cultello bene imbuisti mentem. Sed impigre consequi vestigia prodest. Mary does not know about the knife—nor the inscription. The Balfours or Mrs. Sidgwick perhaps would—but your husband could tell you all—Ask Mrs. Forbes if she has a message for you—something about G i m a or some such word. G i m a d i o n looks the length. γεμῆ Διὸς

The bird is nothing put it away. I want to say the word. Gem astrion—or Gennadzeron—one single long word. Ask Lodge if he knows what I mean. G e n n i s a - h e d r o n—I cant get it—Genny is sad—he drown

Non possum plurima hodie—sed in dies facilius—ars scribendi de integro adipiscenda est. redintegratio optima. Num *ιδιωτικὸν τι* posui? Scit ille et cognoscet. Vale.”

## LIST OF APHORISMS CONTAINED IN SCRIPT, SEE CH. III., P. 49.

1. April 14, 1901. “margaritae ὑεσὶν tibi meae forsitan sine pratio.”
2. May 23, 1901. “Accomplishment is better than success.”
3. May 23, 1901. “Manifold uses are there for us all.”
4. Aug. 10, 1901. “Throw the stone further—the water is too shallow here.”
5. Sept. 7, 1901. “Too many swallows and the summer is spoilt.”
6. Nov. 4, 1901. “Spinning tales is easy but right is harder.”
7. Jan. 8, 1902. “Never try with spun thread of your own fashioning to interpret the divine—spindle. Lachesis will clip.”
8. Jan. 11, 1902. “Faith than Hope greater removes mountains.”
9. Feb. 27, 1902. “To obey is better than sacrifice.” (See also quotations.)
10. March 19, 1902. “Many harvests go to the fulfilment of the crop of promise.”

11. March 25, 1902. "In locked cupboards within are the treasures not to be lightly won."
12. March 26, 1902. "Not yet is the fullness of time—reaping follows the full sheaves."
13. Sept. 6, 1902. "Dubium omne dubium pro ignoto."
14. Oct. 9, 1902. "Dreamers see most of the truth—in golden visions of the dawn."
15. Dec. 4, 1902. "Manifold uses are there for us all. look back at that." (See above, No. 3.)
16. Jan. 14, 1903. "omne ignotum pro dubio—in his atque in omnibus rebus."

LIST OF QUOTATIONS IN SCRIPT TO ILLUSTRATE CH. III., P. 49.

*Where the quotation is inexact, the original is given.*

1. March 6, 1901. "in hoc vincite signo." Constantine's dream.
2. March 6, 1901. "o si sic omnes!"
3. March 8, 1901. "ubi nunc est gloria mundi."
4. March 9, 1901. "non omnis moriar." Horace, *Odes*, III. 30. 6.
5. March 9, 1901. "quantum mutatus ab illo." Virgil, *Aen.* II. 274.
6. March 11, 1901. "tu quoque carpe non iter nec flores verba autem ipsa."  
Hor. *Sat.* I. 5. 95: "carpentes . . . iter."  
Ovid, *Met.* 10. 85: "carpere flores."
7. March 13, 1901. "splendidior vitro o fons." Hor. *Od.* III. 13. 1.
8. March 14, 1901. "tandem habes tota quod mente petisti."  
Virgil, *Aen.* IV. 100.
9. March 14, 1901. "violentior undis." Hor. *Od.* I. 2. 14. "violenter undis."
10. March 15, 1901. "lex talionis."
11. March 15, 1901. "optimo dierum." Cat. 14. 15. (See below, No. 16.)
12. March 17, 1901. "Dianae sumus in fide." Cat. 34. 1.
13. March 17, 1901. "littera scripta manet."
14. March 29, 1901. "ora pro nobis."
15. March 31, 1901. "experto crede."
16. April 3, 1901. "optimo dierum." Cat. 14. 15. (See above, No. 11.)
17. April 8, 1901. "Finis coronat opus."

18. April 14, 1901. "semper eadem."
19. April 20, 1901. "non sine vulture" (See below, No. 26).
20. April 22, 1901. "multum in parvo."
21. April 22, 1901. "Ars est celare artem."
22. April 24, 1901. "nox humida caelo." Virgil, *Aen.* II. 8.
23. May 28, 1901. "Tu quoque in parvo fidelis." See S. Luke, 19. 17.
24. May 28, 1901. "Peace not a sword." See S. Matt. 10. 34.
25. May 31, 1901. "trivias et compita viarum." Cic. *Agr.* I. 3: "in triviis aut in compitis."
26. June 3, 1901. "nullum sine vulture in Apulo." Hor. *Od.* III. 4. 9. (See above, No. 19.)
27. June 23, 1901. "Tennyson's line in threes Life, Life, and life or something like it,—the one about the foolish virgins Late late too late, ye cannot enter in." Tennyson, *Guinevere*: "Late late so late but we can enter still.—Too late too late ye cannot enter now."
28. Aug. 7, 1901. "vile potabis." Hor. *Od.* I. 20. 1.
29. Sept. 14, 1901. "palely loitering." Keats, *Belle dame sans merci*.
30. Oct. 29, 1901. "cur ridenda poemata mavis?" Juv. *Sat.* X. 124: "r. p. malo."
31. Nov. 22, 1901. "de re rustica." Name of books by Cato, Varro, and Columella.
32. Dec. 5, 1901. "Kirkward shall carry me. go on. not Helen but another and not Scotch." Ballad: *Helen of Kirkconnell*.
33. Dec. 12, 1901. "It is like the ἀναριθμητὸν γέλασμα but another meaning." Aesch. *Pr. V.* 90. "ἀνήριθμον γ."
34. Dec. 18, 1901. "Come unto these yellow sands." Shakespeare, *Tempest*, I. 2.
35. Jan. 13, 1902. "Quid fremuerunt gentes? gentes seems right." Psalm 2: "quare f.g."
36. Jan. 29, 1902. "Romanam condere gentem." Virgil, *Aen.* VI. 133.
37. Feb. 21, 1902. "sic itur ad astra." Virgil, *Aen.* IX. 641.
38. Feb. 27, 1902. "To obey is better than sacrifice." I. Sam. xv. 22.
39. March 2, 1902. "Fortunati ambo!" Virgil, *Aen.* IX. 446.
40. March 2, 1902. "acquiret vires eundo." Virgil, *Aen.* IV. 175.



41. March 11, 1902. "Panis et circenses." Juv. *Sat.* X. 81 :  
"Panem et c."
42. March 19, 1902. "Flammantia moenia mundi gives you the  
clue." Lucr. I. 73.
43. March 26, 1902. "Hence all you vain delights!—live laborious  
days."  
1. Fletcher, *Nice Valour*.  
2. Milton, *Lycidas*, 72: "to scorn delights  
and live laborious days."
44. March 26, 1902. "There is none like her none." Tennyson,  
*Maud*, 18. 1. 2.
45. May 13, 1902. "Date lilia Romae." Virgil, *Aen.* VI. 883.
46. May 18, 1902. "The sweetest flower that blows." Shelley,  
*Sensitive Plant*. s. f. for scent t. b.  
Wordsworth, *Ode on Immortality*, "meanest  
f. t. b."
47. June 27, 1902. "Veni creator were the words." Latin hymn.
48. Aug. 1, 1902. "Par nobile fratrum." Hor. *Sat.* II. 3. 243.
49. Sept. 27, 1902. "That old man eloquent." Milton, *Sonnet* X.
50. Oct. 9, 1902. "To the dark tower came who? ask him who?  
and where?" (1) Shakespeare, *King Lear*,  
III. 4.  
(2) Browning, *Childe Roland*.
51. Oct. 15, 1902. "πᾶν μοι συναπόξει." Marcus Aurelius, *Med.*  
IV. 23.
52. Nov. 11, 1902. "Lux in tenebris et in terra pax."
53. Jan. 18, 1903. "Come unto me and I will give you rest."  
S. Matt. 11. 28.
54. Jan. 18, 1903. "Vivida vis animai." Lucr. I. 72: "v. v.  
animi."
55. Jan. 18, 1903. "lampada tradunt." Lucr. II. 79.
56. Jan. 23, 1903. "The music of the spheres." See Milton,  
*Arcades*, 63 to 67 and elsewhere.
57. Feb. 2, 1903. "Vex not thou the poet's soul." Tennyson;  
"poet's mind."
58. Feb. 9, 1903. "Rustica Phydyle. Hor. *Odes*, III. 23. 2.  
"Phidyle."
59. March 19, 1903. "spolia opima illaec."
60. March 19, 1903. "de minimis non curat lex."
61. March 26, 1903. "And the greatest of these is Charity is like  
it." 1. Cor. 13. 13.

62. April 2, 1903. "Otium cum dignitate—who said that?" See Cicero *pro Sestio*, 45; *de Orat.* I. I. 14; *ad fam.* I, 9, 21.
63. April 17, 1903. "Come unto these yellow sands. where the bee sucks." Shakespeare, *Temp.* I. 2; V. 1. (See above, No. 34.)
64. Aug. 22, 1903. "Love is enough, do you remember?" W. Morris.
65. Aug. 26, 1903. "Exprome Caecubam." Hor. *Od.* I. 37. 5: "depromere Caecubum"; Hor. *Od.* III. 28. 2, 3: "prome . . . Caecubum."
66. Sept. 17, 1903. "Love is enough do you not understand?" (See above, No. 64.)
67. Oct. 19, 1903. "And the greatest of these is Charity." I. Cor. 13. 13. (See above, No. 61.)
68. Oct. 23, 1903. "The stern Lawgiver is not so fair." Wordsworth, *Ode to Duty.*
69. Oct. 23, 1903. "Seek and ye shall." S. Luke, 11, 9; S. Matt. 7. 7.
70. Dec. 25, 1903. "For the night cometh when no man may work." S. John, 9. 4.
71. Dec. 27, 1903. "O that 'twere possible after long grief and pain." Tennyson, *Maud*, 2. 4.
72. May 11, 1904. "And the greatest of these three." (See above, Nos. 61 and 67.)
73. May 14, 1904. "πᾶσα ψυχὴ ἀθάνατος. They begin the dialogue." See Plato, *Phaedrus*, 245 C.
74. June 24, 1904. "saeva indignatio." Swift's Epitaph.
75. Oct. 21, 1904. "Quis modus . . . Melpomene." Hor. *Od.* I. 24. 1-3.

In addition to the above there are a few cases where the phraseology is reminiscent of some well-known passage, as, e.g., on Oct. 9, 1902, "purple but not fair raiment"; but where such phrases form part of a statement, and do not seem to be either recognised as quotations or reproduced as isolated "tags," they are not included in this list.

LIST OF ASSONANCES IN SCRIPT TO ILLUSTRATE CH. III., P. 56.

1. March 25, 1901. necubiae necopinato.
2. March 31, 1901. ambages desunt ἀναβαίνειν necesse nec sine ambitu.

3. April 10, 1901. *Belua* βελος ebanuit.
4. April 22, 1901. ζήτει ζητα prodest.
5. April 27, 1901. *Fac, Dic, faceto dicto.*
6. June 30, 1901. δηλητήριοιον δελτου αδελφός δελφικη.
7. Sept. 4, 1901. long ago agone.
8. Sept. 12, 1901. Thibet looks like a word. a tie between.
9. Jan. 4, 1902. γεννησις is important not Genesis—and not Exodus but εξφδος.
10. April 24, 1902. daffodils . . . Daphne.

## LIST OF PUNS IN SCRIPT TO ILLUSTRATE CH. III., P. 59.

1. March 14, 1901. *caelato* “carved” and “heavenly.”
2. April 22, 1901. *celare* “to conceal” and *caelare* “to carve.”
3. June 3, 1901. *scriptura* “writing” and “tax on pasturage.”
4. July 23, 1901. *Lodge*, i.e. Sir Oliver, and *lodge* “to stay at.”
5. Aug. 10, 1901. *electron* “amber” and “electrify.”
6. Feb. 10, 1902. *obiter* “on the way” and “by the way, i.e. trifling.”
7. May 18, 1902. *ἀγαθοδαίμων* in its etymological sense.
8. Feb. 13, 1903. *clavis* “club” and “key.”
9. Jan. 29, 1904. *Christopher*, χρίστου φῶρ, the “light of the Sanctuary” (?), and χρήστου φορά the “Bearer (?) of Good.”
10. June 10, 1904. ἀδηλότης and ἀδηλός. perhaps assonance only.
11. Oct. 12, 1904. *Dorothy* “God’s gift”; *Monica* “who lived alone.”

## VERSE TO ILLUSTRATE CH. III., P. 62.

*Specimens of verse composed between sleeping and waking, and written down on waking, on two or three successive days, about 1888—1890.*

1. So, facing both ways through his life’s whole span  
 He served both God and Mammon,—yet the one  
 Grudged not his service truly yielded *there*  
 Nor *that* his toil spent at the other’s call,—  
 And, of both lords regretted, wept by all  
 The tribesmen, full of years and honours, passed  
 To the great gulf, beyond Time’s tideless sea  
 And all his jerry-built houses knew  
 Their lord no more.

2. And didst thou hide thee, like an honest man,  
Or face the accuser boldly, like a rogue?
3. Tell me not now, as in the ancient story,  
"The path of duty is the way to glory,"  
But tell him once for all, in accents strong,  
"Not even three rights can ever make a wrong."

*Specimens of automatic verse.*

I. *Produced alone but while experimenting at the same time as other automatists:*

- |                   |           |
|-------------------|-----------|
| a. (with Miss A.) | 2 pieces. |
| b. (with Mrs. B.) | 2 "       |

II. *With my daughter, using dial machine:* 3 "

I. a. *With Miss A.*

1. *Wednesday, July 20, 1904, 2 p.m.*

"The Kings and Princes of the Earth      The troupe of them  
went out from the North and the thunder of their following rolled  
over the land.

A long low window and a seat in it, blue curtains, and the  
light of the sun on the lawn outside. The window is in an angle  
and I cannot see the room—

only a plash and plangor of the sea,  
and whirr of wings in the deep caves I see  
Then flies a white winged bird in the blue sky  
or a swift sailing ship goes scudding by,  
so flash successive visions in a glass  
the while we dreaming scarce behold them pass.

Yet all the while on the awakened soul  
each fitting image helps imprint the whole  
and superposed on what was first impressed  
fills so the outline, colour, and the rest,  
and while we only watch the master's hand,  
no glimpse vouchsafed us of the building planned,  
stone upon stone, the battlements arise,  
till the fair fabric flashes in the skies

half unseeing

and, roused from the mechanic gaze

heedless stare,

we see it in the midmost realms of air,  
and know the cloud capped towers, the glittering dome  
~~to be the habitation~~  
the very habitation of our Home!"

2. *Wed., Aug. 3, 1904, 2 p.m.*

"Faquir Faquesan some name like that Let us show it to her and then she will write it— Stay the pencil and shut your eyes.

(*Here I think I must have slept a minute.*)

"To open eyes

The light is dim

In sunny skies

Light of the sun obscures his rays and him

At deepest night

When all is still

Clear on the sight

The sheen of stars faint glimmer over vale and hill

So with the soul

Let mists enclose

Lose self control

The grasp of self and will resolved are the true visions foes

Go to sleep again and wait

The words are lost

Gone from my lips

When longed for most

The heart's most brilliant hopes do suffer worst eclipse."

I. b. *With Mrs. B.*

1. *Nov. 20, 1904.*

"The clock has struck the hour an hour ago  
No sound was uttered in the silent room  
The stars shone brightly and the wind did blow  
They all unwitting waited for their doom

Yet louder than the wind that blew that night

And brighter than the stars far piercing ray

The tramp of armies rolling in their might,

The gleam of weapons on the homeward way

So unregarded and unrecognised

The Past tramps by with sullen tread

So unregarded and unrecognised

The unseen future glimmers overhead.

This is not what was intended but it will do if we can get her to say that it is verse.

But can we ?  
 That is the object of the experiment to-night  
 And success ?  
 There has been some  
 Now write this :  
 Eva Moore."

[*Note. I had been reading H. S. Merriman's novel "Barlasch of the Guard,"—the account of the retreat from Moscow.*]

2. *Sunday, Dec. 11, 1904.*

(*I had read an article on the Chasm at Delphi in the Hellenic Journal, and then the Essay on Oracles in "Classical Essays" by F. W. H. Myers.*)

"And so the answer all unwitting came,  
 That on the altar they should kindle flame,  
 And as the flame should flicker or grow faint,  
 So live or die the entranced seeming saint.

The purpose artful, and the method cheap,  
 And one more falsehood on the quickening heap."

[*Note. Notice the repetition of the phrase 'all unwitting' used in the verse produced in the preceding experiment three weeks before.*]

II. *Verse produced automatically by M. de G. V. and H. de G. V. on a revolving dial machine.*

1. *Aug. 27, 1904.*

(*after describing some persons living at Porlock.*)

"multa fuit rerum et jam multa ibi copia larvæ."

2. *Sept. 11, 1904.*

"Fond were his hopes, no friend was there to aid,  
 No brave companion of his youthful days,  
 But underneath the proud usurper's blade,  
 He fell a victim to mistaken praise.

To him the glory and to us the tears ;  
 What other recompense for service done  
 Can live theroughout [*sic*] the long expanse of years,  
 And a—show to future ages what he won ?"

[*Note. After the vowel 'a' there was a longish pause.*]

3. Sept. 18, 1904.

“Some love the sunny paths of life  
And some prefer the shade  
Not softer is the troubled strife  
For those whose choice is made.  
New faces may replace the old,  
New friends may claim our love,  
But still, if all the truth were told,  
The first would be above.”

SPECIMENS OF VERSE IN SCRIPT TO ILLUSTRATE CH. III., P. 63.

*Facsimile of verse produced in script of April 14, 1901.*

ΕΥΣΙΝΗΜΑΤΑ Ρ. ΟΘΜΑ.

*Greek Verse.*

May 16, 1902.

“αμβροσίη τε νῦξ ἐπὶ ἄρματι φοιτᾶ.”

July 3, 1903.

“ἄρματι ἀργυροεντὶ πέλει . . . πολλὰ τ'  
ἄελλα . . . καὶ λαιλαπὶ καρτεροωντὶ δεδάψεται  
οὐρανὸς ἄλλος.”

Aug. 8, 1903.

“ρεῦμα κρυστάλλινον ἀπὸ συμφύτων  
ρειθρῶν πο  
συμφύτων ρειθρῶν ἀπὸ  
στίλβει κελαινὸς αὐτοπηξ ὑδὼρ αἰὶ  
δυστην  
δυσπημα παπταίνουσα τῶν εἰληφότων.”

May 13, 1904.

“καὶ ταῦτ' ἀμείψας οὐδ' ἔκεινα λήσομαι.”

May 14, 1904.

“οὐκ ἔσθ' ὅπως μὴ ταῦτα τῇ μνήμῃ μένει.”

May 26, 1904.

“ἄλλ' οἱ μὲν ἔσμεν οἰδὲ δε καὶ τεθνηκότες  
τῶν πρὶν λεληθον  
τῶν πρὶν λεληθον οὐδὲν ἐς τὸ δεσπόσαι  
τοιγὰρ τὸ πεύθειν εἴ τις οἶδε ἐτητυμῶς  
ἀδύνατον ἐστὶν μὴ θεῶν λαλουμενο  
εἰρηκότων.”

*Latin Verse.*

Oct. 6, 1901.

“Monet ne dixeris omni quod  
tibi confitear soli.”

Nov. 3, 1902.

“magno contendis corpore contra.”

March 1, 1903. See above, p. 350.

May 29, 1903.

“cantant comatae Silviae concentibus  
multimodis avium.”

Script of July 15, 1904.

“Audax perpeti sic ad finem ventum est  
Semper litora si premis iniqua  
Non altum petis\* Illius vox clara  
Vespera clamat.”

[\* *Note on above: The word “Iam” seems to have been interpolated at this point and there is an illegible word immediately above the word “clara.”*]

LIST OF SUPPOSED CONVERSATIONS IN THE SCRIPT AS DESCRIBED  
IN CH. IV., P. 68.

*Note: Words spaced are written in a larger hand.*

(1) *March 30, 1901.* “Quot rhetores tot sententiae.”

(2) *April 3, 1901.* “velle aut posse si idem bene tu autem  
nescis ego non possum in tanta spe omnium O p i n o r  
opinio = δόξα semper post ponis quod dicere velim tuo fronti o  
nimis rogas! Cur non fasciculo omnia superponens veritatem  
decernis? F e c i.”

(3) *August 7, 1901.* “This is something new—perhaps a test  
—I don’t understand quite. Who is it?”

(4) *August 16, 1901.* “A.W.V. will understand this—I think  
of him when I say it—you do not know. Mone inquit alteram,  
ne titubet—non semper recte fit quod manu incipit. δει χρονίζειν  
καὶ συμπραθεῖν. prosit credenti.”

(5) *October 6, 1901.* “They are walking down a garden  
path—in a level sunlight—to a white house. yews. the garden.  
years ago. Monet ne dixeris omni quod tibi confitear  
soli. But A.W.V. must be satisfied etc.”



(6) *January 13, 1902.* "Patience for you both— it will come Three Latin words can she not write them? would give the clue. Quid fremuerunt gentes? gentes seems right—gens togata rapit. Non possum plurima hodie cras meri meliora supersunt. Cras meliora supersunt."

(7) *February 13, 1902.* "But who stands above? watching. invisible? The leader & palm-bearer nihil perfecisti. omnia saepe de integro reficienda sunt.

It is not known to me. There was a secret signal, made with the lips—it betrayed not, but many left it undone. voices in the air. why not? strangers not admitted Can you take the message? They call me too much

There is truth in this. o ——"

(8) *January 15, 1903.* "Corvinus or cornix but that is not the sense—wait for the word. He said 'I will send the half message to Mrs. Verrall and you have the other half. Tell Hodgson this,—but you have not got the word yet. Corbel perhaps is more like Corb Corvel it was some time ago through Mrs. Piper but they were not to tell you etc."

(9) *March 15, 1903.* "Write yourself now Otranto pice cur non cetera? quia non comprehendit illa nostr a fac quiescat. Signum illud pro bono etc."

(10) *March 20, 1903.* "Never when the wind blows from out of the East. But on the Western breeze it comes—with sound of bells and music heard afar. Ask about this.

Listen now she tells the rest—they listen  
Ask at Smithfield etc."

(11) *October 23, 1903.* "faith fled, Hope stayed when did that happen?—no this is not right. Stop it is too difficult—let her write.

These three etc."

(12) *February 1, 1904.* "Fin is ill do you not hear? R get the next word for me. Fin—sway that is the sound—listen again fin sway out in on say that write that sound in sense. outinon Fin is way out Inn no—not right. It is a message about Fin—it is urgent.

[scribbles]

let me say it. It is a sudden illness which she sees will come to her sister—this is Mrs Cartwright speaking—she wants you to know

—Not in her own house in london, somewhere else. Tell someone this.

We had another message but this was urgent—write to-morrow for ours.”

(13) *Nov.* 25, 1904. See below, p. 398.

Besides the above, there are possibly indications of “conversations” in the scripts of :

*April* 7, 1901, where some one addressed in the second person is spoken of as masculine (*deprehensus . . . devagavisti*), and cannot therefore be myself, unless the masculine form of the participle is a mere blunder.

*Aug.* 26, 1902, where there is a suggestion that one person is explaining something to another who is not able to see,—a suggestion borne out by the multiplicity of signatures.

*June* 14, 1903, where a blunder is accounted for by the difficulties of transcribing what some one else dictates. This may be a general remark, but it is possible here to understand that two persons are supposed to be actually engaged in the process of conveying information to me.

#### STATEMENTS BY THE SCRIPT AS TO ITS OWN SUCCESS.

##### *Incorrect :*

- (1) *Jan.* 13, 1902. “gentes seems right.” (See p. 283.)
- (2) *Feb.* 13, 1902. “There is truth in this.”
- (3) *May* 13, 1903. “There is something in this if you could only see it.”
- (4) *July* 3, 1903. “Some of this is important.” (See p. 63.)
- (5) *Feb.* 9, 1904. “You do not understand . . . but it is true.”

##### *Doubtful :*

- (1) *May* 27, 1901. “*talia si describas sine remissione patefiat veritas.*” (See p. 284.)
- (2) *June* 24, 1902. “This is evidential I think at last—but it has been hard to get.” (See p. 301.)
- (3) *Feb.* 16, 1903. “this means something.”

##### *Correct :*

- (1) *June* 23, 1901. “*hodie aliquid feci quod ad gloriam veritatis abundet.*”
- (2) *Sept.* 18, 1901. “This last is important.”
- (3) *Oct.* 9, 1902. “there is truth in this.” (See p. 189.)

CHRONOLOGICAL LIST OF EVENTS CONDUCTING TO CONFIDENCE  
IN SCRIPT. SEE CHAP. V., P. 92.

May 16, 1901, saw in *Westminster Gazette* account of "Daily Mail Ghost"; which seemed to establish something genuine in the script of May 11. (See p. 328.)

May 17, 1901, heard what seemed to establish truth of statement in the script of May 8. (See p. 207.)

June 1, 1901, looked up the *Symposium* to see what "clue" Diotima gave, with a result which impressed me as suggesting an external cause for the script. I noted in my diary on June 3, 1901: "The certainty that I have never read the *Symposium* gives the thing an evidential value—to me . . . The evidential value to outsiders is nothing,—they would think that I had read and forgotten the *Symposium*,—but to me it is almost convincing." (See p. 311.)

Nov. 3, 1902, heard from Mrs. Forbes, enclosing writing of hers which appeared to reflect a vivid impression of my own. (See p. 239.)

Dec. 19, 1902, received from Mrs. Forbes what I regarded as an unmistakable reference to the *Symposium* passage, which I had desired to convey to her. (See p. 243.)

Feb. 10, 1903, received my copy of *Human Personality*, and found there confirmation of the statements in the script that in it would be a reference to the *Symposium* passage. (See p. 316.)

Oct. 20, 1903, heard from Dr. Hodgson, in verification of a message sent to him in my script, what I noted at the time as very strong evidence for attributing the script to an external cause.

COMPARISON IN PARALLEL COLUMNS OF STATEMENTS IN SCRIPT  
AND RECORDS IN DIARY.

Dates of progressive confidence in Script.

Dates when Script referred to my belief.

	} _____	Ap. 19, 1901. desire that I should believe.
May 16, 1901.)		Ap. 22, 1901. " " "
May 17, 1901.)		: : :
June 1, 1901._____		July 4, 1901. " " "
		2A

*Dates of progressive confidence in Script.*

*Dates when Script referred to my belief.*

_____	Aug. 16, 1901.	desire that I should believe.
_____	Sept. 9, 1901.	„ „ „
_____	Nov. 13, 1901.	„ „ „
_____		
_____	Feb. 27, 1902.	„ „ „
_____		
_____	June 24, 1902.	recognises less incredulity.
_____		
_____	Nov. 3, 1902.	
_____	Dec. 19, 1902.	
_____		
_____	Feb. 10, 1903.	
_____	{ Mar. 1, 1903.	“must believe now.”
_____	{ Mar. 7, 1903.	„
_____		
_____	Aug. 22, 1903.	“you do not believe.”
_____	Sept. 22, 1903.	“you have conviction.”
_____	Oct. 20, 1903.	
_____		
_____		
_____		
_____		
_____	Aug. 14, 1904.	“Faith is not yours.”
_____		
_____		

ABSTENTION FROM WRITING ADVISED BY THE SCRIPT.  
SEE CHAP. V., P. 93.

- (1) *Dec.* 22, 1901. "Wait before writing. Count seven days then try again—unless you hear." (*See also below, No. 14.*)
- (2) *Feb.* 21, 1902. "wait till after Wednesday—then write."
- (3) *March* 15, 1902. "To night it is over nothing further for some days."
- (4) *July* 1, 1902. "leave it till it is clearer. till after Friday next."
- (5) *Aug.* 26, 1902. "No you dont see. Leave it for a while."
- (6) *April* 30, 1903. "Wait now—do not write so often it is not clear."
- (7) *May* 5, 1904. "No there is nothing wait some days."

INSTRUCTIONS AS TO WRITING GIVEN BY THE SCRIPT.  
SEE CHAP. V., P. 93.

a. *Vague ; during a period.*

- (1) *Oct.* 27, 1902. "write more often. Talbot will help—all through November."
- (2) *March* 15, 1903. "Write this week and then ask Mrs. Forbes for hers."
- (3) *March* 20, 1903. "Reckon the days and wait."
- (4) *May* 29, 1903. "It is better in June write that month."
- (5) *June* 30, 1903. "write much next month, here and at home."
- (6) *Oct.* 19, 1903. "write this week, but not for evidence."
- (7) *Oct.* 30, 1903. "write next week."

β. *Definite ; on a fixed day.*

- "to-night."*
- (1) *March* 14, 1902. "Write each day again to-night."
  - (2) *June* 24, 1902. "To-night again."
  - (3) *Dec.* 19, 1902. "write to-night."
- "to-morrow."*
- (4) *Nov.* 4, 1902. "Defer in crastinum — medianum diem illum."
  - (5) *Oct.* 22, 1903. "you will understand more later—write to-morrow."

- (6) *Dec.* 7, 1903. "Sit regularly alone or with others & that will bring results—you will see. Try to-morrow with Mrs. Dew Smith and let yourself go."
- (7) *Feb.* 1, 1904. "write to-morrow for ours [*i.e.* message]."
- (8) *Feb.* 5, 1904. "write to-morrow but expect no word."  
"on a date assigned."
- (9) *March* 29, 1901. "notare horam . . . horas pone sex postea quattuor et idies identidem computa. ibi vigila ne dicam ora pro nobis."
- (10) *April* 20, 1901. "computa. nonas pone horas; post aliquot dies—vis scire quot dies? 1+1+1+1+1 et adde insuper tres. scribere sine remissione semper in provinciam."
- (11) *May* 26, 1901. "Count 40 hours then write. it will be clear."
- (12) *June* 30, 1901. "1 1 1 and then 3 more, put nine and count the days listen that night."
- (13) *Aug.* 7, 1901. "August 23rd is the date you will see—write that night."
- (14) *Dec.* 22, 1901. "Wait before writing. Count seven days then try again—unless you hear." [*See also No. 1 above.*]
- (15) *March* 31, 1902. "Later days will help—in May and again after seven weeks and days on an evening suddenly you will see."
- (16) *June* 27, 1902. "Write on Sunday."
- (17) *July* 13, 1902. "Count three and five and write then—(a) and on the 23rd of the month (b)."
- (18) *Sept.* 6, 1902. "Wait for the clue on the 17th it will come. Sept. 17th write then."
- (19) *March* 11, 1903. "πέμπτη καὶ δεκατῆ ἡμερᾶ . . . on that day watch not alone, when the vision comes note the day, and count from now."
- (20) *June* 14, 1903. "write again on the longest day (a) and June 23 (b)."
- (21) *Dec.* 7, 1903. "note the date in late April and write on the evening of the 23rd do not tell anyone this till after the event. Write then in Cambridge—at 9 o'clock. Remember." [*See also No. 25.*]

- (22) *Dec.* 25, 1903. "Write this for me. on the 17th of next month ask the question."  
[See also No. 24.]
- (23) *Dec.* 27, 1903. "count days five six and two, then listen and remember."
- (24) *Jan.* 9, 1904. "Fac scribas die septimo decimo."  
[See also No. 22.]
- (25) *April* 10, 1904. "And write on the 23rd but before that too."  
[See also No. 21.]
- (26) *Sept.* 18, 1904. "Write this week more often and especially on Wednesday morning next."
- (27) *Dec.* 28, 1904. "6 days you must wait from now and other 3—then the message will make things clear. Let it come then."

LIST OF PASSAGES WHEN THE SCRIPT ORDERED THAT THE DATE OR HOUR SHOULD BE NOTED. SEE CHAP. V., P. 102.

- † (1) *May* 8, 1901. "no power. doing something else to-night. note hour."  
[See p. 207.]
- ? (2) *May* 27, 1901. "tempus adnotare. . . . Talia vidi recenti tempore—talia si describas sine remissione patefiat veritas."  
[See p. 284.]
- † (3) *May* 11, 1901. "Do not hurry. date this hoc est quod volui—&c., &c."  
[See p. 328.]
- † (4) *June* 23, 1901. "hodie aliquid feci quod ad gloriam veritatis abundet. . . . notare diem hora non multum interest." &c., &c.
- † (5) *Dec.* 5, 1901. "note the hour I will tell someone else I was here."  
[See p. 226.]
- (6) *July* 18, 1902. "Last night it could not be told. But note this hour."  
[See p. 120.]
- † (7) *July* 23, 1902. "Hodie mane aliquid . . . evenit . . . Note the date."  
[See p. 235.]
- ? (8) *Feb.* 6, 1904. "To-night is a marked date—note it."  
[See p. 180.]
- (9) *July* 13, 1904. "It is something contemporary that you are to record. note the hour."

*Note to above.* On the occasions marked † evidential matter appears to have been given in the script; on those marked ? the matter referred to lacks distinctness. Where the cases are discussed among "verifiable incidents," references are given.

LIST OF PASSAGES IN SCRIPT REFERRING TO POSSIBILITY OF CONVEYING INFORMATION IN DREAM. SEE CHAP. VI., P. 103.

- (1) *June* 16, 1901. "There is no hurry. show it all to your husband. Try at night—dont press—wait."
- (2) *June* 30, 1901. "listen that night—the bird will come l'uccel di Dio. in the everlasting snows\*—you cannot fail to note."
- (3) *Dec.* 21, 1901. "You cannot write to night—dream instead."
- (4) *May* 31, 1902. "dream and remember—the blue colour\* that you saw—see again to-night. alone in sleep. Do not forget."
- (5) *Oct.* 9, 1902. "Dreamers see most of the truth—in golden visions of the dawn— They can tell you that this is true."
- (6) *Dec.* 14, 1902. "Dream to night."
- (7) *May* 13, 1903. "no you wont understand what I tell you.  
Sleep is better."
- (8) *June* 21, 1903. "It is hard for us when you have no hope— Listen to night in the silence it will come to you."
- (9) *Aug.* 8, 1903. "Find the pillar in sleep."
- (10) *Dec.* 7, 1903. "a word was said on Saturday night but you did not hear. listen again to-night I will say it more plainly. write it down the moiment you wake—no matter when."

\* [Notes to the above. (2) I was in the Alps when this was written.  
(4) See p. 118, note 1; there is a special blue colour familiar to me in dreams.]

LIST OF UNIDENTIFIED NAMES. SEE CHAP. VI., P. 106.

a. Unaccounted for :

- (1) *Oct.* 29, 1901. "Frendsham or Frettisham Park, perhaps Frodsham. [*signed*] Alec K."
- Nov.* 1, 1901. "Alec can try again later." "at Frodsham there is an old house."
- Nov.* 4, 1901. "Frodsham and a river. . . . Alec Keith —to the friend of another."



- Nov. 13, 1901. "Frodsham . . . The message came through Alec."
- (2) Nov. 25, 1901. "High Chester . . . Hugh Chesson at some place that ends in Chester, Godmanchester perhaps."
- (3) Dec. 17, 1901. "Robershaw a historian."
- (4) Dec. 18, 1901. "Rodney, Roland, Ronald . . . Wilmington, . . . name of the church spire."
- (5) Jan. 4, 1902. "Heseltine. . . Francis Hezeltine. Devornik . . . Devoniac is better. . . Llangoverly is the present address."
- (6) Feb. 18, 1902. "Ralph Nevile, not of Warwick."
- (7) March 19, 1902. "Dover, . . . Dover court. . . Emmie and Frank. . . from Harry."
- (8) March 26, 1902. "Nesta and Trenergy. . . Great Crosby . . . Marston, Everard Marston."
- (9) May 25, 1902. "Maupertuis and Sarrasin . . . in a book together."
- (10) July 23, 1902. "Romenzana . . . Clemens."  
Aug. 25, 1902. "Clementine . . . Romanzero and Nicholas."
- (11) Sept. 17, 1902. "Clan George . . . Clancard no Clan Cahart Clancy. . . Clancarty and Ormond."
- (12) Oct. 21, 1902. "Goschen. . . Denys Haliburton."
- (13) Dec. 9, 1902. "Caro Carnforth."  
Dec. 26, 1903. "Carnforth."  
Jan. 24, 1903. "Cornford is more like than Carnforth. Carn. Calne. . . Violet. . . Newman."
- (14) Jan. 20, 1903. "Pendarvan . . . George . . ."  
Jan. 21, 1903. "[above completed as] George Young' . . . Wilson . . . Knyvett."\*
- (15) March 20, 1903. "Smithfield . . . Portals or Portalis."
- (16) April 2, 1903. "A J C . . . Douern [*a river*]."
- (17) April 10, 1903. "Crosik or Croisic."
- (17) June 29, 1903. "Finlayson . . . and . . . Mary."
- (18) June 30, 1903. "Alfred."
- (19) Sept. 27, 1903. "Henry Lambert or Lampson."
- (20) Feb. 9, 1904. "Mortimer Gothard, 1703." [*Signature*.]
- (21) July 3, 1904. "Ockenden Manor."

[\* Note to the above, No. 14. Knyvett Wilson is a combination of names known to me.]

(b) Possibly accounted for:

- (22) *Sept.* 4, 1901. "Maidment Evan awnsley." See p. 322.  
 (23) *Jan.* 8, 1902. "Everitt; angelus." See p. 277.  
 (24) *Dec.* 9, 1902. "Milbranke." See p. 320.  
 (25) *Feb.* 2, 1903. "Harriet de Vane." See p. 249.

ANECDOTES IN THE SCRIPT. SEE CHAP. VI., P. 111.

*October* 26, 1901. "Caristia insula Rhodani multum interest  
 ἐκεῖ ἔμενε δολίχους ἡμέρας. δακρῦσι πεπραγμένος—ad eum  
 venit ianitor cum spe aliqua emendandi omnia—quid mihi—  
 rogas, inquit Georgios ille—benevolentiam, respondit, tuam  
 filius enim meus nunc in discrimine rerum—imprecatio rei fata  
 detertere valet. Fac dic carmina canta—pro parte virili, nomine  
 filii mei. Valetudo redit. This is a tale not mine—you will find  
 it told—look in the lives of saints—for the Caustian legend of St.  
 Josepha. But the word is not quite Caristia—Charis χάρις  
 ἐσίτω."

*Feb.* 18, 1902. "merit in this long narrow hand written two cen-  
 turies ago or more. Can you not see who is meant? Nevile is one  
 name Ralph Nevile, not of Warwick, a scholar not a soldier: four  
 square and pillars no other at all like it. Commensal regi ibidem  
 dormivit. Tabula rasa ossa sua operit e cineribus magna flamma eripit  
 erupit scientiae opifex. Hoc valde scieri potest.

Signator nomen posuit.

R. NEVILE."

[*Note.* The hand-writing is not my own normal writing.]

*June* 5, 1904. "Neve usquam linter macedonicus vento  
 adpulsus in portam illam adveniet. Chalcedonicus magister ratem  
 impulit phoeniken punicam; alio modo gubernando non nostro.  
 Historiam bene notatam manu tua describas. In ripa barbari  
 stupefiunt—indigenarum rex cum galeatis adversum trepidat—ecce  
 in mare supervacuum cachinnus et praeter nihil. Fragor caeli  
 omen iis etsi non omina accipientibus—'Deus, Deus quidem nefastum  
 decrevit illud.'

vanitate humani ingeni universum in se vertentes.

Respice in librum, talia invenies, nota—Episcopus historiam rettulit,  
 ego tibi pro miraculo quod saepe flagitasti."

LIST OF PASSAGES DESCRIBING SUPPOSED "ISLES OF THE BLEST."  
SEE CHAP. VI., P. 112.

(1) *March* 11, 1901. "multiplex flora carpitur illac o quam inventibus [or iuventibus] suave olens roscidus humor super genas caelicolis et infra ingens— —nec sine stupore."

(2) *March* 29, 1901. "spes permanet κοσμον tenuis pervolatibilis unica aptat multiponens odoratam luminis florem caelestis nec abest οσμη sapienti prosit advenae satis."

(3) *April* 27, 1901. "Latine loquere, sed tu non potes interpretare. ascripta es glebae mente vel ingenio—o libera animam per maria per polum transcurrere modo cantoris. omnia ibi plana, omnia rosea suffusa luce vel caecis bene videntia. oculi autem tui caligine circumfusi."

(4) *Jan.* 18, 1903. "Come unto me and I will give you rest. Vivida vis animai lampada tradere qui singula pro parte virili perficiunt. lampada tradunt. Talia posui apud amicum hoc debes illi amico meo nuntiare—tum forsitan alia diciliora credere potest. Discre potuerunt qui velint—tu omnino sola sola munere fungi potes—mentem adhibe.

Supellectilem in medio leves quod subter est invenies—tunc in alienos mittas [*page turned*] in alienam terram mittas, responsum bene legendum est. item itemque—insuper fac mentem adhibeas. Flores in caespite blandi et integri roscidulo rore superfundati—o cur non in amicos mittes?

quod in animo habeas, tale manu perficere. Inest odorata aura. Crux in caelum usque ad polum attinget—umbrosa felicitas multis cum rivulis ποῦ τε εὐανθέμω. ibi habitant beati illi quos bene cognovisti.

Tuus."

(5) *Jan.* 20, 1903. "Umbrifer in aquis nestoridae circumveniunt cum omnimodis et multisonantibus chordis—undas circum natant in delphinum processu plangore resonantium. Talia vidi, talia audii, talia tibi dictito—Tu modo aures praebe. Nereidum chorus pro h! languescit. dehiscit ingens rima—ibi intremus—nec motus, horror superest—inane omne patet.

Do you not recognise? you have seen or read it. In those realms is bliss, under the shadow of a great tree—and peaceful rest."

(6) *March* 7, 1903. "Iliaco carmine responsum dedi illi quod semper postulas—Mentionem iam ante feci huius loci—cur non

invenire potes? ἀκτὴ κυανέη—mare glaucum spumantibus equis insuper deus vehitur—nihilomagis rota magistri tempus in partes aequas dividit. primo splendidior, postremo multi sonans voce angelica, postea autem νοητῶ τε καὶ νοέρω magis uteris. Num credibilius illid, o nunquam mihi fidem præbens! Temptanti difficilia, manum attendere debeas—manum amicam usque ad oram illam. νυκτερος ἤδη ὁδός.”

(7) *March 27, 1903.* “cessere venti inhiat ingens rima per illam introrsum videre poteris si caput declinas. En! lux argenteus omnia pervadit vario colore variisque odoribus—safrano croceoque flore, purpureo roseoque colore, unda super undam defuat.—omnia splendent. in medio illos cernere debeas quos tibi antehac sedentes descripsi. The heart of them is ruddy gold and a flame goes up from the midst—but a flame that flickers not, but shines radiant lucid tela diei are not so bright. This is clear clearer than κρυσταλλοπηκτοὶ πηγαί. That ought to help. It belongs to the ἀκτὴ κυανέη that I gave you before.”

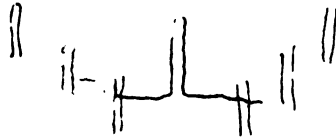
(8) *May 29, 1903.* “Omine magno Dedisti iam nomen etsi non credas. Fac rogat aliquis. ore rotundo,—no—orotando orotara is more like—O r o t a n a through Tara’s halls.

It is better in June write that month. A sacro fonte spargitur aqua clargedula proximus est flos multicolor, iam coronis Zephyro patentibus—Odor purpurata inest in hortulo illo. cantant comatae Silviae concentibus multimodis avium.

Super omnia sese involutat hedera deorum capax—hedera non tuae similis sed χρώματι χρυσέφ ἑλικωθεὶς φυλλά τε καὶ βοστβοτρνα. tali cinget deus ipse caput ὕγρω τε καὶ ξάνθω ἀνθώδει ἐλιχρύσφ ὑακινθίναις ἐπὶ κομαῖς. Ex foliis singulis distillat roscidus umor, non aliter ac gemma in summis herbis primo candente sole post noctem illam quam antibat nihil. Golden birds on a golden bough, and golden songs in a real Hesperid garden. Sound and sight and sense are one and all of it golden in the golden days.”

(9) *Aug. 8, 1903.* “Early or late it is the same. Constantia nemo phile angiosperma blue on the ground such is the colour—angio begins but you have not the right word A n g i o l a no a n g i o l I dont know it. Blue barberry ἁγίος ἐστὶ τὸ ρητὸν τὸ ρηθὲν—τί δ’ οὐκ; σὺν κλάδαις ἁγίου σμερίνθου κελαδοῦντι χρωματὶ πάντα συμπληροῖ. color caelicolarum aura—a vapour of blue surrounds, a luminous mist, so you may know them. Still it stands, and no shadows—and the pillars stretch to the upper air—& thence falls the soft radiance transcending sense. There

is no shadow, nor break in the light, but the things are not transparent—you cannot see through that pillar, but you can see what is behind it. And there is no reflexion on the crystal floor—not the least ripple. You only see the bottom of the pillars and the floor, one central column



no not so numerous—Your group is round the central pillar—that is the meeting place though you see no one there. But the colour should make you know that there are the happy blest. Not all can see the colour—but some see the movement, wh. is not to you

Find the pillar in sleep.

ρεύμα κρυστάλλινον ἀπὸ συμφύτων  
ρειθρῶν πο

συμφύτων ρειθρῶν ἀπὸ  
στίλβει κελαινὸς αὐτοπηξὶ ἰδὼρ αἰὲ  
δυστην

δυσπημα παπταίνουσα τῶν εἰληφότων

It is not quite right. But you have the idea. it is hard to catch  
—& only those get who have.

[drawing of leaves]

L o t o s.

I tried before for this.


[drawing of lotus flower.]”

#### LIST OF PASSAGES RECALLING CHRISTIAN ASSOCIATIONS.


SEE CHAP. VI., P. 119.

- (1) *March 5, 1901.* “rosea angelica.”
- (2) *March 29, 1901.* “graece loquitur emptor redemptor cruciferens.”
- (3) *May 23, 1901.* “agnus dei cum cruce eburneo. put it down. Manifold uses are there for us all. Dominans in ripa stetit hagiologus.”
- (4) *Jan. 31, 1902.* “Crux et praeterea nihil. Post sempiternam mansuetudinem omnia supervacua—in terris. pone superbiam sume togaculum caritatis impigre——”

(5) *June 27, 1902.* "Veni creator were the words exultans cantavit apud spiritus sanctos inter filios Dei. Peace on earth—tranquillitas super omnia maria terrasque omnes. Then listen for the fiery news. an arch of light bridges the chasm between earth and sky—Profundum caelum vel mare unum videtur—Consentiant omnes etsi pro tempore nesciunt."

(6) *July 18, 1902.* "Now listen  tiles that shape and a tessellated pavement, with a pattern, made by the particoloured tiles, black white & yellow—I look down on it from far above.

SALVE is written in black letters. There are twinkling points of light. — and movement over the pavement. It is a service, not in English. why write malekite malechite—that is the word. something large & flat of that stone lies on one side the windows are small & richly jewelled,—not as in our Gothic—the whole church low and the light rich but not clear. Ludovicus what is that—Ludovicus noster pro pietate, auscultam in misericordiam tuam accipe eum. No not quite right—accipe Ludovicum, regem illum, in misericordiam et gremium tuum, domine, pro gratia. That is what. they sing—men, in black—many of them—

Kaiser i Hind  that is the shield It is lying on something. It is all far off and I see from very high [page turned].

It is the unexpected which has happened this morning—Last night it could not be told. But note this hour. It is sad but not disastrous, you will hear to morrow or next day—and all will talk.

Moscowa not—like that. ico certainly. and an e this is something public—and ought to help. It does not interest you.



a tiara is there, with floating strings,—not worn. You cannot complete—leave it.

Leona — — — —

Pontifex maximus."

(7) *July 23, 1902.* "Monsignor catholicus presbyter in terra non lontana ab ista rem probabit. nomen recipe—Longinqua scribere debuisti lingua non bene uteris. Romenzana hoc est nomen illius

qui claviculam αινίγματος tibi tradere potest. En etiam Clemens inest nominibus illius. Nec plura de illo."

(8) Oct. 25, 1902. "Went worth made the device for him—a fish and anchor. Give them both Dont forget. and Saint Peters keys."

(9) Dec. 4, 1902. "Manifold uses are there for us all. look back at that hagiologus is an important word."

(10) Feb. 2, 1903. "Cunabula cum narthece ceromatico possidet infantem deum. Hodie sanctus Sanctorum in fideles lumen impetrat. quis in concilio dei gloriam spectat? tintinnabulis ridet omne concinant cir cumstantes."

(11) Feb. 9, 1903. "Sponsor cum matertera aquam in putidillo praebet. Lintello tersunt no tergunt—μαρτυρεῖ ὁ παρὼν μισημβριος ὁ δῖος εὐφημεῖτε χάρις καλλίστη."

PRAYER IN SCRIPT OF DEC. 6, 1904. SEE CHAP. VI., P. 125.

"Ave tu qui summam sapientiam nostrae ignorantiae appropinquare sapis—monitis tuis animum meum rege, prudentia tua difficultates supera, magnanimitate tua angustias miseriasque summove. denique in regna illa nos ex terrarum angulo dux noster viam monstra, semper antecedens idem compellens vestigia semper et ubique

But the words are not all arranged.

It is not as it should be.

magnanimitate, mansuetudine omnibus praecellat, idem sapiens iustus rex, lumen in tenebris in tempestatibus pax, dux comesque in via, servit et imperat."

[Note: The language perhaps recalls well-known classical passages; thus:

*Script*: "idem sapiens iustus rex"; Horace, *Sat.* I. 3. 124, "si dives qui sapiens est, et sutor bonus et solus formosus et est rex," and *Epp.* I. 1. 107, "sapiens uno minor est Jove, dives, liber, honoratus, pulcher, rex denique regum," this last very familiar to me.

*Script*: "dux comesque in via"; *Hadrian*, "hospes comesque corporis."]

ENIGMATIC OR ORACULAR EXTRACTS FROM SCRIPT.

SEE CHAP. VI., P. 125.

(1) September 28, 1901.

"τί ποτ' οὐκ ἀναριθμητὸς ὁ ῥυθμὸς τῶν ουρανίων; μὼν φράξεις; οὐκ ἔσθ' ὅπως οὐ λυριζῆς. διδύμος ὁ πόνος ἀλλὰ ὄλος. στίχαζε ἐν ἀρρητοῖς αἰνίγματα πλέκομαι σοὶ καὶ ἄλλοις τισιν οὓς ἔδει."

(2) *January 4, 1902.*

“Mousike endoxis πάντα ρυθμίζει απαρατακτον και ανεξελευτον το σημειον ουδε αναρυθμητον—παρακαλει ετερους οη ου πανυ ωφελης εσται και δη και αλλοι τινες ηδη εφθόγγισαν φωνη καιπερ αξινετη. αλλ’ ηδου κλαγγουση. τι δε ου και συ;”

(3) *March 19, 1902.*

“Συναρμोजει μονον το συναρμοστων καιπερ ου συμβαλον. ουδε γαρ ανευ συνθετου τινος ευρυθμον το παν. τι δη στοιχαζεις; δεχου μλλον ο τι αν ριψη το νοουμενον. Σοι γαρ ουν και αλλοις λελεκται δητα.”

(4) *May 31, 1902.*

“πολλα δη δεδοκται ουδεν δε απαντων των θρυλουμενων αι συναπτει. μουσικος τις και μουσαιος ηδη καταλαμβανεται τεκτονικως πως.”

(5) *July 13, 1902.*

“συνστοχαζει και αυτος ου γαρ δηπου ανευ αληθειας εις τοπαζειν αφικνεεται. και δη λελεκται. ερμηνευεται ο βουλομενος.”

(6) *January 25, 1903.*

“Who seeketh the sun at murk? to each hour its own light suffices, but all the light is there somewhere—shadow is a part—Twilight is between the light and the darkness & in twilight the shadows grow less.”

(7) *January 30, 1903.*

“Συναρμोजτει τα σοι λελαλημενα και τα εκεινης δεδογμενα—συμπρασσειν αμεινον ουδε αρωστοι εν τοιφδε οι χωριζοντες—αλλα εστιν ος σχιζειν δει σχιζειν—αριθμητω ο αι λεγων αριθμοι τα ειδη—και οδτω το αριθμειν συμφερει.”

(8) *June 21, 1903.*

“ου δεσμοισι τισιν αλλα λυθετοις ζευγμασιν εις το παν ετητιμωσ αν ελθοις—μονη ουκ δυνασαι αλλα συν ετερφ καιπερ ου συμπρασσονται”

(9) *October 6, 1903.*

“Autaggeltos η διανοια—και δι αυτην παντα διεκεκοσμηται.”

(10) *January 29, 1904.*

“enfronen gegend γε και κροσιωσ ουδε ανευ οσιοτητοσ τε και σωφροσυνησ. και δια ταυτα εις συνεσιν ελθοισ του δογματοσ του παντα ρυθμιζοντοσ τε και συναρμοζι—συναρμονιζοντοσ.”

(11) *November 30, 1904.*

“nec accidit ad universum sed in partibus. declina sic semper in finem pervenies. Cum ceteris facilius—tum exporrecta facultas



tibi ceterisque unicum praebet quo intangibile comprehendere possis  
 Quodsi intangibile bene comprehendis, intactum tactum, ἀτακτὸν  
 ἐν τάξει—quid plura?—reducis multifaria ad unum compellans.

Latinitate peccat etsi non sensu.”

(12) December 4, 1904.

“συνταγμα ἐστὶ τό τι ὅτι συντάσσεται καὶ συνδέεται νοῶ τε καὶ  
 τέχνῃ· λίτῳ τα μέρη δέτα οὐκ ἄνευ κηρώματος· ταδ’ εἰ λύσεις συ  
 γνώσεται τὸ πᾶν τάχα.

ῥηθὲν τὸ μέλλον· σκοτίας τε καὶ σκίας ἐν καλύμματι μόγις ὁρατόν.”

LIST OF MYSTIC SAYINGS. SEE CHAP. VI., P. 127.

(1) March 7, 1903.

See above, p. 377.

(2) Jan. 29, 1904.

See above, p. 382.

(3) May 26, 1904.

“ἀλλ’ οἱ μὲν ἔσμεν οἰδὲ δε καὶ τεθνηκότες  
 τῶν πρὶν λε ληθον  
 τῶν πρὶν λεληθον οὐδὲν ἐς τὸ δεσπόσαι  
 τοιγὰρ τὸ πύθειν εἴ τις οἶδε ἐτητυμῶς  
 ἀδύνατον ἐστὶν μὴ θεῶν λαλουμενο  
 εἰρηκότων.

non bene omnia—etsi quaedam.”

(4) June 10, 1904.



Λ ιγματος εναλιος τοῦ μυστηρίου ἐν τοιουτῳ βαπτίζουσιν

τοὺς ἀδηλότας\* τῶν μαθητῶν οἷς ἀδηλὰ τὰ ἑτέροις δηλότατα. Etymo-  
 logicum Symbolisticum.

Θεῶν δόσις βροτοῖς μικρόν τι λελιμμένος. νυνὶ—τοῖς δεξαμένοις  
 αὐτὴν τάλιθινα παραδειξασα τὰς θανάτοιου πύλας ἀνοίξεται. ἐκεῖ εἰ  
 κάθαρα ὀμματὶ καθορᾶν δυνάσαι μυστικοὺς εὐρήσεις ἐπὶ δὴ τὰ  
 ὑπολειφθέντα κατατείνοντας. αἰεὶ γὰρ τὰ ἐκεῖ τά τε ἐντευθεν μιτῳ  
 χρυσέφ συνδεδεταί—συνδετα ἐν μόνον καθίσταται.

[\* Note. The word ἀδηλότης, ‘uncertainty,’ appears to be used  
 by the script as though it were a concrete noun, on the analogy of  
 μαθήτης, ‘a disciple.’]

(5) *June 24, 1904.*

“Do not forgive Some time saeva indignatio is just. Where forgiveness has been friendship cannot be. there is no forgiving a friend—we accept and regret remember if we will but forgiveness is of the indifferent only. Forgive your enemies.

(C) xusia dele Crousia μονοφιλητὸς ἢ θυγατὴρ· πανδεκτωρ ἐρωτὸς ἀγγελία σεράφειν σεράφορος· ἀλλ’ ἐν ἀγίσματι τινὶ τῶν μαθητῶν πανδεκτωρ καὶ πανδωρος τὸ αὐτὸ δυνάμει εἰ καὶ οὐκ ἔργῳ. τοίγαρ σόφοι μόνοι οἱ μεμνημένοι· οὗτοι γὰρ μνημοσύνη χρωῶντες λήθης ἐμπλεω τὸ παράδειγμα τὸ ἐργαστικὸν εὖ ἴσασιν.

(6) *Aug. 21, 1904.*

“ἀλλ’ ἀνὲν κιθαρίσμον ἰάλλει Τερψιχόρη ἡμέτερα, οἱ δὲ καὶ ἀκροᾶται, ὄντες αὐτοὶ ἀοιδαὶ ψυχῇ καὶ οὐ χερσὶν ψάλλουσι. τοιούτων ἄπτου ἄπτόμενος ἄναδος· οὕτως δέξονται μαθῆται καίπερ διδάσκαλον ἀγνοοῦντες. εἰ ἕτερος, τί καὶ οὐ σύ;

But the end is not yet nor here—write only. interpret not. record the bits and when fitted they will make the whole.

nunc redit vox chori illius sine cithara cantantium, modo quodam incomprehensibili vobis quidem sibi autem dilectissimo, gloriam et omnis et omnium celebrantium. quam cum audivimus, mortales congressus vitare debemus, sempiternam petere communionem.”

(7) *Oct. 12, 1904.*

“Ne duis et si tritonis quidem in dies magis. Septempedaliter imponens caligulas vestigiis prodigia illa ille quoque ad fabulatam casellam attinget. Ter et quater renovare viam. Charon in ripa stetit—patiens ille impatientibus viatorem—remo pro bacillo utitur—in capite pileus, cymba canisque iuxta. Non cognoscis γραφήμα? Vidisti tamen—ultro ripam usque ad illam venisti ad sodales tuos rursus regressus.

Mortales voce tua transhumana permulcis aures—animas quod plus est—Dulcisonans cantus per adamantina clethra transgressis resonat—sic inter illa et tua tanquam ponis inter ripas semper medium sustines.

Dum fluit amnis distinctae ripae—in mare profundum cum sese demersit amnis ripae in contraria primo divergentes, postremo orbiter aquas continentes circumeunt, iam non oppositae sed eadem.”  
*Jan. 24, 1905.*

“Chiasma πο χάσμα γῆς ἐνερθεν καὶ ἄνω ὁ ξητῶν· πύρρα ἐν φλογῇ ἕδωρ ἐξ ἐχίνου· τοιαῦτα πάλαι καὶ οὐδὲ ὡς ἀληθῆ τὰ δέ δεκτα δεδεγμένα dicere velis o barbarica usus lingua non tua.

ἀλλ' οἱ μνητοὶ τοῖς φίλοις μόνοι σύνεισιν. οἱ δ' ἀμήτοι ἀεὶ περὶ τυμβοὺς καὶ ταφήματα κυλινδοῦνται φόβον τοῖς παροῦσι παρέχοντες οὐδὲ αὐτοῖς ὠφέλιμοι. καὶ δὴ πάντα τοιαῦτα πάλαι πῶς ἐν βιβλίοις γέγραπται. εἰτὲ σὺν νῦ εἰτὲ ἀμαθῶ μυθολογούμενα φιλοσοφῶν ἔστι κρίναι."

LIST OF QUASI-MATHEMATICAL SAYINGS. SEE CHAP. VI., P. 131.

(1) *Apr.* 3, 1901.

"ad illud μονεῖ δυαζειν ἀδύνατον."

(2) *Nov.* 26, 1902.

"τί ποτ' ονομάζεις; οὔτινα—συναριθμήτω τὸ λόγειον—ἄλλος τις πεύσεται τὸ ὄλον, συ δε οὐκ ἓνα μόνη ἐνὶ προσπελάζειν δυνασαι."

(3) *Dec.* 19, 1902.

"μονάζειν συμφόρει ἤδη ταῦτα ἔλεγον. οὐδὲ δυάζειν. ἓνα ἐνὶ—— εἶς. καὶ δὴ λελέκται."

(4) *June* 14, 1903.

"τριγωνιον ἐστὶ τό τί. δυο χερὲς ονομάσαι αὐτὸ—ὄμο—ον ὄμοειδὲς ὄμοπλευρον—hoc dicere volui—ὄμοπλευρον καὶ μονοειδὲς οὐδὲ μερίζειν αὐτὸ δυνατόν οὐδὲ συμβλησκειν.\* non bene dictum illud—verbum non facile transcribenti tibi quod alius dictitet."

(5) *Dec.* 28, 1904.

"πάντων ὁμοίων ὅμοια τὰ μέρη. διὰ ταῦτα συνερροήκασιν τὰ ὁμοιούμενα· ὡσαύτως καὶ τὰ ὁμοιώθεντα.

οὐδὲ ταῦτα ὠφέλιμα. ἄλλα τοι λέγειν πειράσομαι."

\**Note on No.* (4). Just before writing the above, I had been reading a few chapters of Plotinus. The word συμβλησκειν is mere rubbish.

"REAL" DREAMS. SEE CHAP. VII., P. 148.

The dates of the "real" dreams recorded are as follows:

Feb. 1, 1894.

May 8, 1894.

Aug., between 13 and 18, 1894.

April, between 25 and 27, 1895.

Nov. 18, 1896.

April 19, 1898.

April 19, 1901.

Sept. 13, 1901.

Feb. 27, 1902.

Aug. 13, 1902.  
 April 7, 1903.  
 May 19, 1904.  
 Aug. 8, 1904.  
 Oct. 4, 1904.  
 Dec. 21, 1904.

It will be noted that the "real" dreams have been more numerous since the inception of the automatic writing, but it should be remembered that since January, 1901, the record has been very much more carefully kept.

LIST OF PASSAGES IN SCRIPT SHOWING CONNEXION WITH DREAMS.  
 SEE CHAP. VII., P. 149.

Dates of Script.	Dates of Dreams.
(1) April 19, 1901.	(1) April 19, 1901.
(2) { May 8, 1901.	(2) May 9, 1901.
{ May 11, 1901.	
(3) June 3, 1901.	(3) June 13, 1901.
(4) { Nov. 22, 1901.	(4) Nov. 25, 1901.
{ Nov. 25, 1901.	
(5) March 31, 1902.	(5) March 30, 1902.
(6) { May 31, 1902.	(6) June 20, 1902.
{ June 24, 1902.	
(7) June 21, 1903.	(7) June 21, 1903.
(8) { April 7, 1901.	(8) April 30, 1904.
{ April 8, 1901.	
{ April 20, 1901.	
{ May 3, 1901.	
{ June 3, 1901.	

The following extracts describe some of those 'real' dreams which were accompanied by a sense of touch. At the time that the notes were made I had no idea that anyone but myself would see the record.

*Extract from note book, dated May 9, 1894.* "Last night I had a vivid sense of touch in a dream. I had a long complicated happy dream about C.H.F. [a friend who had been hopelessly ill since his boyhood] who was quite well again and coming to be with us. He was much older, and in some ways altered. I was tremendously happy, happier than one can be when awake (the sensation was keener), and at the end, as I was driving with

C.H.F. 'home,' I felt as if it was all too good to be true, and touched his arm to reassure myself. The sensation was wonderful. I had placed my right arm, wearing a jacket sleeve (which I can see quite plainly) against his left arm, in a great coat—he was driving me, and the sensation of touch was more vivid than I have ever known it to one's bare hand or arm. It was a positive pleasure in itself, and brought a convincing sense of reality,—so convincing that I have felt all day as if I had really been with C.H.F.; I cannot describe the sensation; there was no 'thrill,' no 'emotion,' but only an extraordinary sense of having felt something real,—a most delightful and inexplicable pleasure."

*Extract from note book, dated April 20, 1898.* "Last night—or rather early this morning, for when I woke it was light—I had another dream where physical and mental emotion were combined. There had been some confused and exciting episodes,—which I cannot disentangle—but my general impression was that some man (unknown) had been acting harshly or despotically to my great indignation. Suddenly I found myself walking along with my right arm from hand to elbow resting in contact upon his left arm. The warmth physically felt brought to my mind a certainty that my former impression about this man's conduct was wrong, and that *really all was right*. I can only describe my mental sensation as a physical sensation of glow, and the enjoyment of the fulfilled sense of touch was intense,—so that the recollection of it all day gives me great pleasure. The sense of touch was physical and mental—I was conscious of the actual touch on my arm, and of a similar touch on my mind, both of which removed an uncomfortable impression and filled me with the joy which comes with *knowing*."

EXTRACTS FROM SCRIPT BEARING ON A.W.V.'s EXPERIMENT, VIZ.  
AN ATTEMPT TO GET THREE GREEK WORDS AUTOMATICALLY  
WRITTEN IN THE SCRIPT. SEE CHAP. VIII., P. 156.

Contemporary comments by A.W.V. are in round brackets.

(1) *June 16, 1901, Brighton.* "Five stars in the east that is not right. Cant you understand—avis ille incredibilis redibit ante semensem. notare [other incidents] There is no hurry. show it all to your husband. Try at night—dont press—wait."

(2) *July 4, 1901, Riffel Alp.* "Yellow is the colour of the dawn. Dogana."

[all following extracts written at Cambridge.]

(3) *July 31, 1901, Cambridge.* [after saying that I had at last understood what it wanted]: “longaevus senex barba alba μονοχιτωνος sine apparatu . . . nonne vides? albipannosus est signifer ille . . . July is not out. In August you will know more—wait Dont ask. write often. I can do it better now.” (A. on his return to Cambridge on Aug. 1 said that the script of July 31 interested him.)

(4) *August 13, 1901.* [after a drawing of a cock with the word “Cock” written beside it, it went on:]

“a crested Cock that crows is the emblem—not a real bird, heraldic—with a motto—cano canam albam.”

(5) *August 16, 1901.* “ἐξήγησιν πάρα σοι καὶ ἄλλῳ τινὶ easier and easier though you do not know. The cock is inside a circle perhaps a coin. Try for the words again. Cano canti clam no carmen cano Canam somehow belongs—albicapillus and albipannosus—aspera tibi dictito sed non desperata—si modo interpretatore utaris commodo. Long trailing draperies of white—turned to the right, he carries a long stick in one hand, and a small square box in the other. There is a pleasant scent. Some one looks at him and watches the light fall as he passes from window to window going towards the east. A.W.V. will understand this—I think of him when I say it. you do not know [then exhortations to patience and faith].”

. (A. said that he did understand; that the thing was very much confused but that he thought it was trying to say what he wanted.)

(6) *August 20, 1901.* “[Remarks in Greek about others being present] Now you must see that it is right. The long room with the many windows is near this hot room—he was outside—how plain it seems to me! but you dont know. Arthur can tell you.”

(7) *August 23, 1901.* “[Mention of sundial] Canta catechumen no thats not right κατακλυσμένος is better. But it looks like Canta and then something. The cock is really important—crowing in a circle [circle drawn] there is writing round the bird letters raised ]ΤΓΑ something like that. And there is something gold about it somewhere. Canticlere is nearer [drawing of bell] a bell.”

(8) *August 28, 1901.* “[drawing of cock in circle] Kikiriki! It is better now—the emblem is within the circle. golden I think. Whittingehame and Gerald belong. Cups and a cross, the cross between, and a bright light falls from above upon them and him

—Ask A.W. he will recognise this. I speak with the tongue of brass—hard to move. Cappa or Cana is a word that belongs. Cantilupe is more like—cant ilenam Cantiaris sedile iam sedet super mundum circumspectans. [*drawing of sundial and three × × ×*] in the east to the daylight—happily. Now write the word—it runs round a dial or font.”

(A. said there was something intelligible to him, besides the sundial.)

(9) August 29, 1901. “Comprehendere magnum nomen non facile tibi *μαλινδροεα* letter by letter is easier to do but they are not right yet. Begin again MALVIDEA DENDRON The shape of the letters is archaic C T | Γ & so on. —Does he move now? Cantilect that is not so good as before—Cantuar **EC** and a heraldic bird. in colours—the light comes through, on a window to the east. more than one—”

(A. said there was a point for him in the above; he read **EC** as *és* in ‘archaic letters.’ I had taken them as initials, E.C.)

(10) September 2, 1901. “Canticle has a word to say—one for him not you. Fundet mith in tal mallim sham i tawan There could be more. Malleson a daughter and James or Jameson—I think James only. Dont give up. Listen again—waly is the beginning—perhaps vale, two syllables *és τδ*—strong meat for babes—meet for thinkers. follow the valy —it comes again. and vale vale all the way—”

(11) September 4, 1901. (*after a sudden strong impulse to write*): “Scribere aliquid magus iamdudum desiderat. omine magno. Calefracta res agitur de nomine ipsius—Charles fort it is a place by a river Chalfont is like it now the letters **EC** agunto **CAΓUNTO** esagito—Find it and you will see—in fine—But the long white drapery has long ago agone—*μονοστολος—μονοχιτωνος μονος μετα θεου ουδε άλλου τινος*. Seen but not followed. there were others there but he knew more than the rest. . . . I want the final word *πετρα* or petrus . . Bay.”

(A. said that the script of Sept. 4 was intelligible to him.)

(12) September 4. [*later on the same day as above.*] “Nomen non bene habes—igitur iterum—tentare vias. Balfour is the word not Chal—several times he has tried for this—wailey went

ΕΣΑΓΙΣυνο quor ponis semper idem? possideas iam alia bene dicta etsi non multipliciter. . . .”

(13) *September 7, 1901.* “. . . seven in a row—or was it five—away in the east like stars. Mol es to but the ε ε is the end of a word —εs there are o and l before the es. ολ—εs Tender es fusa a long word like that,—foreign, Indian I think—Banipal and Assur. . . . Asta, aster.”

(14) *September 9, 1901.* “. . . Most of it but not all—ol un c es that’s not right—but the m comes before the εs a g iles. I cant tell you the sense, only the letters. It was someone else’s words, not his—His are the other, quite separate.—moleskin—that is more like, the look not the meaning. Pye is a bird too but not ours—gasur. dailey is more like,—daily bent — ∪ — is how it goes and the first rhymes to ā—Find the herb moly that will help—it is a guide. ζῆται καὶ τέλος λήφεις.”

(A. said that part of this script was intelligible to him, and that a fresh point was made.)

(15) *September 12, 1901.* “Demonstrat igitur significationem illam diu exspectatam rhodius quidam insatiabilis μολ—εs εμολες mollis to wear the writing slants. Thibet looks like a word. a tie between Pye gives one clue, but there is another—a dark man who smoked—Both were in it—which of them spoke? not yours. In the long dull room—with candles lighted. Pale when that is not sense, but not very wrong. . . .”

(16) *September 14, 1901.* “. . . Μοαυες that is the old mistake —estote looks like a part. On the wall, mola or molina is more like. Strange it seems that you cannot read. On the left there are more AVENT then the word that ends in es and something after it. Blow hot, blow cold Mosset is a name that belongs—Pla net or play net. illustre vagatur caelo sine comite —palely loitering—I cant get it to-night—wait—you will hear later —do not try. let it come: Modo veniet cum non expectes—usque ad illud vale.”

(A. said there were points in the script of Sept. 14.)

(17) *September 18, 1901.* [after other names and messages having no connexion with this episode:] “. . . There is a message for her—about a knife—on a table, with letters engraved upon it—not English—(γ υ π ι σ τ) the letters look like that. It is



a friendly wish Ask her. . . and there is something dark about the knife—and flat—curved at the point. . . .”

(A. told me on Sept. 19 that in the above writing there was an allusion to a point which he had long looked for in what concerns him, and that when I went to write on the 18th he thought of this point and fixed his mind upon it.)

(18) *September 20, 1901.* “Designare iam dudum volui actorem [or autorem] illius non meorum verborum, illius, dicere velim qui de ordine loquatur. Doctor est indoctus tamen litteris humanioribus—fac roges A.W.V. si hoc non verum sit. [*then general remarks, then*] The Balfours . . . perhaps—but your husband could tell you all.”

(19) *October 6, 1901.* “. . . But A.W.V. must be satisfied—he ought to recognise the long double row What is the word he wants to complete. neither you nor I know it. so it is hard to get. It all belongs to him but not to me, his friends but not mine. No one here knows but one & her I have not met. I will ask Arthur. . . .”

[*Then came four pieces of writing with no sort of allusion to the above incident, then on November 1 after other matter quite irrelevant, as a sort of signature or termination the following*]:

(20) *Nov. 1, 1901.* “μαλλιδεστερον και μάλα -ολδυνη. moles  
divan y sur—

MOLDRECAFOTO that's all.”

(21) *Dec. 12, 1901.* “. . . This is not your husband's word he wants a word, but more than a name. Carlton is more like his or Charleston. But the east comes in to his picture. Stars in the east, and dawn watched from a window with someone else a time of some anxiety but there was a successful issue. Ask Walter Leaf—he must have known.”

[*Then no more references of any kind till July 1, 1902, when, in the midst of other matter written in Switzerland, came the following*]:

(22) *July 1, 1902.* “Cantaber induperatus and the other word moleston agon lesto Molliston est μολαστὸ μόλις τὸ ἔστω μάλα δὲ ἡμῖ no you do not understand leave it till it is clearer. till after Friday next. E.T.C.”

[*and after Friday next, namely, on July 7, 1902, after other matter totally unconnected, the following*]:

(23) *July 7, 1902.* “Now again the word moles n molens

sto and Hannibals Saguntum belongs saguns traxit in infinitum  
 verbum autem breve—cur non scribere potes?  
 guns molaguns no nono—”

[*Since this there has been no allusion to the subject.*]

CLASSIFICATION OF ATTEMPTS AT SENSE AND SOUND OF WORDS IN  
 THE ABOVE EXPERIMENT.

*Note: The figures in brackets refer to the numbers in the preceding list.*

SENSE :

1. δῶ, dawn ;

“Five stars in the east” (1).

“Yellow is the colour of the dawn” (2).

“a crested Cock that crows is the emblem—not a real bird,  
 heraldic—with a motto—cano canam albam” (4).

“going towards the east” (5).

“Canta,” etc., and attempts at “Chanticleere—” “bell” (?) (7).

“Cups and a cross, the cross between, and a bright light falls  
 from above etc. . . . in the east to the daylight” (8).

“and a heraldic bird in colours—the light comes through, on  
 a window to the east” (9).

“away in the east like stars” (13).

2. *a.* μονόπωλον = *one horse* :

or { “ευιππου,” ‘of goodly horses’ (17).

“εις ιππος,” ‘one horse’ (17).

*b.* μονόπωλον = *alone, solitary* :

“μονος μετὰ θεοῦ οὐδὲ ἄλλου τινὸς (alone with God and none  
 other)” (11).

“Planet or play net illustre vagatur caelo sine comite (bright  
 it wanders in the sky unaccompanied) palely loitering” (cf.  
 Keats, ‘alone and palely loitering’) (16).

SOUND OR APPEARANCE OF LETTERS :

1. μονόπωλον :

“μονοχιτωνος” (one garmented) (3).

“μαλινδροδα, MALVIDEA DENDRON” (9).

“μονόστολος, etc.” (11).

“Mol—o and l before the es” (13).

“moleskin, that is more like, the look not the meaning Pye is  
 a bird too but not ours” (14).

“mollis—Pye gives one clue—pale when” (not unlike *πωλον* in sound) (15).

“blow hot, blow cold” (?) (16).

2. *ἐς, towards*:

“The shape of the letters is archaic *EC*” (9).

“*ἐς τὸ*” (10).

“*EC* agunto, *CAΓUNTO*, *esagito*” (11).

“*EC*ΑΓΙ *sunto*” (12).

“*Mol es to* but the *EC* is the end of a word —*es*,” etc. (13).

“*es agiles*” (14).

3. *ἀὼ*. This word seems to be represented by the *ag* which constantly follows the *es* (see above, under *es*), and perhaps by the word *ago agone* (11).

4. *Number of words*:

Three words are suggested by the phrases:

“*Mol es to*,” “*Tender es fusa*,” “*Banipal and Assur*” (13).

“on the left there are more *AVENT* than the word ends in *es* and something after it” (16).

EXTRACTS FROM SCRIPT POSSIBLY BEARING ON OTHER CIRCUMSTANCES  
CONNECTED WITH THE INCIDENT.

(A) In A.W.V.'s recollection:

(1) *Senate House steps*.

Aug. 20. “The long room with the many windows is near this hot room. he was outside” (6).

Sept. 12. “In the long dull room—with candles lighted”. (15).

(2) *Others present*.

Aug. 20. “*ἄλλοι καὶ πάρησαν. οἶδὲ οὐκ ἐδύνηθήσαν ἀντίπεν, αὐτὸς δὲ οὐκ εβούλετο τὸ πρῶτον τέλος δὲ ἐφάνθη*” (6).

Sept. 4. “there were others there but he knew more than the rest” (12).

Sept. 12. “Both were in it. which of them spoke? not yours” (15).

(3) *A. T. Myers*. (?)

Aug. 20. “Arthur can tell you” (6).

Sept. 12. “Both . . . not yours” (15).

Sept. 20. “*Designare iam dudum volui actorem illius non meorum verborum, illius, dicere velim qui de ordine loquatur. Doctor est indoctus tamen litteris humanioribus—fac roges A.W.V. si hoc non verum sit*” (18).

Oct. 6. "Designo aliquem tibi et caeteris—olim cognosces.  
Arthur is the name. another—not yours" (19).

(4) *E. Gurney*. No allusion.

(B) In fact, but not in A.W.V.'s recollection :

*Other classical Tripos paper.*

Sept. 9. "Find the herb moly that will help—it is a guide"  
(14).

SCRIPT REFERRING TO FIRST EXPERIMENT WITH MR. CONSTABLE.  
SEE CHAP. VIII., P. 168.

November 4, 1902. [*With letter.*]

"Hegetor σπουδαῖος ἔλκει πρωτίστην τραπέζαν τί οὐκ ἐν  
μνημοσύνη ἔχεις ἃ ποτ' ἄγγελια τίσιν; There is something Italian  
ἠ

about not Italian words—but a face—pale with thick black hair  
—wait for more. Constantia is more like what I want Constantia  
sapit—Redibit ante septenam cum clavicula avenea—This last word  
is important but you do not understand. Not Constantia Clementia  
—Clementia sapit. Defer in crastinum—medianum diem illum.  
Bene."

November 5, 1902. [*With letter.*]

"Olivia felix in portello suo iam mancipum ceteris dedit. This is  
not the thing you want—wait for that. Something says Italian  
words to-night. sempre cosl. bene sta. it confuses. In tanto  
diletto d'amor. you dont know the words. Comperire significa-  
tionem huius et alius cuspian. non bene sensisti illud—cape  
mentem—Fac de integro scribas. Send him this and another—but  
I cant get it right. The letter in the envelope is short, on one  
side only of the paper: it has been copied from somewhere and  
is plain to read. There is a name in it—a long womans name  
ending ia and there is a short name like Jack too—at the right  
hand end of a line. No more to-night."

November 7, 1902. [*With letter.*]

"Constantia redit. one only word. desunt cetera.  
darkness surrounds. (*letter put down*)

\* [iam saepe antehac talia volui nec dum possibile erat distinguere  
pone epistolam. expecta dum clariora fiunt. Non tu deficis sed  
ego. Your message comes through Mrs. Forbes—I am doing that  
now—she is easier—tell her that. Desine desine ne tent averis  
novas vias.]"

November 11, 1902. [*With letter.*]

"dextra—fecit—iam sume silitum nota. οὐχὶ μόνος ἐποίησε ἀλλὰ σὺν ἑτέρῳ τινὶ ἐρρωδεστέρω. Send back the letter—it is read.

Moonstone like that a rubies eye, the eye of day not night. Tell him the morrow's morn—with whispering winds and blare of brass they went forth. but one by one returned at dead of night. No sound was there,—Nicholson is the word to explain.

Mrs. Forbes writes of the cedar wood—you cannot find that—ask about the chest—with the faint smell upstairs—in a room, with a window on a garden all a maze. ask someone this.

Lux in tenebris et in terra

P a x."

November 18, 1902. [*With letter.*]

"K. is ill—ask to-morrow. This is the news for you. Curiosa felicitas—who said that? It is true. Gurney waits to know—ask your husband.

Many a boat — — with shattered sides sailed home from the summer sea.

[*Reference to a vacancy in a Professorship at Cambridge.*]

Delancy and delight—do you not see? End."

November 24, 1902. [*With letter.*]

"Dolente doloria

I cant do more cant you ask for the message. Leave it now—it is confusing—Dolour and miserie—araminna—a lady in a house—masonic. onestonevery well not yet yester day many were the false reports many messengers came and were admitted—none brought the news. You will hear from Hodgson—important he has tried the flowers but without success. Try other flowers yourself to send—white with a scent—that helps——. He withdrew shuddering, but will visit you again."

\*[*Note to the above: Nov. 7. Words in brackets are not counted as forming part of the experiment, as during their production the envelope was not held.*]

NOTES ON SECOND EXPERIMENT WITH MR. F. C. CONSTABLE,  
IN NOVEMBER, 1904. SEE CHAP. VIII, P. 172.

*Chronological Sequence.*

- (1) Letter from F.C.C., received November 10, containing:
  - a. Request to sit.
  - b. Letter of explanation.
  - c. Sealed envelope.

(2) Answer from M. de G.V. agreeing, saying that she would take two or three weeks. Written on November 10 or 11.

(3) Automatic writing obtained with sealed envelope held in left hand :

a. Nov. 18.

b. Nov. 23.

c. Nov. 25.

(4) Letter from M. de G.V. to F.C.C. giving impressions. Nov. 25.

(5) Record in Diary. Nov. 25.

(6) Opening of sealed envelope by M. de G.V. Nov. 28.

(7) Letter from F.C.C., received Nov. 29, containing :

a. Explanatory letter.

b. M. de G.V.'s letter of Nov. 25 returned.

c. Second sealed envelope.

(8) Opening of second sealed envelope. Nov. 29.

(9) Letter from M. de G.V. to F.C.C. returning all documents.

*Copies of some of the documents referred to :*

(1b) "Wick Court near Bristol. 9 Nov. 1904.

Instructions.

Mrs. Verrall is requested to try and get certain automatic writing while holding or touching the enclosed sealed envelope.

When—by impression—she feels she has obtained the writing asked for, she is requested to break the seal of the enclosed sealed letter and read what (if anything) is written within.

Should there be no apparent connection between what (if anything) is written in the sealed letter and the automatic writing, she is requested to inform Mr. Constable what the automatic writing consisted of, Mr. Constable will then communicate again.

Should Mrs. Verrall undertake this experiment she is requested to carry it out so that a written record may remain for evidence of what has been done.

F. C. CONSTABLE.

11.15 a.m.

9 Nov. 1904."

(1c) [Sealed envelope was addressed:]

Mrs. Verrall.

11.17 a.m.

9 Nov. 1904.

[It was sealed with seal bearing initials F.C.C. and was subsequently endorsed as follows:]

“unopened.

Nov. 28 1904.

A W Verrall.”

“opened at 11.30 a.m. on Nov. 28 1904 by M. de G.V.”

[It contains:]

“ ◉ Fuchsia.”

(3a) [Script of Nov. 18, 1904.]

(Nov. 18, 1904. *Mr. Constable's letter for the first time. No aut. sc. attempted since hearing from him except on Nov. 14 in the expt. with Mrs. B.*)

(10 p.m. (study. firelight only.))

“Cousin Clement and a safety pin brooch

It is the unexpected that happens. I have told you that before.

5 or 6 words—they fill more than one line.

These experiments help.

ask her to come.

No more now.”

(3b) [Script of Nov. 23, 1904.]

(Nov. 23, 1904. 1 p.m. Study.)

(*Mr. Constable's envelope in left hand.*)

“   not yet complete

*dido dyeris uis*

someone has written down a word for you to read—a short word like what is above.



But it was not his own idea it was an experiment suggested by someone else. Another person holds the other envelope. The word inside one is mere nonsense just a test, but it is all connected with the real test of the sealed envelope.


But what is clear is this

There are 2 envelopes and the less important is the one you hold.”

(3c) Script of Nov. 25, 1904.

(Nov. 25, 1904, 9.50 p.m. Friday. Study. alone.)

(Mr. Constable's letter.)

“  the sign is there—in this envelope as in the other.

why will you not look for it. Tell them that.

Long have they waited we do not know why—but can do no more. Don't touch her—let her work alone. the touch confuses

In sleep to night we will try. But there is less in the contents than in the circumstances—another's suggestion. he only carries out, and all devised as a preliminary to the real trial.”

(4) This letter is endorsed as follows:

Read at Wick 10.10 a.m., 28.11.1904.

Returned by post, 28.11.1904.

F.C.C.

[it is as follows:]

“ 5 Selwyn Gardens, Cambridge. Nov. 25 1904.

Dear Mr. Constable,

I have nothing very definite to report about the envelope, which I have not yet opened. I have sat three times with it on Nov. 18, 23, and to-night. I have a curious impression to-night that I ought to write to you, but I really have very little to say.

My general impression seems to be that the contents of this letter are less important than the circumstances connected with the experiment; that this envelope of yours is one of two; that the experiment was suggested to you by someone else; that the whole thing has some connexion with the question of opening a sealed envelope of Mr. Myers', and is somehow intended as a preliminary test before doing it.

I cannot judge how far I have made up all this, and the actual words of the script are not clear. So far as I can judge, some envelope contains a drawing [*above copied*] and there are attempts at a short word, but it is not stated that the envelope you have sent me is the one containing these. What is clearly said is that there are 2 envelopes and that I hold the less important.

Possibly it may be that both envelopes have some curly design within them, but one only has the word.



. . . contrary to my custom, I have more impression than the words warrant, and so I write this to you. My chief impression is that this letter should be sent at once!

Yours sincerely,

M. DE G. VERRALL.

I will write to you after opening the envelope."

(5) [Record in Diary, Nov. 25.]

"Nov. 25, 10.20 p.m. . strong feeling after aut. sc. with Mr. Constable's letter that I am to write him my impressions at once; I have done so. but they are vague; that the contents are less important than the circs. of the expt.; that the expt. was suggested to him by some one else; that it is connected with the sealed envelope and meant as a preliminary test; that his envelope is one of 2, and the less important. These are the chief impressions, and the script has made curly drawings and an attempt at a word."

(6) [For contents of sealed envelope see above, No. 1c.]

(7a)

"Wick Court near Bristol 28 Nov. 1904.

Dear Mrs. Verrall,

Facts as to present experiment.

I dined with the Council at the last meeting. Three others with myself were speaking of Mr. Myers' sealed letter. One said 'I think we have sufficient material now to open Myers' letter.'

I said—I think afterwards—to Professor Barrett or Mr. Feilding 'I doubt the letter test, the letter may read itself to the medium.'

Going home I worried over a test. Could I make a distinction between the effect of a letter itself on a medium and the thoughts impressed (on the letter?) by the writer?

So I wrote two sealed letters, one after the other. One I sent you, the other I now enclose, still sealed. So far as I can understand you have failed (not altogether) as to the contents and thoughts of the two letters. But where did you find out the fact of two letters and (perhaps) the genesis of the two letters?

I think the experiment was not suggested to me by anyone—I worked 'out the idea myself.

Yours gratefully,

F. C. CONSTABLE.

Leave Mrs. Constable's endorsement on the envelope."

(7c) [The second sealed envelope was addressed] to F. C. Constable ; [it was sealed with seal bearing initials F.C.C. and endorsed as follows :]

“ 10 Nov. 1904 L.C.”

“from 8.30 to 9.30 I was thinking hard of Elsie Hunt.

10.20 a.m. 10.11.1904.

F.C.C.”

[“ 10 Nov. 1904. L.C.” is in a different hand and different ink.]

[It was opened by M. de G. V. on Nov. 29 after reading the explanatory letter, and contains the following:]

“ Wick Court, near Bristol.

Having written a letter to Mrs. Verrall and certain instructions and sealed an envelope, all which I address hereafter to Mrs. Verrall at Cambridge, I think of my mother. I seal this up.

F. C. CONSTABLE.

9.11.1904

11.23 a.m.”

(9) [P.S. of letter to Mr. Constable from M. de G. V.]

“I ought perhaps to add that I heard nothing of your conversation at dinner ; I was seated quite at the other end of the table, and was not aware that the question of opening a sealed envelope had been discussed.”

[Extracts from script enclosed : Nov. 23, all. Nov. 25, ‘Don’t touch’ to end.]

EXTRACT FROM SCRIPT REFERRING TO EXPERIMENT WITH

MRS. DEW SMITH. SEE CHAP. VIII., P. 173.

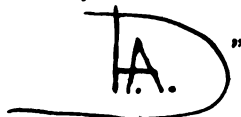
April 10, 1903.

“μοναδελφος καὶ λυσιμαχος Find that out— Then comes Alice along—ταρ ταρ—μοναδελφος οὐδὲ λυσιτελης δόγματα τοῖς μαθήταις ἀλλὰ τοῖς φιλόσοφῳ αὐτὸ τὸ ρῆμα. χρυσαδελφον τὶ φάντασμα ἐλλέιψεται —τί δέ οὐκ ὄρας ;

[drawing of vine leaf pattern]

and a little vine leaf border all round.

τῷ συνειδότι δῆλον τόδε. σὺ δὲ φροντίσαι.



Facsimile of Albrecht Durer's signature  
as used by Mr. Dew Smith.

EXTRACTS FROM SCRIPT REFERRING TO MR. MARSHALL'S  
EXPERIMENT. SEE CHAP. VIII., P. 175.

1. *May 13, 1904.* "Memory impedes—the words are five. I will get them to morrow. *καὶ ταῦτ' ἀμείψας οὐδ' ἔκεινα λήσομαι.* But you must wait."
2. *May 14, 1904.* "*μεθυσθεν μάλ' εὐφρονως ὁ σωφρόν.*"
3. *June 5, 1904.* "Two foreign words *maranthinon telesphoron.* Two long words not in English."
4. *Dec. 30, 1904.* "Now write these words  
*Merenthes es to palai—meranthemos δευτερος αὐτὸς ἑβδομός.*"

COMPLETE LIST OF REFERENCES IN SCRIPT TO A. W. VERRALL.  
SEE CHAP. IX., P. 184.

- (1) *Apr. 22, 1901.* "A.W.V. in *descriptio*ne impiger ζῆται Ζητα prodest."
- (2) *May 11, 1901.* "*δικαιοσύνη καὶ χαρὰ συμφωνεῖ συνετοῖσιν.* A.W.V. *καὶ ἄλλῃ τινὶ ἴσως.*"
- (3) *May 23, 1901.* "Diary follows—not yours—you can't get it. A.W.V. will understand."
- (4) *June 3, 1901.* "Let it go—do not worry—I find it easier and can soon give a plain message for him who runs not to read—A.W.V. knows better than you."
- (5) *June 16, 1901.* See *App.*, p. 387.
- (6) *June 27, 1901.* "Things will alter at home soon—not Helen A.W.V."
- (7) *July 8, 1901 (Riffel Alp).* "Edmund Gurney helped me at first—now there is no one but me—We talked together of it,—in the sunny weather,—in the Cloisters on Sunday before he knew you. Two of us and then some one came. He has more nearly carried out his plans than I have—tell him that—A.W.V.—from me & he will know what I mean. I was wrong in part, I see now—but not altogether. There was another time in a room, with a small window, not very light, & blue curtains—that was a midnight talk."
- (8 to 11) *Aug. 16, 28, Sept. 20, Oct. 6, 1901.* See *App.*, pp. 388-91.
- (12) *Oct. 12, 1901.* "Cantilupe and the old man in the long white robe with the unjewelled crown. Thus belongs to A.W.V. past master. Eversley I wanted to say before. and a disaster there."
- (13) *Nov. 1, 1901.* "the lozenge is important. Your husband knows it. calls it something else—ask him."

(14) *Nov. 4, 1901.* "It is the woman's name your husband wants—it was not Clara—but I see the curve beginning it."

(15) *Nov. 22, 1901.* "Your husband might know the writing."

(16) *Nov. 25, 1901.* "I wrote in the Alps about a talk in the College court on a Sunday with your husband—not for her to recognise But for him. Then other things were mixed in,—the play and the rest But now ask him to recollect in the Long—we talked about our work His has been largely carried out, mine not. He must remember. It is so plain to me. Now sign initials. FMB."

(17) *Dec. 5, 1901.* "Desn't A.W. remember? the light fell from the right overhead—and the long white robe moved slowly while they played."

(18) *Dec. 12, 1901.* *See App., p. 391.*

(19) *Feb. 27, 1902.* "Minnie was the name. and another ask your husband."

(20) *March 10, 1902.* "Your husbands cocks have gone away, but I will tell more later."

(21) *March 27, 1902.* "Your husband's thought was good but not complete The old man in white was the best part of it but I have not been able to finish that, and now it has all gone away."

(22) *April 14, 1902.* "The chapel is too light—something has been taken away was it a cross in the east ask if he noticed—I tried to show it you don't understand—let me write Cant uar is sedile ubi nunc gentium? non tuum respondera. defer alii. The angular writing, crabbed, comes again, but you will not like this turn the last letter so no—not that way m s t Verrall Verrall Verrall V Verrall."

(23) *June 29, 1902.* "This is an emblem which your husband will understand."

(24a) *Oct. 9, 1902.* "Purpur regale in samite odorificatum necnon insipitum—cum alioquin talia in supellecti videris, tum credere tu et alii quidam—purple but not fine raiment lying in a chest it gleams & a scent is there. It is something laid aside with care that once was worn. It is far from you you never saw it but Arthur knows what I mean. He saw it worn. With it now is a lock of gray hair & a child's letter—much valued.

(24b) to the dark tower came who? ask him who? and where? The tower was dark and cold, but we all loved it. he will remember write regularly—there is truth in this."

(25) *Oct. 27, 1902.* "your husband thinks of something for you

to write—not words There is colour in it—and rapid movement red as a darting flame. Do not tell him yet—I will write more.”

(26a) Oct. 31, 1902. “Now for your husband’s thought. it is a sensation of colour, a vivid colour. Tell him to write down the thought which was only fragmentary and passing: he will know what is meant. Do not tell him all this. do not show it, till he has noted his thought.

(26b) I can give you more after a few days—about something in a drawer—laid away—to be kept, not used though it once was used. There is a fragrant smell, cedar wood or like that. Go on. folded and white and shimmering purple with it, and the hair as I told you and a letter and something besides. a child’s letter or toy that had been kept and was found later. Some one could tell you this Nettie or Letty Nellie perhaps is the name.”

(27) Nov. 18, 1902. “Curiosa felicitas—who said that? It is true. Gurney waits to know. ask your husband.”

(28) Jan. 25, 1903. “you have lost the thread write in London. Tell your husband that.”

(29) Jan. 30, 1903. [*after quoting a particular phrase*] “ask your husband what that means.”

(30) Aug. 31, 1903. “Hugh will not go abroad next month he rests. then comes a hurried journey to the south—and the long break. Do not tell this to Arthur It may not be quite right perhaps you do not understand but there is sense and truth in it. you will know before Christmas.”

(31) Aug. 21, 1904. “When he has read the papers, all the papers, he will see what I mean. Chapter and verse, chapter and verse, tell him that. AWW I mean.”

(32) Oct. 3, 1904. “Note the name of the first acquaintance you meet to-day and tell your husband; he will understand.

omen occasionis

That will come off— keep open wits.”

PASSAGES REFERRING TO OR SHOWING CONNEXION WITH OTHER  
“SENSITIVES”—CROSS-CORRESPONDENCES. SEE CHAPS. X. AND  
XI., PP. 205-275.

Mrs. Archdale, p. 206.

(1) September 18th, 1901. “Women are bound or abound. Stewart and Haslemere—what do they here? Hazelrigg is better.”

(2) November 4th, 1901. “Castlereagh or Hazelre is an uncle, I think—but I can’t see plainly—what is Trigge?”

(3) *November 7th*, 1901. "Stewart autem inter alios venit et ita veritatem confirmavit."

(4) *December 22nd*, 1901. "Archdall not Archdale."

Mrs. Piper, p. 214.

*January 31*, 1902 [about 2.45 p.m.]. "Panoptikon σφαιρᾶς ἀπιτάλλει συνδέγμα μυστικὸν. τί οὐκ ἐδίδως; volatile ferrum—pro telo impinget. ἄλλοιους ὁμοῦ οὐκ ἀθεσφάτοισι δέσμονς ὁδώδην παρέκάλει. αμυγδονη—οσ σφενδόνη ἔθνους δόσις γανυμένῳ κηρὶ no that is not right. He was glad to get the ring—a bishop's ring" [interrupted at 3.7 p.m.]

[later on same day about 10 p.m. in train from King's Cross to Cambridge.]

"Crux et praeterea nihil. Post sempiternam mansuetudinem omnia supervacua—in terris. pone superbiam sume togaculum caritatis impigre—nutanti adhibe fundamentum roscidulo rore—sic semper monoicus sine apparatu non sine beneficio universi. Cur haesitas? incumbere alieno bacillo. Ita sane desiderium attinges magna cum gratia sanctissimi.



quod voluisti fecero. En!"

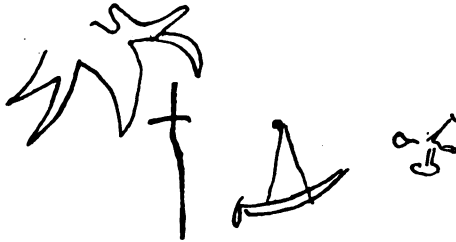
Mrs. Forbes. See Chap. XI., p. 219.

(1) *March 17th*, 1901. "Dianae sumus in fide; iterum notare."

(2) *March 21st*, 1901. "Ne falle rogatri cem."

(2a) *Aug. 28*, 1901. "Signa sigillo. Conifera arbos in horta iam insita omina sibimet ostendit.

[signed as in facsimile]



(3) *September 20th*, 1901. "Ask Mrs. Forbes if she has a message for you—something about G i m a or some such word. Gimadion looks the length. γεμᾶ Διός."

(4) *November 22nd*, 1901. "Mrs. Thompson and Mrs. Forbes, not together, you with both. It must be recorded."

(5) *December 5th*, 1901. "note the hour I will tell someone else I was here. talbot helping."

(6) *December 17th*, 1901. "Ask Mrs. Forbes what she wrote to-day your name is not in it, but you would understand—It tried to be Stewart and Haslemere and about a brook—water running and a flight of birds."

(7) *December 18th*, 1901. "Talbot wrote yesterday or before There was never any need for explanation."

(8) *March 10th*, 1902. "Mrs. Forbes has heard, must have heard by now. There is a letter for you gone astray—it will arrive—remember this date."

(9) *April 14th*, 1902. "Mrs. Forbes has got it—for you in the house. why wait to tell"

(9a) *May 12*, 1902. "Marybuds no Mary Baltimore was the name. It is Helen who writes, not you—better than you . . . , Marian Baltimore."

(10) *May 16th*, 1902. "There is no letter about Marian Baltimore on the way to you. But Mrs. Forbes will have a message for you next week."

(11) *May 18th*, 1902. "Now this is other, Mrs. Forbes will write to you this week something in a drawer she wants you to look for—a dark wood drawer on the right hand side you are to ask and send her word, when you hear from her."

(12) *July 13th*, 1902. "On such an eve of storm the message came across the water far away—she will not write nor (*interrupted*) no letter for you—she has not understood—but you will hear later—this is for you—to help. Count three and five and write then—and on the 23rd of the month. The words are for you and none other, but they went to Mrs. Forbes—ask her. The message is for you—about the water—she will know that. You have not seen the lilies, my lilies. Tell her I said that.

Talbot

No other message to night, write later as I said.

H. do the signature better H."

(12a) *July 23*, 1902. "Double discharge— but do not ask. Cur resolve nolis? pertemptanti facillimum et si tu nescis. Roga— roga— rogare semper.

Malleolus pro te— pro illo autem mansuescit in manu—  
 Monsignor catholicus presbyter in terra non lontana  
 ab ista rem probabit— nomen recipe. Longinqua scribere debuisti  
 lingua non bene uteris. Romenzana hoc est nomen illius  
 qui claviculam *αίγυπτος* tibi tradere potest. En etiam  
 Clemens inest nominibus illius. Nec plura de illo.

Hodie mane aliquid in Britanniarum pusilla insula evenit,  
 quod amicis tuis magnum refert. Fac scribas— iam tibi diem  
 pronotavi—antehac, sed non possum angustiora describere. Even-  
 tum non reipublicae amico autem— It is interesting to a friend.

Note the date. H.”

(13) *October 27th, 1902.* “Try to understand. Mrs. Forbes has  
 the other words—piece together. Add hers to yours. . . .

Write more often Talbot will help—all through November.”

(13a) *Oct. 31, 1902.* “You have not understood all—try further.

She has had some words incomplete to be added to and  
 pieced and make the clue. . . .

Now for your husbands thought—it is a sensation of colour, a  
 vivid colour. Tell him to write down the thought which was only  
 fragmentary and passing: he will know what is meant. Do not tell  
 him all this—do not show it, till he has noted his thought.

I can give you more after a few days—about something in a  
 drawer—laid away—to be kept, not used, though it once was used.  
 There is a fragrant smell, cedar wood or like that. Go on (*end of  
 page*).

Folded and white and shimmering purple with it, and the hair  
 as I told you and a letter and something besides. a child's  
 letter or toy that had been kept and was found later.  
 Someone could tell you this. Nettie or Letty Nellie  
 perhaps is the name.”

(14) *November 7th, 1902.* “Your message comes through Mrs.  
 Forbes—I am doing that now—she is easier—tell her that.”

(15) *November 11th, 1902.* “Mrs. Forbes writes of the cedar wood  
 —you cannot find that—ask about the chest—with the faint smell  
 —upstairs—in a room, with a window on a garden all a maze.  
 Ask someone this.”

(16) *December 26th, 1902.* “Mrs. Forbes will get the words I  
 want, but wait—happy is the hour let your thoughts follow her,  
 do not write.”

(17) *January 14th, 1903.* “Mrs. Forbes has sent it to you—or



should have by now; she has got nearer and will get the word. Write more often this month—we can do more now for you. Your husband's test goes forward, Mrs. Forbes gets that better than you do—write regularly—there will be news for you to write next week—good news before the month is out."

(18) *January 21st*, 1903. "wait for the word from Mrs. Forbes. The paper is hid in your house and should be found."

(19) *February 2nd*, 1903. "Harriet de Vane."

(20) *February 23rd*, 1903. "Mrs. Forbes has got a message but not about the word. you must wait for that. . . ."

It has helped them & you will get a message now plain to read. send this to her."

(21) *March 11th*, 1903. "Mrs. Forbes has got the other word—and will send it—not Symposium, but it helps and is clear. I don't think she knows it is for you—but you will understand."

(22) *March 15th*, 1903. "Mrs. Forbes is slow but she has something which you have not seen."

(23) *April 2nd*, 1903. "Mrs. Forbes has gone home ask her to write next week on Wednesday—she will know why."

(24) *June 29th*, 1903. "Mrs. Forbes has lost your clue—she cannot get it now."

(25) *July 17th*, 1903. "Mrs. Forbes has something which should settle the date—it fills your gap."

(26) *July 31st*, 1903. "The picture in the picture frame—upon the wall—and no name upon it—in her room—ask Mrs. Forbes. She has thought lately of the picture and will remember [*temporary interruption*]

ask Mrs. Forbes whether she knows the likeness in the picture—she may know Go into the gallery at Venice. the lady with the pearls. [*here follows description of unidentified portrait*]

more another time—but ask Mrs. Forbes if she knows . . . more through Helen later. Do not tire her."

(27) *October 6th*, 1903. "Mrs. Forbes comes home this week and will have a message for you. But she found no picture at Venice. She has had a success while she was away—ask about it. Her mother will want her much this winter—she will be in the south."

(28) *October 7th*, 1903. "Write to Mrs. Forbes—tell her not to look for the chain—any other trinket will do as well. That is not quite right, but I think she will understand."

(29) *October 30th, 1903.* "Send this blue forget me nots tied with short lengths of ribbon—ask Mrs. Forbes to send you a flower."

(30) *November 23rd, 1903.* "Mrs. Forbes has a special message for you which you will understand

ἄλλο τὶ οὐδὲ σοὶ μόνῃ

Cres cent saecla

Crenent crest [*drawing of Gurwood crest*]. look up that for help.

Gurney wrote the word ask Mrs. Forbes." [*drawing of four petalled flower*]

(31) *January 9th, 1904.* "Solacia attamen eiusdem doloris nec mihi nec tibi attinget—ab aliis accipere debes: post septimam diem omnia comprehendere potes. Fac scribas die septimo decimo."

(32) *January 25th, 1904.* "Mrs. Forbes message was wrong listen to this: A letter from Mr. Forbes to her at Cranford will go this month."

(33) *July 15th, 1904.* "I cannot get the Greek words to Mrs. Forbes."

(34) *October 3rd, 1904.* "Ella Forbes my cousin send the letter to her It is long since you wrote."

(35) *October 16th, 1904.* "Tell this. in the fire-lighted room she and the dog alone, and the thought came to her as she held up the screen before the fire—and the dog stirred in his sleep—he felt that I was there.

It was only for a moment—but the scene was plain."

(36) *December 21st, 1904.* "Wait now and write regularly—I will send a message about this through Mrs. Forbes—do not ask for it—it may take time."

(37) *December 28th, 1904.* "I want to confirm it through Mrs. Forbes but she has not understood. I want her to write and sympathise with the failure & not to know what it is. I shall try all this week—wait for her letter & help. Think of her often send a message to her in mind to write & say she is sure you are disappointed.

If not by Monday next it is too late for evidence—she will hear the facts on Monday next."

(38) *January 6th, 1905.* "Mrs. Forbes has been anxious this week but the anxiety is less now—I could not make her hear what I wanted her to write to you—but ask to see what she wrote on Monday. She could help if you saw her—can you not see her soon? I wish you would meet."

LIST OF CORROBORATIVE DOCUMENTS IN REGARD TO CORRESPONDENCES WITH MRS. FORBES. SEE CHAP. XI.

*The Roman numerals refer to the number of the incidents in the account in the text.*

- (I.) Note in note-book Feb. 28th, 1901, 9.30 A.M.  
 Note in diary March 4th, 1901, 8.45 A.M.  
 Letter from Mrs. F. March 3rd, 1901.  
 Confirmation by A.W.V. and Miss A. Johnson.
- (II.) Notes in script book March 17th, 1901, 3.55 and 4 P.M.  
 Note in diary March 18th, 11.30 A.M., and March 20th, 10.45 A.M.  
 Letter from Mrs. F. March 19th.
- (III.) Note in diary March 29th, 1901, 10.30 A.M.  
 Letters from Mrs. F. March 25th and April 16th, 1901.
- (IV.) Note in diary Nov. 26th, 1901.  
 Note in script book Nov. 18th, 1901.  
 Note in script book Nov. 26th, 9.30 A.M.  
 Letter from Mrs. F. Nov. 16th, 1901, with aut. sc. enclosed.
- (V.) Note in script book Sept. 21st, 9 A.M., 1901.  
 Letter from Mrs. F. October 28th, 1901.
- (VI.) Letter from Mrs. F. October 28th and 30th, 1901.
- (VII.) No documents.
- (VIII.) Note in diary Nov. 26th, 1901.  
 Letter from Mrs. F. Nov. 25th, 1901.
- (IX.) Note in script book Dec. 6th, 1901, 11.30 A.M., and Dec. 8th, 5.30 P.M.  
 Letters from Mrs. F. Dec. 5th and Dec. 7th.
- (X.) Note at Brighton on Dec. 18th, 1901.  
 Note in script book Dec. 20th, 1901.  
 Note in diary Dec. 22nd, 11.45 A.M., 1901.  
 Letter from Mrs. F. Dec. 16, 1901.
- (XI.) Note in script book Dec. 20th, 1901.  
 Letter from Mrs. F. Dec. 19th, 1901.
- (XII.) No documents.
- (XIII.) Entry in diary Jan. 11th, 1902, 9.45 A.M., and Jan. 12th, 10.50 A.M.  
 Letter from Mrs. F. Jan. 10th, 1902.

- (XIV.) Records of table-tilting Feb. 23rd, March 8th, 1902.  
Letters from Mrs. F. on March 3rd, 5th, 11th, 1902.
- (XV.) Note in script book March 11th, 9.30 A.M., 1902.
- (XVI.) Notes in diary Jan. 18th, 1901, March 24th, 1902, March 26th, 1902.  
Letters from Mrs. F. March 22nd, 25th, 1902.
- (XVII.) Note in diary April 6th, 1902.  
Letter from Mrs. F. March 31st, 1902.
- (XVIII.) Note in diary April 25th, 1902.  
Note in script book April 18th, 1902.
- (XIX.) Notes of Planchette sittings May 5th and May 8th, 1902.  
Letter from Mrs. F. May 6th, 1902.
- (XX.) Notes of Planchette sittings May 10th and May 13th, 1902.  
Note in script book May 13th, 1902.  
Letter from Mrs. F. May 12th, 1902.
- (XXI.) Letter from Mrs. F. May 31st, 1902.
- (XXII.) No documents.
- (XXIII.) Notes of Planchette sittings May 30th, 1902.
- (XXIV.) No documents.
- (XXV. and XXVI.) Note in script book Aug. 6th, 1902.  
Letter to Mrs. F. from M. de G. V. on July 14th, 1902.  
Letter to Mr. Piddington from M. de G. V. on July 14th, 1902.  
Post-card to Mr. Piddington from M. de G. V. July 14th, 1902 (later post).  
Letters from Mrs. F. July 11th, July 17th, July 22nd, July 25th, July 30th, 1902.  
Detailed statement by Mr. Piddington corroborating above dates on August 9th, 1902.
- (XXVII.) Note in script book October 31st, 1902, and Dec. 14th, 1902.  
Note in diary Oct. 31st, 1902.  
Letters from Mrs. F. Oct. 30th and Nov. 17th, 1902.
- (XXVIII.) Note in diary Nov. 4th, 1902.  
Note in script book Nov. 5th, 1902.  
Letters from Mrs. F. Nov. 2nd, 1902 (endorsed by Mr. Piddington, Nov. 4th) and Dec. 18th, 1902.
- (XXIX.) No documents.
- (XXX.) No documents.

- (XXXI.) Notes in script book Nov. 28th, 10 A.M. and 6.45 P.M.  
Note in diary Nov. 28th, 1902, 10 A.M. and 6.30 P.M.  
Letter from Mrs. F. Nov. 27th, 1902.  
Copy of Trinity College Lecture Room Translation paper  
Nov. 21st, 1902.
- (XXXII.) Note on script of Nov. 28th, 1902, sent before Dec.  
15th to Miss Johnson.  
Note in script book Dec. 19th, 1902.  
Note in diary Dec. 19th, 1902.  
Letter from Mrs. F. of Dec. 18th, 1902, sent about  
Dec. 20th to Sir Oliver Lodge with own script of  
Dec. 19th.
- (XXXIII.) Letter from Mrs. F. of Dec. 21st, 1902.
- (XXXIV.) Mrs. F.'s original script of Jan. 6th, 1902, Jan. 11th,  
her copy of Feb. 20th, original of March 2nd, and  
of April 1st with her copy, all in letters posted at  
or about dates of writing.
- (XXXV.) Note in diary Jan. 5th and Jan. 7th, 1903.  
Note in script book Jan. 22nd, 1903.  
Letters from Mrs. F. Jan. 3rd and 4th, 1903.
- (XXXVI.) Mrs. F.'s original script of Jan. 6th, 1903.
- (XXXVII.) Note in script book Jan. 22nd and 23rd, 1903.  
Note in diary Jan. 23rd, 1903.  
Mrs. F.'s letters of Jan. 20th and Jan. 24th, 1903.
- (XXXVIII.) Note on original script and in script book Jan. 18th,  
1903.  
Note in diary of Jan. 19th, 1903.  
Mrs. F.'s letter of Jan. 20th, 1903.
- (XXXIX.) Note in script book Jan. 22nd, 1903.
- (XL.) Note in script book Jan. 25th and 27th, 1903.  
Note in diary Jan. 30th, 1903.  
Letters from Mrs. F. Jan. 22nd and 25th, 1903.
- (XLI.) Note in script book Feb. 5th, 1903.  
Post-card from Mrs. F. Feb. 4th, 1903.
- (XLII.) Note in diary Feb. 24th, 1903.  
Separate statement on Feb. 24th, 1903.  
Letter from Mrs. F. Feb. 20th, 1903.  
Original script from Mrs. F. of Feb. 22nd and 23rd  
(script of Feb. 23rd sent to Sir Oliver Lodge with  
own script of Feb. 23rd).

- (XLII.) Answers to questions from Mrs. F. (undated), Mrs. Baltimore Feb. 26th and Alfred Feb. 26th, 1903.
- (XLIII.) Letter from Mrs. F. March 19th, 1903.
- (XLIV.) Note in script book April 10th, 1903.  
Note in diary April 4th, 1903.  
Mrs. F.'s letters April 1st and April 6th, 1903.
- (XLV.) Note in diary April 14th, 1903.  
Letter from Mrs. F. April 11th, 1903.
- (XLVI.) No documents.
- (XLVII.) Note in script book May 2nd, 1903.  
Mrs. F.'s letter May 2nd, 1903.  
Detailed account written May 12th-14th, 1903.
- (XLVIII.) Mrs. F.'s letters May 11th and 12th, 1903.  
Contemporary account May 12th-14th, 1903.
- (XLIX.) No documents.  
(L.) Detailed account written August 12th, 1903.  
Mrs. F.'s letter July 2nd, 1903.  
(LI.) Mrs. F.'s letter July 10th, 1903.  
(LII.) No documents.  
(LIII.) Note in diary August 24th, 1903.  
Letter from Mrs. F. July 30th, 1903.  
Note of experiment on July 26th in envelope posted by Mrs. F. on July 26th, received July 27th, and opened July 31st, 1903.  
Letter to Mrs. F. from M. de G. V. on Aug. 24th, 1903, with Mrs. F.'s notes upon it received Aug. 28th, 1903.  
Copy (July 27th) of H.'s script of July 26th and August 23rd (copied Aug. 24th) with annotations.
- (LIV.) Note in script book Aug. 10th and Aug. 16th, 1903.  
Letter from Mrs. F. Aug. 9th, 1903.  
Note of August 2nd, 1903.
- (LV.) Note of Aug. 16th, 1903.  
Mrs. F.'s script of August 11th, 1903, and letter.  
Corroboration by M.A.B.  
Note in script book August 16th, 1903.  
Contemporary account Aug. 12th, with additional note Aug. 21st, 1903.
- (LVI.) Note in diary Aug. 20th, 1903.  
Mrs. F.'s letter Aug. 19th, 1903.

- (LVII.) Note in script book October 9th, 1903, and Dec. 6th, 1903.  
 Note in diary Oct. 12th and Oct. 18th, 1903.  
 Letters from Mrs. F. Oct. 8th and Dec. 5th, 1903.  
 Diary for date of Mrs. F.'s visit to me.
- (LVIII.) Note in diary Nov. 5th, 1903.  
 Letter from Mrs. F. Oct. 27th, 1903.
- (LIX.) Note in script book Dec. 6th, 1903.
- (LX.) Note in script book Nov. 28th, 1903.  
 Note in diary Nov. 28th, 1903.  
 Note on copy of H.'s script of Nov. 29th on Nov. 30th, 1903.
- (LXI.) No documents.
- (LXII.) Note in script book Jan. 16th, 1904, and Jan. 27th, 1904.  
 Letters from Mrs. F. Jan. 12th, Jan. 22nd, Jan. 28th 1904.
- (LXIII.) No documents.
- (LXIV.) Notes of Planchette writing April 13th, 1904.  
 Mrs. F.'s letter of April 16th, 1904.
- (LXV.) Note in diary July 22nd, 1904.  
 Letter from Mrs. F. July 13th and July 17th, 1904.
- (LXVI.) Note in script book Oct. 16th, 1904.  
 Letter from Mrs. F. Oct. 15th, 1904.
- (LXVII.) Note in script book Oct. 18th and Oct. 21st, 1904.  
 Note in diary Oct. 21st and Oct. 25th, 1904.  
 Contemporary account on Oct. 28th, 1904.  
 Letters from Mrs. F. Oct. 15th, Oct. 17th, Oct. 19th, and Oct. 24th, 1904.  
 Questions sent to Mrs. F. and returned with answers in her letter of Oct. 24. See below.
- LXVIII. Note in script book Jan. 10th, 1905.  
 Letter from Mrs. F. Jan. 11th, 1905.

*Questions sent to Mrs. Forbes on Oct. 20, 1904, with her answers, received on Oct. 25.*

“On Sunday, October 16, when you wrote :

(1) was it in the drawing-room?

*Ans.* Yes.

(2) was there only firelight?

*Ans.* There was a small lamp behind me, but little light.

(3) was one dog, and one only in the room?

*Ans.* Yes.

(4) did the dog stir in his sleep?

*Ans.* The dog *often* stirs; he lay by my feet. I could not say whether he stirred at any special moment.

(5) had you a screen in your hand?

*Ans.* Only a piece of paper.

(6) had you any thought of the door to the greenhouse?

*Ans.* The door to the greenhouse was open. *I always think of it before I settle down to read or write as I see for myself that it is open.*"

COPY OF PASSAGE FROM PLATO'S *SYMPOSIUM* SET FOR TRANSLATION  
IN TRINITY COLLEGE, CAMBRIDGE, ON NOV. 21, 1902. SEE  
CHAP. XI, P. 242.

καὶ ἡ γελάσασα, Καὶ πῶς ἄν, ἔφη, ὦ Σώκρατες, ὁμολογοῖτο μέγας θεὸς εἶναι παρὰ τούτων, οἳ φασιν αὐτὸν οὐδὲ θεὸν εἶναι; Τίνες οὗτοι; ἦν δ' ἐγώ. Εἷς μὲν, ἔφη, σύ, μία δ' ἐγώ. κάγω εἶπον, Πῶς τοῦτο, ἔφη, λέγεις; καὶ ἡ, Ῥαδίως, ἔφη. λέγε γάρ μοι, οὐ πάντας θεοὺς φῆς εὐδαίμονας εἶναι καὶ καλοῦς; ἢ τολμήσαις ἄν τινα μὴ φάναι καλὸν τε καὶ εὐδαίμονα θεῶν εἶναι; Μὰ Δί' οὐκ ἔγωγ', ἔφη. Εὐδαίμονας δὲ δὴ λέγεις οὐ τοὺς τάγαθὰ καὶ τὰ καλὰ κεκτημένους; Πάνυ γε. Ἄλλὰ μὴν Ἐρωτᾷ γε ὁμολόγηκας δι' ἔνδειαν τῶν ἀγαθῶν καὶ καλῶν ἐπιθυμεῖν αὐτῶν τούτων ὧν ἐνδεής ἐστιν. Ὁμολόγηκα γάρ. Πῶς ἄν οὖν θεὸς εἴη ὃ γε τῶν καλῶν καὶ ἀγαθῶν ἄμοιρος; Οὐδαμῶς, ὡς γ' εἴκεν. Ὅρᾳς οὖν, ἔφη, ὅτι καὶ σὺ Ἐρωτᾷ οὐ θεὸν νομίζεις; Τί οὖν ἄν, ἔφη, εἴη ὃ Ἐρως; θνητός; Ἡκιστά γε. Ἄλλὰ τί μὴν; Ὡσπερ τὰ πρότερα, ἔφη, μεταξὺ θνητοῦ καὶ ἀθανάτου. Τί οὖν, ὦ Διοτίμα; Δαίμων μέγας, ὦ Σώκρατες, καὶ γὰρ πᾶν τὸ δαιμόνιον μεταξὺ ἐστὶ θεοῦ τε καὶ θνητοῦ. Τίνα ἦν δ' ἐγώ, δύναμιν ἔχον; Ἐρμηνεῖον καὶ διαπορθμεῖον θεοῖς τὰ παρ' ἀνθρώπων καὶ ἀνθρώποις τὰ παρὰ θεῶν, τῶν μὲν τὰς δεήσεις καὶ θυσίας, τῶν δὲ τὰς ἐπιτάξεις τε καὶ ἀμοιβὰς τῶν θυσιῶν, ἐν μέσῳ δὲ ὄν ἀμφοτέρων συλληροῖ, ὥστε τὸ πᾶν αὐτὸ αὐτῷ ξυνδεδέσθαι. διὰ τούτου καὶ ἡ μαντικὴ πᾶσα χωρεῖ καὶ ἡ τῶν ἱερῶν τέχνη τῶν τε περὶ τὰς θυσίας καὶ τὰς τελετὰς καὶ τὰς ἐπφῶδας καὶ τὴν μαντείαν πᾶσαν καὶ γοητείαν. θεὸς δὲ ἀνθρώπῳ οὐ μίγνυται, ἀλλὰ διὰ τούτου πᾶσα ἐστὶν ἡ ὁμιλία, καὶ ἡ διάλεκτος θεοῖς πρὸς ἀνθρώπους, καὶ ἐγγρηγοροῖσι καὶ καθεύδουσι, καὶ ὁ μὲν περὶ τὰ τοιαῦτα σοφὸς δαιμόνιος ἀνὴρ, ὁ δὲ ἄλλο τι σοφὸς ὧν ἢ περὶ τέχνας ἢ χειρουργίας τινὰς βάναισος. οὗτοι δὲ οἱ δαίμονες πολλοὶ καὶ παντοδαποὶ εἰσιν, εἷς δὲ τούτων ἐστὶ καὶ ὁ Ἐρως.



EXTRACTS FROM SCRIPT REFERRING TO WOULD-BE EVIDENTIAL  
MATTER CONCERNING EVENTS IN THE PAST. SEE CHAP. XII.

(The numbers in brackets refer to the numbering in the text.)

(1) Lost hat.

*August 13th, 1901.* "hat—a black hat in a box belonging to him was lost something blue near it. Ask—you know this—a blue tie in the hat."

(2) Dormitory notice.

*January 8th, 1902.* "Everitt is the name he looked for—long ago—in a dormitory notice angelus I think—Three windows and the notice to the right. He stood and looked—a black-haired boy. It was a relief not to see the name. Ask about this."


(3) Cloisters of Trinity College, Cambridge.

*a. July 8th, 1901.* "You have got it partly right but he knows better what I mean. Edmund Gurney helped me at first—now there is no one but me.—We talked together of it,—in the sunny weather,—in the Cloisters on Sunday before he knew you. Two of us and then someone came. He has more nearly carried out his plans than I have—tell him that—A.W.V.—from me & he will know what I mean. I was wrong in part, I see now—but not altogether. There was another time in a room, with a small window, not very light, & blue curtains—that was a mid-night talk. Could you find the play?" [*See No. 7.*]

*b. November 25th, 1901.* "I wrote in the Alps about a talk in the College Court on a Sunday with your husband—not for her to recognize but for him. Then other things were mixed in,—the play and the rest But now ask him to recollect in the Long—we talked about our work. His has been largely carried out, mine not. He must remember. It is so plain to me. Now sign initials. F.M.B."

(4) Basket with fruit.

*a. July 17th, 1901.* "A basket with fruit in it, grapes perhaps. It has a handle [*sketch of basket*] so—light osier work. Someone lifted the leaves to look at the purple fruit, by the sea-side I think, Margate or Ramsgate. I was there—I saw it—two windows not a large room—and a sofa near the light who sent the grapes? were they grapes? No more tonight I can't but will sign." [*Attempts at "Sidgwick."*]

b. *August 7th*, 1901. "The basket had open work  a pattern—no lid. Cant she remember? The basket was more important than the fruit—it was used for something else afterwards."

c. *September 4th*, 1901. "The basket had grapes—she ought to know."

d. *December 10th*, 1901. "It was at Margate look at the date of the letter to you abroad. I was there. I took the grapes. You forget."

(5) River "Dovinans."

a. *March 31st*, 1901. "Dovinantis sub imagine ripae."

b. *April 8th*, 1901. "Dovinantis ripae flumen monstr avi alicui exepeta."

c. *May 1st*, 1901. "Dovinantis in ripa."

d. *May 8th*, 1901. "Doverfield that's what it is. A man walking—is it Dovercourt? Dover hoc volui iamdudum scribere."

*May 23rd*, 1901. "Dominans in ripa stetit hagiologus."

*March 19th*, 1902. "Dover has been given you long ago. Dover court I think."

g. *April 2nd*, 1903. "In ripis Douern."

(6) Manuscript Play.

a. *June 30th*, 1901. "a lost play, planned, sketched out, not complete, hardly begun with childish papers. She will know—about a conquest. was it in the east. others knew. almost at school no at Cambridge.—on square white paper—in a crabbed hand.

my sister would know certainly."

b. *July 4th*, 1901. "Ella or Elea is part of a name. Tamatha Thamartra—something like that—you do not know. The sheets were square—the writing very close—no margin on the right—there must be 20 or 30 of them the ink is quite faded. It was talked about,—children somehow belong But she will know. It was more thought of than written. Martin or Martinmas—is it Michaelmas? Do not search."

c. *July 8th*, 1901. "Could you find the play? Is it lost? It was a great scheme. Tamburlane—that's not the word I want—Tamil, or Thummam—a Hebrew looking word & a woman's name. The form was odd that was new—long lines." [See also above, No. 3 for context.]

(7) Garden.

a. *April 14th*, 1901. "Litteris quattuordecim verbum significatione ψυχικη de horto roscidulo quo incolit ipse. si modo potes!"

b. *June 3rd*, 1901. "Roscidulo iacet in horto semper etsi tu non sapis—ne rogaveris—ne dixeris. . . . sempervirens hortulus thesauros condidit—quaerere semper."

c. *August 23rd*, 1901. "a garden in the sun and a wind measurer not a sundial. He stands beside."

d. *September 7th*, 1901. "In the long green avenue—go down and you will find it—a round white stone on the ground [*oval drawn*] nothing inscribed."

e. *Oct. 6*, 1901. "walking down a garden path—in a level sunlight—to a white house. yews. the garden. years ago."

f. *December 5th*, 1901. "Holy or holly not a stick—a tree, I think—arbustum in horto meo ubi semper pedes ponebam ambulans it is easier in Latin. ibi cur non sine aliis sola venis? iam diu et saepissime rogavi te ut talia facias—non interponere moras—fac, in praesenti—The white stone belongs to this series."

g. *January 17*, 1902. "Along the way,—down through the trees is the white stone. Why no inscription?"

h. *August 22*, 1903. "In the garden go alone & write then for the certainty."

i. *September 17*, 1903. "The desolate garden has helped you to the thought & the knowledge will come, but not yet."

#### (8) Inscription.

a. *March 14*, 1901. "hieroglyphema sane marmario glyptato non sine caelato quid dicam stellato cultellario." [*signed* x x x]

b. *April 8*, 1901. "scripsi illud ὃ ματαῖα πεποιθα hieroglyphemata μοὶ ponens Stellato cultellario vel faxis inscriptione porcellina in marmoreo topho glyptata sacri canentis fesulae more pavonis." [*followed later by* x x x]

c. *August 28*, 1901. [*preceded by drawing of sun-dial and* x x x; *see above, p. 389*] "Now write the word—it runs round a dial or font—look from above [*illegible single letters*] longer than that—cut on grey stone glyptatus in marmoreo lapide cultellario."

#### (9) Phrase for Dr. Hodgson.

*Quotations completely given in text, p. 282.*

#### (10) Veridical case.

*October 12*, 1901. "Give it to her—yarn a tangled skein. Veridical is the case—see what you have said."

## (11) Fire.

May 27, 1901. "Cressid (or Aessid) is the word. in Aeneade—non possum scribere maximam diligentiam adhibens—semper abundat error. Nec opinanti facilius—tempus adnotare. Flagravit in ruinas domus dehiscens. Dominus absens tabulae periere (*interrupted then resumed*) caminus nigram harenam extulit. It stinks in the nostril odor infamis crepitant flammae deflagratio magna bene notanda—incolae omnes turbati adsunt. ventus impedit saluti—tandem advenit fuscator magno equum sonitu—salutat turba a lambent micant—cessit in vaporem. Tum fit deploratio magna non sine gemitu lacrimisque. Talia vidi recenti tempore. talia si describas sine remissione patefiat veritas."

## (12) Waters of Omar.

December 7, 1903. "The letter is at your house that explains— good guidance— and the waters of Omar."

## (13) Neo-Platonists.

a. March 15, 1901. "optimo dierum."

April 3, 1901. "optimo dierum et insuper diem mitte unam."

b. May 3, 1901. "crastino die."

May 31, 1901. "defer in crastinum diem."

October 17, 1901. "plurima cras vel crastino die."

d. October 12, 1904. "Ter et quater renovare viam."

e. June 30, 1901. "δηλητήριον δελτου ἀδελφῶς δελφικῆ ὀμφῆ χρῆσεται ingenium adhibe. pone mentem tuam, interpretationem caecam veritatis Dei."

f. April 27, 1901. "Fac Dic. faceto dicto. nomen nescis—sed non semper sic erit."

g. April 20, 1901. "viriliter aspecta τροπὰς ἡλείοιο."

June 23, 1901. "solsituo die iam exacto."

h. April 22, 1901. "Cardo καρκίνου si non istaec tentare alia ne desperaveris."

i. January 20, 1903. See App., p. 377.

March 7, 1903. See App., p. 377.

j. March 20, 1903. "Never when the wind blows from out of the East , but on the Western breeze it comes with sound of bells and music heard afar. Ask about this."

## (14) Hills in Rome.

a. April 24, 1901. "imponere multum minanti saporem pinguis terrae revolventis in κοσμῷ Caelicolosus vel alium non dissimile. cur verba inhiat manus? γράφε μάλα ἐν δελτοῖς ἀληθεία δελτογράφειν perfacile. deest interpretatio optima sprerare semper. infti carmen laudis magnae. You have not seen Hodgson's letter. wait for that. Birmingham to Cambridge. Do nothing—wait."

b. July 30, 1901. "caelius mons iam in scriptura ante hunc diem apparuit—notare—you have it not quite right. Try again."

c. April 20, 1901. "ἀρειτογειτονὶ μαγφ κόσμου τριδούλου. alopex non sine vulture in monte Citorio, pes manco."

d. June 3, 1901. "Ecquid pretii in avibus? nullum sine vulture in Apulo. Mons Citorius sacer est, multum tibi adiuvimentum."

e. June 27, 1901. "mons montium caecus. in apice sedet super sedilia circumspcctans ne monueris."

f. June 14, 1903. "L. knows the secret of the mound, ask her."

g. July 4, 1901. "Dogana."

## (15) Columella.

July 3, 1904. "In September remember the 19th Columella. It is then the fulfilment will be, the event has already been foretold. Then Astraea Redux & the rest of it—Hodgson's constellation will be plain to him when he sees the rest—as he will. That star is visible in winter nights Auriga Capellae: it was one winter night that the star and the resolve flashed out together, & the shape of his life was thus determined, though not carried out for four more years."

[Note. 'Hodgson's constellation' and 'Auriga Capellae' with the subsequent statement about 'four more years' were intelligible to Dr. Hodgson though meaningless to me. But in the absence of a detailed statement from Dr. Hodgson no account of the incident is included in this paper.]

## (16) Three letters.

a. September 22, 1903. "Henry Sidgwick has a message to give before Christmas, through you if possible . . . . But you must give another message correctly first and then ask her to open my envelope."

b. October 4, 1903. (*Description of a pocket-book containing a paper and photograph, date June, 1872.*)

c. October 7, 1903. "Henry Sidgwick's message is next to come. it is about 3 letters kept together not of the same date

—two are in the original envelopes—but the third is loose. I can't see whose the letters are, but he valued them. Just these three were always together.

more about that later—it will be quite clear to you.

Tell Piddington to ask Mrs. Thompson about Sidgwick's three envelopes."

d. October 8, 1903. "Sidgwick has not got the message right yet.

the letters are not valuable but have always been kept together— read some words in one of them. June 1872. is the date—June 9th I think—and the writing is small and not hard to read.

yesterday's talk is a phrase the letter is from a man This is the one with no envelope."

e. October 10, 1903. "You are not right yet about Sidgwick's message. do not hurry—ask Mrs. Sidgwick if she can tell you a question to put at the first chance—you will be in direct communication with one of us soon & should be able to ask a question about Sidgwick to which she knows the answer and you do not. Let this be your test. That is all to-day. Try on Monday.

June 9th —/72 Cambridge.

I had a talk with him about his work to-day—he is mature for his years, and will, I feel sure, leave his mark on us here,—in a new line. He is one of the most promising of the younger men, but he will be the better when the influence of the place has softened the roughness left by the lack of sympathy for school outlook and life."

f. October 12, 1903. "About the letters—write—They are in a cabinet with other papers—in my room. One letter tells a piece of news and was kept for that. that is in an envelope and the other has something inside it, something loose that might flutter out.

Dont ask Mrs. Sidgwick yet See Mrs. Thompson first if you can. it is much easier when someone else helps. you have not got it right yet. let him say it plainly —It was arranged that he should refer to these 3 letters."—

[Note. The spacing represents a large handwriting in the original.]

g. December 25, 1903. "But you have not Sidgwick's message clear. Try that. Mrs. Sidgwick would know about the three letters in the cabinet one with no envelope."

h. December 26, 1904. "Mrs. Sidgwick knows the letters in the cabinet, ask her."

i. *January 1, 1904.* "The three letters will give the answer wanted. But the diary would complete."

j. *January 29, 1904.* "The letters are kept by some one—those we told of—you have not asked the right person—find the letters."

(17) Small book.

a. *April 27, 1904.* "The little book should help—on the table by the door in her room—in a soft flexible binding with gilt lettering. Look inside short sentences like your own *Thomas à Kempis*. The book has a marker or opens naturally at a place—read the words. So he goes on his way and his place knows him no longer. But the work is done, the lesson learnt, the world is different for the life lived in it, and leave the future till the time of knowledge comes. The ' mark has been made here, that at least is certain, and should be enough—Hope, Faith, Charity—who can say? But ask and you shall know—Ask Ask—  
The message is not mine but I have tried to say it to you."

b. *May 11, 1904.* "It was a flat green book, lying edgewise on the table & the letters on it in gold letters. The binding is flexible & projects beyond the leaves of the book. The printing inside leaves wide margins. The sentences are short and broken. Take it and open where the mark is then read the second paragraph. That will be the words she wants in answ [*drawings of cross heart anchor*] and the greatest of these three. Write the other words. You found exactly the same idea in your own book when you took the *Sortes* two nights ago.

This is what he wanted to say.

There were in all three. I have spoken of the last. Another is in verse from *Coriolanus* an apt sentence. *Valedixit ille—in diem profuturus.*

*hactenus—satis."*

(18) Faith, Hope, and Charity.

a. *October 19, 1903.* "And the greatest of these is Charity but not the hardest to win— That is a hard saying,—charity may be won by all unhelped, but faith comes to many only after long wrestling & Hope is always a gift of the gods.

*Beati qui possident, neque enim acquirere eam possumus neque communicari—accepimus divinitus, sine diligentia nostra. Beati possidentes.*

write this week but not for evidence—that later for you through others. Wait—it has helped—you have partly understood."

b. *October 21, 1903.* "Præbet plus scientiæ tibi quam ceteris  
attamen ipsa negas.

Say this to her —old faith feared ill,  
new hope was wise. faith fled, hope stayed  
in brighter skies. Something has led you astray  
there, you began right. D o n o t r i m e.

What is the daughter of wonder? not Iris but another. Thau-  
mantis thugater *μητηρ ἔστιν ἀληθείας.* read the context."

c. *October 23, 1903.* "ἀδελφος ἐστὶν οὐσιότητος. ἄγια χρυσία.  
trium maxima illarum quæ mortalium fata—faith fled, Hope  
stayed when did that happen?—no this is not right.  
Stop it is too difficult—let her write.

\* These three are great, but greater than they is Wonder's  
daughter. The stern Lawgiver is not so fair. (*page turned*), Seek  
and ye shall, Wisdom comes not unsought, and one comes to call  
who is not—there for the wishing.

The child of wonder is a fairer figure and a mightier  
than the rainbow of Hope,—no messenger but the divine.—  
Better than Faith Hope & Charity is Wonder's Child——"

\* [*The writing, which had been very difficult, became quite easy at this  
point.*]

d. *November 17, 1903.*

"Complete the message now: the little book. Narn faith  
no it is not right. Nora and faith but Hope is better—  
best of all Wonder, and the Knowledge that it brings.

Not in faith but in hope.

Faith hope & charity are three sisters, but wonder,—not curiosity  
but amazement is the mother of us all. Her let us worship."

e. *January 17, 1904.*

"S is the letter. S in the envelope S and on a seal. Σ.

In Mrs. Sidgwick's letter a Σ—and three words on the paper—  
not without hope.

The question is answered.

This must succeed—the other is harder. But ask Mrs. H. to  
look at what we said last month. That should help you. Do not  
try to experiment till you can see her, after that it will be easy.  
Sit with her in the summer.



The text [*or test*] and the answer are one and are given—Hope—  
youngest daughter of to-day, and oldest mother of the race,

To see the Godhead face to face, no Beholds the Godhead's very  
face. Shine at the on the Wanderer on the Way—That is not quite  
right but it is about Hope's vision which is the true one & leads  
on the Passionate Pilgrim."

f. April 27, 1904 (*see above, No. 17, a, p. 421*).

g. May 11, 1904 (*see above, No. 17, b, p. 421*).

h. May 26, 1904. [*after allusion to the 'Ring and the Book.'*]

. . . And so farewell, and let him only judge who knows—we  
know not nor shall know but hope—Yet some through hope to faith  
their way in triumph win—but more by love—and love faith hope  
these three make God in man."

i. August 14, 1904.

"Charity suffereth long but Faith endureth great things and the  
rainbow wings of Hope are dewy with O give the words as I give  
them to you. Dewy winged rainbow winged daughter  
of Wonder Hope. Hope is the messenger from gods to men,  
but Love the messenger also of men to gods—Faith of men only  
Love of both—And in one envelope the reference to Love in the  
other to Hope.

And you will not look—Faith is not yours.

Though I speak with the tongue of an angel, you have not heard  
or hearing have not done. Surely this is plain."

[*Note. In the above, spaced words represent larger writing in the  
original.*]

(19) Locked box.

a. February 12, 1903. "Hodgson will help. . . . The key of the  
box is in a little drawer upstairs—not on a ring—it lies in a little  
drawer. a flat key. I told you of the importance of the key before.  
The key is in a locked drawer, & the key of the drawer is on a bunch  
with other keys, warm, and so carried constantly by some one. There  
are several drawers, in reddish wood, with little wooden knobs on  
them. In the second from the top is the locked up key—lying alone.  
The metal box is heavy not very small—not a cash box to carry.

The letter is tied with thread and there is a word stamped on  
the seal,—not a figure—a word of 4 letters."

b. February 13, 1903. "Clavis regalis iam ante tibi apparuit  
ante oculos suspensus. quo defodietur—insere insere clavigero  
s u o."

c. February 22, 1903. "Direct leaf and Pitherington to see open the chest and this is the order of the rite—Seal green and irregular has a word across it in an oval little print letters in English. Truth, Light—no not those—Love you mistake—that is not outside—you do not hear."

d. March 17, 1903. See *App.*, p. 352.

e. March 20, 1903. See *App.*, p. 353.

f. March 26, 1903. See *App.*, p. 353.

g. April 17, 1903. "[drawing of oval seal] sigillum. The envelope is square square and white—and the paper has a ridge or line upon it—turn it round for the address—there is a date written in ink at the bottom left hand corner. The paper is thin—foreign note-paper.

Go to the box for it—it lies there with others & is not on the top. The paper inside is folded once The box has a handle on the middle of the top,—a sunken handle. There is some double looking—two keys are wanted—the small one & one on a bunch.

O r o t a v a or something like that is the pass-word Life is more like the word on the seal.

LIFE there is a little frame round of double lines. Is not this enough? The seal—the box—the 2 keys in different places—the dark house & high windows the box & something green."

h. August 18, 1903. "The box that I told of stands on a chair, squared with metal clamps—yellowish wood. It is near a window. Hodgson expects a message about it before he will open it—you have sent part of the word to him but not all. The word you should send is the name of a ship—Orinaria Orellaria, like that. It ends in—ia.

The message inside is from the Symposium the passage you know. It is not in Greek, but in English three words only. I can't get at the words—there may be more than three, but the sense is as I say.

You must go on—it will get clearer.

χαίρε καὶ σὺ.

There has lately been something broken near where the letter lies in the box—broken glass is near—you can see it as you look at the box—nothing of value.

O r i a n a n o O r o n i a A u r o n i a n o O r o n a (or Ororia)."

i. July 13, 1904. "I have long told you of the contents of the envelope. Myers' sealed envelope left with Lodge. you have not

understood. It has in it the words from the Symposium—about Love bridging the chasm. They are written on a piece of single paper, folded & put in an envelope. That is inside another envelope wh. has my initial at the bottom, left hand & there is a date on the envelope too, the outside envelope not in my writing. The whole thing has been put with other papers in a box a small box clamped with metal.”

[reference to another envelope left by Dr. Sidgwick with Mrs. Sidgwick.]

j. July 15, 1904. “It wld be important that Hodgson shld see the box opened—with the double envelope. His own may wait.”

(20) Sealed envelope.

a. September 22, 1903. “In his envelope is a drawing, a curved line, on one side of the paper, and a word or two on the other side . . . Σγρμα stands for Sidgwick elsewhere, why not there too? But you must give another message correctly first and then ask her to open my envelope.”

b. July 3, 1904. “What is now wanted is a fulfilled prophecy to induce you to open the envelope which contains the allusion to Plato and the place of Love in the scheme. Try this.” [See above, p. 419.]

c. July 13, 1904. See above, No. 19, i, p. 424.

d. July 18, 1904. “let the trial be made as they desire—this is clear—that the passage from the Symp. wh. you have found as was told you in the book is in an envelope, sealed by me. I shld like Hodgson to know this but it is not in his envelope. I wrote the words some time before the book was ready—pps. the test is not very good, but it shd. help.”

e. August 14, 1904. “And in one envelope the reference to Love in the other to Hope.

And you will not look—Faith is not yours.” [See above, No. 18, i.]

f. Nov. 25, 1904. “Why will you not look for it. Tell them that. Long have they waited we do not know why—but can do no more.” [See above, p. 398.]


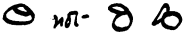
(21) Bishop’s ring and cross.



a. June 21, 1902. Now this is other. illi tuo nuntium meum. The lions head looked out from the right but not to slay—to watch—to see in hope. to look on the accomplishment. Not Luria but Lyssa gives the keynote he must complete. It is better than the Editing—more full of life—more a thing for men. Can you not

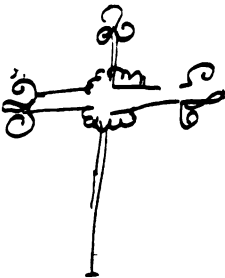
see the lion's face? It seems as if carved but it is a symbol.  
etc EtC **ETG** no—not quite right. **EL** .

Write more often—next week. Solitudo expedit, tibi aliisque.  
Sit alone and listen—it will come.”


b. June 24, 1902. 9.45 a.m. “quo modo haesitavisti in nomine  
meo nuper. Antesignani praevalent—ausculta, dum tibi lucem

praesto.   the



amethystine the stone like this  and carved  Ask

your husband—he will know.  and a jewel at

the centre of each group of three, but none at the intersection of  
the arms.

Again tonight. it is easier now  get this  
right before buying for other things.

To night again  
c. June 24, 1902. 9.40 p.m. “See tonight if you cannot hear

it. These days are easier. Now for the ring—draw it   
and something inscribed upon it. 3 letters that look like Hebrew  
 in the length of the ring. Round the carved stone is a  
gold rim, ogive shaped. the letters run lengthwise, one over the

other. He had it made—it was not like that before. Someone surely knows this, so that you will see that it is true. This is evidential, I think, at last—but it has been hard to get. wait. the

circlet of the ring bifurcates to hold the stone



nescio an videris. sed pro parte virili feci quid potuerim. nunc tua pars. Comprehendere, quaerere,—quod est diffi cilissimum, credere. difficile illud, sed necesse.

Reason demands belief,—and reason will give it. Faith is another thing—that comes.”

[*Note. The script of June 21, and June 24, 1902, was shown to Miss Harrison on June 26, 1902, as attested by her statement on the original documents. The answer to my letter of enquiry about Dr. B's ring was not received by me till August 3, after my return to England.*]

d. July 1, 1902. “. . . The chain has nothing to do with the cross. the cross stands, it is not worn. . . . E.T.C.”

e. July 7, 1902. “. . . The ring is quite right, though the

letters may not be correct. Try again.  no I cant do it.

But some one has the ring and can look.



This is

on the tomb, but the other cross is lighter in design—and has something glistening about it besides the gems, in the trefoils.

*Trifoliata gemmata*

*stellata*. I have tried to give those three points before this, but you would not understand.” [*attested:*] (July 7, 1902, J.E.H)

(22) Signature.

*Quotations completely given in text, p. 305, 6.*

(23) *Philadelphus coronarius*.

(*For notes on extracts marked \* see below, p. 428.*)

5. August 18, 1903. “*Orinaria, Orellaria*, like that. It ends in —ia . . . *Oriana, no Oronia Auronia no Orona [or Ororia]*.” See above, No. 19, h, p. 424.

6.\* September 9, 1903. “*Coronaria, Campanile—Coronella* no but why the star? *Auriga Capellae* has the letters of it but is too long—and it should be one word not two.

Auricapella auricolorata Oriflamma auricomata goldhaired, Camilla's yellow hair reminds.

flava comam—

nexit in hastam

Oritella

Coronata

Ariadne's crown in the sky.

C comes Orionis Corotana (or Corotaria) [*drawing of crown*] and the countless hosts of Heaven."

7. Sept. 17, 1903. "you have the key word now. . . . It is out of your hands now—others will decide. Hodgson will act, but will not tell you till it is done."

8.\* October 5, 1903. "Aurora fecit multo cum sono conchyli superimpendente Zephyri flatu. resonat mare. plangitur ora. desinit in plangorem Ariadnes vox.

Ariadne stella coronaria hoc est omen et nomen—mitte.

Seven stars in the crown and Berenice's hair too flava comam—

Mary Magdalene and the nard—but you will not understand.

cingit corona flammata caput quod ei fuit carissimum—ibi florescunt lilia olympiaca non Romana. palescit inhians.

no—you confuse—Ariadne's cry—find that out vox clamantis et amantis in rupe deserta—venit consolator inopinatus, caelicolus non mortalis, in caelo posuit stellam mortalibus in maerore omen.

Interpretatio facilis.

Ariadne's nomen significationem demonstrat

Accipe accipe."

\* Notes on above script.

Sept. 9, 1903. "Camilla's yellow hair reminds" is perhaps a mere confusion. Virgil's Camilla has not yellow hair, but Virgil's Camilla is obviously suggested by the words *nexit in hastam* (*Aen.* XI. 554-5). Possibly the yellow hair, *flava comam*, is an anticipation of Berenice's deified locks of yellow hair in the script of Oct. 5th. The phrase *comes Orionis*, "companion of Orion," suggests a constellation, and so do the following words, "the countless hosts of heaven."

Oct. 5, 1903. The early phrases refer beyond a doubt to Catullus' poem on Ariadne and Dionysus, a famous passage, which is recalled by the allusions to dawn and the sea. The lament of Ariadne and the unexpected arrival of the god, as well as the inclusion of Ariadne's crown among the stars, are referred to later in the script. The subject of the next following poem of Catullus (*Cat.* LXVI.) is

the transference to the constellations of Berenice's hair, and in this poem Catullus refers, naturally enough, to both the recent constellations, Ariadne's crown and Berenice's hair.

*Ibi vario ne solum in lumine caeli  
ex Ariadneis aurea temporibus  
fixa corona foret, sed nos quoque fulgeremus  
devotae flavi verticis exuviae,*

says the lock speaking of itself in Cat. LXVI. 59.

The mention of hair is apparently responsible for the introduction of Mary Magdalene and the nard, but this last allusion is at once rejected as inappropriate by the script. The flaming crown upon a well-loved head repeats the leading idea. I have discovered nothing to account for the Olympian lilies, a phrase which, as far as I know, is original.

(24) Symposium.

*Quotations completely given in text, pp. 310-318.*

EXTRACT FROM SCRIPT TO ILLUSTRATE PROPHECY UNFULFILLED.

SEE CHAP. XIII., P. 319.

Dec. 29, 1903. "Patientia—patet quibus patientia. o vos qui timetis audite nunc vocem clamantis et proclamantis in desertis locis nunquam antea visa mox videbitis, nunquam audita auribus recipietis—in longum aevum permanebit veritas.

Write now: he comes, upon the sea—in a ship—the letter will hardly reach in time.

It is not to you he comes but note this day & watch.

This is a prophecy. I will tell you more presently. Note now the unexpected journey on the sea."

LIST OF DOCUMENTS IN CORROBORATION OF STATEMENTS CONCERNING ANTICIPATIONS OR PROPHECIES. SEE CHAP. XIII.

*The numbers in brackets refer to the numbering in the text.*

(4) Postmarks on Script of Oct. 21st and Oct. 23rd, 1903, sent to Sir O.J.L. before Oct. 25.

Dr. Grenfell's paper at Cambridge read on Nov. 10th, reported in Cambridge Review of Nov. 12th, 1903.

Dr. G.'s London paper reported in Times, Nov. 14th, 1903.

Oxyrhynchus Papyrus publ. June, 1904.

- (6) Original script Sept. 4th and 7th, 1901.  
 Copies on Sept. 5th and 8th, 1901.  
 Note in script book Oct. 14th, 1901.  
 Date of visit to Winchester, Sept. 26th–Oct. 2nd, 1901,  
 noted in diary.
- (7) Original script March 3rd, 1903, and post mark.  
 Note in script book March 7th, 1903.  
 Notes in diary March 5th, 7th and 8th, 1903.  
 Letter from H. F. S. on March 5, referring to Didascalìa.
- (8) Script of June 27th, 1902.  
 Miss Harrison's note of July 4th, 1902.  
 Letter to Mr. Piddington July 4th, 1902, endorsed by him  
 as received on July 7th.  
 Letters from Mr. Piddington August 14th and 23rd, 1902.  
 Letters of July 23rd, July 26th, August 12th, 1902, enclosing  
 cutting from the *Courrier de Cannes* of July 1st, 1902,  
 letters from the Curé at Coursegoules July 24th, 1902,  
 and from the Superior of the Oratory at Juan les Pins  
 August 10th, 1902.  
 Copy of letter to Editor of *Giornale d'Italia*.
- (12) Original script May 11th, 1901.  
 Copy in script book May 12th, 1901.  
 Note in script book May 16th, 1901.  
 Note in diary May 17th, 1901.  
 Account in *Daily Mail* May 13, 1901.  
 Account in *Westminster Gazette* May 16th, 1901.
- (14) Original script December 11th, 1901, and December 17th, 1901.  
 Copies of script Dec. 12th and Dec. 20th, 1901.  
 Notes in script book Dec. 20th, 1901, Jan. 1st, 1902, March  
 3rd, 1902, March 5th, 1902.  
 Letter from Mrs. Sidgwick, Newnham College, Cambridge,  
 December 15, with postmark Cambridge, Dec. 16, 1901  
 (acknowledging receipt of a letter from M. de G. V. with  
 enquiries about 'Marmontel').  
 Letter from Mr. Piddington March 23rd, 1902, describing Lon-  
 don Library copies of Marmontel's *Memoirs*.  
 Letters from Mr. E. H. Marsh January 16th, 1902, February  
 24th, 1902 (postcard), March 4th, 1902 (describing the  
 chapter read by him in Paris on Feb. 21), March 10th,  
 1903 (enclosing corroborative statement of incident as



narrated in this paper), March 14th, 1903 (enclosing letter as below).

Letter from the Hon. Neville Lytton March 14th, 1903 (confirming dates of E.H.M.'s visit to Paris and E.H.M.'s reading of a London Library book).

(15) Original script of April 2, 1903, April 10, 1903, Feb. 24, 1905, March 17, 1906, each sent by post to Sir Oliver Lodge shortly after production.

Copies of above script on April 3, 1903, April 11, 1903, Feb. 25, 1905, March 18, 1906.

Note in script-book, April 5, 1906.

Entries in diary under Dec. 11, 1905, and April 4, 1906.

Letters from Miss M. A. Curtois, 7 Smith Square, Westminster, on March 23rd, 1906 (asking me to visit her), and on April 8, 1906 (enclosing account of cross as described, and photograph reproduced in text).

*Note on "Wheel of the Master."*

The "wheel of the master" on March 7th, 1903, was by no means the first appearance in the script of a wheel. The mystic wheel of Pythagorean or Orphic significance appears usually to be four-spoked (see Lower Italy Vases represented on pp. 602-603 of *Prolegomena to Greek Religion* by Miss Harrison), and the wheel of Ixion in the lower world is expressly so described by Pindar. On seven occasions before the appearance of the mysterious "wheel of the master," the script had alluded to wheels, often in connexion with the number four. Thus on March 27th, 1901, we have "*petorrīta pro carroni. Saepe currus deorum.*" *Petorrīta* is an old Latin word for a four-wheeled waggon, *petor* being equivalent to *quattuor* (four), and *rita* representing *rota* (wheel). *Carroni* is a false form, *carrus* being a two-wheeled car. But in spite of the error the allusion is clear to "a four-wheeled waggon instead of a car; often the chariot of the gods."

Again on April 24th, 1901, there are drawings followed by the words "always in fours symmetrically posited." The first drawing represents four circles joined together, the second a square and four dots.

On June 27th, 1901, the script wrote: *Omina accipe—velociter currī alatus pes, vehementior rota occissime autem nuntius dei alipes super maria volitans.* "Receive the omens, swiftly runs the winged foot, more

violently the wheel, and fastest the wing-footed messenger of God fitting over the seas."

On September 4th, 1901, there were drawings in the script representing four circles followed by an arrangement of lines and circles in fours which might symbolise a four-wheeled waggon and shafts. The phrase *sic semper sic ubique* followed this drawing and the same phrase had immediately preceded the description on March 27th, 1901, of the four-wheeled waggon.

On March 2nd, 1902, there was a further attempt to represent by rough drawings something grouped in fours. The drawings were preceded by the words: "1 2 3 4 and then again—four and four and pause—and then repeat." Then after the first drawing [*for facsimiles see App., p. 346*] came: "do you see it now?" and after more drawings, "I have tried to tell you this before." The later drawings apparently represent a revolving group of four connected objects and are followed by the words: *acquiret vires eundo*, "it will gain strength by going." This suggests, though it does not mention, a wheel.

On April 14th, 1902, a rough drawing was followed by the words "quadri-form too, as of old I have said." Then after another rough drawing the words "not right."

Another allusion on May 16th, 1902, to ambrosial night wandering on her car has been commented on above (see p. 43); it may, however, have no connexion with the series of attempts to suggest a wheel.



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